

FALL 2008: COURSE DESCRIPTIONS

PARSONS THE NEW SCHOOL FOR DESIGN

PART 1:

AAS Programs

BBA Program

BFA Programs

Graduate Programs

PART 2:

Art & Design Studies

History of Decorative Arts & Design

University Lectures

University Seminars

CONTENTS

PART 1

PAGE

AAS DEGREE OFFERINGS

<u>FASHION MARKETING [PAFM]</u>	<u>5</u>
<u>FASHION STUDIES [PAFS]</u>	<u>11</u>
<u>GENERAL STUDIO [PAGS]</u>	<u>16</u>
<u>GRAPHIC DESIGN [PAGD]</u>	<u>17</u>
<u>INTERIOR DESIGN [PAID]</u>	<u>21</u>

BBA DEGREE OFFERINGS

<u>DESIGN & MANAGEMENT [PUDM]</u>	<u>26</u>
--	------------------

BFA DEGREE OFFERINGS

<u>ARCHITECTURE [PUAD]</u>	<u>35</u>
<u>INTERIOR DESIGN [PUID]</u>	<u>37</u>
<u>COMMUNICATION DESIGN [PUCD]</u>	<u>40</u>
<u>DESIGN & TECHNOLOGY [PUCD]</u>	<u>48</u>
<u>FASHION DESIGN [PUFD]</u>	<u>51</u>
<u>FINE ARTS [PUFA]</u>	<u>56</u>
<u>FOUNDATION [PUFN]</u>	<u>33</u>
<u>ILLUSTRATION [PUIL]</u>	<u>63</u>
<u>INTEGRATED DESIGN [PUIC]</u>	<u>60</u>
<u>PHOTOGRAPHY [PUPH]</u>	<u>69</u>
<u>PRODUCT DESIGN [PUPD]</u>	<u>78</u>

GRADUATE PROGRAM OFFERINGS

<u>ARCHITECTURE [PGAR]</u>	<u>85</u>
<u>DESIGN & TECHNOLOGY [PGTE]</u>	<u>93</u>
<u>FINE ARTS [PGFA]</u>	<u>100</u>
<u>HISTORY OF DECORATIVE ARTS & DESIGN [PGDE]</u>	<u>140</u>
<u>LIGHTING DESIGN [PGLT]</u>	<u>90</u>
<u>PHOTOGRAPHY [PGPH]</u>	<u>102</u>

DEGREE RELATED OFFERINGS

<u>ANIMATION [PUDT]</u>	<u>108</u>
<u>DIGITAL DESIGN [PUDD]</u>	<u>103</u>
<u>PRINTMAKING [PUPR]</u>	<u>109</u>

PART 2

PAGE

ART & DESIGN STUDIES

<u>COURSE EXPECTATIONS</u>	<u>112</u>
<u>PATHWAYS</u>	<u>113</u>
<u>INTRODUCTORY COURSES</u>	<u>116</u>
<u>ART HISTORY & DESIGN STUDIES</u>	<u>118</u>
<u>SENIOR SEMINARS</u>	<u>131</u>
<u>GRADUATE COURSES</u>	<u>137</u>

UNIVERSITY LECTURES

146

UNIVERSITY SEMINARS

<u>ARTS</u>	<u>152</u>
<u>HISTORY</u>	<u>152</u>
<u>LITERATURE</u>	<u>154</u>
<u>MATHEMATICS</u>	<u>155</u>
<u>NATURAL SCIENCES</u>	<u>157</u>
<u>RELIGION</u>	<u>159</u>
<u>URBAN STUDIES</u>	<u>160</u>
<u>FOREIGN LANGUAGES</u>	<u>161</u>

INSTRUCTIONS

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

Course information is provided in the following format:

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

ADVISING

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

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

NOTE

Class offerings and faculty assignments, as listed in this book, are subject to change. Please check ALVIN for updated information prior to the start of classes in Fall 2008.

UNIVERSITY POLICY ON ACADEMIC INTEGRITY

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

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

PART 1

AAS DEGREE OFFERINGS

AAS FASHION MARKETING AND MERCHANDISING

PAFM 1000 FASHION TEXTILE SURVEY

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

2 CR

PAFM 1020 IMPORT/EXPORT

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

2 CR

PAFM 1040 MERCHANDISING MATH

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

2 CR

PAFM 1050 MARKETING 1: FASHION MARKETING PRINCIPLES

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

2 CR

PAFM 1060 MARKETING 2: GLOBAL MARKETING

This course focuses on creating a global marketing plan for a domestic fashion company. International business relationships -- economic, cultural, and legal practices are examined. The students will determine the feasibility of developing a successful global market venture, which will include strategies for global media and public relations.

2 CR

Pre-requisite(s): PAFM 1050 Marketing 1: Fashion Marketing.

PAFM 1070 MERCHANDISING WORKSHOP

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

2 CR

Pre-requisite(s): PAFM 1080 Merchandising.

PAFM 1080 MERCHANDISING

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

2 CR

PAFM 1090 RETAILING

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

2 CR

PAFM 1100 PRODUCT DEVELOPMENT: FASHION

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

2 CR

PAFM 1110 E-MARKETING

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

2 CR

PAFM 1120 ACCESSORY

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

2 CR

PAFM 1160 MARKETING 3: MARKETING MANAGEMENT

Marketing Management extends beyond the principles of fashion marketing. This course focuses on managing the marketing function and challenges students to analyze and make strategic decisions through case studies and assignments.

2 CR

Pre-requisite(s): PAFM 1050 Marketing 1 and PAFM 1060 Marketing 2.

PAFM 1170 MARKETING 4: BRAND MANAGEMENT

This course examines branding, and the ways that brands acquire and sustain value in the marketplace. Brand equity is among a firm's most valuable assets and one of the most important aspects of marketing today. Students analyze fashion companies and how their brand image could mean the difference between success and failure. This course focuses on the challenges of brand management, exploring how successful marketers go about developing, managing and protecting brands.

2 CR

Co-requisite(s): PAFM 1160 Marketing 3.

Pre-requisite(s): PAFM 1050 Marketing 1 and PAFM 1060 Marketing 2.

PAFM 1180 PUBLIC RELATIONS

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

2 CR

PAFM 1181 SOCIAL COMPLIANCE: APPAREL AND TEXTILE INDUSTRY

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

2 CR

PAFM 1182 NEW YORK TREND SPOTTING

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

2 CR

PAFM 1183 GLOBAL POLICIES: APPAREL AND TEXTILES

This course will enable students to examine international trade rules, and global trade strategies of apparel and textile manufacturers. Students will examine the power of politics on world trade.

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

2 CR

PAFM 1190 FASHION INDUSTRY: MARKETING

This course is an introduction to the fashion industry. It provides students with an overview of the structure of the fashion industry. The business framework of apparel and textile companies is explored. The students will learn fashion terms, and how to identify different markets and new trends. The students will also learn about the various job opportunities in the fashion industry.

2 CR

Co-requisite(s): PAFS 1425 Fashion Industry: Design.

PAFM 1191 VISUAL MERCHANDISING

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

2 CR

PAFM 1193 SPECIALTY MARKETS

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

2 CR

PAFM 1194 PROCESS AND SKILLS: MARKETING

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

2 CR

PAFM 1195 INTERNATIONAL BUSINESS AGREEMENTS

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

2 CR

PAFM 1196 DESIGN HISTORY: CONNECTION

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

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

3 CR

PAFM 1197 FASHION SHOW PRODUCTION & PUBLICITY

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

2 CR

PAFM 3901 INTERNSHIP

A.A.S. students who wish to gain work experience in their design field may register for an internship. All internships must directly relate to the student's major and may be obtained through the office of Parsons Career Services, or on your own with the approval of your advisor. A maximum of two credits for your internship may be applied toward your A.A.S. Degree. Internship credit requires eight hours per week for 15 weeks for each credit. If you are a full-time or a new student, it is recommended that you meet with an advisor to determine if an internship is best for you.

Please note that it is mandatory that all internships must be taken for credit, therefore, students must register for the internship along with your other courses. The course CRN number for internships is located under each major within the list of A.A.S. courses.

In order to receive credit students must fill out a Work/Learn Agreement Form available in the A.A.S. Department, 2 West 13th Street, room 706. The student must then take the Work/Learn Agreement Form to their employer; in order to receive credit for your internship. Your employer must complete and sign the Work/Learn Agreement Form, however, it is the students responsibility to bring the completed form back to the A.A.S. Degree Office (do not separate the copies).

International students are eligible to receive off-campus paid internships if they meet basic requirements (studied for one academic year full time, applying for position related to their field of study, etc.) You must visit the link below for complete details:

http://www.newschool.edu/forms/iss_curr_practical_training.pdf All International students must follow the instructions of the above link carefully to obtain CPT/Internships.

Parsons also offers a summer internship in London, for details regarding the application process for the Summer London Internship please email James Mendolia at mendolij@newschool.edu

1 to 2 CR

See the AAS Fashion Studies section for the following descriptions:

PAFS 1425 FASHION INDUSTRY: DESIGN, 2 CR

PAFS 1428 FASHION CAD: U4IA, 2 CR

PAFS 1431 FASHION HISTORY: COUTURE AND CULTURE, 3 CR

PAFS 1432 FASHION HISTORY: SURVEY, 3 CR

PAFS 1439 CAD: PHOTOSHOP/ILLUSTRATOR INTENSIVE, 2 CR

AAS FASHION STUDIES

PAFS 1000 FASHION DRAWING 1

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

2 CR

PAFS 1020 CONSTRUCTION 1: PATTERNMAKING

This course provides an introduction to one of the three key components of apparel construction. The course will focus on the development of basic slopers and will lay down the basis for the design room patternmaking.

2 CR

Co-requisite(s): PAFS 1080 Construction 1: Draping and PAFS 1090 Construction 1: Sewing.

PAFS 1080 CONSTRUCTION 1: DRAPING

This is an introduction to the basic principles of three-dimensional fashion design. Students will use dress forms to achieve basic garment components: bodices, skirts, sleeves, collars, etc.

2 CR

Co-requisite(s): PAFS 1020 Construction 1: Patternmaking and PAFS 1090 Construction 1: Sewing.

PAFS 1090 CONSTRUCTION 1: SEWING

This is one of the three main components of apparel construction. Students will be introduced to basic sewing techniques using both methods: hand finishing and industrial sewing equipment.

2 CR

Co-requisite(s): PAFS 1020 Construction 1: Patternmaking and PAFS 1080 Construction 1: Draping.

PAFS 1010 CONSTRUCTION 2

This course sets the next level for garment construction. Students will proceed to couture sewing, draping, and patternmaking.

4 CR

PAFS 1011 CONSTRUCTION 3

This course provides an advanced level of garment construction that will be directed to haute couture sewing and draping techniques. Students will develop their own designs.

2 CR

Pre-requisites: PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing.

PAFS 1040 TAILORING

This is an advanced sewing course in which students will learn couture tailoring techniques. Fitting, making the canvas interfacing, pockets and pad-stitching are covered.

2 CR

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

PAFS 1050 FASHION TECHNICAL DRAWING

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

2 CR

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

PAFS 1130 FASHION PORTFOLIO

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

2 CR

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

PAFS 1140 DESIGN STUDIO

This is an advanced fashion course where students will produce their own original designs. They will go through the whole process: from the original concept, to garment development, to the finished garment(s). Students will be able to choose from a number of Fashion Design areas, including the following sections:

COUTURE

Students will produce their garment using as basis for their research and inspiration American and European Haute Couture.

COSTUME

Students will produce their costumes using a specific play as basis for their project.

KNITS

Students will produce their garments using knits as the main fabrication for their projects.

MEN'S WEAR

Students will develop their garments using as basis for their projects menswear specific techniques, research and inspiration.

SUSTAINABLE

Students will research and experiment with eco friendly fabrication and processing as basis for their projects

2 CR

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

PAFS 1180 FASHION DRAWING 2

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

2 CR

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

PAFS 1400 FASHION DRAWING WORKSHOP

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

0 CR

PAFS 1422 PROCESS AND SKILLS: FASHION DESIGN

The objective of this course is to introduce students to design principles and creative standards common to all design fields. Projects will deal with pragmatic and creative issues. Assignments are progressive so that students will have the opportunity to establish their professional identity.

2 CR

PAFS 1423 ACCESSORY DESIGN

This studio identifies accessory categories and develops fashion products from concept to finish.

2 CR

PAFS 1425 FASHION INDUSTRY: DESIGN

This is an overview of fashion design, complementing the marketing component of the industry. Students will learn how to develop design concepts, draw the basic fashion figure and the design sketch, compile a croquis book, and make flats.

2 CR

Co-requisite(s): PAFM 1190 Fashion Industry: Marketing.

PAFS 1426 SHOE DESIGN

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

2 CR

PAFS 1427 HAND KNITTING 1

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

2 CR

PAFS 1428 FASHION CAD: U4IA

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

2 CR

PAFS 1431 FASHION HISTORY: COUTURE

We are experiencing a merging and cross pollination in the design fields. This course looks at and investigates the people, art, film, literature, photographers, music, image makers, architects and political and social events that have contributed to shaping various aesthetics. Students will learn how to work concepts into products and presentations.

3 CR

Open to: AAS Fashion, Marketing and Interior Design students.

PAFS 1432 FASHION HISTORY: SURVEY

19th and 20th C. fashion is studied through an examination of the influences of history, literature, politics, media, psychology and culture. Students study the history and meaning of dress and the development and practice of style.

3 CR

PAFS 1434 BUSINESS & ENTREPRENEURSHIP

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

2 CR

PAFS 1437 FASHION HISTORY: FUSION! ART AND FASHION

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

3 CR

PAFS 1439 CAD: PHOTOSHOP/ILLUSTRATOR INTENSIVE

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

2 CR

PAFS 1441 FASHION CAD: PHOTOSHOP

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

2 CR

PAFS 1450 FASHION LAW

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

2 CR

PAFS 3900 INDEPENDENT STUDY

An Independent Study may be approved by the department director in the following circumstances only: if the student is engaged in his/her final semester of study and no more than one credit remains. Students must complete an Independent Study Contract, seek approval from the program director, and register accordingly.

1 to 2 CR

PAFS 3901 INTERNSHIP

A.A.S. students who wish to gain work experience in their design field may register for an internship. All internships must directly relate to the student's major and may be obtained through the office of Parsons Career Services, or on your own with the approval of your advisor. A maximum of two credits for your internship may be applied toward your A.A.S. Degree. Internship credit requires eight hours per week for 15 weeks for each credit. If you are a full-time or a new student, it is recommended that you meet with an advisor to determine if an internship is best for you.

Please note that it is mandatory that all internships must be taken for credit, therefore, students must register for the internship along with your other courses. The course CRN number for internships is located under each major within the list of A.A.S. courses.

In order to receive credit students must fill out a Work/Learn Agreement Form available in the A.A.S. Department, 2 West 13th Street, room 706. The student must then take the Work/Learn Agreement Form to their employer; in order to receive credit for your internship. Your employer must complete and sign the Work/Learn Agreement Form, however, it is the students responsibility to bring the completed form back to the A.A.S. Degree Office (do not separate the copies).

International students are eligible to receive off-campus paid internships if they meet basic requirements (studied for one academic year full time, applying for position related to their field of study, etc.) You must visit the link below for complete details:

http://www.newschool.edu/forms/iss_curr_practical_training.pdf All International students must follow the instructions of the above link carefully to obtain CPT/Internships.

Parsons also offers a summer internship in London, for details regarding the application process for the Summer London Internship please email James Mendolia at mendolij@newschool.edu

1 to 2 CR

See the AAS Fashion Marketing and Merchandising section for the following descriptions:

PAFM 1000 FASHION TEXTILE SURVEY, 2 CR

PAFM 1190 FASHION INDUSTRY: MARKETING, 2 CR

PAFM 1196 DESIGN HISTORY: CONNECTION, 3 CR

See the AAS Graphic Design section for the following descriptions:

PAGS 1001 DRAWING, 2 CR

PAGS 1021 COLOR THEORY, 2 CR

AAS GENERAL STUDIO

PAGS 1001 DRAWING

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

2 CR

PAGS 1010 DRAWING STUDIO

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

4 CR

PAGS 1021 COLOR THEORY

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

2 CR

PAGS 1050 SILKSCREEN

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

2 CR

AAS GRAPHIC DESIGN

PAGD 1010 HISTORY OF GRAPHIC DESIGN

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

3 CR

PAGD 1030 PORTFOLIO AND PROCESS

Students build and refine their portfolios to a professional level and learn the process of preparing for life after school. They explore employment opportunities, and write and design their resumes and business cards.

2 CR

PAGD 1040 GRAPHIC DESIGN 1

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

4 CR

PAGD 1041 GRAPHIC DESIGN 2

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

4 CR

PAGD 1042 GRAPHIC DESIGN 3

This is an advanced course devoted to fine-tuned solutions to a wide range of reality-based design problems. There is an emphasis on discovering personal style, clarity of communication and improving presentation techniques.

4 CR

Pre-requisite(s): PAGD 1040 Graphic Design 1 and PAGD 1060 Typography 1.

Pre- or Co-requisite(s): PAGD 1041 Graphic Design 2.

PAGD 1050 DESIGNING SYMBOLS

The symbol, the essence of an idea, is the basis for a successful trademark and the first step in the development of a corporate identity program. Students in this course are trained to think in terms of abstract images, to create visually appealing and meaningful graphic statements applicable to letterheads, posters, displays and other graphic material.

2 CR

Pre-requisite(s): PAGD 1060 Typography 1.

PAGD 1060 TYPOGRAPHY 1

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

2 CR

PAGD 1061 TYPOGRAPHY 2

This course provides an opportunity for more advanced study of type and its applications.

2 CR

PAGD 1070 PROCESS AND SKILLS

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

2 CR

PAGD 1090 PUBLICATION DESIGN

This course provides an opportunity for an investigation of publication formats and the design and typographic issues particular to them.

2 CR

PAGD 1091 INTERACTIVE/WEB DESIGN 1

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

2 CR

PAGD 1096 PHOTO LITHOGRAPHY

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

2 CR

PAGD 1098 GRAPHIC DESIGN AND SILKSCREEN

A typographically driven course created to deepen ones knowledge of the design process while one acquires a practical understanding of production issues (including but not limited to: silkscreen, offset, hand made, computer). Students will create multi-page works, including a self promotional leave behind piece. The course is focused on student development through the medium of silkscreen, as applied specifically to the poster and the short run art book, or 'zine. Formal issues are explained, such as how to get the most out of a two to three-color job, understanding typographic hierarchies, and the use of space on the page. Conceptual issues are also addressed, including how to arrive at one's best ideas (Sketching and Research), the design process, and what makes a good poster/short run art book, or 'zine.

2 CR

Open to: Junior or Senior level students from any department with at least one semester of Typography.

PAGD 1140 DIGITAL LAYOUT

This course provides a thorough overview of presentation graphics. Students will learn how to develop and organize information to be used for all print media. A series of problems based on the relationship between typography and imagery will be assigned.

2 CR

Primary software used: Adobe CS2 and QuarkXPress.

Note: This course was formerly offered as PUDD 2040 Digital Layout.

PAGD 1240 ADVANCED DIGITAL LAYOUT

This is a web and interaction design class dedicated to designing with and for free and open source software. The class will explore layout, color, and interaction design concepts for the web. Students can expect to add new skills including the use of HTML and CSS, and an introduction to the ins and out of Wordpress content management system. Students are not required to have any programming skills and all the actual technical work will be very accessible. In today's media environments the tools we use now will be extinct by the time we can put them to use, therefore today rather than learning how to use tools as they are, we should understand how they work in order to renew and change them to fit our needs. The main questions we will deal with through the semester will be how do we learn and how can we teach through interface? What is the role of design in the open source world? And how can we give back to this new collaborative movement? This course is about learning to develop and execute strong design concepts, and not to learn a specific software or programming.

2 CR

PAGD 3901 INTERNSHIP

A.A.S. students who wish to gain work experience in their design field may register for an internship. All internships must directly relate to the student's major and may be obtained through the office of Parsons Career Services, or on your own with the approval of your advisor. A maximum of two credits for your internship may be applied toward your A.A.S. Degree. Internship credit requires eight hours per week for 15 weeks for each credit. If you are a full-time or a new student, it is recommended that you meet with an advisor to determine if an internship is best for you.

Please note that it is mandatory that all internships must be taken for credit, therefore, students must register for the internship along with your other courses. The course CRN number for internships is located under each major within the list of A.A.S. courses.

In order to receive credit students must fill out a Work/Learn Agreement Form available in the A.A.S. Department, 2 West 13th Street, room 706. The student must then take the Work/Learn Agreement Form to their employer; in order to receive credit for your internship. Your employer must complete and sign the Work/Learn Agreement Form, however, it is the students responsibility to bring the completed form back to the A.A.S. Degree Office (do not separate the copies).

International students are eligible to receive off-campus paid internships if they meet basic requirements (studied for one academic year full time, applying for position related to their field of study, etc.) You must visit the link below for complete details:

http://www.newschool.edu/forms/iss_curr_practical_training.pdf All International students must follow the instructions of the above link carefully to obtain CPT/Internships.

Parsons also offers a summer internship in London, for details regarding the application process for the Summer London Internship please email James Mendolia at mendolij@newschool.edu

1 to 2 CR

AAS INTERIOR DESIGN

PAID 1000 3D STUDIO MAX

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

2 CR

PAID 1020 ID STUDIO 1

This studio is an introduction to developing design concepts, space planning, visualization of layouts and furniture arrangement. Students will learn the design process, from information gathering, client concerns, space measurements, to material considerations and layout. Sociological, physiological and psychological aspects of design are considered.

4 CR

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

PAID 1021 ID STUDIO 2

This studio continues to address the issues outlined in ID Studio 1 with more complex programs. Problems of space, function, aesthetics, materials, lighting, and building codes are discussed. Projects will address real-life design problems. 3ds max will be introduced. Students will use the computer model building software to better understand the impact of their design decisions.

6 CR

Pre-requisite(s): PAID 1020 ID Studio 1, PAID 1030 Drawing for Interiors 1: 2D, and PAID 1211 Drawing for Interiors 1: 3D.

PAID 1022 ID STUDIO 3

The goal of this studio is to reach beyond the rudimentary understanding of interiors by analyzing, evaluating and investigating the components that comprise interior space. The focus will be on thinking creatively and the need to articulate design ideas. The projects vary in scale (ex: hotel, spa, or multi-use project) working with a sequence of spaces to design with a variety of program requirements.

4 CR

Pre-requisite(s): PAID 1020 ID Studio 1, PAID 1021 ID Studio 2, PAID 1030 Drawing for Interiors 1: 2D.

PAID 1024 DESIGN ANALYSIS:

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

2 CR

PLACES OF DISPLAY

Students will complete research on places of display within the first half of the semester. Their studies will include precedents in a range of display applications such as window display, retail and product display. Students will learn how to gather information on a program type of which they are not familiar. The research will then be used to generate design solutions in the second half of the semester.

SUSTAINABLE DESIGN AND INTERIORS

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

PAID 1030 DRAWING FOR INTERIORS 1: 2D

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

4 CR

PAID 1031 DRAWING FOR INTERIORS 2

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

2 CR

PAID 1035 VISUAL REPRESENTATION: DECORATION

This course is an introduction to freehand drawing skills. Successful projects in Interior Decoration will be the subject. Students will develop freehand one and two point perspectives in graphite, pen and colored pencils. The second half of the semester will concentrate on color rendering to establish form, space, texture and light in the perspectives. Each student will be assigned a decorator to study/analyze in depth through drawing. The semester will conclude with presentations of these analyses.

2 CR

PAID 1040 ID HISTORY 1

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

3 CR

PAID 1041 ID HISTORY 2

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

3 CR

PAID 1050 PRINCIPLES OF INTERIOR DESIGN

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

2 CR

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

PAID 1060 MATERIALS & FINISHES 1

This course introduces the numerous "hard materials" available to designers that can enhance the overall design of a space. Hard materials such as stone, wood, metal, tile, synthetics and glass will be respectively presented for its quality, function, applicable use, alternative uses, technical properties, and installation methods.

2 CR

PAID 1070 CONSTRUCTION DOCUMENTS

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

2 CR

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

PAID 1095 CONTEMPORARY ID THEORY

This seminar examines some of the theoretical and practical issues in interior design from the 1960's to the present. The class investigates the major transformations of interior design both through theoretical writings and specific built examples. While the seminar mainly focuses on issues since the 1960's, a number of earlier texts and built examples will be briefly revisited in order to provide a context for the understanding of contemporary situations.

3 CR

PAID 1200 LIGHTING

This is an introductory course that provides a basic understanding of lighting design, the design criteria and calculations.

2 CR

Co- or Pre-requisite(s): PAID 1030 Drawing for Interiors: 2D.

PAID 1201 ID PORTFOLIO

Students will develop their graphic design skills as they design and produce their Interior Design Portfolio.

2 CR

Pre-requisite(s): PAID 1030 Drawing for Interiors 1: 2D and PAID 1020 ID Studio 1.

Primary software used: InDesign and Photoshop.

PAID 1209 ID STUDIO DIGITAL SUPPORT

In this class students will build computer models to assist with the design development of current or past studio projects in Interior Design Studio 1 or 3. These models permit the student to explore in greater depth the use of materials, light, color, textures and detailing in their designs. Issues of presentation will be a second focus of the course. This course will include introductory lectures in 3D Studio Max and a variety of layout programs to accomplish these goals for beginning and advanced students.

2 CR

Co- or Pre-requisite(s): PAID 1020 ID Studio 1 or PAID 1022 ID Studio 3.

PAID 1211 DRAWING FOR INTERIORS 1: 3D

This course will introduce students to axonometric and mechanical perspective drawing. One and two point perspective will be covered. Students will learn basic color rendering techniques.

2 CR

Co-requisite(s): PAID 1030 Drawing for Interiors 1: 2D.

PAID 3901 INTERNSHIP

A.A.S. students who wish to gain work experience in their design field may register for an internship. All internships must directly relate to the student's major and may be obtained through the office of Parsons Career Services, or on your own with the approval of your advisor. A maximum of two credits for your internship may be applied toward your A.A.S. Degree. Internship credit requires eight hours per week for 15 weeks for each credit. If you are a full-time or a new student, it is recommended that you meet with an advisor to determine if an internship is best for you.

Please note that it is mandatory that all internships must be taken for credit, therefore, students must register for the internship along with your other courses. The course CRN number for internships is located under each major within the list of A.A.S. courses.

In order to receive credit students must fill out a Work/Learn Agreement Form available in the A.A.S. Department, 2 West 13th Street, room 706. The student must then take the Work/Learn Agreement Form to their employer; in order to receive credit for your internship. Your employer must complete and sign the Work/Learn Agreement Form, however, it is the students responsibility to bring the completed form back to the A.A.S. Degree Office (do not separate the copies).

International students are eligible to receive off-campus paid internships if they meet basic requirements (studied for one academic year full time, applying for position related to their field of study, etc.) You must visit the link below for complete details:

http://www.newschool.edu/forms/iss_curr_practical_training.pdf All International students must follow the instructions of the above link carefully to obtain CPT/Internships.

Parsons also offers a summer internship in London, for details regarding the application process for the Summer London Internship please email James Mendolia at mendolij@newschool.edu
1 to 2 CR

See the AAS Fashion Marketing and Merchandising section for the following description:

PAFM 1196 DESIGN HISTORY: CONNECTION, 3 CR

See the AAS General Studies section for the following descriptions:

PAGS 1001 DRAWING, 2 CR

PAGS 1021 COLOR THEORY, 2 CR

BBA DEGREE OFFERINGS

BBA DESIGN & MANAGEMENT

REQUIRED COURSES

FIRST YEAR

PUDM 1100 DEPARTMENT SEMINAR 1: INTRODUCTION TO DESIGN AND MANAGEMENT

Design can have a significant impact on products, services, interactions, environments and organizations. In this course, students will come to understand the collaborative relationship between design and business: what it means to manage design well, to identify opportunities for meaningful innovation and new business growth, and how design can be a catalyst for positive social and business change. Students will learn about the ways in which design work has been conducted and appraised in a variety of settings: inventor, entrepreneur, confidants, advocate, guide, risk-taker, counselor, investor, task master. As a prospective manager of the creative process, students will be informed and challenged. This is not a passive enterprise. Students will learn to think and manage in unpredictable environments. Candid discussions and clear written responses to the readings, exercises and class activities will be important aspects of the course.

3 CR

Open to: Students in CD with permission of the department.

PUDM 2130 SOCIAL THOUGH 1: DESIGN, SELF AND SOCIETY

Through a consideration of classic and contemporary texts, this introductory course will examine the many ways that “design” – conceived broadly to include any intentional plan, process or product – can influence individuals’ sense of identity and possibility, structures and systems of social organization, and the expression of political power. Lecture + Discussion section

0 CR

Open to: D + M students

Pre-requisite(s): No pre-requisites

PUDM 2133 SOCIAL THOUGH 1: DESIGN, SELF AND SOCIETY DISC.

3 CR

SOPHOMORE YEAR

PUDM 2002 DESIGN 3

This course is an introduction to Visual Organization and Information Design. Students will explore different types of information and the modes of visual organization and representation that are appropriate to them. The class involves a studio and will draw upon previous design and technology skills.

3 CR

Pre-requisite(s): PUFN 1800 Design 1 and PUFN 1810 Design 2.

PUDM 2100 DEPARTMENT SEMINAR 3: INNOVATION

The current discourse in design and business circles is dominated by the topic of innovation. It can be approached from many perspectives. What makes something new or original? How do one spot new opportunities to create new things, services or experiences? How does one determine whether another innovation is actually a good thing? What is the history of innovation and how are innovative ideas and practices integrated in cultural practices? This course explores classic texts on both entrepreneurship and innovation while also considering the role of the artist and design as an agent of change, and the nature and promise of technology in the creation of our possible future(s), and how managing innovation constitutes one of the most difficult and critical tasks facing a business.

3 CR

Open to: Design & Management majors only.

JUNIOR YEAR

PUDM 2101 DEPARTMENT SEMINAR 4: ECONOMICS AND ETHICS OF SUSTAINABLE DESIGN

There is no issue more central to design today than how to create products, services, environments and businesses that are sustainable. This course introduces students to the multiple meanings of sustainability for those in design and in business, including but not limited to environmental stewardship, organizational, economical, and technological sustainability. Students will consider the pressure that globalization exerts on these multiple sustainabilities, and understand what kinds of structures, standards and (self-) regulations designers and industries use to monitor and define them. Students read texts on the cultural, technological, and business issues involved in sustaining growth and innovation, and will also explore the economic and ecological implications of environmentally responsible design.

3 CR

Pre-requisite(s): PUDM 1100 Department Seminar 1, PUDM 1101 Department Seminar 2, and PUDM 2100 Department Seminar 3.

Open to: Design & Management majors only.

PUDM 3301 DESIGN RESEARCH METHODS

An introduction to qualitative research methods that are commonly used in design projects, this course covers the gathering, analysis and application of research as it informs different stages of the design process. Techniques covered will include participant observation, in-context interviews, self-documentation, participatory design and interactive testing. Texts and materials will be drawn from several fields in the social and behavioral sciences, including anthropology, psychology, and sociology. This course will include individual and group research assignments and applications of findings to real-world design problems.

3 CR

Open to: BBA Juniors and Seniors; upper-level non-majors with permission of the department.

PUDM 3360 BUSINESS MODELS AND PLANNING

A comparative study of business models and planning, this course provides students with an understanding of the basic components of all business models and the ability to ask the questions and conduct the research that will enable them to understand how any business is constructed. Topics include internal components (mission and objectives; organizational facilitators and leadership; financial structure, etc.) and external components (external environment and competitive positioning; pricing mechanisms; cultural and geographic landscape, etc.).

3 CR

Open to: BBA Juniors and Seniors; upper-level non-majors with permission of the department.

PUDM 3401 MANAGING CREATIVE PROJECTS AND TEAMS

Historically, designers have been trained to see themselves as “creative types,” whose value to projects cannot be easily quantified or rationalized. By its very nature, this “auteur” role has always created problems in regard to project management. In the course of the past few decades, as the nature of creative endeavors has become increasingly complex and collaboration more common, much energy has been focused upon understanding the creative process so that it can be more efficiently managed. In addition to covering the basics of project management (estimation, client management, etc.) this course will identify some of the ways in which managing creative projects differs from other forms of project management, and explore ways in which these differences have been addressed and creativity enhanced. By the end of the course, students will have the critical ability to anticipate problems before they arise as well as a deep understanding of how the "creative role" can be spread across an entire project team.

3 CR

Open to: Upper-level Design & Management students and to upper-level and graduate non-majors with permission of the department.

SENIOR YEAR

PUDM 3900 INDEPENDENT STUDY

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

1 to 3 CR

PUDM 3901 PROFESSIONAL INTERNSHIP

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

1 CR

PUDM 4020 BUSINESS LAW

This course addresses American jurisprudence as it applies to business. It draws on students' concurrent studies in economics, finance and marketing, while also introducing new business concepts. Topics include intellectual property, business torts and crimes, contracts, secured transactions, creditors' rights, bankruptcy, employment law, licensing and business organizations (sole proprietorships, partnerships, and corporations).

3 CR

Open to: Design & Management majors only.

PUDM 4030 STRATEGIC MANAGEMENT

In today's business arena, strategic planning, marketing and analytical skills are now demanded by all businesses. This course is broken down into six modules: introduction to the management process; strategic planning process; strategic marketing; organizational structure; human resources policies and management; and the business of the planning process. The course will draw upon case studies from the design industries.

3 CR

Pre-requisite(s): Junior year courses in Design & Management.

Open to: Design & Management majors only.

PUDM 4100 SENIOR SEMINAR AND THESIS 1

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

3 CR

Open to: Design & Management majors only.

ELECTIVES

PUDM 2418 ART & ANTIQUE MARKETS

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

3 CR

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

PUDM 2422 SMALL BUSINESS ENTERPRISE

This course explores the strategies, skills and process necessary to establish a successful small business enterprise. Topics include organization and financing, accounting records, cost and financial analysis, debt and equity financing, managing financial and human resources, taxes, operations and types of businesses.

3 CR

Open to: Non-majors.

PUDM 2425 ADVERTISING PRINCIPLES

This course introduces advertising as both an art and science while providing a broad overview of advertising issues and functions. The course covers the entire field of advertising from both an agency and client point of view, with special emphasis paid to an integrated marketing framework. Students will learn the importance of incorporating the entire promotion mix (advertising, public relations, direct marketing, interactive/Internet marketing, sales promotion, and personal selling) into aspects of marketing communications campaigns. The course will reflect the fragmentation among conventional methods of media (TV, print) and branding to more alternative promotional tools and methods (guerilla tactics) as part of the marketing communications strategy. By the end of the semester, students will have developed their own advertising campaigns incorporating media, objectives, budgets, creative strategies and measurements for success. Several case studies will be used to examine domestic and international consumer and business markets, with special attention to fashion and design companies.

3 CR

Suggested for: the concentration in Advertising and Graphic Design.

Open to: Non-majors.

PUDM 2432 RETAIL BUYING

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

3 CR

Open to: Non-majors.

PUDM 2461 ACCOUNTING FUNDAMENTALS

What do you want your company to accomplish? How can you tell when you reach your goals? In this course, students will learn the language of accounting, enabling them to keep the accounts of their own businesses; understand internal management reports; and evaluate financial statements. Besides a traditional accounting text, the class will use *The Accounting Game*, a right-brain approach to this left-brain skill. Through readings and discussion, the class will explore such topics as: How is language used to inform or mislead? What decisions does the accountant make? What motivates those decisions? Is maximizing profit and accumulating wealth the only reason to be in business?

3 CR

Open to: Non-majors by permission.

PUDM 3407 VENTURES FOR EMERGING MARKETS

This course will provide an overview of select aspects of doing business in emerging markets from the perspective of a practitioner who has been both a corporate executive and an entrepreneur. Over the years, executives and entrepreneurs have assumed that business people around the world think and act alike. While this may be true up to a point, there are differences in government rules and regulations, business practices—and most important, cultural values and expectations. People from different backgrounds and cultures think differently about how to solve a particular problem or how to develop an opportunity. There are no ‘black’ and ‘white’ solutions, but many shades of ‘gray’. There is rarely a standard solution to doing business in emerging markets. An approach that leads to success in one country may lead to negative consequences in another.

3 CR

PUDM 3411 INTERNATIONAL ADVERTISING AND PROMOTION

The course examines the historical and cultural context and current processes that shape the international advertising arena, using global design companies as country market case studies for advertising campaigns. The texts will explore the central cultural issues of the global age, such as increasingly competitive markets, globalization, cultural politics and identity values, along with the ability of individuals, corporations and nations to strategize and position themselves in the global information economy. We will look at the constraints and complexities for multinational corporations and advertising communities in defining global market segmentation and recognizing the rapid growth of market segments across country markets. How do these issues affect global advertising, branding and access, and the development of strategic competitive tools in the world markets?

3 CR

Open to: Upper-level majors and non-majors.

PUDM 4021 LEGAL PRINCIPLES IN CREATIVE INDUSTRIES

This course provides a practical and comprehensive overview of the legal issues arising in art and design industries and endeavors. Topics include intellectual property, the acquisition of rights, and distributor and licensing agreements. A survey of various areas of the law that impact art and design industries and endeavors will also be provided, including contracts, copyright, trademark, and right of privacy/publicity law.

3 CR

PUDM 4408 LUXURY BRANDS: THE BUSINESS OF LUXURY

This course explores the dynamic that occurs in every luxury goods company between brand building and business fundamentals, including how this dynamic unfolds during the day-to-day process of running a luxury goods company, as well as across longer time spans. By the end of this course, students should be able to define luxury; to speak knowledgeably about the luxury goods market, including the spectrum of players within the market and the competitive forces within and on the market; to explain the inner workings of a luxury goods company, including knowing what it takes for a multi-disciplinary team to successfully bring a luxury product to market; and to explain the fundamentals of managing a luxury brand as a sustainable business.

3 CR

Open to: Upper-level majors and non-majors.

REQUIRED COURSES

Please see the BFA Foundation section for the following description:

PUFN 1800 DESIGN 1: DESIGN ELEMENTS AND DIGITAL TOOLS, 5 CR

Please see the Art & Design Studies and University Liberal Studies Course Description booklet for the following descriptions:

ULEC 2020 and ULEC 2021 INTRODUCTION TO MACROECONOMICS, 3 CR

UMTH 2525 STATISTICS, 3 CR

ELECTIVE COURSES

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

PUCD 2020 TYPOGRAPHY 1, 3 CR

PUCD 3040 CORPORATE DESIGN, 3 CR

PUCD 3050 PACKAGE DESIGN, 3 CR

PUCD 3060 ADVERTISING CONCEPTS, 3 CR

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

PAFM 1070 MERCHANDISING WORKSHOP, 2 CR

PAFM 1080 MERCHANDISING, 2 CR

PAFM 12190 FASHION INDUSTRY: MARKETING, 2 CR

PAFM 1191 VISUAL MERCHANDISING, 2 CR

PAFS 1425 FASHION INDUSTRY: DESIGN, 2 CR

BFA DEGREE OFFERINGS

FOUNDATION

REQUIRED COURSES

PUFN 1000 3D STUDIO 1

3D Studio introduces students to the basic principles, processes, and materials of three-dimensional form through a series of projects that encourage drawing, experimentation, and conceptual development through the acquisition of essential core knowledge, to create and construct three-dimensional forms. Students explore form, space, and structure through the use of design elements such as line, shape, mass, volume, surface, scale, proportion, material and color.

3 CR

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

PUFN 1040 DRAWING STUDIO 1

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

3 CR

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

PUFN 1440 2D INTEGRATED STUDIO 1

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

3 CR

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

PUFN 1500 LABORATORY 1

Laboratory is a studio/seminar that immerses students in a study of contemporary art and design culture through readings, discussions, experience-based research and studio practice. Students integrate conceptual, visual and tactile skills from their studio and Art & Design Studies courses in the development of projects that respond to their immediate urban environment, New York City, later in the year students incorporate 'user-centered' methods into their Laboratory projects. Laboratory broadly introduces art & design methodologies and it

emphasizes research and group work as integral skills for successful art and design practice. Laboratory is taught by faculty from all of the programs at Parsons.

3 CR

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

PUFN 1200 FOUNDATION INTENSIVES

The Foundation Program runs a series of intensives that are skill and content-based opportunities offering students additional support. There are five themed intensives that run at the end of the fall semester and into the spring along with methodology workshops over the entire academic year. In a short amount of time students are encouraged to think, design and create based on what is presented in each intensive.

Students from Foundation, IDC and Design + Management will have an opportunity to sign up for intensives and workshops. The Intensive Series meets at 6pm on Tuesday and Wednesday evenings and culminates in an April exhibit in the 9th floor lobby at 2 West 13th Street.

0 CR

The following courses are required for Foundation students. See the Art & Design Studies Course Description booklet for the course descriptions.

PLAH 1000 PERSPECTIVES IN WORLD ART & DESIGN 1, 3 CR

PLEN 1020 CRITICAL READING & WRITING 1, 3 CR

PUFN 1800 DESIGN 1: DESIGN ELEMENTS AND DIGITAL TOOLS

Design 1 will introduces students to the vocabulary of two-dimensional design through projects created through using both traditional and digital processes. Students will extend projects with digital tools that were started in traditional media and vice versa, thus moving fluidly between these tools and processes.

Students will explore elements and principles of design while gaining familiarity with design processes and technologies. Students will undertake projects that encourage both lateral and linear thinking, the generation of multiple outcomes, and the refinement of a single outcome. Through critique and discussion, students will learn the vocabulary of elements and principles that constitute a designer's basic language while identifying and articulating this vocabulary in the work they will produce.

5 CR

Open to: First-semester students in Design & Management only.

BFA ARCHITECTURE

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

SOPHOMORE YEAR

PUAD 2001 DESIGN STUDIO 1

The first semester sophomore design studio explores issues pertinent to both architecture and interior design. In order to help students develop an understanding of how these disciplines accommodate human experience, the interior and formal qualities of space are explored through the integration of program, materials, tectonics, and light. Problems address increasing levels of complexity and scale, from the individual to the communal.

5 CR

PUAD 2013 ELEMENTS OF SPACE, TECTONICS & SURFACE

Using digital media as a tool, this course provides a comprehensive introduction to the formal vocabulary of interior design and architecture, from solids and voids, to structure and detailing, interiors and exteriors. Introducing widely employed media software, including Form Z and 3D Studio Max, students critically examine the phenomenon of how design is represented by means of digital technology on Mac and PC platforms.

3 CR

PUAD 2021 REPRESENTATION & ANALYSIS 1

This class is designed to teach students how to communicate their ideas through drawings, models, and the digital media. Coordinated with the Sophomore Design Studio, this class will teach students how to effectively represent their design intentions. In addition students will be introduced to the analytical process which will develop their ability to observe, record, and abstract principles of organization, composition, and iconography.

3 CR

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

PLAH 2320 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 LEC, 0 CR

PLAH 2321 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 REC, 3 CR

JUNIOR YEAR

PUAD 3001 DESIGN STUDIO 3

The overarching theme of this semester's studio is that of architecture's relationship to an extended contextual field -conventionally termed landscape. Although more typically understood as the "natural" condition on which an architectural intervention is imposed, this studio is predicated on an understanding of the mutuality of natural, technological, and cultural systems in the production of landscape. The student will utilize a variety of representational media, digital and analog, to interrogate architecture's position within this dynamic interplay of biotic, infrastructural, and social conditions, and the ways in which it operates in complicity with other discursive and technical systems to construct our perceptions of the natural realm.

6 CR

PUAD 3032 NATURE, CULTURE AND DESIGN

This course explores the relationships of Nature, Culture, and Design. We will investigate personal and ethnic identity, cultural change, and ecological disruption in the context of the design traditions of divergent cultures. We will also investigate design responses to current cultural problems (including students' own) that face designers today. We will use as a group contextual example the proposed center for West Harlem Environmental Action. WE ACT is a New York City non-profit organization working to improve environmental quality and to secure environmental justice in predominately African-American and Latino communities.

3 CR

PUAD 3900 INDEPENDENT STUDY

By special permission of Director of BFA program only.

1 to 3 CR

SENIOR YEAR

PUAD 4001 DESIGN STUDIO 5

This studio explores the current, historical and conceptual, understanding of landscape and how it can inform and enrich the design process. Topography and ecology are combined to develop a new notion of land and built form. Students utilize a variety of representational media to investigate and synthesize complex systems involved in the interrelationships of the environment. Students are also asked to examine how program development informs the future social, cultural as well as physical disposition of architectural space. The studio emphasizes the individual student's employed methodologies and development of critical comprehension in their design process.

6 CR

PUAD 4020 PORTFOLIO PREPARATION

This course is based on the ongoing tutorial review of the students' own portfolios by the faculty. It also includes presentations on the graphic organization of portfolios, commercial reproduction techniques, lighting and photographing models. Students are expected to take this course during either the fall or spring semester.

1 CR

PUAD 4910 PROFESSIONAL INTERNSHIP

Please see department for approval.

0.5 to 6 CR

BFA INTERIOR DESIGN

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

SOPHOMORE YEAR

PUID 2000 DESIGN STUDIO 1

The first semester sophomore design studio explores issues pertinent to both architecture and interior design. In order to help students develop an understanding of how these disciplines accommodate human experience, the interior and formal qualities of space are explored through the integration of program, materials, tectonics, and light. Problems address increasing levels of complexity and scale, from the individual to the communal.

5 CR

PUID 2050 ELEMENTS OF SPACE, TECTONICS AND SURFACE

Using digital media as a tool, this course provides a comprehensive introduction to the formal vocabulary of interior design and architecture, from solids and voids, to structure and detailing, interiors and exteriors. Introducing widely employed media software, including Form Z and 3D Studio Max, students critically examine the phenomenon of how design is represented by means of digital technology on Mac and PC platforms.

3 CR

PUID 2055 REPRESENTATION & ANALYSIS 1

This class is designed to teach students how to communicate their ideas through drawings, models, and the digital media. Coordinated with the Sophomore Design Studio, this class will teach students how to effectively represent their design intentions. In addition students will be introduced to the analytical process which will develop their ability to observe, record, and abstract principles of organization, composition, and iconography.

3 CR

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

PLAH 2320 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 LEC, 0 CR

PLAH 2321 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 REC, 3 CR

JUNIOR YEAR

PUID 3000 DESIGN STUDIO 3

In this core studio, students are faced with increasingly real project parameters, while adhering to the rigorous problem solving methodologies introduced in the sophomore year. The added components of materials, color, lighting, and furniture demand that students investigate and reveal the layers of a design project with increasing specificity, addressing key issues of human scale, experience, and comfort. Through regular meetings with a Lighting Design instructor, particular emphasis will be placed on lighting for the interior environment, both artificial and natural. This will include the physical and psychological attributes of light in space, as well as the role of light in sculpting space and crafting ambience.

6 CR

PUID 3055 PROGRAM: CONCEPT AND REPRESENTATION

Continuing to build upon Rep and Analysis II, this course develops an understanding of the analysis of the program and methodologies required to generate the appropriate concepts. Ideas of adjacency, stacking and test-fits are explored and integrated in the conceptualization process. Working simultaneously with hand drawing and digital design, students further develop their ability to communicate their ideas. Particular emphasis is placed on an experiential understanding of spatial design and interior space.

3 CR

PUID 3100 CRITICAL STUDIES IN DESIGN 1

This course explores periods and modes in the history and theory of interior design in the western world from ancient times until the twentieth century. Focusing on the changing notions of comfort, style, forms, and social significations, the course examines concrete accoutrements of living, while looking into furniture and furnishings, interiors, metalwork, ceramics, glass, and the other decorative features and accessories of domestic life, as well as in architectural forms as they developed over these periods. The main objective of the course is to provide students with tools to comprehend and analyze as well as to develop critical thinking of the way in which physical environments were set within broader social, political, and economic frameworks of the societies that produced them.

3 CR

SENIOR YEAR

PUID 3900 INDEPENDENT STUDY

By special permission of Director of BFA program only.

1 to 3 CR

PUID 3901 PROFESSIONAL INTERNSHIP

Please see department for approval.

1 to 3 CR

PUID 4000 DESIGN STUDIO 5

This studio provides students the opportunity to work on larger scale projects. Fall semester projects have typically included one large institutional project (community center, women's shelter, etc.) conducted in teams, and one hospitality project in the form of an in-house competition with Starwood Hotels and Resorts (hotel guest suite, hotel lobby/bar, etc.).

6 CR

PUID 4001 HORIZONTAL STUDIO

The Horizontal studio brings together upper level students from the allied fields of design to work in interdisciplinary teams. Teams can include students from architecture, interior design, lighting and product design. Drawing upon the various skills and educational focus of each group, students work to tackle problems in a comprehensive manner with a focus on detailed development. The studio is research driven, developing several strains of in depth analysis that are synthesized into a final project. The special technical and aesthetic capabilities of each student are used to think in innovative ways about sustainable design.

6 CR

PUID 4005 DETAIL, FURNITURE AND CONSTRUCTION

Appropriate detailing and construction have a direct impact on the designed product and its intent. In this course, the integral relationship between design, detail, building and construction will be analyzed, researched and explored. Built projects will include the detail as a source of inspiration and the beginning for furniture or an environment. This class is coordinated with Design Studio 5.

3 CR

PUID 4010 PORTFOLIO PREPARATION

This course helps students to assess their portfolio of work from the viewpoint of prospective employers or clients. Students will be given specific advice on upgrading their portfolios as well as on the nuances of landing a job.

1 CR

BFA COMMUNICATION DESIGN

REQUIRED COURSES

PUCD 1040 TYPOGRAPHY AND VISUAL DESIGN

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

3 CR

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

SOPHOMORE YEAR

PUCD 2010 COMMUNICATION DESIGN 1

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

3 CR

PUCD 2011 COMMUNICATION DESIGN 2

This second-semester Sophomore requirement presents a series of short projects through which students explore the fundamental concepts of design for Publishing, Information Design, Typography, Marketing Graphics, Motion Graphics, and Spatial Graphics. The lessons of Communication Design 1 (materials, design process, design thinking, communication skills, and skilled manipulation of two-dimensional) space are built upon through a series of practical applications.

3 CR

Pre-requisite(s): PUCD 2010 Communication Design 1 and PUCD 2020 Typography 1.

PUCD 2013 LETTERPRESS

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

3 CR

PUCD 2020 TYPOGRAPHY 1

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

3 CR

PUCD 2021 TYPOGRAPHY 2

This Sophomore requirement offers an intense second semester of typographic study. Students demonstrate how considered typography advances the meaning and strength of an idea, a message, or form. Assignments are generally shorter than those in Typography, and seek to build a student's conceptualizing skills.

3 CR

Pre-requisite(s): PUCD 2010 Communication Design 1 and PUCD 2020 Typography 1.

PUCD 2030 PRESENTATION

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

3 CR

PUCD 2031 PRODUCTION

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

3 CR

PUCD 2050 VISUAL DESIGN HISTORY SURVEY

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

1 CR

JUNIOR YEAR

PUCD 3010 ADVANCED TYPOGRAPHY

This Junior-level required course further explores the power of meaningful typographic communication, while tempering it with emphases on its counterparts: concept, language, form, compositional ploys, graphic techniques, and technology. Students' skills are pushed to new levels through research and investigation.

3 CR

Pre-requisite(s): all Sophomore-level requirements.

PUCD 3090 ADVANCED STUDIO DESIGN

This second-semester, Junior-level course builds on Advanced Typography by contextualizing general design theory and practice into the specific design methodologies of their instructors. Students and instructors explore a range of topics - social responsibility, sustainability, ethics, client relations, originality, and compensation - and their relation to the design process.

3 CR

Pre-requisite(s): PUCD 3010 Advanced Typography.

SENIOR YEAR

PUCD 4100 ADVANCED GRAPHIC DESIGN SEMINAR

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

3 CR

PUCD 4202 SENIOR THESIS

Working closely with an advisor, students develop and create a substantial, original thesis related to the fields of design. This required studio course is the basis for the Senior Thesis Exhibition in the spring.

4 CR

Pre-requisite(s): PUCD 3090 Advanced Studio Design.

SOPHOMORE ELECTIVES

PUCD 2100 IMAGING FOR DESIGNERS

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

3 CR

PUCD 2110 DIGITAL LETTERING

Lettering is not typography. It is not concerned with a full set of typographic characters. The limits of its concern are a liberating force. This Sophomore-level elective concentrates on custom

display type for the digital age. Students will develop an understanding of historical developments in display typography with an eye toward cultural influence on graphic form. The course complements the predominately text-oriented classes of Typography1 and Typography 2 by investigating the expressive qualities of display lettering. Students will complete a number of lettering projects from concept to preliminaries to final digital lettering.

3 CR

PUCD 2120 CALLIGRAPHY

The art of the written form has influenced typography since the introduction of movable type in the West. To understand calligraphy is to understand the logic of letterforms. The careful construction and spacing of calligraphic forms gives discipline to mark-making. Students learn two hands - the Humanist and the Italic - both of which formed the basis for Renaissance typefaces. A series of practice exercises both in-class and out-of-class will provide the skills necessary to produce a limited number of finished pieces.

3 CR

PUCD 3210 SOUND DESIGN

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

3 CR

JUNIOR AND SENIOR ELECTIVES

PUCD 3020 INFORMATION DESIGN

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

3 CR

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

PUCD 3030 BOOK DESIGN

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

3 CR

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

PUCD 3035 BOOK COVER DESIGN

This course provides a rigorous introduction to the field of book cover design, one of the most flexible and engaging areas of graphic design, with room for everything from the flashy to the metaphysical. However, beneath the incredible variety of designs there are strict principles for balancing the at-times contradictory needs of combining package, book, and promotion design -- while also respecting the intent of the author(s).

3 CR

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

PUCD 3040 CORPORATE DESIGN

Corporate design is the process of creating and disseminating the image or identity for a collective entity. A company's logo is one of many of critical symbols that define public perception. A designer must create a voice for a company, whether that company provides a service or manufactures a product. As information and ideas travel in increasingly compact formats, the corporate designer is challenged to express information quickly and with certainty. This course provides a basis for deciding the procedures and practice for professional communication goals. Corporate design should be considered a fundamental skill in the communication designer's arsenal.

3 CR

Pre-requisite(s): All Sophomore-level courses.

PUCD 3050 PACKAGE DESIGN

This course clarifies the process of developing graphic and visual articulation in package design. Structural projects are explored in the context of today's marketplace -- from environmental to competitive concerns. Luxury applications to sustainable resources are considered. Assignments demonstrate the functionality of packaging, from identification of a product to its protection and appeal. Production techniques are considered, depending upon student approach.

3 CR

Pre-requisite(s): All Sophomore-level courses.

PUCD 3060 ADVERTISING CONCEPTS

Whether aggressive or subtle, selling and advertising are critical attributes to successful communication. Students gain familiarity with methods of creating original advertising concepts via text and image, and also explore principles of advertising design and layout. The psychology of effective presentation, through text, typography, photography and illustration, is integral to the class. From rough thumbnails to precisely executed comprehensives, all methods of visual exploration are investigated.

3 CR

Pre-requisite(s): All Sophomore-level courses.

PUCD 3085 PHOTO EDITORIAL

This hybrid studio/lecture course addresses the distinct but interrelated disciplines of photo editing and art direction. A variety of preparatory projects will culminate in students choosing a topic of personal interest, writing an essay, elaborating it with images, designing, and typesetting the final monograph. Class discussion and critique will cover the wide range of issues involved in image selection relative to concept, context, and desired impact.

3 CR

Prerequisite: Imaging for Designers.

Open to: Non-majors with permission.

PUCD 3120 CORPORATE IDENTITY & PACKAGING

Investigate the professional environment of corporate and package design. Through the development of image, logo, typography and marketing sensibility, a product or service may fail or succeed. This course determines what aspects of design and presentation lead to success or failure; what is “safe” in design, and what is experimental. Discussions will include why clients may fear the unknown, and how originality may be brought to the marketplace. A class goal is to produce strong portfolio work.

3 CR

Pre-requisite(s): PUCD 3040 Corporate Design or PUCD 3050 Package Design.

PUCD 3170 EDITORIAL DESIGN

Classic typographic traditions are usually visible in the most expressive examples of magazine and editorial design. Through type the word is made visible. This notion provides a foundation for editorial design. This course is concerned with the design of the page and the page sequence of books, periodicals, and magazines through editorial concept, content, format, image and audience. The class quickly builds on editorially typographic principles to reach into the most experimental applications.

3 CR

Pre-requisite(s): PUCD 4030 Publication Design.

PUCD 3200 TYPEFACE DESIGN

Designing typefaces requires a combination of dedication, skill, and knowledge. This year-long course gives students a general overview of the history of type design and an introduction to current methods and tools. Students will design letterforms, carefully convert them to digital format, and compose them into working digital fonts.

3 CR

Pre-requisite(s): All Sophomore-level courses and PUCD 2110 Digital Lettering.

PUCD 3300 SPATIAL GRAPHICS

The use of type and image in spatial contexts, from retail or exhibition design to urban signage, is both a quickly growing industry and a fascinating area of visual design. This intensive introductory course considers the tools and skills gained in Sophomore year (typography, basic design and composition skills, production and presentation skills) in relation to the human experience of three-dimensional space.

3 CR

Pre-requisite(s): All Sophomore-level courses.

PUCD 4030 PUBLICATION DESIGN

The aesthetics of type and image remains the most widespread media for graphic designers. Every aspect of the printed word and image is investigated and considered in these classes. The class focuses on the process by which ideas are developed, edited and ultimately presented in both personal and public contexts. The sequence of the idea is stressed, including how these ideas are presented and revealed. The Communication Design Department offers a range of approaches, based upon the professor’s objectives and understanding of publication design.

3 CR

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

PUCD 4040 PROMOTION DESIGN

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

3 CR

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

PUCD 4050 ADVANCED PACKAGE DESIGN

Gain an understanding of the discipline of packaging, from concept through professionally prepared prototypes. This course undertakes the design of the package as a combination of structural, visual and conceptual exploration. Students are encouraged to explore new methods and bring fresh insight to the concept of surface treatment and structure. Frequent guest lecturers provide state-of-the-art technical instruction. For at least one assignment, highly experimental packaging is required.

3 CR

Pre-requisite(s): PUCD 3050 Package Design.

PUCD 4063 COMMERCIAL STORYBOARDING

This course focuses process of TV commercial advertising campaign productions. It emphasizes the use of the story through time to present a concept that advocates a product, service or idea. The class begins with teaching the elements of a television commercial, but then expands into areas where the idea of influence is investigated through a visual sequence. Cutting-edge and experimental advertising are also explored.

3 CR

Pre-requisite(s): PUCD 3060 Advertising Concepts.

PUCD 4090 EXPERIMENTAL TYPOGRAPHY

This course deals with typography as an instrument to stimulate from both a visual and intellectual perspective. It focuses on the whole creative process, from concept to application, merging traditional typographical aesthetics with current electronic technologies. Students explore new directions, developing typographical solutions for print, cinema and TV titling, architecture and corporate design assignments. Students choose the subjects for projects and have creative freedom to utilize unconventional methods and materials. Projects created are geared towards portfolio presentation.

3 CR

Pre-requisite(s): PUCD 3010 Advanced Typography.

PUCD 4132 BRAND EXPERIENCE DESIGN

Brand Experience Design builds on the knowledge gained in Corporate Design, Package Design, Packaging & Corporate I.D. and Advertising Concepts. Students learn advanced branding

concepts and create complete sensory experiences for consumers. Work includes identity design, package design, collateral design, brand retail spaces, and brand communication channels.

3 CR

Pre-requisite(s): All Sophomore-level requirements and two of the following: PUCD 3060 Advertising Concepts, PUCD 3050 Package Design, and PUCD 3120 Corporate ID and Packaging.

PUCD 4144 ADVERTISING & MARKETING

Few industries have been transformed over the past decade like advertising; yet even the newest outlets for reaching current and future customers rely on the age-old process of persuasion. This course focuses on and deconstructs this process of persuasion by stripping away the technology, the media, and the computer and focusing first and foremost on the product. What is it about the product that will differentiate it from its competitors? What will differentiate it that will resonate with consumers? Once this differentiation is determined, students focus on how to communicate that difference, no matter how small or how great, in a way that will incite the consumer to act.

3 CR

Pre-requisite(s): PUCD 4060 Print Campaigns.

PUCD 4500 COLLAB STUDIO

[This description is forthcoming. Please see the Department for more information.]

3 CR

PUCD 3900 INDEPENDENT STUDY

Please see department for approval.

1 to 4 CR

PUCD 3901 PROFESSIONAL INTERNSHIP

Please see department for approval.

0.5 to 2 CR

BFA DESIGN & TECHNOLOGY

REQUIRED COURSES

FIRST YEAR

PUDT 1100 CORE STUDIO: IMAGE

Project driven investigation into the concepts and principles of visual organization that is fundamental to design for interactive, print and time-based media. Emphasis is on creative solutions to problems, critical awareness and development of design vocabulary.

4 CR

Open to: Majors only.

PUDT 1103 PRODUCTION LAB: IMAGE

Development of production skills in support of the projects in Core Studio: Image. Hands-on instruction will focus on Adobe Photoshop, Illustrator and InDesign for both in-class and project assignments.

2 CR

Open to: Majors only.

PUDT 1120 GAMES 101

Introduction to the development of games in digital and analog media. Emphasis is on an iterative design methodology, playtesting, user experience, and clear concept development.

3 CR

Open to: Non-majors with permission.

SOPHOMORE YEAR

PUDT 2100 CORE STUDIO: INTERACTION

Project driven inquiry into the design, articulation and construction of online interactive media. Emphasis is on creative engagement with the medium, solutions to problems and principles of user experience.

4 CR

Pre-requisite(s): PUDT 1100 Core Studio: Image or equivalent

Open to: Majors only.

PUDT 2101 PRODUCTION LAB: INTERACTION

Development of production skills in support of the projects in Core Studio: Interaction. Hands-on instruction will focus on HTML, CSS, Javascript and Adobe Flash for both in-class and project assignments.

2 CR

Open to: Majors only.

JUNIOR YEAR

PUDT 3100 TOPICS STUDIO: GAMES

This course is an engagement of advanced-level projects within a studio/seminar style course focusing on game design, dynamic media and public outreach. Emphasis is on critical thinking, iterative design methodology and synthesis of research, design production and presentation.

4 CR

Pre-requisites: PUDT 2100 Core Studio: Interaction or equivalent.

Open to: Majors only.

PUDT 3100 TOPICS STUDIO: ANIMATION

Engagement of advanced-level projects within a studio/seminar style course focusing on narrative projects in animation, motion graphics or digital filmmaking. Emphasis is on critical thinking, iterative design methodology and synthesis of research, design production and presentation.

4 CR

Pre-requisites: PUDT 2100 Core Studio: Interaction or equivalent.

Open to: Majors only.

PUDT 3100 TOPICS STUDIO: INTERACTION

This course is an engagement of advanced-level projects within a studio/seminar style course focusing on interface design, dynamic media and public outreach. Emphasis is on critical thinking, iterative design methodology and synthesis of research, design production and presentation.

4 CR

Pre-requisites: PUDT 2100 Core Studio: Interaction or equivalent.

Open to: Majors only.

PUDT 3101 TOPICS LAB: GAMES

This course focuses on the development of game-specific programming skills within an object-oriented environment. Hands-on instruction will provide students with both technical and conceptual resources for implementation of their projects.

2 CR

Open to: Majors only.

PUDT 3101 TOPICS LAB: ANIMATION

The development of production skills towards a variety of techniques in animation and digital filmmaking will be explored in this course. Hands-on instruction will provide students with both technical and conceptual resources for implementation of their projects.

2 CR

Open to: Majors only.

PUDT 3101 TOPICS LAB: INTERACTION

The development of dynamic programming skills within an object-oriented environment will be explored in this course. Hands-on instruction will provide students with both technical and conceptual resources for implementation of their projects.

2 CR

Open to: Majors only.

PUDT 3900 INDEPENDENT STUDY

Please see department for approval.

0 to 6 CR

PUDT 3910 INTERNSHIP

Please see department for approval.

1 to 2 CR

SENIOR YEAR

PUDT 4100 THESIS I

Thesis studio initiates the design process of each student's year-long project through conceptual discourse, documented research, prototype iteration, testing and critical review. By the end of the semester, students will present their central ideas, research, methodology and project development.

6 CR

Pre-requisite(s): PUDT 3100 Topics Studio or equivalent.

Open to: Majors only.

PUDT 4550 STORYBOARDING

The course will provide an introduction to the storyboard as an essential phase in the development of visual narrative of film, broadcast, and interactive work. This course is designed for students interested in motion media (including animation, digital filmmaking, and advertising).

3 CR

BFA FASHION DESIGN

REQUIRED COURSES: SOPHOMORE YEAR

PUFD 2000 FASHION DESIGN CORE 1

This eighteen-hour per week experience incorporates design research, development, and exploration; drawings methods and techniques for the purpose of design presentation; and the fundamentals of apparel construction.

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

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

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

8 CR

PUFD 2040 FASHION DIGITAL STUDIO 1

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

2 CR

PUFD 2050 HISTORY, CULTURE AND SOCIETY 1

This course examines fashion from 1880 to the present and its capacity as both a reflection of, and an influence on, the cultural conditions of its respective time period. In its entirety, students should gain a greater perspective on the historical, social, and industrial precursors to contemporary fashion's tastes and trends. This is a lecture course with supplemental field trips; guest speakers may include fashion designers, historians, critics, curators and fashion editors. Course work will be comprised of group and independent research, written papers, and oral presentations.

2 CR

JUNIOR YEAR

PUFD 3000 FASHION DESIGN CORE 3

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

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

8 CR

PUFD 3030 FASHION DRAWING 3

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

1 CR

PUFD 3040 FASHION DIGITAL STUDIO 3

This course explores the tools of U4ia, a leading industry-standard software package. To begin, students prepare concept/mood boards as a visual tool to communicate target customer, season, color and trim ideas, texture and pattern. Following this, printed textile design is the focus. Students learn to develop prints, using both scanned and hand drawn elements. Color is

examined, in terms of the mood it conveys and its appropriateness for end use. Prints are put into seamless repeats and re-colored, enabling students to quickly visualize and examine change in composition and color. Knit and woven design and texture rendering are explored next. Students develop a capsule collection of apparel, using their fabric designs, which are illustrated by flat sketches and fashion illustrations. Patterns are manipulated on flats and illustrations. Advanced illustration techniques and texture mapping are covered, enabling students to render naturally and add the illusion of three-dimensionality to fashion illustrations. The course culminates in a group critique, when students present all material, portfolio ready. Emphasis is placed on regular discussion of projects and sharing ideas about the digital design process.

2 CR

PUFD 3050 THEMES IN FASHION HISTORY

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

2 CR

PUFD 3060 FASHION INDUSTRY SURVEY

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

2 CR

SENIOR YEAR

PUFD 4000 FASHION DESIGN CORE 5: THESIS

The senior year thesis experience is the capstone of each student's term of study in the Department of Fashion Design. It is a synthesis of accumulated knowledge – from critical thinking and analysis to design research and development to clothing construction. Each student will design and fabricate a collection representing his or her individual design philosophy and point of view. In addition, opportunities to participate in special industry-related projects and competitions can supplement this work on a strictly elective basis.

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

The Studio Methods component is dedicated to guiding each individual student in the construction of his or her senior thesis collection. In tandem with Concept Development, this course follows the process of the development of a collection. The fall semester begins with

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

8 CR

PUFD 4060 BUSINESS SEMINAR

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

2 CR

ELECTIVES

PUFD 3110 SHOE DESIGN

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

2 CR

PUFD 3120 HANDKNITTING

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

2 CR

PUFD 3140 MENSWEAR TAILORING

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

2 CR

PUFD 3160 COUTURE METHODS

This course is intended to enhance and augment junior year Studio Methods work. The goal is to prepare students for senior year thesis work requiring couture methods. Students work with specialized construction and finishing techniques and other custom treatments.

2 CR

Open to: BFA Fashion Design Juniors only.

PUFD 3172 ACCESSORY DESIGN

This is an introductory elective course for Junior year students interested in pursuing Accessory Design as a career or supplement to Senior year thesis work.

2 CR

Open to: BFA Fashion Design Juniors only.

PUFD 3180 MACHINE KNITTING

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

2 CR

PUFD 3270 ACCESSORY DESIGN: THESIS

This is an elective course for Senior year students interested in pursuing Accessory Design as a supplement or enhancement to Senior year thesis work.

2 CR

Open to: BFA Fashion Design Seniors only.

PUFD 3280 MILLINERY DESIGN

[This description is forthcoming.]

2 CR

PUFD 3901 PROFESSIONAL INTERNSHIP

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

2 CR

PUFD 3902 INDEPENDENT STUDY: STUDIO

For students interested in augmenting their core coursework with a special project related to Fashion Design. The student will design a project and work independently throughout the semester under the guidance of a faculty member. This option is available by permission only.

1 to 6 CR

PUFD 3903 INDEPENDENT STUDY: DIGITAL

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

2 CR

BFA FINE ARTS

REQUIRED COURSES

SOPHOMORE YEAR

PUFA 2001 PAINTING 1

This course is an introduction to the material and subject possibilities of painting. The emphasis is on construction, composition, paint handling and color. Students begin and sustain the process of self-examination by dealing with diversified subjects and non-objective idioms. Individual and group criticism, combined with field trips and discussion of painting ideology, expands students' perspectives within historical and professional contexts.

3 CR

Open to: Majors and Non-majors with permission of the Fine Arts Department.

PUFA 2011 SCULPTURE 1

This course introduces ideas and materials that facilitate response to three-dimensional forms. The stress is on concepts of modeling, welding, mold making and constructing as well as the possibilities of more contemporary modes of expression.

3 CR

Open to: Majors and Non-majors with permission of the Fine Arts Department.

PUFA 2021 DRAWING 1

Artists should never be forced to make stylistic or aesthetic choices merely to avoid technical limitations. Drawing is a key discipline of the arts, and this course encourages the development of skill and the education of the artist's eye.

3 CR

Open to: Majors and Non-majors with permission of the Fine Arts Department.

PUFA 2032 VISUAL THINKING: VIDEO

Students will explore different uses of video as a medium for art. Through experimentation with the camera, shooting techniques, and methods of editing, students will "find" ideas for video sketches. Short video projects will be developed from these explorations and an investigation of the effects of the medium on perception. Students will further their understanding of the video as an art medium by viewing artists' videos and reading selected essays for written analysis and class discussion.

2 CR

Open to: Majors and Non-majors with permission of the Fine Arts Department.

PUFA 2035 VISUAL THINKING: NARRATIVES

This course will explore how narratives organize their visual and textual elements to tell their tales. Beginning with existing narratives – a fragment of a Hitchcock film, and a text of Freud's -- we will examine how the images chosen and the rhetorical devices employed, such as metaphor and metonymy, visually represent ideas and affects. Students will go on to produce their own narratives. There will be three assignments, plus a short reading, and the mandatory viewing of one feature length film outside of class-time. The assignments will use lowish-tech means to allow the students to tell or retell the already told tales of Hitchcock and Freud. Students will produce

puppet shows, flip books, one-of-a-kind books, comic strips, performances, serialized Xeroxes, shadow plays, passion plays, etc. as their own narrative responses to the assignments.

2 CR

Open to: Majors and Non-majors with permission of the Fine Arts Department.

JUNIOR YEAR

PUFA 3001 PAINTING 3

The intention of Painting 3 is to provide a structure and environment for the student to further develop his/her focus and direction in their individual work, while broadening and deepening their exposure and understanding of the expressive, creative, technical, critical and theoretical possibilities for pieces. It is the intention of the course to help each student make the transition from a cultural or collective notion of art to a more highly personal and individualized direction in their work. The course is also engaged in developing critical and theoretical thought in their work and for art in general. There is an emphasis on involving each student's conscious involvement in both the practice as well as theory of art, to come to a richer understanding of that relationship, and in turn to develop their critical faculties with regard to their own work as well as work in general.

3 CR

Pre-requisite(s): PUFA 2001 Painting 1 and PUFA 2002 Painting 2 or equivalent.

Open to: Majors and Non-majors with permission of the Fine Arts Department.

PUFA 3011 SCULPTURE 3

Sculpture 3 is comprised from a selection of diverse concepts, materials and processes that are associated with the subject of contemporary sculpture. This class is for the student who wishes to explore other methods of art production and to expand their conceptual development, as well as technical skills and awareness of contemporary sculpture. We will discuss wide-ranging ideas of sculpture and its status as: object, materials, process, craft, space, the temporal, the experiential, and more.

3 CR

Pre-requisite(s): PUFA 2011 Sculpture 1 and PUFA 2012 Sculpture 2 or equivalent.

Open to: Majors and Non-majors with permission of the Fine Arts Department.

PUFA 3021 DRAWING 3

Drawing 3 will use as a point of departure perceptual skills but an emphasis will be placed on experimental modes and use of the imagination, drawing systems, restrictions and art historical and contemporary references. Building on what students have learned in previous drawing classes we will explore the question: what is drawing/what are the possibilities of drawing/what is drawing today? The class will include a wide variety of experimental, conceptual, abstract and perceptual approaches and consider drawing in the broadest context. Various drawing formats and working approaches will be considered (such as chance operations, use of self-defined "drawing rules", process oriented explorations, experiments in scale etc). The goal is to allow the student to develop a personal drawing vocabulary and be intellectually open to the broadest definition of drawing. We will "draw on the fringe" and consider unorthodox media, formats and approaches that today are a part of contemporary drawing. We will visit galleries and museums when possible. Students will also compile and share research on contemporary drawing/works on paper.

3 CR

Pre-requisite(s): PUFA 2021 Drawing 1 and PUFA 2022 Drawing 2 or equivalent.

Open to: Majors and Non-majors with permission of the Fine Arts Department.

SENIOR YEAR

PUFA 4001 SENIOR CONCENTRATION 1

The year will focus on the establishment of more independent thinking and working; the establishment of a solid studio practice. The student will be asked to be responsible for her/his invention, (i.e. to be able to discuss the content/rationale with intelligence and commitment). Research is an essential project. There will be individual weekly Faculty-Student meetings, reviews and critiques.

5 CR

Open to: Majors only.

PUFA 4033 THESIS LECTURES 1

Through a series of guest artists and critic lectures, panel discussions and written assignments, students will deal with the many modes of contemporary art. Visiting artists will make studio visits to senior studios and talk to students about the development and progress of their work.

0 CR

Open to: Majors only for registration, but lectures are open to all students and the public.

PUFA 4051 THEORY, PRACTICE, AND CAREER 1

This wide-ranging course will investigate the integral relationship between theoretical issues, the studio practice of the artist and the practical development of a profession. The course will examine critical and theoretical texts and their relationship to the making of art as well as pragmatic approaches to career development such as application to graduate school, portfolio presentation, building a relationship with a gallery, grant application and managing “life and art”, among other vocational concerns. Utilizing guest speakers, workshops and seminars, Theory, Practice and Career will explore “real life” conditions, opportunities and options that artists face after graduating and help build strategies to effectively and creatively build a professional life.

3 CR

Open to: Majors only.

ELECTIVES

PUFA 2040 EXPANDING HORIZONS: DRAWING INSPIRATION FROM NON-WESTERN ART

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

2 CR

Open to: Majors and Non-majors.

PUFA 2801 ELECTIVE PAINTING

This course focuses on the basics of painting, with an emphasis on technical paint handling, color, composition and materials. Acquiring basic studio habits and practices, students begin the process of a visual and conceptual examination of painting today. Individual and group criticism, combined with field trips and discussion, expands perspectives within historical contexts. As students advance, they explore a variety of abstract and figurative possibilities for self-examination. This course is a Pre-requisite(s) for spring semester's Painting 2 (PUFA 2002).

3 CR

Open to: Lang students and non-majors.

PUFA 3900 INDEPENDENT STUDY

Please see department for approval.

1 to 3 CR

PUFA 3901 PROFESSIONAL INTERNSHIP

Please see department for approval.

1 to 3 CR

BFA INTEGRATED DESIGN CURRICULUM

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

SOPHOMORE YEAR

PUIC 2030 IFC: (UN) FASHION

Embedded in an understanding of culture, history and place, students in the Integrative Fashion Core 1 will design with the body and their own identity as their principal site of exploration. Questioning their assumptions of fashion, students will expand their definitions of dress, garment, accessory, costume, and ornament through critical exercises and projects for the body. The exercises and projects will include experimentation and exploration with construction, materials, forms, color, and issues of representation; and will be developed through a process of research and prototyping.

4 CR

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

PUIC 2040 IUC: THE INTERACTIVE CITY

In this Integrative Urban Core, students use their own trajectories through New York City as the principle site for design investigations. Starting with a multi-scale analysis the urban environment of NYC, and continuing with developing concepts and visual responses to specific questions, students map their own urban trajectories, practices and experiences as well as those of other actors in the city. In parallel with analyzing films, theoretical works, and art installations, students will be engaged in hands-on inquires and will produce digital photography, video, diagramming, three-dimensional modeling and on-line forms supported by the Internet to document and then represent their readings of the city. Students will develop a critical understanding of the urban context and a designer's role in unearthing, framing, understanding, and influencing human interactions in the city.

4 CR

Co-requisite(s): PUIC 2041. IDC Lab 1: Media, PUIC 2031 IDC Lab Intensive

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

PUIC 2031 IDC LAB 1: MEDIA

Students work with various digital applications (including, but not limited to digital imaging, presentation, video and audio tools and internet) as platforms to investigate the concepts and processes of making, creating, imaging and representing the media in society today. The course is both a hands-on introduction to various software applications as well as an exercise in bridging theory and practice. A special emphasis will be placed on digital media for purposes of representation, dissemination and critique.

2 CR

Co-requisite(s): One of the IDC Core classes

Open to: Majors, non-majors and Lang students with permission of the program.

PUIC 2041 IDC LAB: Intensive

0 CR

Co-requisite(s): One of the IDC Core classes

Open to: Majors, non-majors and Lang students with permission of the program.

JUNIOR YEAR

PUIC 3010 IDC: SUSTAINABLE URBAN FOOD SYSTEM

This cross-divisional studio course examines the social, political, economic and environmental dimensions of sustainable urban food and agriculture systems. Looking at The New School environment, teams of design and liberal arts students explore issues surrounding the production, distribution, packaging and marketing of the foods that students typically buy, prepare and eat. They develop design solutions to enable a typical freshman to eat more sustainably. These might include proposing changes in the university meal plan, student awareness, or food access. This course ultimately applies design as an agent of change at three scales: products, systems and distribution strategies. The design process includes thematic mapping and prototyping as a way to synthesize field research and develop a visual vocabulary. The class is team-based, self-directed (teams write their own design briefs) and research and design intensive. Students must be willing to collaborate and experiment with new methodologies.

4 CR

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

PUIC 3000 ISDC: DESIGN(ING) CULTURE

Using insights from the Art & Design Studies Junior Seminar course and associated readings, students construct design-based inquiries into culture in New York City. Studio-based studies explore how culture is defined, articulated and transformed through the design process and by the design product. The intention is to disclose the issues embedded in social and cultural contexts of materials, artifacts and their representation that designers can productively engage and translate in their work. This course is taught in tandem with the Global Issues in Design and Visuality in the 21st Century: Culture, a course in Art & Design Studies where students will be critically looking at culture from anthropological, historical, global, technological perspectives. Theory and texts introduced in the Global Issues course will be referenced throughout studio exercises and projects.

4 CR

Co- Requisite: PLAD 3500/3501 Global Issues in Design & Visuality in the 21st Century.

Open to: Majors, non-majors, and Lang students with program approval.

PUIC 3400 INTEGRATIVE FASHION CORE 3

In IFC 3 students will continue to explore their interests in clothes, the body, Fashion and identity, integrating the experiences and skills acquired in IFC 1, IFC 2 and their Area of Study electives into individual and group projects.

4 CR

Open to: Majors, non-majors, and Lang students with permission of the program.

Pre-Requisite: IFC 1 and IFC 2

PUIC 3900 PROFESSIONAL INTERNSHIP

[Description is forthcoming.]

Open to: Majors **only**

0 to 2 CR

PUIC 3901 INDEPENDENT STUDY

[Description is forthcoming.]

0 to 6 CR

Open to: Majors only

SENIOR YEAR

PUIC 4000 SENIOR INTERNSHIP

Directed internships complement and inform the direction of the Senior Integrative Design Core. Internships may be in professional design practice, in related industries, or in non-profit organizations, and they will serve as fieldwork and applied research for the Senior project.

2 CR

Open to: Majors only.

PUIC 4030 SENIOR INTEGRATIVE DESIGN CORE 1

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

3 CR

Open to: Majors only.

PUIC 4040 SENIOR INTEGRATIVE DESIGN LAB 1

This course introduces students to fundamentals of design as an intellectual inquiry, and focuses on design research methods and techniques to be immediately applied within the thematic framework of the Senior Integrative Design Core.

3 CR

Open to: Majors only.

BFA ILLUSTRATION

SOPHOMORE YEAR

PUIL 2010 SOPHOMORE ILLUSTRATION CONCEPTS

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

2 CR

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

PUIL 2020 MATERIAL & METHODS

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

1 CR

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

PUIL 2030 SOPHOMORE DRAWING

This is an intensive introduction to drawing the figure and objects in space. The course employs the various traditional and non-traditional drawing materials. Students develop drawing skills and focus on such particulars as anatomy, perspective, value, scale, color, and all the elements for successful drawing.

3 CR

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

PUIL 2040 SOPHOMORE PAINTING

This six-hour class will explore various paint mediums and the expressive power of color. Students develop an understanding of basic traditional concerns of contemporary painting vocabulary (i.e., shape, form, volume, and value). The course covers the effect of scale, surface (primed or unprimed) and imagery both abstract and realistic.

3 CR

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

JUNIOR YEAR

PUIL 3010 JUNIOR ILLUSTRATION CONCEPTS

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

3 CR

Pre-requisite(s): PUIL 2010 Sophomore Illustration Concepts.

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

PUIL 3020 DRAWING & MIXED MEDIA

The term "Mixed Media" is commonly used to define works of art that combine different painting and drawing media. This course presents an experimental working environment, which anticipates and encourages a combination of likely and unlikely media. It is an extension of drawing and painting techniques which explore the territory of printmaking, collage, 3-D, photocopy, etc. The class will consider the use of various surfaces: canvas, board, handmade paper, wood; a range of drawing materials: crayons, ink, pencil, charcoal; and many painting mediums, resists, and collage. Enhancing perceptual skills through drawing, students will also strive to become both more aware and articulate about their own 'processes through active participation in class discussion, written descriptions and critiques.

2 CR

Pre-requisite(s): PUIL 2030 Sophomore Drawing and PUIL 2040 Painting.

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

PUIL 3050 JUNIOR DRAWING & PAINTING

This is a six-hour drawing/painting class. Drawing and painting from models becomes a natural springboard for personal expression. The class concentrates on composition and attention is given to contemporary and historical precedents. Concepts of pictorial space are incorporated along with figure work. Drawing is also a tool for diagramming ideas and creating marks to develop style and point of view. The pairing of painting with drawing is a natural development from the work done in the sophomore year.

3 CR

Pre-requisite(s): PUIL 2030 Sophomore Drawing and PUIL 2040 Painting.

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

See the Printmaking section for the following course description:

PUPR 2090 PRINTMAKING 1, 3 CR**SENIOR YEAR****PUIL 4012 SENIOR THESIS**

This course meets two times a week to focus on conceiving and creating a "thesis" body of work. Thesis projects integrate writing along with developing a cohesive body of artwork, which concentrates on a single theme. To help focus student ideas, there is a semester-long process of reviews and one-on-one consultation.

4 CR

Pre-requisite(s): PUIL 3010 Junior Concepts.

Open to: Senior Illustration majors only.

PUIL 4040 DIGITAL PRESENTATION

This course gives students a realistic overview of the profession of illustration/design. This course will help prepare seniors to present themselves and their work in their senior exhibition as well as

out in the professional world. Visiting professionals will give professional perspectives and share personal experience.

3 CR

Pre-requisite(s): PUIL 2070 Typography and three digital electives.

Open to: Senior Illustration majors only.

JUNIOR AND SENIOR LEVEL ELECTIVES

PUIL 3071 CHILDREN'S BOOK ILLUSTRATION

Students will develop an original picture book for children. They are introduced to all phases of this process from initial conceptualization, writing, editing, paging, illustrating and creating the final dummy. Students conduct independent research using their own books and learn how to present them to potential publishers.

2 CR

Pre-requisite(s): Juniors and Seniors only.

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

PUIL 3090 DRAWING & PAINTING

This course works as an independent study within a class structure. Students draft proposals, describing the body of work they will accomplish in class. Students continue their growth in the area of drawing & painting with individualized instruction as well as individual and group critiques. Every week there will be a set-up and model available to work from. Resources and books regarding painting and illustration will be introduced during each class.

2 CR

Pre-requisite(s): Juniors and Seniors only.

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

PUIL 3091 VISUAL NARRATIVE

Rethinking the conventions of the comic-strip with the goal of finding a personal drawing style and narrative voice is the aim of this class. Studio exercises will help students discover the visual world within their own writing and find literary inspiration through drawing. The course will examine the European precursors of the American comic strip and the work of contemporary alternative comic strip artists, with an eye toward placing the student's work within a larger literary and artistic context. This course will be in a workshop format.

2CR

Pre-requisite(s): Juniors and Seniors only.

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

PUIL 3100 3-D DESIGN

Through critiques, projects, and fieldwork, this course covers the technical and professional aspects of creating successful 3D illustrations. Students will be guided to develop a distinct voice, and thrive in the world of commercial illustration. A wide variety of materials will be explored, as will the multi-faceted realm of dimensional illustration, past and present.

2 CR

Pre-requisite(s): Junior and Seniors only.

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

PUIL 3110 ILLUSTRATION IN MOTION

Students explore drawing, movement and sequenced movement in illustration. Students learn to answer illustration/design assignments in a sequential way using storyboards and flipbooks. There will be drawing on location and from the model. Students will master drawing the figure in motion from various angles. They will also use graphics, scale and pacing to create exciting visuals for film and animation. Assignments include movie titles, short commercials and/or animated websites.

3 CR

Pre-requisite(s): Junior and Seniors only.

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

PUIL 3120 DESIGN FOR ILLUSTRATORS

This course teaches illustrators to utilize Adobe InDesign, the leading page-layout software.

Elements of type and design are addressed as students create design projects incorporating their illustrations.

3 CR

Open to: Illustration majors only.

PUIL 3121 WEB FOR ILLUSTRATORS

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

3 CR

PUIL 3122 SKETCHBOOK WAREHOUSE

This class will explore and examine the commercial viability of the work of sketchbooks. The sketchbook will be understood as a repository for ideas and explorations, which will ultimately make up a personal vision. In turn this vision can be used as a presentable, comprehensive, finished, work of art, which is also essentially a warehouse of commercial potential.

2 CR

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

PUIL 3131 BEYOND THE PAGE

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

3 CR

Open to Non-majors with permission of the department.

PUIL 3145 TOY CONCEPT DEVELOPMENT AND CHARACTER DESIGN

Illustration is broadening its definition and toys are an exciting new frontier; a dynamic nexus incorporating character design, product design, sculpture and narrative. A successful designer toy

is serious fun, resonating with the artist's personal inner vision while presenting consumers with a fresh visual language. Toys have always had universal appeal. A designer toy takes it further, bridging the divide between high art and low, sleek and edgy, crisscrossing cultures with ease. This course is uniquely designed to expose students to this new frontier by working closely with a guest instructor who is at the forefront of the market. From vinyl to plush, our guest will encourage inventive toy solutions, while discussing practical issues like technical drawing, manufacturing and marketing. Through involvement in various supportive conceptual exercises and research, students will work toward a final completion of a three-dimensional model of their toy, which will be presented at the end of the course.

3 CR

Pre-requisite(s): Junior and Seniors only.

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

PUIL 3170 OPEN DRAWING WORKSHOP

This is an open drawing course with models and a monitor. This course is offered for all students who want to work on their drawing skills outside of their required courses.

0 CR

Open to: All (with valid school ID).

PUIL 3232 READING GRAPHIC NOVELS

The focus of this seminar course will be on close-reading of a select group of graphic novels, looking at the plot, formal quality, cultural and aesthetic contexts, and the history embedded in each work. The graphic novels will be chosen for their historical significance, thematic richness, and formal innovation, and complemented by secondary sources and criticism. Authors will include Art Spiegelman, R. Crumb, Chris Ware, Julie Doucet, Dan Clowes, Linda Barry, and Kim Deitch. There will also be a small group of discussions with the authors discussed in attendance. The focus of this seminar course will be on close-reading of a select group of graphic novels, looking at the plot, formal quality, cultural and aesthetic contexts, and the history embedded in each work. The graphic novels will be chosen for their historical significance, thematic richness, and formal innovation, and complemented by secondary sources and criticism. Authors will include Art Spiegelman, R. Crumb, Chris Ware, Julie Doucet, Dan Clowes, Linda Barry, and Kim Deitch. There will also be a small group of discussions with the authors discussed in attendance.

3 CR

Pre-requisite(s): Junior and Seniors only.

Open to Non-majors with permission of the department.

PUIL 3233 PICTURE-STORY WORKSHOP

Through a series of exercises, students will explore the possibilities of expression that arise when text and image are combined on the same page. Creative writing and journalism students will analyze, through drawing, descriptive passages in their own written texts. Art students will discover and amplify, through text, the stories suggested by their drawings. The course will examine prospective systems, body-language, projective drawings and graphology. New possibilities of narrative structure and visual composition will be developed through work and classroom discussions. This course will emphasize handmade drawing and the cultivation of an "autographic voice." All students, regardless of experience, will be expected to write and draw.

3 CR

Pre-requisite(s): Junior and Seniors only.

Open to Non-majors with permission of the department.

PUIL 3901 PROFESSIONAL INTERNSHIP

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

0.5 to 3 CR

BFA PHOTOGRAPHY

Most Photography courses are open to Parsons and Lang students from all departments subject to the availability of space, and departmental approval based on pre-requisite(s), experience and/or portfolio. Please see the Photography Department advisor for approval. The following is the four-year curriculum taken by students who are direct entry students in the Photography Department.

REQUIRED COURSES

FIRST YEAR

PUPH 1001 DRAWING 1

Part one of a year long required course that introduces photo students to elements of drawing with special emphasis placed on integrating drawing principles and photographic seeing.

2 CR

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class

PUPH 1008 DESIGN 1: FROM LINE TO PIXEL

This course introduces participants to the formal and material systems that enable communications in a variety of imaging media. Participants will be introduced to digital photography, video, sound editing and web design. Students will explore introductory two, three and four-dimensional concepts, and information theory as well as investigate the communicative language and properties of each I-media. Student will be asked to actively engage in a rigorous investigation into the elements and basic compositional, expressive and generative strategies employed to shape images and objects. The web will serve as an electronic sketchbook and repository for the student's work and inquiry.

4 CR

Open to: Majors only.

PUPH 1010 FRESHMAN SEMINAR 1

This introductory seminar, part of the department's required core curriculum, explores the multiple modes and roles of photography. In a supportive atmosphere students are encouraged to explore the possibilities of the medium, embrace creative risk, and tackle aesthetic concerns as they refine their craft. Participants will utilize both traditional and digital image capture and output and work in both black and white and color. Weekly assignments, lectures, and critiques will further the students understanding of picture making possibilities.

4 CR

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

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

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C., 3 CR

SOPHOMORE YEAR

PUPH 2001 VIEW CAMERA

This one semester course, part of the department's required core curriculum, introduces participants to the workings of a 4 x 5 camera and sheet film as it relates to the studio practice. This course covers camera movements and exposure. Additional attention is paid to the location and fine art practices that rely on the special attributes of the view camera.

3 CR

Pre-requisite(s): PUPH 1011 Freshman Seminar 2 or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 2003 STUDIO & LIGHT 1

In this class which is part of the department's required core curriculum, students will learn the expressive and emotional characteristics of different types of light, both artificial and natural, as well as gain the skills to light any surface and to handle any studio situation. Students concentrate on studio lighting scenarios, ranging from portraits to still life in the studio and beyond.

3 CR

Pre-requisite(s): PUPH 1011 Freshman Seminar 2 or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 2007 DESIGN 3: CAPTURE TO PRINT

The course, part of the department's required core curriculum, focuses on the aesthetics and technical skills used in creating a fine digital print, from capture to print. Color management and workflow techniques will be emphasized as a basis for image control in the studio as well as outside sources. Students will use film, flatbed scanners, and digital cameras to capture images for quality prints. Class discussions and critiques of images and resulting prints will cover both the conceptual and aesthetic.

3 CR

Pre-requisite(s): PUPH 1009 Design 2: Line to Pixel or equivalent.

Open to: Majors only.

PUPH 2009 SOPHOMORE SEMINAR 1

This seminar, part of the department's required core curriculum, is when students build on the first year experience, continuing to hone their vision and perfect their technical skills. Participants continue their exploration of the language and theory of photography and will begin to apply critical and technical skills in defining their own photographic statement. Emphasis will be placed on concept development, the creative process and work ethic. Students will seek to gain a critical perspective and distance through self-evaluation methods. Lectures, readings, papers, and gallery visits are intended to provide context(s) for the student's work.

3 CR

Pre-requisite(s): PUPH 1011 Freshman Seminar 2 or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

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

PLAH 2300 HISTORY OF PHOTOGRAPHY, 3 CR

ULEC 2500 & 2501 INTRO TO VISUAL CULTURE & RECITATION, 3 CR

JUNIOR YEAR

PUPH 3001 JUNIOR SEMINAR 1

This course, part of the department's required core curriculum, continues the dialogues that began in Sophomore Seminar. Students will further explore the language and theory of photography, and will begin to apply critical and technical skills in defining their own photographic statement. During this seminar students will begin to develop a body of work, understanding the process necessary to create a portfolio or exhibition. Included will be papers, visits to shows, and working throughout the year on developing a personal style. Students must switch instructors in the second semester of this course.

3 CR

Pre-requisite(s): PUPH 2011 Sophomore Seminar or equivalent.

Open to: Majors only.

PUPH 3004 IMAGERY AND DESIGN

This course is part of the department's required core curriculum and introduces the principles of graphic design with an emphasis on typography and the integration of type and imagery. Students will design a book, magazine and promotional materials.

3 CR

Pre-requisite(s): PUPH 1009 Design 2: Line to Pixel or equivalent and some knowledge of InDesign.

Open to: Majors only.

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

PLAD 3500 & 3501 GLOBAL ISSUES IN DESIGN & VISUALITY IN THE 21st C: CULTURE & RECITATION, 3 CR.

SENIOR YEAR

PUPH 4001 SENIOR SEMINAR 1

In the final Seminar sequence in the department's required core curriculum, Seniors will identify and complete a photographic "senior thesis" in this course. They will be required to define their project and present it in final form by the last class of the semester. Grades will be based on the process and more importantly the final product.

3 CR

Pre-requisite(s): PUPH 3002 Junior Seminar 2 or equivalent.

Open to: Majors only.

PUPH 4002 SENIOR SEMINAR LAB 1

The class covers business practices for commercial and fine art photographers. We will discuss marketing, branding, bidding, pricing fine art and commercial work, copyright, resumes, galleries,

artist statements, editing and packaging work for presentation, and how to meet and approach galleries, magazines and ad agencies, among other topics.

2 CR

Pre-requisite(s): PUPH 3002 Junior Seminar 2 or equivalent.

Open to: Majors only.

PUPH 4005 SENIOR THESIS TUTORIAL

Taken in coordination with Senior Seminar, this required independent study allows students and instructors to meet with each other individually to discuss projects, creative processes, artist's statements, exhibition proposals, and portfolios for presentation to gallerists, art buyer, art directors, designers and editors.

1 CR

Pre-requisite(s): PUPH 3002 Junior Seminar 2 or equivalent.

Open to: Majors only.

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

PLAH or PLDS 4000 level SR SEM course, 3 CR

ELECTIVES

PUPH 1100 INTRODUCTORY PHOTOGRAPHY

A one semester introduction to photography course that centers on developing skills in using handheld cameras, both traditional and digital. Students will learn black and white films and papers and the equivalents for digital technology. Although both traditional and digital darkroom techniques will be introduced in class, this is not a darkroom class. Students will be expected to print on one's own. Assignments and critiques will incorporate the spontaneous qualities of handheld cameras and the aesthetics of traditional and digital prints as key concepts. Group discussion will be based on textbook readings and in-class demonstrations.

3 CR

Open to: Non-majors only. No Departmental approval needed.

PUPH 1200 PHOTOGRAPHY 1

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

3 CR

Open to: Lang students only.

PUPH 2200 PHOTOGRAPHY 2: PHOTOJOURNALISM

In this class, through the study of great photojournalistic images and weekly assignments, students learn how to use images to tell a story while developing a personal vision. Photojournalism requires passion and commitment because it is an endeavor to find the truth and

tell the stories that need to be told. Great photojournalism causes a viewer to linger on the images; photojournalistic images have the power to change our perceptions of reality.

3 CR

Pre-requisite(s): PUPH 1200 Photography 1 or by permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

Open to: Lang students only.

PUPH 3900 INDEPENDENT STUDY

Only Seniors in the Photography Department may take an Independent Study. Projects proposed for an independent study must be of a type and form that cannot be done in any class offered in the Photography Department's curriculum. Once the project has been proposed, an appropriate instructor will be chosen for the student. Independent Study leaders meet with students for 1-2 one-on-one hours per week.

The Proposal for an Independent Study must include:

- 1) A detailed explanation of the concept of their project
- 2) A detailed explanation of the execution of their project
- 3) A description of the medium of the project and the method of presentation for the final result
- 4) An explanation of why this project cannot take place within the Photography Department's curriculum
- 5) An explanation of how this project relates to the work that the student has done to date
- 6) An explanation of how the project will advance the students work and move them toward their goals.

Students should see the Photography program advisor for additional details.

0.5 to 2 CR

Pre-requisite(s): By permission of the department chair only.

Open to: Majors only.

PUPH 3901 PROFESSIONAL INTERNSHIP

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

1 to 2 CR

Pre-requisite(s): By permission of the Photo program advisor only.

Open to: Majors only.

PUPH 3903 SPECIAL ELECTIVE

Special Elective is arranged when a student and professor agree to work together outside of class for a semester. To register for a Special Elective, a student must prepare a plan of study, fill out the Contract for Independent Study/Special Elective form and have the plan of study approved by

a supervising professor. The contract must detail the work the student will complete during the semester. Interested students should see the Photography program advisor for additional details.

0.5 to 2 CR

Pre-requisite(s): By permission of the department chair only.

Open to: Majors only.

PUPH 4013 ADVANCED COLOR PRINTING

This course is designed to develop the student's visual style through their exploration of a wide variety of film exposure, darkroom printing and digital imaging techniques. Each student will be expected to take a particular aesthetic direction in their work and will learn to employ whatever techniques best support this direction. Each student will produce a final "professional" portfolio which is both technically and aesthetically cohesive.

3 CR

Pre-requisite(s): This course is open to juniors and seniors within the Photography Department, or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 4020 CONCEPTUAL PROCESSES: CONTEMPORARY STRATEGIES

Appropriation, decontextualization multiplication, systems, collecting, mapping, surveillance -- students will investigate these and other conceptual practices as means for producing bodies of work. In looking at each other's work the class will be concerned with developing and refining our critical skills and vocabulary. Through weekly readings, slide presentation, exercises, and critique, the class will attempt to locate each student's work within the context of these issues in order to provide a deeper understanding of the work and its relationship to contemporary visual culture. This course is about process (not product) and is designed for the student who wishes to pursue personal artistic expression in their work. "Conceptual Processes: Personal Investigations" offered in the spring semester is designed to complement this class.

3 CR

Pre-requisite(s): This course is open to juniors and seniors within the Photography Department, or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 4024 LIGHTING: ON THE EDGE

In today's competitive marketplace every photographer needs an edge. Whether students shoot in the studio or on location and photograph people or products, learning to light is essential. Creative lighting should be part of one's photographic signature. This is an in-depth and hands on examination of lighting techniques. Emphasis will be placed on learning to effectively light on location. The class will cover portable lights, balancing strobe with ambient light, metering, color correction and light modifiers. Students will learn how to think through their use of light to cultivate a personal style.

3 CR

Pre-requisite(s): This course is open to juniors and seniors within the Photography Department, or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 4025 ARTISTS' BOOK

The purpose of this course is to give students an opportunity to make their own artists' books using both photographic and digital imaging processes. Students will take pictures specifically for every class assignment. By studying established book structures such as the codex, scroll and concertina fold, as well as, one-of-a-kind artists' books and editions, students will also enrich their understanding of both historical and contemporary artists' books. A primary focus of the course will be on how a book functions as a sequence of complex ideas. By exploring and making a variety of alternative structures, narrative forms and the physical properties of a book, students will generate paginated works that include both imagery and text.

3 CR

Pre-requisite(s): PUPH 2011 Sophomore Seminar 1 or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 4036 FASHION CONCEPTS

This class will explore the basis of fashion photography and will give students an overview of the history of fashion photography as well as provide a working knowledge of current trends in clothing, hair, make-up, styling, and producing a fashion shoot. Speakers will be brought into class to give demonstrations. The last portion of the class will be devoted to in class shoots with models, hair, and make-up provided. This class is a Pre-requisite(s) for PUPH 4059 Fashion Portfolio.

3 CR

Pre-requisite(s): This course is open to juniors and seniors within the Photography Department, or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

Note: Students in Fashion Concepts must check their e-mail beginning two weeks prior to the semester as the first class assignment is during Fashion Week, the first week of the semester.

PUPH 4046 BEYOND THE DOCUMENTARY: EXPLORING THE TRADITIONAL AND CONTEMPORARY GENRE

This course will explore documentary photography as an evolving genre. Each student will explore a documentary project of his/her choice within a traditional paradigm or one that challenges the documentary style and methodology to portray the complexity of culture and the everyday. This can be achieved in a variety of ways using collaboration, self-portraiture, text-based imagery, traditional documentary models, constructed (or 'faux') realism. The aim is to explore how the photographer depicts both the social reality of the culture observed and our artistic response to it. Also, the course will examine the cultural and personal factors that influence a photographer's vision and perception. Class sessions will include discussions, critiques, individual consultation, and guest critics. Additional exploration in literature, film and other visual and literary media will be individually assigned based on each student's project. Reading, research, and writing in the form of a written diary, interviews, caption information, artist statement, and/or a written thesis is essential to this class. Collaborative projects with other photographers or students in other disciplines are possible.

3 CR

Pre-requisite(s): PUPH 2011 Sophomore Seminar or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 4048 PHOTOGRAPHY AS EXPANDED MEDIA

In contemporary art, photographic processes are a starting point to create works that expand from traditional notions of the print. In this course, the technologies and ideas of photography can be mined as a starting point for projects in expanded media. The course will be a means to discuss various strategies and to view applicable work. Installations, conceptual projects, projections, public-sited works, websites, video, slide shows, and artists' books are all potential explorations for this course. We will be viewing contemporary work and concentrating on focused assignments.

3 CR

Pre-requisite(s): This course is open to juniors and seniors within the Photography Department, or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 4079 PICTURING SEXUALITY

This course examines the photographic representation of the female and male body from the 19th century to our present epoch. The course is a passionate, irreverent, analytical, and rigorous study of how the body has been depicted, perceived, and manipulated in the many and diverse periods of photography. Photography examined in the class will include examples from the following genres: anthropology; fine art photography: Victorian, Modernist, and Contemporary; fashion: Surrealist, avant-garde and editorial; amateur: historical erotic snapshots by anonymous photographers; Magazine photography; as well as footage and cinematography from films that overlap historically with the photography the class will study. Many artists will be studied including: Lady Hawarden, Bellocq, Stieglitz, Man Ray, Bunuel and Dali, Hans Bellmer, Bettie Page, Avedon, Pierre Molinier, Jan Saudek, Helmut Newton, Guy Bourdin, Grace Jones, Francesca Woodman, Mapplethorpe, Cindy Sherman, Madonna, Sally Mann, Nobuyoshi Araki, David Lynch, Bettina Rheims, Steven Meisel, Juergen Teller, and Katy Grannan. Students will be expected to contribute original photographic work in conjunction with the specific periods explored in the class. Work will culminate in the development of original project work unique to each student that explores the body or sexuality in a personal or commercial style to be established by each student.

3 CR

Pre-requisite(s): This course is open to juniors and seniors within the Photography Department, or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 4200 ADVANCED STUDIO

This class will explore advanced studio, location lighting and production techniques. The class will be geared towards helping individual students in their area of interest. Lighting demonstrations, in class shoots, and conversations on light and production will take place. For students who feel the need to become more proficient at lighting, this class will help them become more comfortable with their knowledge and technical skills.

3 CR

Pre-requisite(s): This course is open to juniors and seniors within the Photography Department, or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 4410 DIGITAL CINEMA

This class will explore time-based concepts as they relate to imaging and digital media. This advanced investigation explores imagery as it relates to time, narrative, sequence, dialectic montage, poly-linear and extra-linear structures. Software utilized includes Flash, Final Cut Pro and Sound Edit.

3 CR

Pre-requisite(s): This course is open to juniors and seniors within the Photography Department, who have completed PUPH 2008 Design 4: Pixel to Cyberspace or equivalent.

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 4510 ADVANCED PHOTOSHOP

In Advanced Photoshop students move deeper into the program; expanding their skill sets, learning new combinations, refining existing abilities, and exploring new functions. Assignments include real world applications of the skill learned.

3 CR

Pre-requisite(s): This course is open to juniors and seniors within the Photography Department, who have completed PUPH 2008 Design 4: Pixel to Cyberspace or equivalent.

Open to: Majors only

BFA PRODUCT DESIGN

SOPHOMORE YEAR

PUPD 2000 DESIGN, RESEARCH & DEVELOPMENT 1

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

3 CR

PUPD 2020 PROTOTYPES 1

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

2 CR

PUPD 2030 MODELS 1

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

2 CR

PUPD 2040 TECHNICAL RENDERING

In this course students will learn manual drafting skills that all product designers will need in order to impart information about the physical characteristics of the products they design. In this yearlong course students will learn to draw the full range of descriptive documents ranging from plans and elevations through isometric renderings and construction drawings. This work is essential background for all 3-D computer-rendering programs.

2 CR

PUPD 2060 INTRODUCTION TO CAD

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

2 CR

Required for: All PRD transfer students.

JUNIOR YEAR

PUPD 3000 DESIGN CONCEPTS & APPLICATIONS 1:

3 CR

FURNITURE

Gain a hands-on introduction to industrial production issues. Throughout the year, students focus on the design and development of various typologies of furniture. While researching the way in which notions of modularity have been used in the past, this course begins with the design of a series of two to four related pieces. Traditional, contemporary and experimental techniques are explored as students design and prototype their first major pieces of searing. Off-loom techniques are employed to create woven structures; knockdown cabinetry and its package are designed and composite and inflatable technology are also employed in the design of home and office furnishings. At the end of this course each student will have produced at least four prototypes and four sets of drawings that detail related furniture lines. Students consider pricing, market placement and environmental impact.

MASS MARKET

Students will design consumer products for mass production and become familiar with current design issues, themes and concepts. This class will strive to address all aspects of a project: what it means to our culture, is it a useful object, how safe is it, and is it fun? Utilizing new materials and state-of-the-art technologies, students in the course will examine the following aspects of design: Culture, Fashion, High Technology + Digital, Universal Design, Environmental, Sustainable, Ergonomic, and Functional to design for today's international market.

PUBLIC REALM

The public realm as a paradigm, within contemporary society, has come under scrutiny from politicians, civil and human rights activist, corporate and public sponsors, environmentalist and many other invested parties. Designers are confronted with negotiating these contested terrains in search for solutions that respond to all these forces while addressing disciplinary tropes, ideological frameworks, and stylistic/ formal manifestations. We will locate the role of products, systems, technology and designers in the 'hot seat' of this debate to carve out a responsible (sustainable and proactive) embodiment; one that improves the quality of the places we inhabit daily. Potential 'sites' of investigation could be, urban parks, street furniture (seating, signage, street lights), waste disposal, etc. In this course we will team up with entities that play vital roles within the life of the city, such as the Department of Sanitation, Public Art Fund, and the Design

Trust for Public Space amongst others. Students will be challenged to produce solutions and responses that are as unique and complex as the problems themselves.

PUPD 3031 PRODUCT ILLUSTRATION

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

2 CR

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

PUPD 3037 HOW THINGS WORK

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

2 CR

Open to: Junior and senior level students in Product Design, Design & Management, Communication Design, Design & Technology, and Integrated Design.

PUPD 3038 DESIGN STRATEGIES

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

2 CR

PUPD 3052 MODELS 3

This course will work directly with Design Concepts & Applications 1: Mass Market. Coordinating with the assignments and special projects within Mass Market, multiple in-class demonstrations of processes and techniques will focus on a more in-depth exploration of materials and applications covered in Models 1 and 2. The course will begin to integrate the 3-D Printer and the technology learned in Alias and Solid Works into a process of model making. Moving away from appearance models, the course will focus on the fabrication of working prototypes.

2 CR

Co-requisite(s): PUPD 3000 Design Concepts & Applications 1: Mass Market.

PUPD 3070 INFORMATION DESIGN 1

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

2 CR

PUPD 3072 MATERIALS 2

This course is designed to teach students about the specific qualities of materials and manufacturing processes that product designers typically use in industry now, and could potentially use in the future. Students will learn design guidelines for materials and processes that will enable them to create designs that can really be made. They will learn how to choose between materials in their designs, and how to approach the weaving of sustainable materials into their projects. Additional topics covered will include sourcing (how to find manufacturers to make a product), and cost analysis (how to determine how much a product will cost to produce). This class will consist of a combination of lectures, fieldtrips to manufacturing sites, and projects. Through these activities, the goal is to instill in students the spirit of invention, and to empower them to push the horizons of what materials and manufacturing processes can do. This is the second course in the three-course Materials Curriculum sequence, and is a required course for all students in the product design department.

2 CR

PUPD 3100 ALIAS 1

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

2 CR

PUPD 3103 ALIAS 2

An advanced computer laboratory in which student pursue the development of design projects using SGI/Alias workstations for design and three-dimensional modeling of products applicable to rapid prototyping. Students work in teams addressing design issues related to computer numerically controlled tooling and injection molded products. They gain experience creating computer-generated designs for rapid prototyping machinery (such as stereo lithography and computer-controlled milling) in a simulated office setting and meet with client sponsor to establish design criteria. Following design development, student teams produce a detailed set of

ready to manufacture computer drawings. The class culminates with the generation of computer designs by the appropriate rapid prototyping method.

2 CR

Pre-requisite(s): PUPD 3100 Alias 1.

PUPD 3126 SOLID WORKS

Solid Works is a 3-D parametric modeling and surfacing program. The course will lead students through the basic building blocks needed in order to make part files, combining them into assemblies and then turning them into drawing file. 3-D models that are created with this program are fully associative and can be defined by the users or automatic relationships. As the course progresses students will begin to integrate their own work into the program, which will allow for the further understanding of creating a 3-D model with their design intent intact.

2 CR

PUPD 3200 SPECIAL PROJECT 2: TBA

[This description is forthcoming.]

2 OR 3 CR

PUPD 3220 PROTOTYPES 3

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

2 CR

Co-requisite(s): PUPD 3000 Design Concepts & Applications 1: Furniture.

PUPD 3226 SOLID WORKS 2

Building upon skills acquired and practiced in Solid Works, students will tackle some of the more intricate details not previously covered. Advanced surfacing, configurations, and libraries are just a few of the topics that will be covered.

2 CR

Pre-requisite(s): PUPD 3126 Solid Works.

PUPD 3300 METAL FABRICATION

Students in this class will use the intelligence of the materials to inform the design process by asking the following questions: What does the material want to do? What is it capable of? What are its limits? What are its secrets? What is the material in your hands telling you about your work? Students will learn to design and fabricate using modern metalworking techniques. Study methods for cutting, forming, machining and joining and finishing metals. Students will gain direct experience with a basic set of methods for joining, forming and finishing a variety of industrial metals. Particular areas of focus will include effective communication with vendors and

understanding of the historical and cultural significance of these evolving technologies. Integrate technical and design issues through a series of design/build projects.

2 CR

PUPD 3310 NON-FERROUS METALS

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

2 CR

PUPD 3322 CERAMIC FUNDAMENTALS

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

2 CR

PUPD 3326 LIGHTING DESIGN

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

2 CR

PUPD 3328 ADVANCED CERAMICS

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

2 CR

Pre-requisite(s): PUPD 3322 Ceramic Fundamentals or equivalent experience.

SENIOR YEAR

PUPD 3900 INDEPENDENT STUDY

Please see Department for more information.

1 to 6 CR

PUPD 3901 PROFESSIONAL INTERNSHIP

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

2 CR

PUPD 4000 THESIS & ANALYSIS STUDIO 1

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

4 CR

GRADUATE PROGRAM OFFERINGS

MASTERS OF ARCHITECTURE

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

REQUIRED COURSES

FIRST YEAR

PGAR 5001 DESIGN STUDIO 1

The first semester of the Architectural Design Studio addresses a broad range of ideas and concerns that are embodied in the intellectual and creative process of generating architecture. Through a sequence of projects ranging in degree of abstraction, level of complexity and focus, the students learn the design skills that are necessary for the exploration, development and communication of conceptual ideas and their manifestation into architectural space and form.

6 CR

PGAR 5013 REPRESENTATION & SPATIAL REASONING 1

This course is designed to develop a student's representational skills and thinking. Issues of how to draw and what to draw will be investigated, but more importantly the class will focus on why a particular project might suggest a particular form of representation.

4 CR

PGAR 5023 CONSTRUCTION TECHNOLOGY 1

This lecture/lab course examines the integration of structural mechanical and architectural systems in complex buildings. Buildings that wed inventive technical systems with formal innovations are used as case studies. Construction systems discussed included post and beam, frame and platform, wood and steel, load-bearing masonry walls concrete frame.

3 CR

In consultation with the Director of the MArch program, students are required to take one of the following (3 CR) History of Architecture courses:

PGAR 5040 MODERN AND POSTMODERN ARCHITECTURE

This course will introduce themes central to modern architecture from the mid-nineteenth century, and their transformations in the twentieth and early twenty-first centuries, paying particular attention to New York as a paradigm of the perpetually contemporary city. As architecture encountered the industrialized condition of modernity and the rise of the metropolis, it gave rise to a fascinating range of aesthetic and programmatic experiments. The course will pay particular attention to the way in which architects have responded to, and participated in broader technological, economic and socio-political transformations, as well as formal and aesthetic developments in the arts.

3 CR

PGAR 5113 ISSUES & PRACTICES MOD ARCHITECTURE 1

Throughout the Twentieth Century, architects asked, "What are the relationships of my work to philosophy, science, religion, ecology, politics, cyberspace, gender, literature, aesthetics, economics, history, culture, and technology." In this seminar students will explore case studies helping order to understand the complex factors at play today in the creation of architecture. In addition to group study of case studies in architectural, landscape and urban design, students will also read critically primary and secondary sources, keep a Process Folio, give short reports, and develop an independent research project on a design of their choice.

3 CR

SECOND YEAR

PGAR 5123 THEORY OF ARCHITECTURAL FORM

Theory of Architectural Form is intended to introduce graduate students in architecture to the key debates and theoretical writings that have influenced the discipline since the 1960's and to examine theory in its historical context. The class will present theories that emerged as discourses in the 'West' after 1966. The course will explore a range of parallel contemporary theoretical topics, ranging from globalization and digital practices to the "new subjects" of history: feminism, post-colonialism, cosmopolitanism and so on. While the class concentrates on writings since 1966 to offer a more complete picture of contemporary theory, a number of earlier texts will be addressed insofar as they are necessary for a more complete discussion of contemporary theory.

3 CR

PGAR 5201 DESIGN STUDIO 3

This studio course will ask students to speculate about the complex relationship between building and landscape/environment, with an emphasis on how issues of sustainability can be used as a catalyst for creatively rethinking conventional notions of enclosure, tectonics, and program. Assuming that the constructed and the organic are mutually imbricated systems, the course will investigate the emergent possibilities arising from new interfaces between the architectural and the 'natural'.

9 CR

PGAR 5213 STRUCTURAL TECHNOLOGY 1

Learn basic principles of statics, strength, and stiffness. Study the basic behavior of beams and columns. The course seeks to develop a qualitative as well as quantitative understanding of structural analysis and serves as an introduction to Structural Technology 2.

3 CR

PGAR 5313 ENVIRONMENTAL TECHNOLOGIES

This course investigates technologies that produce controlled environments for human comfort. Heating, ventilation and air conditioning are seen in the context of natural processes and alternative technologies, such as the passive and active uses of solar and wind energies. Other topics include lighting, acoustics, vertical transportation and mechanical and electrical systems.

3 CR

THIRD YEAR

PGAR 5401 DESIGN STUDIO 5

During Design Studio 5, a visiting critic presents a thematic urban problem related to his/her specific field of interest. Sited in New York, this project poses questions of the role of architecture with a complex public program, which is explored in detail through the course of the semester. The semester is broken into a series of projects, culminating in the design and representation of a final larger urban piece.

9 CR

PGAR 5403 THESIS PREPARATION

Thesis Prep helps students initiate, compile and organize research that will lead to Design 6 in the Spring semester. This course provides a framework for students to articulate a thesis problem and select a site prior to beginning their design thesis.

1 CR

PGAR 5414 RESEARCH SEMINAR: CITIES & DETAILS

This seminar course allows graduate students the opportunity to engage architectural research in a seminar setting on a topic set forth by the faculty. In particular, distinct methodologies of architectural research and exploration are discussed and engaged around a shared focus. While the topic of discussion ranges from urban issues to specific details, the rigorous level of engagement sets the precedent for establishing methods of individualized work to be completed during the spring semester Thesis Studio.

3 CR

PGAR 5513 THEORY OF URBAN FORM

This lecture/seminar develops a critical framework for understanding urban form, focusing on the modern metropolis from 1850 to the present. It has three primary aims: to assess the social implications of urban form; to evaluate different strategies of formal control over urban development; and to investigate how urban issues are engaged by architectural form. The first section of the course surveys the 19th-century rise of the metropolis, drawing on critical theory to outline the social, political, and experiential dimensions of this new urban system. The second section investigates modernist responses to the metropolis, contrasting utopian and actual attempts to impose formal order on urban development from 1900 through the 1970s. The third section examines the reaction against modernist urbanism that has led to the range of approaches pursued today.

3 CR

ELECTIVES

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

PGAR 5571 LIGHTING PRINCIPLES IN ARCH & INTERIOR DESIGN

Students will conclude the semester with a clear understanding of the basic principals associated with light optics, technologies and luminaire designs. Additionally, they will gain an awareness of how to evaluate the complexities of interior and architectural site conditions through the

perspective of light and developing a lighting solution that meets not only technical requirements but also integrates in a sympathetic manner within the project's intrinsic design style.

3 CR

PGAR 5580 DIGITAL PRESENTATION

This course focuses on presenting projects with digital media. In particular 3-D studio Max will be explored in terms of both the technicalities of the software and its potential for representing architecture, interiors, and light.

3 CR

PGAR 5605 DIGITAL ARCHITECTURE 1

Utilizing multi-media software, this seminar takes up different digital design issues. In previous years, topics have included sustainability; the Internet and its cybernetic relationship to ecology, the interrelations between space, surface and screen, craft and digital information technologies.

3 CR

PGAR 5611 EXHIBITION DESIGN 1

This course offers students the opportunity to analyze how designers use space, form, light, and graphics to convey ideas about art, culture, history, fashion, and science. Students consider how display and presentation influence then meaning of fine-art objects and commercial goods. The relationship between exhibition history, theory, and practice is analyzed.

3 CR

PGAR 5628 SEMINARS IN ARCH HISTORY: ARCHITECTURE, INTERIOR DESIGN and LUXURY

From clothing and accessories, to food and leisure pursuits, and architecture and interior design, the concept of "luxury" dominates contemporary marketing jargon. In the most banal sense of the word, contemporary condominium developers utilize the idea of luxury to sell high-priced appliances, finishes and interior effects. At a larger scale architects and urban planners project luxurious environments (even whole towns) that conform to the image of a 21st-century jet-set lifestyle. Today the concept of luxury dictates not only design for the elite but also for the mass-market. This course considers both the historical foundations of architecture and interior design as luxury products, and asks 'why is luxury such an important category in the production of architecture and interior design today'? The first part of the course deals with readings on the history of luxury from the ancient world to the twentieth-century. The second part deals with contemporary issues of design and consumerism, analyzing the ways the term "luxury" is used to design and sell appliances, condominiums, stores, hotels, resorts and even towns.

3 CR

PGAR 5631 ARCHITECTURE & SOCIAL PRACTICE

This seminar examines the relationship between architecture and social or cultural practices. The topic of focus is determined by the faculty member leading the seminar to enable the engagement of a topic critical to contemporary thought. Past topics have included the examination of the California Case Study House program and the cultural debates around the formation of European Modernism. Central to this seminar is the close, critical, and historical examination of the embedded relationships that inform and transform architectural practice.

3 CR

PGAR 5725 MATERIALITY, METHODS & INTENTIONS

A fundamental assumption of this course is that Architecture is a more profound building art when its detail elements are conceived in a manner that reinforces a larger idea about the whole. Through a series of historic inquiries into specific works of architects from World War II to present, and in more abstract studies of contemporary material assemblage this seminar will explore architectural detailing in relation to cultural context and theory. The pursuit of experimental and analytical drawings and models in student research will examine the relation between representation and intention in the work being studied (and in the analysis being performed.)

3 CR

PGAR 5820 SITE SPECIFICITY: GENEALOGIES, DEBATES & PRACTICES

This seminar will have a dual format. The first half of the seminar will involve readings on the historical category of "site specificity," beginning with writings on the genealogies of the siting of art, from the medieval period onward. We will also read texts on various modern and contemporary shifts in aesthetic practices which incorporate site as a primary generating device, such as Dada, Earth Art, Conceptual Art, Institutional Critique, Installation Art, etc. Readings will also include texts on the historical challenges to site specificity and writings on the various attitudes toward site in architecture, landscape, and urban design. The second half of the semester will consist of research into and analysis of various New York City sites, with the aim of developing programs for interventionary projects sited in the context of the City. Wherever possible, these projects will be carried out, if even for brief periods of time, or they will be fully documented for presentation.

3 CR

PGAR 5900 INDEPENDENT STUDY

Please see department for approval.

1 to 3 CR

PGAR 5901 PROFESSIONAL INTERNSHIP

Please see department for approval.

0.5 to 3 CR

PGAR 5902 INDEPENDENT STUDY: DESIGN WORKSHOP

[This description is forthcoming.]

3 CR

MFA LIGHTING DESIGN

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

FIRST YEAR

In consultation with the Director of the MFALD program, students are required to take one of the following (3 CR) History of Architecture courses. Please see the Graduate Architecture section for the course descriptions:

PGAR 5040 MODERN AND POSTMODERN ARCHITECTURE, 3 CR

PGAR 5113 ISSUES & PRACTICES MOD ARCHITECTURE 1, 3 CR

PGLT 5001 LIGHTING STUDIO 1

The First Studio in the two year experience addresses abstract projects that involve the exploration of fundamental design components: light, color, form, space, plane, rhythm, balance and texture. This study begins model form in two dimensions, proceeding through three dimensions to full-scale mock-up study. Within the context of this initial investigation of light as a design medium, students will explore various means of representation from photography through hand and computer rendering to computer simulation in three dimensions.

6 CR

PGLT 5111 PRINCIPLES OF LIGHTING

Principles of Lighting includes a survey of various topics that influence lighting design decisions including properties of materials as they relate to light, codes and the law, reading and using catalogs, documentation, and the health effects of light. This class introduces the technical and practical aspects of lighting design including design process, the physics of light, lamp and luminaire technology, application of photometric data and calculations.

3 CR

SECOND YEAR

PGLT 5003 LIGHTING STUDIO 3

This studio proceeds to full development of conceptual architectural lighting design with a series of projects addressing client needs, programs, technical requirements and given conditions. In this studio, students explore larger and more challenging architectural spaces and exterior areas. Exercises include reaching beyond architectural lighting and expanding design vision by learning from other media. Possible techniques include computer visualizations and the design of performance pieces and analysis of the theatricality of public spaces. Designs are rigorously backed up with calculations, documentation and presentation drawings. Students learn lighting techniques using computer-aided calculation and representation, including modeling programs that calculate and present illuminances (such as AGI 32 and Lumen Micro™).

6 CR

PGLT 5115 LUMINAIRE DESIGN

This is a companion studio to Luminaire and Systems Technology. This class explores the design of fixtures and covers aesthetic and technical form, as well as the influences of fabrication and mass production on both decorative and utilitarian luminaires. Subjects include: concept

origination; detail studies; mock-ups; components; manufacturing processes; use of materials, the integration of reflectors, lamps, lenses, ballasts and shielding into a complete lighting fixture; code requirements; and the interface between luminaires and surrounding architectural construction. Full-scale model building and functional mock-ups are also utilized as both study and presentation techniques.

3 CR

PGLT 5116 LUMINAIRE AND SYSTEMS TECHNOLOGY

This course explores in depth, the material and fabrication issues of the equipment used in lighting interior and exterior spaces as well as electrical theory and practice, codes, control systems, energy management, ballast technology and outdoor lighting. Also covered are thermal issues related to lighting design including luminaire performance, regulatory requirements, code issues and overall building performance (integration of lighting with mechanical systems).

3 CR

PGLT 5126 THESIS SEMINAR

This seminar course allows graduate students the opportunity to engage lighting research in a seminar setting on a topic set forth by the faculty. In particular, distinct methodologies of lighting research and exploration are discussed and engaged around a shared focus. While the topic of discussion ranges from urban issues to specific details, the rigorous level of engagement sets the precedent for establishing methods of individualized work to be completed during the spring semester Thesis Studio.

3 CR

ELECTIVES

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

PGLT 5141 LIGHTING: A DESIGN HISTORY

Creating, controlling, directing and worshipping light has prompted imaginations throughout the world to respond in ways that inspire poets, as well as generate a myriad of daily and nightly activities. This elective course will draw from domestic, ceremonial, and commercial lighting and shading traditions of Native America, India, Japan, the Middle East, Africa, and Europe to learn about new, enduring, mordant, and hybrid approaches to lighting design. Students will be challenged to consider archetypes of great diversity. The citing of important buildings at Cahokia of the Mississippians, designs for light and shadow circulation of the mashrabiyyas of Egypt, and duration in visual systems of light-artists such as James Turrell will be studied. Heating, cooling, and air circulation directly related to lighting design will be included. Design, regardless of scale, is a process that in one way or another represents the continuum of creativity through time. We will study how streams of ideas and components comprising lighting design and shadow play are used today.

3 CR

PGLT 5900 INDEPENDENT STUDY

Please see department for approval.

1 to 3 CR

PGLT 5910 PROFESSIONAL INTERNSHIP

Please see department for approval.

0.5 to 3 CR

MFA DESIGN & TECHNOLOGY

PGTE 5120 COLLABORATION STUDIOS

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

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

3 CR

REQUIRED COURSES

FIRST YEAR

PGTE 5161 CREATIVITY AND COMPUTATION

Computation is at the center of Design and Technology activity. So is creativity. What is the relationship between these core elements of the program? Through weekly lectures, visiting speakers and hands-on labs the Creativity and Computation course introduces students to a wide range of technical, theoretical, and aesthetic issues important to the creative technologist. Each week, the lecture will present an overview of a particular area (computer history, artificial intelligence, human/computer evolution, hardware, software, networks, operating systems, new media theory, and ethics). Some lectures will be augmented with talks from DT Core Faculty. In addition to the lecture, a weekly lab will introduce students to the experience of programming through hands-on execution of several projects. Project topics include Processing, A-life, Mindstorms Robotics, computer vision, sensors and switches, and neural networks.

Throughout the Creativity and Computation experience, care is taken to engage students on their own level of interest and expertise. Open discussion in the lecture and lab environment is encouraged. All lectures close with a question/answer session. Students connect with the lab programming experience as they choose; those with professional or academic backgrounds in computer science often take on advanced development, administrative, or system analysis roles, where neophytes are brought along more gently. Many find themselves somewhere in between. Books for the course include *The Language of New Media* (Lev Manovich), *The Age of the Spiritual Machine* (Ray Kurzweil), *Creation* (Steve Grand), and *Perdido Street Station* (China Mieville).

3 CR

Co-requisite(s): PGTE 5162 Creativity and Computation Lab.

Open to: Majors only.

PGTE 5162 CREATIVITY AND COMPUTATION LAB

Students in Creativity and Computation must also enroll in one weekly lab section.

0 CR

Co-requisite(s): PGTE 5161 Creativity and Computation.

Open to: Majors only.

PGTE 5200 MAJOR STUDIO: INTERFACE

This course is the primary introduction to the creation of work within a design and technology context and should be seen as the interface for MFADT core topics – Narrative, Computation, and Interactivity – as well as the tripartite of the program: design, technology, and society. The course is designed as a stepping stone to a student's own investigations and interests, as well as a space for exploration and experimentation with alternative design processes and methodologies. The course is run in a studio format, which means all students are expected to participate in the making, discussion, and critique of work.

6 CR

Open to: Majors only.

SECOND YEAR

PGTE 5126 WRITING AND RESEARCH

Learning to use design writing as a way to document and develop research concepts, methods, and prototypes is the primary objective of the Thesis Writing and Research Laboratory. Students will explore various forms of design writing including (but not limited to) white papers, essays, process documents, and design briefs as forms of expression for their thesis concepts. The goal is to begin to better understand the range of writing activities in which design technologists engage, and to see the invaluable role writing plays as a creative and critical act within the thesis design process. Writing fundamentals will be covered including structure (part to whole organization, hierarchical headings to guide readers); connectivity (coherence and flow of main ideas with supportive illustrative, detail, part introductions, transitional phrases), mechanics (sentences and paragraphs as units of thought; vocabulary that conveys meaning) and author voice/persona (direct communication with readers about the project and its process).

3 CR

Open to: Majors only.

PGTE 5300 THESIS STUDIO 1

The thesis is the systematic study of a design question. It requires students to identify an idea and area of study, research its major assumptions and precedents, explain the significance of the undertaking, set forth the process and method for proposing solutions, create prototypes, and offer a conclusion through the production of a body of work. The finished project (product) evidences originality and experimentation, critical and independent thinking, appropriate organization and format, and thorough documentation. The Thesis Project can take many forms, from an animation or software tool, to an installation, database, or social experiment, and demonstrates the application of ideas within an applied context, whether it be design, art, commerce, or theory. Thesis studios will meet for six hours weekly.

6 CR

Open to: Majors only.

ELECTIVES

PGTE 5003 INTRO: 3D MODELING AND EFFECTS

In this course, students gain a solid understanding of the basic concepts underlying all 3D software, and how to apply these concepts to create quality images and assets. Several approaches to building models are covered, as well as shaders, lighting, and cameras. Animation techniques will be covered, but modeling is the primary emphasis. Additionally, we will cover how 3D assets and images can be integrated with other production software in a variety of media.

3 CR

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

PGTE 5006 3D LIGHTING AND VISUAL EFFECTS

Focusing on tools and methodologies for creating complex imagery for animation and visual effects, this is a high-level course in Maya. Topics will include particles and fields, dynamics, complex shading networks for unique rendering situations, fur, cloth, and a basic introduction to MEL (other topics may be added depending on students needs/interests). Topics will be explored through demonstrations and lab time in class. An emphasis will be placed on "under the hood" experimentation through custom expressions and other procedural techniques. Homework tasks and a final project will be assigned.

3 CR

Pre-requisite(s): A grade of "B" or better in PGTE 5003 Intro: 3D Modeling and Effects or PGTE 5142 Intro: 3D Character Animation.

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

PGTE 5009 VISION AND SOUND WITH MAX

Cycling 74's Max/MSP/Jitter programming environment is a powerful tool for real-time multimedia application and development. This class will provide a basic-to-intermediate understanding of application development in Max/MSP/Jitter, touching on such topics on the way as: MIDI communication, interface design, performance strategies, installation considerations, the basics of digital sound synthesis, structure and programming of Quicktime, OpenGL and more.

3 CR

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

PGTE 5043 DO WHAT I MEAN? - USABILITY

Have you noticed how often people lock their car doors when they are in fact trying to roll down their windows, that most folks can't program their cellular phone to speed dial their own voice mail, and that people in our department never seem to know in advance if an elevator is going up or down. Why is that? User error? Poor design? Hangovers? This course explores the potential disconnect between user experience and designer intent. It investigates various means of preventing regrettable mishaps with everyday design through analysis of potential users, possible testing methods, and various means of analyzing test results. Along the way, the class will explore some historically horrible designs, as well as learn to throw around expensive sounding words like "usability," and "heuristics."

3 CR

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

PGTE 5044 INTRO TO DATABASES: PHP & MYSQL

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

3 CR

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

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

PGTE 5045 GAMES, MODS, AND CODE

This course offers students of all levels of expertise interested in games a chance to collaborate within a real-world production model to produce a series of game mods using a game engines, machinima techniques, and in-game editing tools, which involves the skills of programmers, animators, 3D modelers, character, level, and game designers.

3 CR

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

PGTE 5058 INTERNET APPLICATIONS: SERVER SIDE

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

3 CR

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

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

PGTE 5066 C/C++ PROGRAMMING

This class is an introduction to C and C++ programming using the Macintosh, UNIX or DOS operating system. Students will learn how to compile basic executable files and be given a strong grounding in applications development. The class will also cover basic IDE and development environment issues as well as platform specific development concerns. Students interested in pursuing programming projects for thesis are highly encouraged to take this class.

3 CR

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

PGTE 5070 INTRO TO ANIMATION CONCEPTS

This course covers drawing from the model for motion, position, weight, attitude and character and traditional frame-by-frame cel animation. Students develop an understanding of the basic principles of squash and stretch, anticipation and follow through, easing in and out, overlapping and secondary action, exaggeration and the walk cycle. We will shoot video pencil tests to study motion and its effects. Also covered are: storyboarding for aspect ratios, camera position and camera motion (Basic perspective); producing story reels with sound to time; composing and

prototyping in front of the camera with 3D physical props and characters; scriptwriting; character design and character bibles; and acting for animation.

3 CR

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

PGTE 5071 BROADCAST DESIGN CONCEPT

This course introduces students to the fundamentals of motion design, including type in cinematic space, editing, animation, sound and compositing. Through hands-on exercises, students will explore various techniques, including story-boarding, cinematography, typography, the effects of sound, layering and compositing. Numerous tools are used, both analog and digital. It is suggested that students take this class in conjunction with Digital Motion I.

3 CR

Open to: Non-Majors with permission of department.

PGTE 5084 MAKING WIRELESS TOYS

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

3 CR

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

PGTE 5085 PHYSICAL COMPUTING

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

3 CR

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

PGTE 5090 SOUND DESIGN

This course will introduce students to the basics of non-linear audio production techniques. This is an indispensable course for all students involved in time-based and multimedia projects.

3 CR

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

Primary software used: ProTools

PGTE 5091 SOUND DESIGN 2

In this course, students will explore different processes of sound design: recording, analog synthesis, digital modular synthesis, manipulation of digital audio, editing synthesis and

electronic composition. In the process, students will develop an advanced understanding of a comprehensive suite of audio tools, divided into categories for musical creation, editing, and post production.

3 CR

Pre-requisite(s): A grade of “B” or better in PGTE 5090 Sound Design 1.

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

Primary software used: ProTools, Reason, MIDI, Audacity.

PGTE 5097 FASHIONABLE TECHNOLOGY

Fashionable Technology investigates the relationship between wearable technology, fashion, design, and architecture. The course builds on the foundation knowledge developed by students in the design and technology degree program. It incorporates and addresses the integral value of technology within fashion, healthcare, and sports with modules focusing on electronic fabric connections. Contextual analysis, developed in group projects, reveals and defines the aspects of communication, aesthetics and functionality with specific focus on the idea of “connection”. A parallel understanding of embedded system design, networked environments, and interdisciplinary design issues validate the feasibility of such wearables. The culmination of the course is the creation of a working prototype that incorporates functionality, practicality, and aesthetic appeal.

3 CR

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

PGTE 5141 ADVANCED 3D CHARACTER ANIMATION

The rigging and physics of motion-includes timing, acting, character physicality and expression, bi-pedal and multi-pedal motion. This course provides an introduction to motion capture and motion builder. Students will work with characters and the twelve principles of animation – including deformation and skinning (muscles) in motion. Finally, it includes MEL scripting for character animation.

3 CR

PGTE 5143 3D CHARACTER ANIMATION LAB

Character Studio explores a broad range of character styles and techniques in animation and related media, and provides an historical overview of caricature, anthropomorphism, comics, graphic novels and licensed character properties. Attention is placed on story research and concept development and writing; character as it relates to body positioning and attitude; acting for animation; storyboarding effectively for camera and composition; studying animation drawing styles and rendering techniques. Based on their original story ideas, students create character designs, rotations, sculpts and storyboards as components of a Character Bible. This course culminates in the development of finished characters and stories and experimentation with sound as it relates to the storyboard and story reel (animatic).

0 CR

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

PGTE 5144 DISRUPTIVE MEDIA: DISTURBING THE AESTHETICS OF INFORMATION

Disruptive Media, through a series of technology based case-studies and assignments, will teach students innovative techniques used to reverse engineer and manipulate the mainstream media as a means to question the status quo of information exchange. This course can be seen as a response to the continued consolidation of mass media and the marginalizing effect this has had

on alternative perspectives. Following the tradition of the Computer Hacker, students in Disruptive Media will learn how to achieve maximum media penetration as parasites feeding on working systems. They will be encouraged to utilize everything from primitive technologies, collaboration, and performance, to highly tactical, electronic and net-based approaches. By the end of the semester, it is expected that through their own artistic practice, readings, and critical in-class dialogue, students will develop a formidable understanding of how they as cultural producers can appropriate the mainstream, providing public access to information, while creating provocative aesthetic and conceptual artistic collage.

3 CR

Prerequisites: None.

Open to: Non-majors with permission.

PGTE 5156 DESIGN PROCESS: VISUAL COMMUNICATION

This course is designed for students interested in learning more about design process, and about ways of making the most of the visual design skills they possess. Design Process is a course dedicated to the connections between visual communication (image, type, motion, and sound), digital media and methods of making. The course focuses on the principles of visual communication and the ways they can be applied within digital media, whether the work is narrative, interactive, or computation-based. As a course in design process, there will be an emphasis on different methods for working, including concept development through iteration. The class will cover fundamental principles of visual design including composition, color, typography, layout, style, tools and materials, organizing information, type as form, word and communication. This is not a software-specific class, but students are expected to develop projects through applications or programming languages of their choice.

3 CR

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

PGTE 5500 GAME DESIGN 1

This class is for students who are interested in game design and the creation of interactive experiences. The class focuses on game development – computer games and other types of games – through structured game design problems, exercises, lectures, and reading. The emphasis will be on an iterative design methodology, playtesting, user experience, and clear concept development. The goal of the class is to explore how design systems (in this case, games) support interactivity through meaningful play. This class focuses on the design of games and playful experiences, and will not focus on specific game programming techniques.

3 CR

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

PGTE 5900 INDEPENDENT STUDY

Please see the department for course description and approval

1 to 6 CR

PGTE 5901 PROFESSIONAL INTERNSHIP

Please see department for course description and approval.

0.5 to 2 CR

MFA FINE ARTS

REQUIRED COURSES

PGFA 5001 GRADUATE CORE 1

This course serves as an introduction to the Core studio experience which forms the backbone of the MFA Program. The course includes weekly critiques with a core faculty member, a dynamic visiting artist program, and a lecture series by prominent curators, critics and practicing artists.

Each week, students join together in small groups of 10 or less and work together under the guidance of a Core faculty member. The interaction between the disciplines for both students and faculty is lively and productive, creating a climate very conducive to artistic experimentation and growth. The studio MFA course is centered on the development of each student's work. With input from the core faculty, MFA students define the parameters or boundaries within which their work develops. Students pursue their goals while consulting on an individual basis with faculty during meetings conducted in the studio. Periodically, student work is evaluated in group critiques. During all critiques, peer participation is required and valued as being part of an artistic community. Students are encouraged to think independently, and work towards defining a series of philosophical positions, reflected both in their work and articulated in the broader context of the ongoing dialogue surrounding contemporary art. As part of the examination of the current state of the art community in NYC and the larger art world, faculty introduce readings, topics for discussion, and strategies for interaction with this community

10 CR

Open to: Majors only

PGFA 5003 GRADUATE CORE 3

This course continues the work started in Core 1+ 2 but focuses more on the preparation of their thesis exhibition. Students work closely with core faculty and their peers to research and produce a body of work that will form the basis of the work they will present to their thesis committee in the following semester. Weekly meetings with faculty, peers, visiting artists and guest lecturers are included.

8 CR

Open to: Majors only

PGFA 5011 GRADUATE SEMINAR 1

The seminar for first year students is meant to expose students to a variety of significant discourses in twentieth-century and twenty-first century art. These include the discourses of modernism, postmodernism, feminism, colonialism and issues of racial representation; commodity culture, including ideas about collecting; technology and the digital revolution. The goal is to get an overview of ideas about art in the twentieth century entering into the twenty-first century: art as form, art as theory, art as non-art, art as life, art as politics, art as concept, art as simulacrum. The seminar work is interspersed with studio visits or informal critiques so that the link between the realm of ideas and of history and studio work is maintained, clarified, and encouraged.

3 CR

Open to: Majors only

PGFA 5013 GRADUATE SEMINAR 3

The seminar for second year students prepares the student to write an MFA Thesis. Through frequent short writing assignments that rehearse the questions of the thesis, readings of artists' writings, and exploration of other writings relevant to the students' work, graduate students in painting and sculpture learn to write about their own artwork and develop writing, as a professional tool in their lives as artists. This course encourages the use of writing as an arena for the development of thought through a process of clarification of ideas. The purpose of the MFA Thesis is to provide a site for a process of self-investigation that can be beneficial for studio work as well as for a professional life after school.

3 CR

Open to: Majors only

PGFA 5023 THEORY, PRACTICE & CAREER 1

Developed with a grant from The Emily Hall Tremaine Foundation, this course provides a wide range of opportunities to investigate the relationship between theoretical issues, studio practice and practical professional development. While focusing on developing written and oral communication skills, students will be expected to engage in a structured exchange with their peers. Students will be taught practical skills, such as how to create their portfolios, do slide presentations, build effective relationships with dealers and galleries, write grant proposals, and manage their studio practice as any other vocation.

Students will be exposed to all aspects of the art world and a wide range of visitors will be invited into the class to help students make the transition from art student to professional artist. Field trips to non-profit galleries, commercial galleries, granting agencies, art fairs, artists' studios, and auction houses will be included.

2 CR

Open to: Majors only

PGFA 5230 GRADUATE STUDIO VISITS

Visiting faculty are available on a sign-up basis once a week to expose students to a point of view from outside the academic setting. This is a requirement for all MFA Fine Arts students.

0 CR

Open to: Majors only.

PGFA 5900 PROFESSIONAL INTERNSHIP

Please see Fine Arts Department for approval.

1 to 3 CR

PGFA 5902 INDEPENDENT STUDY

Please see Fine Arts Department for approval.

1 to 3 CR

MFA PHOTOGRAPHY

FIRST YEAR

PGPH 5003 INDEPENDENT STUDIO 1

Building on work begun during summer residency, students will work with their advisor to define a self-directed project. Students are expected to maintain regular contact with their graduate advisor. The semester of independent studio work culminates in a weeklong residency in January during which group and individual critiques are conducted.

3 to 6 CR

Pre-requisite(s): None.

Open to: Majors only.

SECOND YEAR

PGPH 5110 INDEPENDENT STUDIO 3

Building on work begun during summer residency, students will work with their advisor to define a self-directed project. Students are expected to maintain bi-weekly contact with their graduate advisor utilizing the University portal environment. The semester of independent studio work culminates in a weeklong residency in January during which group and individual critiques are conducted.

3 to 6 CR

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

Open to: Majors only.

PGPH 5301 THESIS AND EXHIBITION 1

Part I of this three course sequence serves to introduce and initiate the thesis process. MFA candidates will undertake case studies and individualized research projects. Case studies focus on the artist/photographers process from inception to development to production and exhibition. Individualized research projects will explore both the visual and critical as they relate to the students work and interests. Students will research and consider related works and the critical thought that surrounds them. The result will be a comprehensive collection of raw data that will form the foundation on which the thesis will be built.

2 CR

Pre-requisite(s): PGPH 5101 Major Studio 2.

Open to: Majors only.

ELECTIVE COURSES

PGPH 5112 CONTEMPORARY STRATEGIES

This critique class is designed to supplement and assist the development of students' own studio work. With this in mind the class will investigate methods of production in art and photography in an effort to understand their relationship to the personal practice of image making. Through weekly exercises, readings, slide presentations and critique, the class will attempt to locate each student's work within the context of these issues in order to provide a deeper understanding of the work and its relationship to contemporary visual culture.

3 CR

Open to: Graduate level students with permission of the Photography Department.

PGPH 5205 SPECIAL ELECTIVE

Special Elective is arranged when a student and professor agree to work together outside of class for a semester. To register for a Special Elective, a student must prepare a plan of study, fill out the Contract for Independent Study/Special Elective form and have the plan of study approved by a supervising professor. The contract must detail the work the student will complete during the semester. Please see Department for additional details.

1 to 3 CR

Open to: Majors only, by permission.

PGPH 5900 INDEPENDENT STUDY

Independent Study is arranged when a student and professor agree to work together outside of class for a semester. To register for an Independent Study, a student must prepare a plan of study, fill out the Contract for Independent Study/Special Elective form and have the plan of study approved by a supervising professor. The contract must detail the work the student will complete during the semester. Please see Department for additional details.

0.5 to 3 CR

Open to: Majors only, by permission.

PGPH 5901 PROFESSIONAL INTERNSHIP

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

1 to 3 CR

Open to: Majors only, by permission.

DEGREE RELATED OFFERINGS

DIGITAL DESIGN

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

TIER ONE: INTRODUCTORY COMPUTING

Pre-requisite(s): None.

PUDD 2005 INTRO: 3D MODELING AND EFFECTS

3D is playing an increasingly large role in all areas of digital production. This is an introduction to 3D modeling and animation using Maya software. Emphasis is on getting a solid understanding of the basic concepts underlying all 3D software, and how to apply these concepts to create quality images and assets. Several approaches to building models are covered, as well as shaders,

lighting, and cameras. Basic animation techniques will also be covered, but modeling is the primary emphasis. Additionally, we will cover how 3D assets and images can be integrated with other production software in a variety of media.

3 CR

Primary software used: Maya.

PUDD 2020 DIGITAL AUDIO AND VIDEO

Digital Audio and Video is a hands-on introduction to digital video and audio technologies, as well as, a workshop for understanding the design issues involved with time-based media. Students will produce, shoot and edit their own videos on a regular basis. Readings cover both the technical and historical aspects of digital film and video. Weekly in-class screenings are focused on helping students understand the dimensions of establishing a visual language across time. Participants are expected to be actively engaged in weekly critiques.

3 CR

Primary software used: Final Cut Pro.

Note: Students are required to have a Digital Video Camera to take this class.

PUDD 2028 INTRO TO WEB DESIGN

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

3 CR

Primary software used: HTML, Flash.

PUDD 2080 DIGITAL IMAGING

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

3 CR

Primary software used: Adobe Photoshop.

PUDD 2104 SOUND DESIGN

This course is an introduction to basics of non-linear audio production techniques and the necessary tools for recording voice, effects, and music. With Pro-Tools as the primary software, the students learn to edit and mix final sound for animation.

3 CR

Open to: Non-majors.

PUDD 2510 CEL ANIMATION

This is a basic course in cel animation. Storyboarding, layout, key framing, in-betweening are the main concepts taught. Animating characters with a basic knowledge of timing, stretch and squash, anticipation, easing in and out, overlapping action, secondary action, exaggeration and

the walk cycle are explored. Animation tests are recorded on a video camera stand for quick feedback. The semester culminates in the production of simple pencil test animations. This course is a pre-requisite for further Animation Sequence electives.

3 CR

PUDD 2520 MOTION DRAWING

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

3 CR

TIER TWO: INTERMEDIATE COMPUTING

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

PUDD 2006 ADVANCED 3D COMPUTER MODELING

This course introduces methods and techniques for modeling realistic human or anthropomorphic characters for use in gaming and entertainment. This is an advanced course for students interested in polygonal and sub-division modeling and optimization for specific applications. The premise of the course is that if a student can model a human being, he or she will be able to model anything.

3 CR

Pre-requisite(s): PUDD 2005 Intro: 3D Modeling and Effects.

PUDD 2511 CHARACTER STUDIO

Essentially a drawing and character design studio. Drawing from live models informs the student about the distinctions of character creation. Students work up a back story and a full character bible one or more characters. Rigorous attention is placed on story research and concept development and writing; character as it relates to body positioning and attitude; acting for animation; storyboarding effectively for camera and composition; studying animation drawing styles and rendering techniques.

3 CR

Pre-requisite(s): PUDD 2510 Cel Animation, PUDD 2520 Motion Drawing, PUDD 2500 Animation Form & Style, PUDD 3140 Digital Motion 1.

PUDD 3040 ADVANCED DIGITAL LAYOUT

This course combines design techniques learned in Digital Imaging and Digital Layout and applies them a semester-long real-world project. This is an advanced course with heavy workload, and students will be expected to produce a finished publication.

3 CR

Pre-requisite(s): PUDD 2040 Digital Layout.

Primary software used: QuarkXPress and/or Adobe InDesign.

PUDD 3070 EXPERIMENTAL VIDEO

In this class, students will learn how to work with video to mine its innate attributes: image, motion, sound and time. Throughout the semester students will be introduced to challenging videos made by artists from the 1970's to the present as well as reading on the nature of video and art. Projects will concentrate on the students' creative impulse as they bring their ideas to

bear using the medium of digital video. This class is ideal for students who have an interest in video as a fine art medium or students who wish to explore ideas without the constraints of a commercial purpose.

3 CR

Pre-requisite(s): PUDD 2020 Digital Audio & Video.

Primary software used: Final Cut Pro, Adobe AfterEffects, Sound Edit.

PUDD 3110 FLASH

This course introduces Flash as the primary web design tool. The class workshops will cover the mechanics of image preparation, the simple construction of a web page, the incorporation of bitmap and vector graphics and sounds, animation techniques, cinematic effects, and interactivity. Students design and implement a web site. Focus is on the creative and artistic use of this particular program.

3 CR

Pre-requisite(s): PUDD 2028 Intro to Web Design.

Primary software used: HTML, Flash.

PUDD 3112 FLASH FOR FILM & VIDEO

Flash is an inexpensive program designed for web applications, but with a little ingenuity, it can be used in place of much more expensive and complicated professional animation software. Because Flash is cheap, easy to learn, and ubiquitous, it is an appealing alternative to traditional broadcast animation and motion graphics production tools like After Effects. This class presents various approaches to high-end 2D animation in Flash: full animation, limited animation, cut-out, and rotoscope. Advanced character animation techniques are emphasized. Also titles, motion graphics for broadcast, and compositing Flash animation with live action video in post. Students may use Flash to: produce broadcast or film quality 2D character animation; enhance live action broadcast video projects with high-end motion graphics; modify existing web animation for broadcast video. Examples of high-end animation produced with Flash will be shown.

3 CR

Pre-requisite(s): PUDD 3110 Flash.

Primary software used: Flash, Final Cut Pro.

PUDD 3116 ADVANCED FLASH: ACTIONSCRIPTING

Flash Actionscript is the heart of Flash for advanced interactivity. This class will explore hands-on production techniques for incorporating Actionscript into websites, games, applications and more. Students will learn how to approach their project programmatically, how to construct their code from the beginning (Students will be required to type in every single code: No drag & drop allowed!) and how to debug / optimize their code with every project.

3 CR

Pre-requisite(s): PUDD 3110 Flash.

Primary software used: HTML, Flash.

PUDD 3140 MOTION GRAPHICS 1

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

3 CR

Open to: Non-majors with permission.

PUDD 3141 MOTION GRAPHICS 2

Digital Motion 2 uses Adobe After Effects as a portal through which students enter the world of motion graphics and visual effects. Designed for students who have completed Digital Motion 1, Digital Motion starts with the basics of After Effects and helps students build precision, control and fluency of expression within time based digital environments. Students will gain a solid foundation of motion graphics and effects techniques that will support their creativity and enhance their digital skill-set. Complementary relationships between commercial and fine arts work will also be explored.

3 CR

Pre-requisite(s): A grade of “C” (“B” for graduate students) or better in PUDD 3140 Digital Motion 1.

Primary software used: Adobe After Effects.

PUDD 4100 MOTION GRAPHICS 3

Using Visual Effects and Motion Graphics, this is an advanced course that examines complex multiple layer visual effects for live action, animation and motion graphics.

3 CR

Pre-requisite(s): A grade of “B” (“C” for undergraduate students) or better in PUDD 3141 Motion Graphics 2.

PUDD 4150 ADV MOTION GRAPHICS STUDIO

This course provides the highest conceptual levels of type and image in motion. The focus will move from this point to a greater reliance on film and notions of cinematography. Guest lecturers will strengthen this aspect of the class. Each student will produce one assignment according to a uniform requirement and one assignment based around a thesis project -- either assigned or developed independently.

4 CR

Pre-requisite(s): PUDD 4100 Motion Graphics 3

PUDD 4503 ANIMATION PROJECT STUDIO

Shaping and re-shaping of the narrative as full production begins. Script and shot breakdown, effective production scheduling, planning, and resource management culminate in the production of all the assets for an animated short (2D, 3D, combination with live action, hybrid).

3 CR

TIER THREE: ADVANCED COMPUTING COURSES

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

PGTE 5030 MOTION GRAPHICS 2, 3 CR

PGTE 5043 DO WHAT I MEAN? – USABILITY, 3 CR

PGTE 5044 INTRO TO DATABASES: PHP & MYSQL, 3 CR

PGTE 5058 INTERNET APPLICATIONS: SERVER-SIDE, 3 CR

PGTE 5066 C/C++ PROGRAMMING, 3 CR

ANIMATION SEQUENCE

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

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

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

PUDD 2005 INTRO: 3D MODELING AND EFFECTS, 3 CR

PUDD 2104 SOUND DESIGN, 3 CR

PUDD 2510 CEL ANIMATION, 3 CR

PUDD 2511 CHARACTER STUDIO, 3 CR

PUDD 2520 MOTION DRAWING, 3 CR

PUDD 3141 DIGITAL MOTION 2, 3 CR

PUDD 4503 ANIMATION PROJECT STUDIO, 3 CR

PRINTMAKING

PUPR 2000 INTRODUCTION TO PRINTMAKING

This course is designed to give students a first exposure to the studio and to the exploration of printmaking. Through personal instruction and demonstrations, students will learn how to use woodcut tools and the print by hand method, apply a hard ground to a zinc plate and etch it and draw and produce a lithograph. There will be a visit to the Museum of Modern Art's print department. The class is open to beginning and advanced students.

2 CR

Pre-requisite(s): None.

PUPR 2020 ETCHING

In this class students will learn three basic techniques of etching a zinc plate: hard ground, soft ground, and aquatint as well as how to print with consistency and controlled variation. The objective for both beginning and advanced students is to provide them with a vocabulary of techniques, to free students to explore the infinite possibilities of expression; from a three-dimensional textured surface to a flat minimal approach. There will be demonstrations in roll-up viscosity, Chine-collé and color printing. There will be a visit by either an artist or professional etcher. The class is open to beginning and advanced students.

2 CR

Pre-requisite(s): None

PUPR 2025 PHOTO ETCHING: Printing with Light

Light is magical! Explore the unique range of image making that exists when digital files, photographs, designs, and drawings combine with the etching process. Using new technologies, students will hand coat and work with pre-sensitized plates to create powerful and beautifully rich prints. Projects will be executed in both black and white and hand-mixed colors, and are designed to stimulate each student's ideas and conceptual strengths.

2 CR

Pre-requisite(s): None

PUPR 2030 SCREENPRINT

In this course students learn reduction printing, hand painted acetate stencils, to mix inks and several different printing and registering techniques. The materials used are water soluble and non-toxic. Techniques learned in this class are applicable to many projects expected of students in all major studio areas. Screen-printing runs the gamut from hand made and photographic images to personal abstract statements and can be printed on many different surfaces. The class is open to beginning and advanced students.

2 CR

Pre-requisite(s): None.

PUPR 2040 SCREENPRINT AND THE COMPUTER

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

paintings, photographs, etc.), captured video stills and/or digitally rendered graphics, high quality, four-color separations can be generated. Images are screen-printed using transparent water-base inks in process colors.

2 CR

Pre-requisite(s): None.

PUPR 2050 LITHOGRAPHY

This course introduces the student to all forms of hand lithography: crayon and pencil; tusche washes, transfers, photo, stone engraving, and mezzotints. Use of replicate images to produce a traditional edition or suite of unique prints is undertaken to further each student's own interests and ideas. Students receive individual attention and suggestions for furthering their work. The class is open to beginning and advanced students.

2 CR

Pre-requisite(s): None.

PUPR 2060 DIGITAL SCREENPRINT

This class is designed as an introductory and experimental print lab combining a hands-on approach to screen print with the computer. Beginning projects will establish a foundation in the fundamentals of screen prints, then move on to the development of prints incorporating digital tools. Final projects will focus on the student's creative impulses as they bring their ideas to prints that are hybrids of screen print and digital technologies.

2 CR

Pre-requisite(s): None.

PUPR 2090 PRINTMAKING 1

An extensive course devoted to the introduction of Printmaking. Through workshops, lectures, and demonstrations this course provides a hands on experience in Silkscreen, Etching and Lithography. Students create and print both hand-drawn and digital images. By exploring these processes, this course will provide a basis for understanding traditional and modern commercial reproduction.

3 CR

Pre-requisite(s): None.

Open to: Illustration majors; others by permission.

PUPR 2101 TYPE & IMAGE: LETTERPRESS & RELEIF

This course provides a hands-on experience in woodcut, linoleum cut, and type-setting for beginning and intermediate printmaking students. It introduces the techniques and the applications of relief printmaking. Students carve wood and linoleum blocks from which they print color images. These images can be combined with lead and wooden type and printed on an automated letterpress. Using woodcut, linoleum cut and typesetting, this class will explore printmaking, book arts, and letterpress principles and process. It is structured so that ideas and demonstrations will be applied to group and individual assignments.

2 CR

Pre-requisite(s): None.

PUPR 2133 FASHION SCREEN PRINT

This course opens up opportunities for students to research, design and screen-print Fashion Apparel and to incorporate place printing as a component in planning interdisciplinary projects. Students use cutting edge digital printing techniques to print motifs on their fashion designs and embellish articles of clothing (T-shirts, scarves, canvas bags etc) and work in a group setting to expand the options of color imagery on different materials with a water-based color system. This course is appropriate for all students who want to pursue the exciting art of screen-printing and learn an understanding of how it cross-sects as art and as adornment for functional items. Beginning screen-printers are welcome.

3 CR**Pre-requisite(s):** None.

PART 2

COURSE EXPECTATIONS FOR ART & DESIGN STUDIES COURSES

WRITING:

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

READING:

- 60 pages per week is the average.

DISCUSSION:

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

ATTENDANCE:

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

GRADING:

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

ART & DESIGN STUDIES DEPARTMENT PATHWAYS

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

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

ART AND DESIGN HISTORY

PLAD 2040 Fashion History: 1850-2000
PLAD 2305 History of Modern/Post-Modern Art
PLAD 3456 Narrative, Time and Space in Art
PLAD 4080 Sr Sem: Public & Private Space
PLAH 2345 Images of the City
PLAH 2345 Contemporary Art Photography
PLAH 2010 Latin American Art
PLAH 2030 Baroque Art
PLAH 2050 African Art
PLAH 2080 Contemporary Art
PLAH 2085 Arts of China, Japan and Korea
PLAH 2100 Modern Art
PLAH 2160 Japanese Art
PLAH 2217 Pop: Art & Popular Culture
PLAH 2301 History of Graphic Design
PLAH 2320 History of World Architecture 1
PLAH 3055 Seminar on Contemporary Art
PLAH 3188 Caravaggio
PLAH 4060 Sr Sem: Buildings and Bodies in 16th and 17th Century Art
PLAH 4060 Sr Sem: Politics of Display
PLAH 4060 Sr Sem: 20th Century Revolutions in Visual Syntax
PLAH 5005 Art Outside the Gallery 1: Artists' Projects in the Natural Environment
PLAH 5010 Aesthetics
PLAH 5030 Utopia is Coming
PLAH 5040 Cinema: Art Form of the 20th Century
PLAH 5042 The Artist As Critic
PLDS 2190 History of Design: 1850-2000
PLDS 3123 Women Artists from the Renaissance to the Present
PLDS 3123 US - South Korea: Contemporary Art and Design

THEORY AND CRITICISM

PLAD 3456 Contemporary Cultural and Critical Theory
PLAD 3456 No Joke: Comedy as Commentary

PLAD 3500 Global Issues in Design: Lecture and Recitation
PLAD 4040 Sr Sem: Practicing Criticism
PLAH 3055 Seminar on Contemporary Art
PLAH 4060 Sr Sem: 20th Century Revolutions in Visual Syntax
PLAH 4060 Sr Sem: Politics of Display
PLAH 5005 Art Outside the Gallery 1: Artists' Projects in the Natural Environment
PLAH 5010 Aesthetics
PLAH 5030 Utopia is Coming
PLAH 5042 The Artist As Critic
PLDS 2072 Invention
PLDS 2333 Being Singular Plural
PLDS 4055 Sr Sem: Design Fictions
PLDS 4872 Sr Sem: Semiotics

DESIGN STUDIES

PLAD 3500 Global Issues in Design: Lecture and Recitation
PLAD 4080 Sr Sem: Public & Private Space
PLAH 4060 Sr Sem: Politics of Display
PLAH 4060 Sr. Sem: Travel, Design, Architecture
PLAH 4060 Sr Sem: Youth Culture & Fashion
PLAH 4060 Sr Sem: Ethics of Design
PLDS 2333 Parks in NYC: History, Design and Evolution
PLDS 2072 Grotesque, Sublime, Absurd
PLDS 2300 Technology & Social Change
PLDS 2500 Intro to Design Studies
PLDS 3123 Synaesthetic Perspectives in Art and Design
PLDS 3123 Fashioning Power
PLDS 3020 19th Century Dress & Society
PLDS 3085 Fashion in Global Contexts
PLDS 3580 Dress and Culture
PLDS 4020 Sr Sem: Buildings and Bodies in 16th and 17th Century Art
PLDS 4035 Sr Sem: Flux - Design for Motion
PLDS 4040 Sr Sem: Memory & Design
PLDS 4045 Sr Sem: Uniform - Fashion
PLDS 4050 Sr Sem: Design and Nation Identity
PLDS 4055 Sr Sem: Design Fictions
PLDS 4155 Sr Sem: Design and Social Responsibility
PLDS 4165 Sr Sem: Celebrity and Surveillance
PLDS 4872 Sr Sem: Semiotics

FASHION STUDIES

PLAD 2040 Fashion History: 1850-2000
PLAH 4060 Sr Sem: Youth Culture & Fashion
PLDS 3123 Fashioning Power
PLDS 3020 19th Century Dress & Society
PLDS 3085 Fashion in Global Contexts
PLDS 3580 Dress and Culture

PLDS 4045 Sr Sem: Uniform – Fashion

VISUAL STUDIES

PLAD 3456 Narrative, Time and Space in Art

PLAD 3456 No Joke: Comedy as Commentary

PLAH 2300 History of Photography

PLAH 2345 Contemporary Art Photography

PLAH 4060 Sr Sem: Politics of Display

PLAH 5040 Cinema: Art Form of the 20th Century

PLDS 2300 Technology & Social Change

PLDS 3123 Synaesthetic Perspectives in Art and Design

PLDS 4020 Sr Sem: Buildings and Bodies in 16th and 17th Century Art

PLDS 4165 Sr Sem: Celebrity and Surveillance

ART & DESIGN STUDIES, PARSONS

INTRODUCTORY COURSES

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

PLEN 1020 CRITICAL READING AND WRITING 1

PLEN 1021 CRITICAL READING AND WRITING 2

Critical Reading and Writing 1 and Critical Reading and Writing 2 are each one-semester courses that develop students' abilities to analyze design from multiple perspectives. Close examinations of writings about design help students to sharpen their critical thinking skills as they become familiar with key approaches within design studies. Extensive work on the mechanics of writing and the practice of presenting and defending arguments provides students with the basic skills they need for upper-level courses in the Department of Art and Design Studies.

Each semester addresses three frameworks for analyzing design. Critical Reading and Writing 1 engages design in terms of forms and functions, histories and genealogies, and signs and symbols. Critical Reading and Writing 2 approaches design in terms of ethics, production and consumption, and race and gender.

3 CR

PLEN 1030 CHASE: CRITICAL READING AND WRITING 1

PLEN 1031 CHASE: CRITICAL READING AND WRITING 2

Open to: Freshmen Chase Scholars.

PLEN 1006 BRIDGE: CRITICAL READING AND WRITING 1

This one-semester course, which covers the same approaches to design as Critical Reading and Writing 1, is for non-native English speaking students who have completed ESL 4. ESL students fulfill the requirement of six credits of English by successfully completing both ESL 4 and Bridge: Critical Reading and Writing.

3 CR

ENGLISH AS A SECOND LANGUAGE (ESL) COURSES

ESL classes develop students' abilities to perform well in college level courses conducted in English. The English course placement test determines whether non-native English speaking students are required to take ESL courses. The test is given during the week before classes begin in the fall and spring semesters, and it determines which level is appropriate for each student. All ESL classes instruct students in the writing of thesis-driven essays by addressing standard American English grammar, word usage, conventions of academic essays, and the various stages of the writing process. ESL courses also develop students' spoken English and their abilities to comprehend both written and spoken English.

PLEN 0505 ESL 2

1.5 CR

Low intermediate

PLEN 0507 ESL 3

1.5 CR

Intermediate

Co-requisite(s): PLEN 0500 American Cultural Language

PLEN 0509 ESL 4

3 CR

High intermediate

PLEN 0510 ESL 4: WRITING INTENSIVE

3 CR

High intermediate with a focus on writing

PLEN 0500 AMERICAN CULTURAL LANGUAGE

American Cultural Language is the companion course to ESL 3. The course familiarizes ESL students with some of the central themes and myths of American culture by examining texts, examples of visual culture, and everyday experiences. It provides students with frameworks for thinking about American culture both within and beyond the classroom. Students develop their abilities to analyze aspects of American culture in class discussions, oral presentations, and thesis-driven essays.

1.5 CR

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

PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C.

PLAH 1001 PERSPECTIVES IN WORLD ART AND DESIGN 2: 14TH C. TO THE PRESENT

Perspectives in World Art and Design, a two-semester course, will introduce students to the visual arts and design with a focus on cognitive analysis and methodological approaches. The objective is to expose students to the breath and diversity of the visual arts and design worldwide and to provide a sense of historical context through chronological organization of the material. Readings and are chosen to broaden critical perspectives. Discussion based classes enable students to become more articulate in expressing their understanding of visual material. Research and/or analytic papers and class presentations will be assigned to sharpen written and oral skills.

3 CR

PLAH 1030 CHASE: PERSPECTIVES IN WORLD ART AND DESIGN 1

3 CR

Open to: Freshmen Chase Scholars.

ART HISTORY & DESIGN STUDIES

INTERMEDIATE COURSES

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

PLAD 2040 FASHION HISTORY: 1850-2000

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

3 CR

Pathway: Design History, Fashion Studies

Faculty: Jessica Glasscock

PLAD 2305 HISTORY OF MODERN/POST-MODERN ART

The 20th century changed everything about art: where it was located, who made it, who it was made for, what it was made of, how it was made, and what was and wasn't considered art. This class will explore these changes in terms of ongoing tensions and connections, including those between object and image, abstraction and figuration, material and spiritual, accumulation and appropriation, nature and culture. There will be readings from artists' writings and critical histories that substantiate these ideas, along with class discussions, written projects, and field trips to appropriate venues. We will discuss individual artists and representative art movements from throughout the century, including (among others) Cubism, Futurism, Constructivism, de Stijl, Expressionism (Early, Abstract, and Neo), Pop, Minimal, Conceptual, Land, Body, and Performance.

3 CR

Pathway: Art History

Faculty: Nancy Grove

PLAH 2010 LATIN AMERICAN ART: 20TH CENTURY

This course explores Latin American Twentieth Century artists from a historical point of view, contextualizing them in relationship to their North American and European counterparts. Topics include the birth of modernism, the search for identity, the Diaspora and exile, surrealism, abstract constructivism, conceptualism, political art, and displacement. It will analyze the reception of Latin American Art in the United States as well as the growing presence of Latinos in the U.S., and its representation in cultural institutions. [Multicultural]

3 CR

Pathway: Art History

Faculty: Claudia Calirman-Geiger

PLAH 2030 BAROQUE ART

"Baroque" is the designated term for the style of 17th and early 18th century painting, sculpture, architecture, design, and music, while "baroque" describes any artwork whose theme or style is extravagant, ornate, or excessive. The class will explore the Baroque era, which produced artists

such as Bernini, Caravaggio, Hals, Rembrandt, Rubens, Vermeer, and Velasquez. Baroque artists pushed art to its limits and beyond, in order to attract attention in a culture of increasing excess. Artists emerged as individual entrepreneurs, while their products became important commodities as capitalism developed. There were new subjects, such as portraits, landscapes, and genre, and there were new approaches to old subjects, including gods, saints, and heroes. The class will also explore the baroque attitude, which is still a major component of art today, by connecting baroque themes and styles to contemporary artworks.

3 CR

Pathway: Art History

Faculty: Eve Eisenstadt

PLAH 2050 AFRICAN ART

This course will focus on three aspects of African art and culture, starting with an introduction to traditional religious and philosophical thought. This will be followed by an overview of ancient kingdoms, specifically, the Congo, Benin, Yoruba and Akan kingdoms. The course concludes with an overview of village communities, including the Dogon, Bamana, Dan and Senufo peoples.

[Multicultural]

3 CR

Pathway: Art History

Faculty: Leon Waller

PLAH 2080 CONTEMPORARY ART

Contemporary art is global, multipurpose, and increasingly integrated with music, film, design and other creative fields; New York City is still, arguably, the best place in the world to explore it. The objective of this class is to promote understanding of issues important to contemporary art, including the tensions between image and object, accumulation and appropriation, entertainment and enlightenment. The class will experience contemporary art through slides, videos, and discussion of texts drawn from current books and journals, but also through visits to galleries and museums and written assignments and class presentations designed to further observational and analytic abilities and enable class members to connect individual and collective experiences of contemporary art with their own work and ideas.

3 CR

Pathway: Art History

Faculty: Nancy Grove

PLAH 2085 ARTS OF CHINA, JAPAN AND KOREA

This survey course will examine historical developments of art and visual culture in China, Japan and Korea from the Neolithic period to the modern time, and their role in the formation of East Asian cultures. We will explore such topics as art and afterlife, art and Buddhism, art and state power, landscape painting and the understanding of nature, art and garden culture, and the East and the West in modern and contemporary art, etc. We will investigate such art forms as ceramics, sculpture, painting and calligraphy, architecture and garden design, as well as performance, installation, and video art and photography. We will discuss important artifacts in light of medium, form and style, historical context, iconographical meaning, and their religious and social functions. Class lectures will be supplemented by two museum visits and one calligraphy workshop.

3 CR

Pathway: Art History

Faculty: Zhijian Qian

PLAH 2100 MODERN ART

The modern period, while over 100 years old, is still largely confusing and poorly understood by many of the people who have lived during its development. This course will set the foundation for the modern period by beginning with Realism and moving through the 20th century, considering the issues and context that inform the formal strategies being pursued at the time.

3 CR

Pathway: Art History

Faculty: John Angeline

PLAH 2160 JAPANESE ART

Historically the Japanese have not made a distinction between fine art and craft. Japanese art and aesthetics are addressed in screens, sculpture, architecture, ceramics, fabric, and scrolls, just to name a few areas of importance. This survey of Japanese art examines the visual and historical elements fundamental in the creation of the Japanese aesthetic. Much of Japanese art is linked to the two dominant religions in Japan, Shinto and Esoteric Buddhism. The course will explore these links through several art forms such as theater costume, temples, shrines, screens, and objects such as those used in the tea ceremony. Various periods will be discussed, including the Jomon, Kofum (Haniwa culture), Nara, Heian, Kamakura, and Edo. The class will also look at contemporary Japanese art. We will also visit exhibitions at museums and galleries, such as the Japan Society. [Multicultural]

3 CR

Pathway: Art History

Faculty: Eve Eisenstadt

PLAH 2217 POP: ART AND POPULAR CULTURE

Since the beginning of the 20th century, artists and designers have make use of elements from popular culture in their work. Early examples of such usage include the bits of newspaper attached by Pablo Picasso to his Cubist canvases, the magazine photographs collaged by Hannah Hoch to create unique Dada personages, and the American products and signage that appear in Stuart Davis's paintings of the 1920s and 1930s. By the 1950s Jasper Johns was painting copies of the American flag, while in the 1960s Andy Warhol and Claes Oldenburg (among others) reproduced every aspect of popular culture, from movie stars to junk food. Since then, artists and designers have increasingly drawn upon sources that include television, films, advertising, and cyberspace for both the style and substance of their work. This class will explore both past and present connections between art, design, and popular culture through readings, discussions, slides, videos, field trips and presentations.

3 CR

Pathway: Art History

Faculty: Nancy Grove

PLAH 2300 HISTORY OF PHOTOGRAPHY

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

on the socio-political forces, technological developments, and aesthetic innovations that have determined the trends of photographic theory and production.

3 CR

Required for: Photography sophomores, for whom preference is given.

Pathway: Visual Studies, Art History

Faculty: Ruth Eisenberg, Bill Gaskins, Marcia Salo, Terry Towery

PLAH 2301 HISTORY OF GRAPHIC DESIGN

This survey will examine all of the major designers and modern movements that have significantly contributed to the development of the practice of graphic design. The course will discuss how historical, societal, cultural, and technical conditions changed what designers produced and how they worked. Emphasis will be placed on the Avant-garde, emphasizing such seminal periods and movements as the Arts and Crafts, Russian Constructivism, German Modernism, the Neue Grafik, and the recent proliferation of digital design. The course will include readings from Philip Meggs' "History of Graphic Design" amongst other readings by designers themselves. Requirements include a midterm, final exam and research.

3 CR

Required for: Communication Design sophomores, for whom preference is given.

Pathway: Design History, Art History

Faculty: Janet Levy

PLAH 2320 HISTORY OF WORLD ARCHITECTURE 1 LEC

This lecture course surveys built environments, individual buildings, and landscapes created by early humans. From studies of complex shelters, social spaces and margins by prehistoric people, to the design and structures associated with Greek Hellenism in the West, students learn about the early history of building activity and how certain forms have endured to the present. Early architecture of Africa the Americas and Asia with particular emphasis on wooden forms will be covered. Students learn how the transference of cultural aesthetic influences takes place. Weekly lectures are followed by preceptorials and off-campus site visit.

0 CR

Required for: Architecture and Interior Design sophomores, for whom preference is given.

Co-requisite(s): PLAH 2321 History of World Architecture 1 Rec.

Pathway: Design History, Art History

Faculty: Pamela Kladzyk

PLAH 2321 HISTORY OF WORLD ARCHITECTURE 1 REC

3 CR

PLAH 2345 CONTEMPORARY ART PHOTOGRAPHY

Contemporary art has been enriched and largely dominated by the medium of photography. This course examines contemporary art photography, exploring the radical changes in the technology of the medium and the resulting aesthetic, social, and cultural issues it has raised. This course aims to help students sharpen their analytical and visual skills in contemporary photography by writing reviews of exhibitions and a research paper that addresses current issues in photography.

3 CR

Pathway: Art History, Visual Studies

Faculty: Craig Houser

PLAH 2345 IMAGES OF THE CITY

During the twentieth century, urban culture emerged as a new focus of American life when the United States transformed from a rural to an urban society. Depictions of the city, both as a center of excitement and glamour and as a place of danger and poverty became central to the arts in America. This course will explore representations of the American city in media including photography, film, graphic design and the decorative arts with an emphasis on representations of New York City. We will examine the development of the skyscraper as an architectural form as well as its subsequent reproduction in other art forms. Symbolic representations of the city will be included, such as Milton Glaser's "I Love NY" logo. The class will end with a section on post 9/11 imagery. Guest speakers and trips to local destinations that served as inspiration for artists and designers will supplement class sessions.

3 CR

Pathway: Art History, Visual Studies

Faculty: Laura Handlin

PLDS 2072: GROTESQUE, SUBLIME, ABSURD

Aesthetic categories have been variously treated by designers, artists, philosophers and critics, for it makes all the difference whether such classifications are considered in terms of natural phenomena, artificial conventions, historical developments or cultural structures. In this course we survey some major theories relating to the categories of the grotesque, the sublime, the absurd, among others, with special attention to questions of production and evaluation.

3 CR

Pathway: Theory and Criticism, Design Studies

Faculty: Arnold Klein

PLDS 2190 HISTORY OF DESIGN: 1850-2000 LECTURE

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

0 CR

Co-requisite(s): PLDS 2191 History of Design: 1850-2000 REC.

Pathway: Design History, Design Studies

Faculty: Sarah Lichtman

PLDS 2191 HISTORY OF DES: 1850-2000 REC

3 CR

PLDS 2300 TECHNOLOGY AND SOCIAL CHANGE

This course analyzes the impact of technology in society, pointing out the ways in which the development and introduction of new technologies not only transforms their surroundings, but also modifies existing social values and relations, and creates new ones. Technological innovation is seldom ideologically neutral, and many times provokes profound social transformations, often in unintended ways. We also analyze the role of information technologies as a crucial factor in the spread of ideas.

3 CR

Pathway: Visual Studies, Design Studies

Faculty: Helidoro San Miguel

PLDS 2333 BEING SINGULAR PLURAL

In this course we will read, discuss and enact Jean Luc Nancy 's book 'Being Singular Plural'. One of the strongest strands in Nancy's philosophy is his attempt to rethink community and the very idea of the social in a way that does not ground these ideas in some individual subject or subjectivity. The fundamental argument of the book is that being is always "being with," that "I" is not prior to "we," that existence is essentially co-existence. Nancy thinks of this "being-with" not as a comfortable enclosure in a pre-existing group, but as a mutual abandonment and exposure to each other, one that would preserve the "I" and its freedom in a mode of imagining community as neither a "society of spectacle" nor via some form of authenticity.

© 2001-2006 STANFORD UNIVERSITY PRESS, (www.sup.org)

3 CR

Pathway: Theory and Criticism

Faculty: Pascale Gatten

PLDS 2333 PARKS IN NYC: HISTORY, DESIGN, AND EVOLUTION

This class will analyze the precedent-setting park movement in New York City from the earliest public squares to the present renaissance. Students will explore the social concerns and aesthetic influences that led to the construction of Central Park, the first large American public park, Brooklyn's Prospect Park, and those that followed. The class will also focus on the basic tenets of the Progressive Era, Works Progress Administration (WPA) projects, pocket parks, the crises of the 1960s and 1970s, and new initiatives. Field trips will be essential to the curriculum. Readings will include the writings of influential American tastemaker Andrew Jackson Downing and park designers Frederick Law Olmsted and Calvert Vaux, nineteenth-century periodicals, historic park annual reports, and contemporary articles and critiques. Visual materials will include paintings, engravings, photographs, and plans.

3 CR

Pathway: Design Studies

Faculty: Kate Papacosma

PLDS 2500 INTRODUCTION TO DESIGN STUDIES LEC

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

0 CR

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

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

Pathway: Design Studies

Faculty: David Brody

PLDS 2501 INTRODUCTION TO DESIGN STUDIES REC

3 CR

PLDS 2503 CHASE: INTRODUCTION TO DESIGN STUDIES REC

Open to: Sophomore Chase Scholars.

3 CR

ADVANCED COURSES

PLAD 3456 CONTEMPORARY CULTURAL AND CRITICAL THEORY

The seminar-course is a survey of the most important texts written over the last half a century and recognized as essential to the studies of art and culture today. The pioneers of cultural theory – the theorists of avant-garde, formalism, semiotics, structuralism and poststructuralism, as well as the thinkers in psychoanalysis and postmodern theory are the key figures in this course. The authors to be discussed include Bakhtin, Benjamin, Turner, Hutcheon, Baudrillard, Deleuze, Eco, et al. Many of these authors introduced paradigm shifts, the ideas, which appeared original and inconceivable at first, gradually gaining momentum and becoming a vital part of contemporary cultural and critical theory. The course will be richly illustrated, connecting ideas with images. Each seminal text on theory will be discussed in the context of works of art that best illustrate the innovations in theory and serve as the case studies for the discussion.

3 CR

Pathway: Theory and Criticism

Faculty: Lily Alexander

PLAD 3456 NARRATIVE, TIME AND SPACE IN ART

The course introduces the innovative area of inquiry - chronotope studies (chronos-time, topos-space), and the techniques of analyses of narrative, time and space in art. The course discusses classical and emerging theories, focusing on temporary and spatial models, as well as the artistic dynamization of space, and spatialization of time. Art has always been linked to cosmologies and a need to represent time and space. Before the ancient maps and calendars, it was ornamental art that captured repetition, rhythm and time in a visual and spatial form. The ritual depiction of the sun, the moon and the stars on the walls of caves and first temples intended to understand cosmos and bring distant and “divine” space closer to the human community. Every era conceptualized time and space differently through narrative and fine arts. The course will study the representational models of chronotope from Renaissance to modernism and postmodernism. The very notion of the post 9/11 visual culture associated with the Ground Zero points at the need to understand the increasing symbolism of time and space in contemporary culture.

3 CR

Pathway: Theory and Criticism, Visual Studies

Faculty: Lily Alexander

PLAD 3456 NO JOKE: COMEDY AS COMMENTARY

What, exactly, is funny? This interdisciplinary class explores humor and its theoretical forms such as rhetoric, irony, satire, the modest proposal, fallacy, facetiousness, and more, in an effort to understand humor's historical precedents and its place in today's increasingly globalized world. What can funny do and say? Class readings, screenings, and discussions include writers, psychoanalysts, cultural theorists, comedians, artists, filmmakers, and political pundits, everyone from Jonathan Swift, Freud, Bergson, and the Marx Brothers to Andy Warhol, Richard Prince, Sarah Silverman, Jenny Holzer, Stephen Colbert, and more. Inherent in the idea of "the joke" is the notion of reception, performativity, occasional sarcasm, and, often, goofiness, all of which will be included in our uproarious investigation.

3 CR

Pathway: Theory and Criticism, Visual Studies

Faculty: Julia Dault

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

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

0 CR

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

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.

Required for: All BFA Juniors.

Pathway: Design Studies, Criticism

Faculty: Susan Yelavich

PLAD 3501 GLOBAL ISSUES RECITATION

3 CR

PLAD 5501 GLOBAL ISSUES RECITATION

3CR

Open to: Graduate students only.

PLAH 3055 SEMINAR IN CONTEMPORARY ART

This class offers an in-depth examination of key issues and practices in the field of contemporary art. Beginning with debates over postmodernism, and the artistic practices affiliated with its theoretical ideas of the late '70s and early '80s, the class examines developments and shifts from that period to the present. The topics to be explored are diverse, and underscore the challenging, conflicted and multivalent nature of contemporary artistic practices. Examples include: the contested terms of the return to painting; a revival of critical practices associated with institutional critique; the advent of new media; debates over the "politics of representation"; and the current realignment of contemporary art under the economic, social, and political forces of globalization, among others. As one of the central hallmarks of artistic practices since the late sixties is a shift

away from the specificity of medium, and an engagement with discourses outside the visual arts proper, sessions are organized thematically, in which theoretical ideas are presented in tandem with relevant artistic practices. In keeping with nature of post-sixties art, readings are diverse and interdisciplinary in nature, drawn from the fields of philosophy, cultural studies, art history, criticism, economics, semiotics, etc.. The aim of the course is to provide an intensive introduction to key themes in recent artistic practices, leading towards student's successfully completing individual research projects, and beyond the class, gaining a foundation of knowledge that will allow students to navigate the complex field of contemporary art.

3 CR

Pathway: Art History, Theory and Criticism

Faculty: Janet Kraynak

PLAH 3188 CARAVAGGIO

Few 17th-century artists speak to us with the immediacy of Caravaggio. The startling realism and dramatic lighting of his paintings make it seem as if he invented cinematic imagery, and in particular film noir, three hundred years before Hollywood. His troubled and rebellious life also makes him the prototype of the outlaw artist. Bisexual, prone to gambling and violence, he murdered at least one man and died in desperate straits at the age of thirty-seven. Yet despite these luridly "transgressive" aspects of his life, Caravaggio produced some of the most powerful religious paintings in the history of Western art. This course will examine Caravaggio's major works from both an art historical and psychoanalytic perspective. The course will also view Caravaggio within the context of the remarkable world of Baroque Rome. Although he was the greatest Italian painter of the period, Caravaggio shared the Roman stage with such outstanding artists as Annibale Carracci, Gianlorenzo Bernini, and Nicolas Poussin. The course will pay special attention to works in New York Museums. Requirements include class discussions, two papers (3-5 pages) and a final exam.

3 CR

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.

Pathway: Art History

Faculty: Bradley Collins

PLDS 3020 19TH CENTURY DRESS & SOCIETY

The 19th Century is a fascinating one for the development of modern ideas and practices concerning appearance, and will provide background for an interdisciplinary approach to the study of appearance and society. Our focus will be particularly on the Second Empire (1850-1870), and the range of topics will include the dandy, the sobriety of male dress, the crinoline and the corset, the rise of the department store, ready-to wear and couture, the developing city, and class structure. Readings will include novels by Balzac and Zola, Baudelaire's *The Painter of Modern Life*, Hollander's *Sex and Suits*, Harvey's *Men in Black*, and Perrot's *Fashioning the Bourgeoisie*. The format of the class will be slide lectures, student presentations and class discussions based on projects, lectures and readings

3 CR

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.

Pathway: Fashion Studies, Design Studies

Faculty: Elizabeth Morano

PLDS 3085 FASHION IN GLOBAL CONTEXTS

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

3 CR

Pathway: Design Studies, Fashion Studies

Faculty: Heike Jenss

PLDS 3123 US – SOUTH KOREA: CONTEMPORARY ART AND DESIGN

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

3 CR

Pre-requisite(s): One intermediate course.

Pathway: Art and Design History

Faculty: Thalia Vrachopoulos

PLDS 3123 WOMEN ARTISTS FROM THE RENAISSANCE TO THE PRESENT

Not for women only, this selective survey studies women painters, sculptors and photographers working in the past 500 years. It will include a look at design movements of the modern period as well. By studying the artists' work and writings, including personal letters and statements, we will learn about their theories and practices, to know them as women and artists, in some cases only recently added to the "canons" of art history and design. What unique contributions have women artists made to our visual culture? What is their relationship to the prevailing political, cultural and artistic contexts? How do they image men and themselves? How do issues of gender, race and class impact on representation and identity? Time will be given to the lively and varied developments world-wide in women's art of the last 30 years engendered by the Women's Movement as well as contemporary activities. Field trips are planned. Overall, students will gain a knowledge of the history of women artists, as well as developing skills in critical thinking, analysis and writing.

3 CR

Pre-requisite(s): One intermediate course.

Pathway: Art History

Faculty: Jane Necol

PLDS 3123 SYNAESTHETIC PERSPECTIVES IN ART AND DESIGN

Synaesthesia, broadly defined as the cross-wiring of sensory perceptions or a synthesis of the arts, will be the lens through which students will be encouraged to explore the interconnectedness between artistic practices. This seminar will consider, explore, and challenge ideas of synaesthesia in weekly class lectures and discussions. Work reviewed in the course will include selections from Neo-Concrete Art, Kinetic Art, Op-Art, Conceptual Art, Fluxus, Light and Space Art, and New Media Art, among others. Lectures and readings will focus on models of perception, relational aesthetics, and phenomenological thought as they relate to the synaesthetic inquiry. Assignments will include one individual research paper, selected readings, group discussions, team-based research presentations, and a series of cumulative individual digital media projects. Students will develop the ability to interpret, describe, and implement synaesthetic relationships in research and art/design projects. Guest speakers whose works are influenced by ideas of synaesthesia will be invited to present their work to the class.

3 CR

Pathway: Visual Studies, Design Studies

Faculty: Ernesto Klar

PLDS 3123 FASHIONING POWER

This course takes a fresh look at fashion through a sociological lens. Focusing on the relationship between fashion, visual self-presentation, and power, the course investigates how power is visually negotiated in social life. Themes for exploration: “The Social Nature of Fashion: Public Theatricality and Everyday Performances”; “Outfitting Success: Sex, Dress, and Professionalism”; “Mediated Fashion: The Power of Seeing and Being Seen”; “Uniformity, Conformity, and Rebellion: Erasure and Emphasis in Visual Self-presentation”; “Commodified Flesh: Beauty and the Body in an Image Society”; “Embodied Branding: Fashion, Capitalism, and Commodity Fetishism.” Readings include Georg Simmel, Hannah Arendt, Zygmunt Bauman, Erving Goffman, Thorstein Veblen, Guy Debord, Jean Baudrillard, John Berger, Roland Barthes, Gilles Lipovetsky, Richard Sennett, Pierre Bourdieu, amongst others. Students will conduct their own sociological field research (via interviews, participant observation, photo essays, video, etc.) on a topic that uses sociology through fashion to contribute to the emerging field of visual sociology.

3 CR

Pathway: Design Studies, Fashion Studies

Faculty: Anna Akbari

PLDS 3140 DESIGN AS CULTURAL INTERFACE

In this class we will look at the relationship between design and culture, i.e. the role of design both as an expression of culture and also as a means of shaping culture through its influence on our everyday practices. As a person positioned between the user and the production process, the designer takes on the role of a mediator whose task it is to create the best possible interface by bringing together the wisdom of tradition and the excitement of innovation. The role of design and designers as agents/carriers of social change will be studied both in terms of different time periods and different cultures. Significant attention will be paid to the role of design in our contemporary internationalizing culture. The aim of the class is to deepen our understanding of

the connections between design and culture, as well as those between the designer and the cultural context in which he or she operates.

3 CR

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.

Pathway: Design Studies

Faculty: Juulia Kauste

PLDS 3195 ULTIMATE VALUES IN DESIGN AND ART

"A course treating issues of art and design practice in relation to the most fundamental values." Designers and artists are often asked to justify their practice in terms of values such as social awareness and sustainability, but the contents of these values are often left undefined and their grounds unexamined. But both the contents and grounds of values have been differently determined by philosophers, for it makes all the difference whether ultimate goods are sought in the eternal verities of religions, the contingent circumstances of history, the behavior of material bodies, or the structure of human nature. In this course we examine several fundamental theories of value, with special attention to individual conduct, the status of pleasure, and the structure of argument.

3 CR

Pathway: Theory and Criticism

Faculty: Arnold Klein

PLDS 3580 DRESS AND CULTURE

This course will explore the socio-cultural significance of dress by examining issues integral to our understanding of dress and society such as gender and sexuality, aging, race and ethnicity, religion, politics, media, and technological innovations. By looking at historic and contemporary dress practices as well as the fashion system within their cross-cultural contexts, students will gain an increased awareness of the multiple meanings of dress and appearance.

3 CR

Pathway: Design Studies, Fashion Studies

Faculty: Tiffany Webber-Hanchett

PLDS 3699 VISUAL CULTURE & THE RADICAL SIXTIES

By the late 1960s, the term "cultural revolution" had become commonly used in the United States by artists and writers who consciously defined themselves as agents of artistic and social change- artists who lived their art, pronouncing "ivory tower formalism" and architecture of the past, decreeing that issues of "art and politics" should be fought out in the classroom of the streets. In this class we will examine how the visual permeated every aspect of the revolutionary art of the Sixties from its early years with "underground" filmmakers like Ron Rice and Harry Smith, to the merging of dance and visual art at the Judson Church with Yvonne Rainer and Robert Morris, to the "9 evenings of Art and Engineering," the poets' theater, Fluxus, the birth of off-off Broadway theater, the happenings of Carolee Scheeman, poetry itself, and continuing into the political "underground" of the middle and late Sixties with its posters and 8mm documentaries, photojournalism, and alternative magazines and newspapers. Starting with the Civil Rights Movement and emerging arts movements of the '50s, we will explore this "renaissance" in its historical and social context, considering along the way the Beats, the Hippie, New Left, Anti-War and Student Movements, and the struggles for national liberation (third world, women's, gay)

3 CR

Pathway: Design Studies, Visual Studies

Faculty: Susan Sherman

SENIOR SEMINARS

PLAD 4040 SENIOR SEMINAR: PRACTICING CRITICISM: CONTEMPORARY ART IN GALLERIES AND MUSEUMS

Much like the art it addresses, criticism is best understood as a form of practice—one that seeks to both assess individual objects and understand their place within a broader context. A second distinguishing feature of criticism is its engagement with the art of the present. For this reason, the goal of this class is twofold: Its primary interest is the practice of criticism—of learning how to make a critical argument with respect to works of art, exhibitions or architectural installations. Its second aim is to introduce students to the key issues and debates that currently animate the field of contemporary art. Drawing on New York City's unparalleled cultural resources, the class will consider work currently on view in galleries and museums. In lieu of traditional papers, writing assignments will take the form of "reviews."

3 CR

Open to: Seniors only.

Pathway: Theory and Criticism

Faculty: Janet Kraynak

PLAD 4080 SENIOR SEMINAR: PUBLIC & PRIVATE SPACE

In an exploration of what an artist or designer's responsibility is to society and to him/herself, we attempt to articulate how public and private meaning are created and valued as these "social spaces" affect us all. To that end, we will examine several areas of global visual culture with the emphasis on contemporary painting and sculpture, and monuments and public art. We will also study the limits of personal expression with an emphasis on the body, drawing examples from performative art, photography and popular culture. In other words, visual art will be our lens through which we study and discuss themes such as collective memory, the urban and global environment, politics, race and gender. Students are invited to develop topics of their own interest in relation to the concepts of the course and their studio work for their papers and presentations. Field trips are planned. Overall we will enhance our skills in critical thinking, analysis and writing while gaining insights into contemporary art and its cultural underpinnings.

3 CR

Open to: Seniors only.

Pathway: Art and Design History, Design Studies

Faculty: Jane Necol

PLAH 4060 SENIOR SEMINAR: YOUTH CULTURE & FASHION

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

3 CR

Pre-requisite(s): One intermediate course.

Pathway: Design Studies, Fashion Studies

Faculty: Heike Jenss

PLAH 4060 SENIOR SEMINAR: ETHICS OF DESIGN

In this seminar, we will look at ethical issues that relate to design culture from the points of view of designers, consumers, and citizens. Are ethical issues a matter of personal choice, or are they issues of social obligation? What issues are raised by contemporary philosophical ethics regarding other humans, other species, and the environment? Are the design professions essentially instruments to promote consumption, to encourage excess, and to serve the most monied clients and corporations? Is ethical action at best a marginal activity in the contemporary world? The course will be conducted as a seminar, and in-class participation will be expected. Responses to the readings will be required on a weekly basis. Students will collaborate research projects about ethical issues relating to shelter, clothing, food, resources, and materials in the world today

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: Christian Hubert

PLAH 4060 SENIOR SEMINAR: POLITICS OF DISPLAY

Exhibition design is increasingly instrumental in how art is seen due to the rise of installation-based art practices. Less critically explored are the relationships between curator and designer, artist and designer, and the way in which objects' meaning is influenced by display. The Politics of Display is divided into two parts. The first part will examine the history of installation design (including Dadaists, Soviet Agitprop, and the Bauhaus) via readings, lectures and discussions. We will also focus upon how design and arts collections are displayed at New York museums. How installation design reflects the curatorial concerns, and how displays are also intellectual arguments will be analyzed. The second part of the course looks at issue-oriented projects. Fall 2008 marks the election season and many arts organizations will feature exhibitions that engage the public via installation strategies that hark back to previous experiments in communication. We will use these examples as a way of broadening our understanding of display technique/design immediacy. The last section of the course is a final project that takes the form of an exhibition proposal. Tasks include developing a thesis, object list, research/development and installation design. Students will be graded on short papers and the final exhibition project proposal.

3 CR

Pathway: Art History, Visual Studies, Design Studies

Faculty: Melissa Rachleff Burt

PLAH 4060 SENIOR SEMINAR: TRAVEL, DESIGN, ARCHITECTURE

The course is based on the perception of design as an enterprise that is affected by cultural exchange and mobility, rather than as one that is rooted in a specific place and culture. The aim of this course is twofold:

on one hand it will examine cases of designers/architects-as-travelers from the modern period to the present (from the era of colonialism and internationalism to that of post-colonialism and globalization); on the other it will examine how material products related with traveling, such as graphically or industrially manufactured objects (maps, guidebooks, travel gadgets), traffic networks (roads, aviation) and buildings (hotels, railway stations, tourist attractions), reveal cross-cultural encounters and consequent epistemological shifts. Under the term 'travel' we will include various modes of mobility, such as exploration, tourism, colonization, immigration, pilgrimage, Diaspora, exile, and so on.

3 CR**Open to:** Seniors only.**Pathway:** Design Studies**Faculty:** Georgia Traganou**PLAH 4060 SENIOR SEMINAR: 20TH CENTURY REVOLUTIONS IN VISUAL SYNTAX**

The twentieth century saw two of the most radical shifts in the organizing structures of design and the fine arts since the Renaissance: Modernism and Postmodernism. At the turn of the twentieth century, artists as diverse as Picasso, Matisse, Kirchner, Kandinsky, and Klee, architects like Wright and Le Corbusier, and authors working in widely divergent genres like Eliot, Pound, and Joyce paved the way for a fundamentally new set of artistic practices. In the late fifties, another shift was navigated by artists like Stella, Rauschenberg, Johns, Morris, Hesse, and architects like Venturi and Gehry, allowing for new collusions of fine art and more popular visual media. These results of these two shifts have reverberated to the present day. This course will examine certain exemplary works for the purpose of coming to an understanding of how the relations between these two shifts enacted a diversity of changes so that students may gauge how they have impacted the practices of artists and designers in the present day.

3 CR**Open to:** Seniors only.**Pathway:** Art History, Theory and Criticism**Faculty:** Evan Neely**PLDS 4020 SENIOR SEMINAR: BUILDINGS AND BODIES IN 16TH AND 17TH CENTURY ART**

What visual roots inform our modes of habitation? Our occupation of space and production of place are always constructed, never natural or given. This course investigates early modern (sixteenth-and seventeenth-century) depictions of built environments, from urban scale to domestic interior, from landscape, medieval pilgrimage routes, and the public arena to spaces of domesticity, creation, collection, and scientific inquiry. Issues explored will include the dialectic relation of inside/outside and the poetics of the box, boundary and containment, religious and profane space, the housing of gender, theaters of memory and anatomy, representations of light and visibility. As we study the social production of space we will incorporate metaphors of macrocosm and microcosm, like the one between the individual body and the state. Readings will include those by theorists Bachelard, de Certeau, Foucault, Lefebvre, Soja, and Tuan as well as those by art historians.

3 CR**Pathway:** Art History, Visual Studies, Design Studies**Faculty:** Lisa Pincus**PLDS 4035 SENIOR SEMINAR: FLUX – DESIGNING FOR MOTION**

Flux – Designing for Motion, is a course that presents human movement as a ‘design driver’ for specific environmental settings. Key motivating factors, personalities and environments drive and inspire the creation of form. War/defense drives the design of a particular tool, form of clothing, or building. Emotion, caused by the death of a loved one, influences particular design formation as a tangible expression of grief. Historical forms from diverse cultures will be used to learn patterns and motivation. Fashion, wall-treatments, lighting, makeup and hair styling, furniture, and architecture will be analyzed relative to domestic motion, economic motion, ritual or religious motion, travel motion, and rural, suburban, and urban motion. The catwalk and American exhibitionism will be studied relative to the Grand Entrance of Native American powwows. Stylin’

on urban streets, acts of meditation and prayer in holy spaces, travel through airport hubs, and shopping in particular markets or on-line will be studied as they inspire design.

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: Pamela Kladzyk

PLDS 4040 SENIOR SEMINAR: MEMORY AND DESIGN

This seminar explores the shifting meanings of design against the cultural-historical and theoretical backdrop of collective memory studies. We will examine the intersection of collective memory, material and visual culture through a wide range of topics including the numerous arenas for the display of objects, consumption, preservation and commemoration, “invented traditions” and national identity. In addition, the early uses of photography will be considered in order to better understand how the very depiction and/or imaging of things, or the very spectacle of seeing things, also converged with the project of making things. One objective of this seminar is to underscore the various prisms through which the study of design may be investigated. Students will be encouraged to think creatively and critically about both objects and ideas.

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: Emily Miller

PLDS 4045 SENIOR SEMINAR: UNIFORM-FASHION

What is the function of uniforms and what is their appeal and influence on fashion -usually perceived as the opposite of uniformity? As we can see on the examples of many fashion classics such as the t-shirt, flight jacket or trench coat with their military roots, uniforms and fashion are not separated spheres of clothing but in close interrelation. Even the mass production of ready made dress can be traced back to the production of standardized uniforms. In this class students will explore diverse examples of uniforms, such as the flight attendants corporate wear, military garments, sports wear, uniforms in pop culture as well as the gradual uniformity that comes with the wearing of the suit, particular brands or the adoption of specific dress codes and styles. We will discuss the various context specific functions and meanings of uniforms/ uniformity in pronouncing and manifesting social/ cultural relationships between individuals and groups and examine their visual impact and material exchange with fashion.

3 CR

Open to: Seniors only.

Pathway: Fashion Studies, Design Studies

Faculty: Heike Jenss

PLDS 4050 SENIOR SEMINAR: DESIGN AND NATIONAL IDENTITY

Taking the Olympic Games, World Expositions and other international/global events as its starting point, the class will explore how design is utilized as a means of reinforcing or configuring national identities since mid-19th century, discussing individual and collective design approaches in parallel with issues of nationalism, national representation, group identity and stereotyping.

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: Georgia Traganou

PLDS 4055 SENIOR SEMINAR: DESIGN FICTIONS

Selections from poetry, fiction, and non-fiction will be analyzed to offer new perspectives on the ways in which design takes on meaning after it leaves the studio and to consider how this literature might inform design in the studio. For example, Orhan Pamuk's mystery about 16th-century Turkish illustrators, *My Name is Red*, offers insight into the values of realism and abstraction; Charles D'Ambrosia's magazine essay on a "Russian Orphanage" speaks to the power of personal interiors. Excerpts from these and other works by writers such as Shirley Hazzard, Nicholson Baker, and Dave Hickey will be read, discussed, and used as models for essays that students will write about their own work. Readings will be chosen across disciplines, including architecture, fashion, interiors, communications, product design, and landscape design.

3 CR

Open to: Seniors only.

Pathway: Design Studies, Theory and Criticism

Faculty: Susan Yelavich

PLDS 4155 SENIOR SEMINAR: DESIGN AND SOCIAL RESPONSIBILITY

What role does design play in the lives of the economically disenfranchised? Are there sectors in which design impacts the poor more heavily than other groups? Is Vitruvius's mandate to make the world a better place through firmness, utility and delight only meant to serve an elite segment of society? Can design be harnessed to solve some of the problems of poverty? In this course students will explore such topics by identifying design circumstances that inordinately affect the poor in such areas as transportation, housing, advertising, media, and education; by uncovering political, economic, and cultural factors which affect design for the poor; by studying ways our society has attempted to address issues of poverty through design; and by contemplating possibilities for future design interventions in these areas. There will be a substantial research and writing component in this course.

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: Earl Tai

PLDS 4165 SENIOR SEMINAR: CELEBRITY AND SURVEILLANCE

As political, cultural and philosophical work as diverse as Colin Powell's case for war presented to the UN, reality TV and Michel Foucault demonstrate, we live in a surveillance culture. Our attitudes towards surveillance are ambivalent, to say the least: we see it as either intrusive or fundamentally undemocratic (ECHELON), or as a guarantor of our safety (the use of surveillance cameras following the London bombing in the summer of '05), or as an opportunity to perform our everyday lives in our domestic spaces to previously inaccessible and unimaginable audiences (Jenny-cam). This course will trace these movements as part of a destabilization of the divide between public and private spaces and behaviors. It will do so through an assessment of "the perfect storm" created by the development of increasingly sophisticated visual surveillance technologies, the current political and legislative context, and the rise of "surveillance entertainment." Examples for consideration will include works of art, current trends in design as well as test cases from contemporary culture.

3 CR

Open to: Seniors only.

Pathway: Visual Studies, Design Studies

Faculty: Margot Bouman

PLDS 4872 SENIOR SEMINAR: SEMIOTICS

After four introductory sessions exposing the seminar to what the French writer Roland Barthes called the semiological adventure (of the 1960s and '70s), the course becomes an applied semiotics, addressing Americans for whom European theory is but a catalyst for action, for self-insertion into the U.S. marketplace. These first lessons focus on the major names of the movement, Barthes, Lacan, Kristeva, Foucault, Derrida, Eco et al. The introduction will include sample decodings, from the founders of the discourse as well as from the instructor, who will focus on contemporary American examples and topics. Starting with the fifth session the seminar applies the theory to advertising (TV and radio), film, fashion, text, decorative arts and other market discourses. The pedagogic tools include fashion documentaries (Wender's "Notebook on Cities and Clothes", Scorsese's "Made in Milan", etc.), radio and TV Reports' video compilations of top current TV spots, engagement with the Seventh Avenue fashion department, a visit to the Cooper-Hewitt collection of decorative works, as well as in-seminar film and news screenings, lecture and above all, classroom discussion. In short, there will be a balance between theory and contemporary practice.

3 CR

Open to: Seniors only.

Pathway: Design Studies, Theory and Criticism

Faculty: Marshall Blonsky

PLAD 3900 INDEPENDENT STUDY

For more information on Independent Studies, students should see the Office of Advising.

0.5 TO 3.0

Open to: By permission only.

Faculty: TBA

ART & DESIGN STUDIES GRADUATE COURSES

PLAH 5005: ART OUTSIDE THE GALLERY I: ARTISTS' PROJECTS IN THE NATURAL ENVIRONMENT

This course will examine how contemporary artists have been thinking "out of the box," making work outside of the "white cube" of the gallery or museum space. The class will examine contemporary artists' projects made in the natural environment or that engage in a dialogue with nature. We will look at ephemeral and permanent projects in all media; from public commissions by governmental and other agencies to artist-driven projects. The course will examine the legacy of land art and earthworks and their relationship to contemporary works. We will also look at the conditions under which contemporary art is created -- sanctioned or spontaneous -- and how the conditions may change the definition and reception of a work. In considering contemporary examples, the course will offer a new definition of the term "alternative space," offering the student the chance to investigate the many ways art can engage in a dialogue or address a public out in the world. The course includes field trips to view temporary and permanent projects in and around New York City.

3 CR

Pathway: Art History, Theory and Criticism

Faculty: Dara Meyers-Kingsley

PLAH 5010 AESTHETICS

Philosophers have differed about the nature of Art for it makes all the difference whether Art is conceived of in terms of pleasure, spirit, language, or process. In this course we examine four major theories of art with special attention to the function of Art, the context of creation, and the structure of argument.

3 CR

Open to: Graduate students only.

Pathway: Art History, Theory and Criticism

Faculty: Arnold Klein

PLAH 5030 UTOPIA IS COMING

The wish to re-envision our environment and institutions for a greater common good is a perennial tendency in American culture. In recent years this wish has been expressed more in social and artistic arenas than in purely political ones. Today utopian ideas may be seen as an attempt to redress formidable social conditions created by global technologies. Utopian thinkers are exploring notions of shelter and ecology, cyber-culture, genetic engineering and artificial intelligence.

The first semester of this course will examine utopian visions from 1950 to 2003 beginning with California beat culture in the 1950s, the application of new technologies to architecture (Buckminster Fuller's *Operating Manual for Spaceship Earth*, 1963), the transformations in media in the 60s and 70s (McLuhanism), and utopian critiques of media envisioned by San Francisco-based multi-media collective ant farm. The course will explore utopian theories of cyber-culture and cyber-art from M.I.T.'s media lab and Ray Johnson's *Interface Culture*. We will read about future applications of robotics and artificial intelligence in the Ray Kurzweil's *Age of Spiritual Machines*. At semester's end the class will read and discuss Herbert Girardet's, *"Sustainable Cities: A Contradiction in Terms?"* and parts of Rem Koolhaas's *Delirious New York*, which explores the effects of politics, context, the economy, and globalization on contemporary

architecture. (In addition to readings and papers the students may work together on collaborative art projects.)The second semester will examine utopian and dystopian visions from 1900-1950 beginning with E.M. Foster's *The Machine Stops*, 1909, continuing with Huxley's *Brave New World*, the World Fairs of 39-40 and 64, Russian suprematism, modernism and other art movements.

3 CR

Open to: Graduate students only.

Pathway: Art History, Theory and Criticism

Faculty: Matthew Freedman

PLAH 5040 CINEMA: ART FORM OF THE 20TH CENTURY

In this seminar we shall examine cinema of the 20th Century through both the films and the critical/theoretical responses to those films, many of which were produced by the filmmakers themselves. Beginning with a brief review of the proto-cinematic traditions that shaped early cinema and entrenched the medium in entertainment and narrative conventions, we will then examine the evolution of that trajectory and the persistent pull against the grain by other film traditions. We will view and read about cinema from the "silent era", the Soviet cinema, Surrealist cinema, German Expressionist cinema, Classical Hollywood cinema, early American independents, the European New Waves, and the "revitalized" American cinema of the 1970's and 1980's. Screenings will include Melies, Lumiere, Edison, Griffith, Eisenstein, Vertov, Bunuel, Murnau, Pergman, Deren, Godard, Pasolini, Brakhage, Scorsese, etc. Readings will include Thomas Gunn, S.M. Eisenstein, Dziga Vertov, Andre Bazin, J.L. Godard, Laura Mulvey, Kaja Silverman, etc.

3 CR

Open to: Graduate students; undergraduate seniors with permission of the Office of Advising.

Pathway: Visual Studies, Art History

Faculty: Laurence Hegarty

PLAH 5041 CINEMA: SCREENING

0 CR

PLAH 5042 THE ARTIST AS CRITIC

Oscar Wilde in "The Critic as Artist" states: "A dreamer is one who can only find his way by moonlight, and his punishment is that he sees the dawn before the rest of the world."

In this class we will read important texts by visionaries past and present: some idealists, others realists, some humorists, some delusional, some dangerous, others fearless, yet none were mere legislators of style, nor connoisseurs outside the dirty work of discovery.

Barnett Newman said, "Art critics are to artists what ornithologists are to birds". While I disagree in part, I find here support I cannot omit. These writers, artists, theorists, scientists, musicians, activists are, one and all, primary creators and influences upon their disciplines.

3 CR

Pathway: Art History, Theory and Criticism

Faculty: Steven Thompson

ESL

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

PLEN 5000 ESL: GRADUATE INTERMEDIATE

0 CR

Open to: Graduate students only.

PLEN 5001 ESL: GRADUATE ADVANCED

0 CR

Open to: Graduate students only.

MA HISTORY OF DECORATIVE ARTS AND DESIGN

REQUIRED COURSES: FIRST YEAR

PGDE 5100 SURVEY OF DECORATIVE ARTS 1: RENAISSANCE TO NEOCLASSICISM

This course provides an overview of European decorative arts from the fifteenth through the eighteenth centuries, focusing on Italy, France, and England. Discussions concern style, function, and meaning of the decorative arts in both daily and ceremonial life. Drawing on interdisciplinary readings, the course considers objects and ornaments within their cultural, political, and social contexts. As the semester progresses, students explore how the transmission of style, the migration of craftsmen, the availability of exotic new materials and techniques, and the development of artist-designers who created unified decorative schemes, all led to the establishment of an international vocabulary of design. Course requirements: four short papers (40%), midterm exam (30%), and final exam (30%).

3 CR

Faculty: TBA

PGDE 5105 PROSEMINAR

The Proseminar equips students with the skills required for scholarship in the history of decorative arts. In-class discussions introduce a range of methodologies and critical approaches. Exercises train students in essential tasks such as conducting formal analyses, writing catalogue entries, and making visual presentations. This writing-intensive course stresses the mechanics of expository writing through projects that require students to conduct and integrate primary and secondary source research. Each student selects one work from the Cooper-Hewitt collection to study throughout the semester. Grades will be calculated as follows: attendance/preparation/class participation (20%); Two short papers (10% each, 20% total); In-class presentation (20%); Final paper (20-25 pages) (40%). Preliminary drafts of papers, proposals, and bibliographies will also be submitted throughout the semester. These will be corrected but not graded.

3 CR

Faculty: Sarah Lawrence

ELECTIVES

PGDE 5106 HISTORIC HOUSES

Historic house museums are among the most common type of museum in the world, some counts suggest that there are over 5,000 in the US alone. They present an invaluable but often under-utilized resource for engaging the decorative arts in the interpretation of local, regional, and national histories, as well as a common career path for museum professionals. This course will examine how the decorative arts can contribute to the interpretation of crucial themes in New York City history from the Colonial era to the mid-20thC within the context of its many and varied historic houses. Historical themes to be considered include: cultural identity and assimilation; slavery/servitude and freedom; status/class and consumption strategies; and gender roles.

The course will also explore the history of the house museum and current issues in its management and interpretation with a focus on the challenges and opportunities of the urban house museum. Site visits will be a critical component to this course and will include trips across the City's five boroughs, including: Brooklyn's Dutch-American farmhouses, the Morris Jumel Mansion, the Lower East Side Tenement Museum, the Frick Collection, and the Weeksville Heritage Center's Historic Hunterfly Road Houses. Classroom time will involve lecture and discussion as well as conversations with museum professionals from across New York City. Students will be expected to write short papers (20%), participate in class discussions (30%), and complete a final term paper/presentation (50%). The term project will require students to research and reinterpret specific historic interiors in existing or potential house museums.

3 CR

Faculty: Sean Sawyer

PGDE 5128 SURVEY IN GLASS

This course examines the fascinating art and mystery of glassblowing from the isolation of Italian glassblowers on Murano in the thirteenth century to the popularity of the studio glass movement today. Glassmaking of Italy, France, England, Germany, and America is emphasized and discussed within the context of decorative arts history and design. Through hands-on experience, lectures and visits to museums, galleries and a glass studio, students learn basic production methods, hot and cold decorating techniques, design history and connoisseurship skills. General topics include the impact of mechanized production, innovative techniques that emerged in the nineteenth century, and identification of fakes and reproductions.

3 CR

Faculty: Mary Cheek Mills

PGDE 5145 HISTORY OF TEXTILES: DESIGN AND TECHNIQUE

This course will make full use of the Museum's extensive textile collection to introduce students to the broad range of textile creation and use through history. The collection is organized by technique, so the course will use this as a starting point to examine the ways in which craft, technology and trade have informed the design and aesthetics of textiles and the related areas of interiors and fashion. While the primary focus will be on European and American materials from the Renaissance through the present, other cultures will be examined in their technical or aesthetic intersections with and contributions to Western design history. Assessment: Three preliminary assignments on technical analysis, sources, and context: 30%; Object analysis quiz: 10%; Research paper and presentation: 45%; Participation: 15%.

3 CR

Faculty: Susan Brown

PGDE 5160 TOPICS IN RENAISSANCE DECORATIVE ARTS

This class will explore the art of private life in Renaissance Italy, focusing on Florence in the fifteenth and sixteenth centuries. The material culture of the Florentine palace and the rituals of family life, in particular those associated with courtship, marriage, and birth, will be our focus. Over the course of the semester we will consider the organization of space in relation to function and use; the character and meaning of interior decorations, particularly moveable objects, and the role of gender and class in domestic space. Sessions will examine such objects as wedding chests (*cassoni*), dowry gifts, birth trays, glassware, majolica, tableware, and the rituals of

domestic life associated with them. Special topics include *studioli* and collectors' cabinets. We will be able to take advantage of two exhibitions at the Metropolitan Museum of Art: "The Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe," (closing in late September) and "Love and Marriage in Italian Renaissance Art" (opening in early November). Class visits to these exhibitions will be mandatory.

3 CR

PGDE 5163 19TH CENTURY FRENCH FURNITURE

This seminar explores interactions among fashion, interior design, furnishings, and the decorative arts from the French Revolution to Art Nouveau. The visual culture of the long nineteenth century underwent tremendous changes, influenced by such factors as the rise of the middle classes, the transformations wrought by the Industrial Revolution, and the emergence of department stores. The course moves from the rooms and furniture created for Napoleon's court through the emergence of the flaneur in Haussmann's Paris, and concludes with the objects of Art Nouveau.

3 CR

PGDE 5164 POPULAR CULTURE

This course examines the intersection of the popular and the material in twentieth-century America. What is popular culture, and what does it reveal about life during the twentieth century? Is it a valid index? The course will be run as a seminar and will begin with an examination of theoretical constructs surrounding the study of popular culture including the perennial debate between high and low art. Topics will be taken from TV, movies, radio, and the like. Cars, sitcom interiors, Disneyana, costume jewelry, Barbie and her paraphernalia, film posters, packaging, fashion, the souvenir—are all potential areas of exploration. The new materials of the postwar world, such as plastic and aluminum, will be analyzed for their impact on design, the decorative arts, and contemporary life. So called "collectibles" will be explored within a political and postmodern context. Students will be expected to present and discuss popular objects considering the relationship of goods to class, kitsch, and gender.

3 CR

PGDE 5183 ART DECO

This course will examine developments in the fine arts, decorative arts and design that took place in France following World War I, and, following the Paris Exposition des Arts Decoratifs et Industriels of 1925, found an audience world-wide. The course will consider the major French art deco designers, their style sources, materials and artistic goals. The course will be object-based, with several sessions to be held at major museums and gallery collections. Students will need to allow themselves adequate time to travel to and from institutions in the New York metropolitan area before and after class. Course requirements: Mid-term exam: 30% Term paper of 15-20 pages. Each student will be asked to select a topic from a list to be provided by the instructors. Final paper: 60% Class participation: 10% A reading knowledge of French is strongly recommended, as a major part of the reading assignments will be in French

3 CR

PGDE 5184 GERMAN DECORATIVE ARTS

The course will investigate Germany as a center for the decorative arts—including interior decoration and furniture—between 1700 and 1980. Geographically situated in the center of Europe, and therefore on the crossroads of East-West and North-South trade, Germany saw a multitude of foreign influences coming from the craftsmen and trade of Italy and France, as well

as the Netherlands and England. This had a great impact on the creation of a particular and unique German style, and has left a rich legacy open to new discoveries after the recent reunification of the country. Religious divisions between the Catholic regions in southern and western Germany and the Protestant regions of the east and north also caused differences in political influences, which in return had an impact on style and taste. The 18th century saw a strong influence of French aristocratic art, which found individual interpretation in the German provinces, since the French prototypes were too expensive and were merely known through drawings or printed documents. Through the migration of craftsmen from Germany to the great capitals of Europe such as London, Paris and Petersburg, and later the young United States German craftsmanship had an influence on productions in these countries. The sober and elegant forms of the Biedermeier period of the 19th century displayed new attempts at creating a purely German style and had varying degrees of international success. The Jugend movement and the Bauhaus school established successful designers and creators who brought their vision abroad when many were forced into emigration after 1933. The sombre years of the “Third Reich” were followed by a research of reconciliation and connection with international trends which often were realized only with the modest means of a country which had a lost the war. The main artistic currents and centers for the creation and the manufacture of fine furniture, art objects and porcelain (Augsburg, Dresden, München, Dessau and Berlin) will be presented and discussed.

3 CR

PGDE 5202 SURVEY OF JEWELRY

Across cultures and through history people have chosen to ornament themselves with jewelry. An examination of jewelry illustrates the aesthetic, design, and technical developments of its time and offers insights into the cultural forces at work on both the maker and wearer. Jewelry, like all arts, responds to the need for beauty by creating works scaled and suited for the human body. However, unlike other art forms, jewelry requires the participation of a wearer. As personal adornment, jewelry exists at the intersection between the production of an artist, the desires of a wearer, and the perceptions of the viewer. This survey follows the development of jewelry as personal adornment from the renaissance through the twentieth century. In addition, this history emphasizes the interrelationships between jewelry, dress, and other forms of body adornment, as well as the connections between jewelry as personal and societal statement. This course builds the student’s knowledge of art historical periods, the nature and development of ornament and design, and the specific techniques and media principally employed in the creation of jewelry. Course requirements: a 2-4 page object analysis (15%), a 6-8 page research paper (30%), assigned independent fieldwork in area collections (15%), and a final exam (40%).

3 CR

PGDE 5210 TOPICS IN INTERIORS

Using an important collection of European nineteenth-century watercolor interiors, the course will examine the interior space as it transitions from public formal reception rooms to more personal, private living spaces. Using these watercolors as reference points we will examine the development of nineteenth-century European styles in interior decoration from Neoclassicism to the Aesthetic Movement. We will also discuss the rise of the professional watercolor painter, and how technical developments in the watercolor medium contributed to the production of interior drawings. As many of these drawings were kept in presentation albums, referenced by family members, the function of these drawings as documents and tokens of remembrance will be discussed. Class session will be taught in connection with the House Proud exhibition by the curators of the Department of Drawings, Prints and Graphic Design at the Cooper-Hewitt. There

will be a few guest lectures who will discuss specific stylistic developments in the nineteenth century. A take home paper, a twenty minute oral presentation and a final paper will be required in addition to class participation. The class sessions will take place in the galleries of the Cooper-Hewitt, unless other wise indicated.

3 CR

PGDE 5215 MATERIAL CULTURE OF HOME

“Home” is a constellation of locale, people, experiences and especially, spaces and things. This course will explore the concept of home by focusing on dwelling spaces and the objects gathered in them, especially American homes. We will take up themes such as: style and consumerism; fantasy and the home; the moral home in different eras; gendered spaces and furnishings; the home transplanted into museums; and the home as depicted in art, especially contemporary art. We will consider how the form of an object expresses ideas of domesticity, the processes by which objects destined for the home are developed, and who makes those choices. Class sessions will consist of presentations by the instructor and guest lecturers; these, along with readings, will serve as jumping-off points for discussion led by students. There will be one or more field trips. Along the way, students will write two short papers on influential figures and objects in the history of domesticity. A final project will be an exhibition of objects (preferably from the Cooper-Hewitt collection) illustrating some aspect of domesticity, presented as either an on-line exhibition, or as a poster session. Assessment: Class participation: 50%; Short papers: 20%; Final project: 30%

TWO-WEEK INTENSIVE SEMINARS

SPECIAL REGISTRATION

PGDE 5500 SPECIAL STUDIES

Registering for this course permits students to receive credit through Parsons School of Design for approved graduate courses taken at NYU, FIT, or the Bard Graduate Center. In addition, a student must have completed 12 CR in the Masters Program before taking courses elsewhere.

3 CR

PGDE 5900 INDEPENDENT STUDY

PGDE 5905 INDEPENDENT STUDY 2

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

3 CR [3 to 6 CR for PGDE 5905]

PGDE 5901 EQUIVALENCY STATUS

Limited to students who have attempted, but not completed, 48 credits, and who need to be registered for six credits to retain student loans.

1 to 12 CR

PGDE 5902 INDEPENDENT STUDY: THESIS

Limited to students who have had their Honors Thesis petition approved. To register for an independent study, the Contract for Independent Study is completed, which requires a description of the progress on the thesis and the signatures of the thesis supervisor and the department chair.

3 CR

PGDE 5903 INTERNSHIP

PGDE 5904 INTERNSHIP 2

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

3 to 6 CR

PGDE 5999 MAINTAINING STATUS

Non-credit; limited to students who have taken 12 or more credits.

0 CR

UNIVERSITY LECTURES

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

ULEC courses will be over-tallied, and discussion sections added, if necessary if students are blocked from registering for these courses due to enrollment limits. If an overtally is necessary, advisors may contact Adrienne Marcus: marcusa@newschool.edu or ext. 2281.

ULEC 2030 INTRODUCTION TO MICROECONOMICS

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

0 CR

Co-requisite(s): ULEC 2031

Faculty: Teresa Ghilarducci

Contributing School/Department: New School for Social Research/Economics

ULEC 2031 DISCUSSION SECTIONS

3 CR

ULEC 2160 INTRODUCTION TO PSYCHOLOGY

This course provides an introduction to the broad science of Psychology. The lectures will address theory and research concerning useful ways of understanding human thought, feeling and behavior. Examples will come from human or animal behavior (which can be observed), or from mental and emotional activity (which can often only be inferred from behavior). Specific topics include: diverse psychological theories and approaches to the design of a psychological experiment; the long-term influence of early experiences upon personality development; the reality of (and ongoing possibilities for) change and further development in our emotions, thoughts and behaviors; how babies come to understand they are animate objects in space; and why, once learned, we never forget how to ride a bicycle. This Introduction to Psychology lecture (and seminar) course provides a thorough overview of the history and current status of cognitive, developmental, social, and clinical psychology.

0 CR

Co-requisite(s): ULEC 2161

Faculty: Howard Steele

Contributing School/Department: New School for Social Research/Psychology

ULEC 2161 DISCUSSION SECTIONS

3 CR

ULEC 2310 MEDIA POLITICS: APPEARING, SHOWING, ACTING

This course will critically examine the media politics of our times. We will consider public situations, problems, controversies and media events: terrorism, the Olympic Games, the spectacle of suffering, the spectacle of race, the politics of the kitchen table, and the theater of resistance. We will analyze the events and publics that respond to them, stressing how these

publics contribute to the possibility of the constitution of a free political life. We will start with an examination of the notion of acting, and its ambiguities, political action both as an attempt to transform the world, and as a form of performance akin to theater. We will move on to explore how showing makes action possible, with the participants in a public appearing together in interaction. This, we will see, is where media play a crucial role. With their help, performance turns to action. The media narrate and witness gestures that might have had limited impact, giving them public appearance, broadly seen and heard. Such appearance, Hannah Arendt has demonstrated, is crucial to the existence of a viable politics. Ours will be an investigation of how this does and does not work in contemporary societies. Readings will include the works of Arendt, Erving Goffman, Roland Barthes and A.J. Austin, among others.

0 CR

Co-requisite(s): ULEC 2311

Faculty: Jeffrey Goldfarb; Daniel Dayyan

Contributing School/Department: New School for Social Research/Sociology

ULEC 2311 DISCUSSION SECTIONS

3 CR

ULEC 2330 THE LEFT: OLD LEFT, NEW LEFT, FUTURE LEFT

An exploration of the Left in American politics via shifts from the Old Left through the New Left to contemporary struggles over the meaning of the Left today. The course draws extensively on original documents as well as scholarly analysis from many disciplines. We also explore the cultural dimension of progressive politics throughout. Particular attention will be paid to the emergence of civil rights/Black power and women's liberation/feminism in the 1960s and to the fate of race and gender politics in the twenty-first century. Since it is the fortieth anniversary of 1968, we will have a special opportunity to reflect on the Sixties and its contested legacies and to attend the many commemorative events scheduled in the city this fall. Throughout the course we will address such questions as: How have political activists' conceptions of "liberation," "domination," and social transformation changed over time? How have disparate political elements been fused into apparently coherent political movements and programs? When did calls for liberation morph into identity claims? What connections and disjunctions link older movements with contemporary efforts to achieve political change now? Where possible we will show documentary videos to give students a feel for changing conceptions of progressive politics in the United States. Although the course focuses primarily on the United States, we welcome students who are interested in social moments and moments of social transformation in other times and locales.

0 CR

Co-requisite(s): ULEC 2331

Faculty: Ann Snitow; Vicky Hattam

Contributing School/Department: Eugene Lang College/Cultural Studies & Media and New School for Social Research/Political Science

ULEC 2331 DISCUSSION SECTIONS

3 CR

ULEC 2420 EXTREME MEDIA STUDIES

Today's media are rearranging the landscapes of our daily lives right under our feet. Extreme Media Studies use contemporary media theories and media design practices to explore what we call "extreme media phenomena:" media devices, environments, and uses that plunge us into deep core qualitative change. In this team-taught course and will employ a media rich learning environment (ExtremeMediaStudies.org). The curriculum will emphasize concepts such as convergence culture and user-centered approaches to understanding media evolution, design thinking, and the design/creative process. Students will experiment with these ideas and test them out through a series of hands-on projects.

Focus will be on four extreme media phenomena that are reshaping core human experiences right now. Exploration of these phenomena through media "scans." Each scan presents a carefully orchestrated set of full-body experiences of how extreme media are changing basic patterns of people's daily lives.

Scan #1: MOBILES (tracing deep core changes in how we find voice and get heard).

Scan #2: MONITORAL CITIZEN (tracing deep core changes in how humans take action, find community, and create meaning).

Scan #3: READING BEYOND (tracing deep core changes in how we make sense of the world in a time of overwhelming complexity and multi-tasking).

Scan #4: TRANSMEDIA STORIES (tracing deep core changes in how we create new stories and new ways to tell them).

Readings will include Henry Jenkins, James Katz, Howard Rheingold, Marshall McLuhan, Donna Haraway.

0 CR

Co-requisite(s): ULEC 2421

Faculty: Elizabeth Ellsworth; Kit Laybourne

Contributing School/Department: New School for General Studies/Media Studies

ULEC 2421 DISCUSSION SECTIONS

3 CR

ULEC 2430 THE CITY: INSIDE-OUT

Cities cannot be captured in a single photograph, single statistic or a single image. Historically cities were and are in continuous processes of change and continuity. Cities are composed of layers of shapes, spaces, culture, functions, and symbols, all condensed and distilled in urban life and landscapes. This course focuses on these layers, their interaction and change, understanding cities as active sediments of the past, interacting with the present needs of society.

The course analyzes how urban structure and space are shaped by and actively contribute to the definition of other processes such as nation building, industrial capitalism, cultural identity, transportation, migration, social mobility, flexible capital accumulation, globalization and inequality. Through major examples taken from Barcelona and Mexico City, the course will introduce students to the history of urban planning, urban design and architecture during the last 150 years. Students will learn to recognize selected categories of analysis of urban structure, urban space, landscape, infrastructure, and architecture. These approaches to analyzing and interpreting the city will be related to their underlying theories and their evolution through time.

Based on class lectures and in the discussion sections, students will undertake individual and group assignments, selecting in consultation with instructors, places and cities to apply those categories and tools. They will identify the main contemporary challenges facing selected cities and places, looking backward to historic evolution, and forward to expectations for the future.

0 CR

Co-requisite(s): ULEC 2431

Faculty: Margarita Gutman

Contributing School/Department: New School for General Studies/Bachelors & International Affairs Programs

ULEC 2431 DISCUSSION SECTIONS

3 CR

ULEC 2450 WORLD'S FAIRS

MISSING DESCRIPTION

0 CR

ULEC 2451 DISCUSSION SECTIONS

3 CR

ULEC 2460 MUSIC IN FILM

This course explores the role of music in cinema, including an overview of the history and techniques of film music. It examines soundtrack music in feature films ranging from the silent era through Hollywood's Golden Age (including genres such as melodrama, noir, musicals, and westerns) to recent productions. It also surveys composers who have written for films and classical composers whose music has been most often appropriated for soundtracks. In addition to weekly reading assignments, students are required to view ten films outside of class.

0 CR

Co-requisite(s): ULEC 2461

Faculty: Ivan Raykoff

Contributing School/Department: Eugene Lang College/Arts

ULEC 2461 DISCUSSION SECTIONS

3 CR

ULEC 2470 MILITARIZED VISION

People often say that contemporary warfare looks like a video game. Perhaps this is no accident. Perhaps there is a thread that links the technologies of war together with the technologies of entertainment. Just as President Eisenhower warned of the formation of a "military industrial complex", perhaps, as Brenda Laurel and others suggest, we could now say that there is a "military entertainment complex." That is the idea that this course sets out to explore.

This course will interrogate the relationship between media, aesthetics, politics, and the military. Through the use of art history, history of science, and media theory we will develop new tools to explore the thesis of a military entertainment complex. Questions we will be engaging with will include: What is the militarization of perception? How have the relationships between media, aesthetics, and politics changed with the advent of new technologies? Does the military origin of most new media forms preclude their deployment for different kinds of agency?

0 CR

Co-requisite(s): ULEC 2471

Faculty: Orit Halpern; Ken Wark

Contributing School/Department: Eugene Lang College/Cultural Studies & Media

ULEC 2471 DISCUSSION SECTIONS

3 CR

ULEC 2480 INDIA: A MODERN HISTORY

In this course we will explore major developments in Indian politics from colonial times to the present, concentrating especially on the intellectual categories used to understand the subcontinent, as well as on the way in which its geography has come to constitute the space for a distinctive political imagination. Given the introductory nature of this course, and the great diversity of political life in the region, we shall focus on the large ideas that governed the subcontinent's politics during this period, rather than on their particular details. In other words we will be concerned primarily with the meaning of political forms such as imperialism and nationalism in their South Asian context. To do this we will look closely at primary texts produced by important writers of the period, together with a number of secondary sources commenting on this history, including also works of literature in both classes.

0 CR

Co-requisite(s): ULEC 2481

Faculty: Faisal Devji

Contributing School/Department: Eugene Lang College/History

ULEC 2481 DISCUSSION SECTIONS

3 CR

ULEC 2500 INTRODUCTION TO VISUAL CULTURE

Visual media pervade our everyday experience in a world where images, in addition to texts, are central to the way we represent and understand our culture. From newspapers to the Web, from the sciences to the humanities, from "mass" culture to "high" culture, we now encounter visual artifacts in every area of our lives. Since the traditional arts of painting, drawing, and printmaking began to give way to photography in the nineteenth century as the common means of visual representation and documentation, subsequent developments in film, video, and digital media have transmitted images throughout the globe. And alongside these historical developments in media, new types of viewing audiences have emerged. Visual Culture Studies is an exciting, new area of study that looks at the relationship between art, media, and the subjects that look at and create at them, as well as the social, cultural, and historical significance of this exchange. This course will familiarize students with the key terms and debates of Visual Culture Studies, and consider their historical relevance to art and cultural practices since the advent of photography. Using the methods we acquire from the texts read in class, we will interrogate the practices of looking we often take for granted, and ask questions about our subjective relationship to a variety of media from painting to film, video to digital media. Moreover, the class will encourage dialogue about these issues, given that we will be approaching all image artifacts as producers as well as consumers of visual culture.

0 CR

Co-requisite(s): ULEC 2501

Faculty: Margot Bouman

Contributing School/Department: Parsons/Art & Design Studies

ULEC 2501 DISCUSSION SECTIONS
3 CR

UNIVERSITY SEMINARS

Some ULS courses may be over-tallied:

To overtally into a course within the student's home division, the student should follow their home division's procedures. [Parsons' courses are those with subject codes beginning with P.]

To overtally into a course not in the student's home division, the student needs the faculty member's permission in writing using the Overtally Permission Form (found at the Student Tab of MyNewSchool.edu). Then, the student should follow their home division's guidelines for whom to give the Form to, so that the overtally process can be completed – please see the bottom of the Overtally Permission Form for appropriate divisional offices. [Subject codes begin with "L" for Eugene Lang College courses and with "N" for New School for General Studies' courses.]

ARTS

LAIC 2055 INTRODUCTION AMERICAN INDIAN ARTS

This course examines the role of art and performance in American Indian communities and political movements. Although the focus is on particular performance practices, from current traditional storytelling to performance art and alter/native music, the course also examines the role of the American Indian social and political experience in these practices. Topics include: tradition in American Indian art, the constructed and performative nature of Indianness, reinventing American Indian performance practices and characterization of the reservation in contemporary American Indian performance. Readings include Native American art criticism and literature and key texts that address the relationship between art/performance and race, including perhaps Elizabeth Bird's *Dressing in Feathers*; Jaye T. Darby and Hanay Geiogamah's *Stories of Our Way: An Anthology of American Indian Plays*; Joy Harjo and Gloria Bird's *Reinventing the Enemy's Language*. Performances viewed in class may include: James Luna, Greg Hill, Guillermo Gómez-Peña, Colorado Sisters, Hulleah J. Tsinhnahjinnie, Blackfire.

3 CR

Faculty: Tina Majkowski

Contributing School/Department: Eugene Lang College/The Arts

HISTORY

LHIS 2844 HISTORY, AUTHORITY & POWER: THE MEDIEVAL WORLD

This foundational course will introduce students to reading and analyzing primary sources that deal with the interaction of political life with religious sanction and the role of interpretation in appropriating the past and dreaming the future. It includes texts from a variety of fields and cultural geographies. It begins with one of the world's oldest prose works, and ends in the thirteenth century, with the collapse of the 'Abbasid caliphate in Baghdad and the drafting of the Magna Carta in Europe.

3 CR

Faculty: Nequin Yavari

Contributing School/Department: Eugene Lang College/History

NHIS 3567 ISLAMIC CULTURAL PERSPECTIVES: PAST AND PRESENT

This seminar introduces students to various cultural and intellectual traditions of Muslim societies. Its multidisciplinary approach incorporates texts from a wide range of fields and disciplines: art, politics, religion, history, philosophy, and literature. Focusing on primary sources, the course charts cultural trends in their various facets and their interaction in Muslim societies from their very inception to the present day, as seen and interpreted by Muslim writers and artists themselves. From sacred biographies and Sufi books on everyday conduct to modern literature and the cinema, the rich mosaic of artistic and religious experience of the Middle East are explored to deepen our understanding of what it meant to be a Muslim and what shaped the Muslim experience over the past centuries. Topics of study include Sufi poetry, classical literature, popular culture, historical accounts, advice literature, novels and movies.

3 CR

Open to: Undergraduates only.

Faculty: Nequin Yavari

Contributing School/Department: New School for General Studies/Social Sciences

LHIS 2809 MASS CULTURE & MASS SOCIETY

This course examines the modern emergence of large groups whose members neither know each other nor have much in common beyond the specific cause or issue that draws them together. It begins by examining group forms such as the mob and crowd and moves on to thoroughly anonymous agglomerations of people. It considers whether groups should be studied only through their originating causes, or whether they are social and cultural forms in their own right. Readings include theoretical and literary texts as well as visual forms that deal with industrial capitalism, fascism, communism, and globalization.

3 CR

Open to: Undergraduates only.

Faculty: Faisal Devji

Contributing School/Department: Eugene Lang College/History

LHIS 2845 THE ENLIGHTENMENT

The Enlightenment is the seedbed of our modern ideas concerning individual autonomy, self-government, and women's equality. A movement of intellectuals and educated classes, it differed in different locales, such as Germany, France, England, and Scotland. This course studies some of its main ideas and thinkers, including Voltaire, Rousseau, Adam Smith, and John Locke. This course also satisfies requirements for Philosophy.

3 CR

Open to: Undergraduates only.

Faculty: Eli Zaretsky

Contributing School/Department: Eugene Lang College/History

INTERMEDIATE LEVEL

LHIS 3813 GENDER, RACE, AND CITIZENSHIP: THE U.S. AS A CASE STUDY

This seminar explores the history of American women from the early republic to the present day, focusing on three periods: the aftermath of the Revolutionary War, the turn of the 19th and 20th centuries, and decades following WWII. It examines social, economic, and political issues among and across groups of women and men in order to explore and evaluate structures of inequality, racial categories, and sexual identity. It focuses on reading and analyzing primary sources and examining how historians use these sources to write history. The goal is to develop critical and

analytical skills and to understand the racial and gender dimensions of American history—the processes by which a White Man’s Republic was constituted and subsequently challenged.

3 CR

Open to: Undergraduates only.

Faculty: Elaine Abelson

Contributing School/Department: Eugene Lang College/History

LITERATURE

LLIT 2806 HOW TO READ CHINESE NOVELS

This seminar addresses the reading practices in the social and cultural contexts specific to late-imperial and modern China, investigating a range of subjects concerning the creation and reception of script and print, such as authorship, censorship, editing, the book arts, literary criticism, canon formation, audience for books, perspectives and problematics of reading, theories and formal aspects of reading, etc. Works to be examined include *The Journey to the West*, *The Plum in the Golden Vase*, *The Story of the Stone*, *The Scholars*, and short stories, novellas, and novels by modern Chinese writers.

3 CR

Open to: Undergraduates only.

Faculty: I-Hsien Wu

Contributing School/Department: Eugene Lang College/Literature

LLIT 2840 STORY OF THE DEVIL

Human beings have often attempted to attribute misfortunes to a supernatural destructive force. Personified as the Devil, this force has been used to account for the philosophical problem of the origin of evil. But the Devil is also a character in narratives: he has a story—indeed, many stories. Texts include works by Milton, Goethe, Dostoevsky, and Bulgakov—along with film, religious, scholarly, and popular sources. While drawing on literary and conceptual histories from many cultures and periods, the focus is on close reading of the rich assortment of devils and demons in the Russian tradition. The reading load is heavy. Students hand in email responses, two short papers, and a final project. The course includes literary criticism and literary history.

3 CR

Open to: Undergraduates only.

Faculty: Val Vinokur

Contributing School/Department: Eugene Lang College/Literature

INTERMEDIATE

NLIT 3651 CONTEMPORARY MUSLIM WOMEN’S “MEMOIRS”

Western Europe and North America now claim a substantial immigrant and indigenous Muslim population. Muslim men and women play a significant role in all spheres of public lives in these regions as they contribute professionally in the fields of medicine, engineering, entrepreneurship, academia, etc. Not surprisingly, Muslims authors have been singled out for their sizeable contributions to literary writings in their host cultures. This course examines the more recent contributions of several Muslim women’s auto- and semi-autobiographical writings in English and French (in English translation), which have often made it to the “best sellers” lists. We examine how these writings counter and confirm Western stereotypical understandings of the “oppressed and servile” Muslim woman, bludgeoned and marginalized by the “weight of her religion, tradition,

and culture,” needing to be rescued by the more “egalitarian and benevolent” forces of the “Civilized World.” A sample of works we critically examine include: “Reading Lolita in Tehran” (Azar Nafisi), “Jasmine and Stars: Reading More Than Lolita in Tehran” (Fatemeh Keshavarz), “The Trouble with Islam” (Irshad Manji), “The Caged Virgin: An Emancipation Proclamation for Women and Islam” (Ayaan Hirsi Ali), “A Border Passage” (Leila Ahmed), “Dreams of Trespass: Tales of a Harem Childhood” (Fatima Mernissi), “Fantasia, an Algerian Cavalcade” (Assia Djebar), and “The Last Chapter” (Leila Abouzeid).

3 CR

Open to: Undergraduates only.

Faculty: Nargis Virani

Contributing School/Department: New School for General Studies/Humanities

MATHEMATICS

LSTS 1850 ALGEBRA

This course reviews the fundamentals of elementary and intermediate algebra. Topics include simplifying algebraic expressions, solving linear and quadratic equations, graphing, solving systems of equations, polynomial functions, factoring, rational expressions, exponents, and applications. The course prepares students for more advanced study in mathematics, i.e., pre-calculus and calculus, and courses involving broader mathematical principles, i.e., accounting and financial management.

3 CR

Open to: Undergraduates only.

Faculty: Guillaume Stoffels

Contributing School/Department: Eugene Lang College/Science, Technology & Society

LSTS 2600 FOUNDATIONS OF PHYSICS

This introductory course is designed to prepare students to use statistics to describe and analyze data. Topics include frequency distributions and their graphical representations, percentiles, measures of central tendency and dispersion, correlation, and simple linear regression, and basic hypothesis testing. The course uses SPSS, a statistical software package, to conduct much of the graphical and computational analyses, while class sessions focus on the underlying concepts and the appropriate use and interpretation of these analyses in various applications.

This course is intended as an introduction to the basic concepts of physics - motion, forces, and energy. During the first half of the semester we will study the birth of physics as a truly scientific endeavor, through the works of Galileo Galilei and Sir Isaac Newton. Then in the second half of the semester, we will study the phenomenon of heat and the motions of molecules. We will also explore the ideas of entropy and the Second Law of Thermodynamics, one of the most far-reaching and profound yet puzzling laws in all of physics. The course will combine a problem-solving approach to physics with a historical one, and texts will include primary source works such as Galileo's "Dialogues Concerning Two New Sciences", Newton's "Principia Mathematica", and others.

4 CR

Faculty: David Morgan

Contributing School/Department: Eugene Lang College/Science, Technology & Society

LSTS 2155 MATH MODELS IN NATURE

This course will combine aspects of quantitative reasoning and mathematical modeling. Quantitative reasoning is the ability to make sense of the numbers that surround us: to find patterns, to estimate, and to create mathematical models that help us make informed decisions. In this course we will focus particularly on the role of difference equations to describe complex natural phenomena. Using computers as computational and graphical aids we will develop the basic algebraic, computational, graphical and statistical skills necessary to understand these models, and learn why difference equations are the primary tools in the emerging theories of chaos and complexity.

4 CR

Faculty: Jennifer Wilson

Contributing School/Department: Eugene Lang College/Science, Technology & Society

LSTS 2855 PRE-CALCULUS

In this course, students review the basic mathematical functions used to model the natural world. Topics may include linear, polynomial, rational, exponential, and logarithmic and trigonometric functions. Emphasis is on the algebraic, graphical, and analytic skills necessary to develop and interpret these models. Technology is also used to assist in visualizing the applications. This course assumes that students are familiar with the basic concepts of college algebra.

3 CR

Open to: Undergraduates only.

Faculty: TBA

Contributing School/Department: Eugene Lang College/Science, Technology & Society

LSTS 2825 STATISTICS

This course reviews the fundamentals of elementary and intermediate algebra. Topics include simplifying algebraic expressions, solving linear and quadratic equations, graphing, solving systems of equations, polynomial functions, factoring, rational expressions, exponents, and applications. The course prepares students for more advanced study in mathematics, i.e., pre-calculus and calculus, and courses involving broader mathematical principles, i.e., accounting and financial management.

3 CR

Open to: Undergraduates only.

Faculty: Marla Sole, Guillaume Stoffels, TBA Faculty

Contributing School/Department: Eugene Lang College/Science, Technology & Society

LSTS 2525 STATISTICS WITH SPSS (STATISTICS PROGRAM FOR SOCIAL SCIENCES)

This introductory course is designed to prepare students to use statistics to describe and analyze data. Topics include frequency distributions and their graphical representations, percentiles, measures of central tendency and dispersion, correlation, and simple linear regression, and basic hypothesis testing. The course uses SPSS, a statistical software package, to conduct much of the graphical and computational analyses, while class sessions focus on the underlying concepts and the appropriate use and interpretation of these analyses in various applications.

4 CR

Faculty: TBA

Contributing School/Department: Eugene Lang College/Science, Technology & Society

INTERMEDIATE

LSTS 2856 CALCULUS

This course is an introduction to the study of differential calculus. Topics include limits, continuity, derivatives of algebraic and exponential functions and applications of the derivative to maximization, and related rate problems. The principles of calculus are applied to business and economic problems.

3 CR

Prerequisite: Pre-Calculus or permission of the instructor.

Open to: Undergraduates only.

Faculty: Marla Sole

Contributing School/Department: Eugene Lang College/Science, Technology & Society

NATURAL SCIENCES

LSTS 2838 BIOLOGY OF BEAUTY, SEX, AND DEATH

Advances in technology have pushed basic scientific research into the public eye. In this century, Botox has been engineered to remove wrinkles and body odor, but the active agent is one of the deadliest bio-warfare tools. Stem cells promise hope of regeneration and eternal life, but human cloning remains controversial. The rate of sexually transmitted disease infections continues to escalate and some have been linked to cancers that are threatening female populations in the developing world. Video clips and news articles kick off each of three modules, while readings of research and news articles, op-eds, and textbook selections provide students with the background needed for informed decisions. Each module culminates with a capstone experience that requires the student to formulate an action plan in the form of a policy report, research proposal, or letter to a policy maker.

4 CR

Open to: Undergraduates only.

Faculty: Katayoun Chamany

Contributing School/Department: Eugene Lang College/Science, Technology & Society

LSTS 2860 BRAIN: BIOLOGY AND BEHAVIOR

This course examines what has been called the “three-pound universe,” the human brain. Covered is the brain’s basic biology—how neurons work together to produce the senses, our motor functions, our emotions, memories, and consciousness. Topics include the types of memory and memory formation, how the brain learns, the neural foundations of happiness, the male/female brain, the left/right brain, communication, autism, drugs, joy, the “gay” brain, the possibility of artificial intelligence, the presence of the soul, the sexual brain. The course features guided reading and online discussions.

3 CR

Open to: Undergraduates only.

Faculty: Steryl Jones

Contributing School/Department: Eugene Lang College/Science, Technology & Society

LSTS 2040 GENES, ENVIRONMENT, AND BEHAVIOR

This course investigates the transactional relationship between our genetic make up and our environments. Course sessions will retrace the experiments that led to the discovery of genes and their inheritance patterns, review molecular analyses to understand the functional products of genes, and reveal how the acquisition and accumulation of mutations leads to diverse human behaviors in changing social environments. Course readings include newspaper articles and

secondary scientific literature; and videos and CDs clarify technical aspects of molecular DNA techniques. This course satisfies the prerequisite for The Science and Politics of Cancer, The Human Genome Project, and the Biodiversity Achieved lab course.

4 CR

Faculty: Katayoun Chamany

Contributing School/Department: Eugene Lang College/Science, Technology & Society

LSTS 2851 INTRODUCTION TO ASTRONOMY

In this online course, we will explore both the foundations and the cutting edge of modern astronomy. Topics will include planetary science, stellar evolution, Big Bang cosmology, and the recent discoveries of the existence of both "dark matter" and "dark energy". We will also devote considerable time to discussing the possibility of life elsewhere in the universe. The course format will combine lecture podcasts, streaming video documentaries, software simulations, and online discussion forums.

3 CR

Open to: Undergraduates only.

Faculty: David Morgan

Contributing School/Department: Eugene Lang College/Science, Technology & Society

LSTS 2810 ISSUES IN ENVIRONMENTAL HEALTH

The course examines the relationship between the environment and human health, focusing on air pollution, industrial development, urbanization, accumulation of toxic substances, and policy. Student teams learn research skills, test hypotheses, and formulate and defend a position. They consider practical approaches to energy conservation and consumer/commercial influence on consumption. In addition to guest lecturers, there are field studies, laboratory exercises, and in collaboration with New York City Soil and Water Conservation District, a moderated panel discussion focuses on collection and interpretation of environmental data; the roles of private industry, community activism, government, and academic research; and technical, political, and practical solutions to local/global challenges.

3 CR

Open to: Undergraduates only.

Faculty: Sun Cho & Mark Opler

Contributing School/Department: Eugene Lang College/Science, Technology & Society

INTERMEDIATE LEVEL

LSTS 3004 SPACE, TIME, AND EINSTEIN

Albert Einstein is perhaps the most recognizable figure in the history of science, and yet his Theory of Relativity remains a mystery to most people even today, more than 100 years after its publication. This course examines the both the origin of Einstein's theory and its role in shaping the past century of modern physics. Topics include the universality of the speed of light, the mathematics of the Lorentz transformations, the curvature of space-time, the physics of black holes, and the possibility of time travel. It also covers the life of Albert Einstein and his status as a cultural icon and the embodiment of our image of scientific genius.

3 CR

Pre-requisite(s): At least one prior course in physics or mathematics.

Faculty: David Morgan

Contributing School/Department: Eugene Lang College/Science, Technology & Society

RELIGIOUS STUDIES

LREL 2866 CATHOLIC SAINTS' LIVES & ICONOGRAPHY

This course examines the literature and art that grew up around the cult of the saints in the Catholic tradition. Students read accounts of the lives and miracles of the saints (hagiographies), paying close attention to the various literary forms they take (memoir, letter, sermon, romance, etc.) and the ways in which history has informed and changed the understanding of the holy and role of the saint. The course also considers the evolving theological arguments for and against the veneration and depiction of the saints in a variety of historical and political contexts. The final unit of the course is devoted to the study of various iconographic traditions (and the iconoclastic movements that opposed them) in the Catholic tradition.

3 CR

Faculty: Michael Pettinger

Contributing School/Department: Eugene Lang College/Religious Studies

LREL 2802 THEORIZING RELIGION

This course is an introduction to concepts of religion and poses a series of questions: What is religion? How is it studied? How does it stand in relation to the study of culture in general? Is it

studied differently from social or intellectual history? What is its role in society, and how comprehensive and effective are the methodologies/theories associated with the study of religion in defining it as a specific discipline in the wider context of humanities? How is the study of religion in the Western world linked to imperial ambitions, and how is it different in the rest of the world?

3 CR

Open to: Undergraduates only.

Faculty: Mark Larrimore

Contributing School/Department: Eugene Lang College/Religious Studies

URBAN STUDIES

INTERMEDIATE LEVEL

LURB 3810 PLANNING FOR SUSTAINABLE CITIES

This course explores how the urban planning process affects the sustainability of cities, for better or worse. Students study land-use practices that have, over the decades, led to traffic congestion, air pollution, inefficient energy consumption, loss of open space, inequitable resource distribution, and the loss of community. They explore and evaluate planning principles and tools that are designed to halt, reduce, or reverse the negative effects of poor planning on the urban environment. Presentations include community activists, government planners, and private developers who work in the New York metropolitan region to advance sustainable land use planning.

3 CR

Faculty: Nevin Cohen

Contributing School/Department: Eugene Lang College/Urban Studies

FOREIGN LANGUAGES

Contributing School/Department: The New School for General Studies/Foreign Languages

3-CREDIT COURSES

It is highly recommended that undergraduate degree students take 3-credit foreign language courses. These courses meet twice-per-week and are ranked according to level as follows:

ARABIC

NARB 1101 ARABIC INTRODUCTORY 1

This course is an introduction to Modern Standard Arabic (MSA) intended for students with no prior knowledge of Arabic. It aims at laying the foundation for the four language skills: listening, speaking, reading and writing. The students will spend the semester recognizing and producing Arabic language sounds accurately, talk about simple daily life situations, read and understand words, phrases, and sentences, and write various forms of the Arabic alphabet, graduating on to basic sentences, short notes and memos. This course is based on the communicative approach in language teaching and learning. It focuses on the functional usage of the language and on communication in context.

3 CR

Faculty: Nargis Virani

NARB 1103 ARABIC INTRODUCTORY 3

This course is a continuing introduction to Modern Standard Arabic (MSA). It aims to further develop and advance the four language skills: listening, speaking, reading and writing. The students will spend the semester comprehending audio and video materials accompanying the textbook, which includes conversations by native speakers discussing aspects of Arabic culture. They will be able to discuss these materials in Arabic as well as read and write grammatically correct short paragraphs on a variety of topics with the help of an Arabic dictionary. This course is based on the communicative approach in language teaching and learning. It focuses on the functional usage of the language and on communication in context.

3 CR

Prerequisite: Arabic Intro 1 or permission of the instructor.

Faculty: Nargis Virani

CHINESE

NCHM 1101 CHINESE INTRODUCTORY 1

Chinese Intro 1 is designed for students with no prior exposure to Chinese language. The goal of this course is to build up vocabulary and sentence patterns in communicative contexts with a solid foundation in pronunciation. Students will develop their ability to carry out simple conversations in Chinese on a range of topics. Reading and writing (using traditional characters) will be introduced in conjunction with speaking and listening skills.

3 CR

Faculty: I-Hsien Wu

NCHM 1101 CHINESE INTERMEDIATE 1

The goal of Chinese Intermediate 1 is to continue to build up level-appropriate vocabulary and sentence patterns in communicative contexts. Students will expand their ability to carry out conversations in Chinese on tasks of everyday life. Reading and writing will be developed in conjunction with speaking and listening skills. Both traditional and simplified characters will be used in the course.

3 CR

Prerequisite: Chinese Intro 2 or permission of the instructor.

Faculty: I-Hsien Wu

FRENCH

NFRN 1101 FRENCH INTRODUCTORY 1

This first course is designed for students with no previous knowledge of French or students with one or two years of high school French taken five or more years ago. Students build a solid basis in oral and written skills upon which to develop and expand their knowledge of the French language and culture. In-class time includes a wide range of activities, including listening, role-playing, writing, etc. Grammar covers the present of regular and most common irregular verbs, the near future and basic French idioms. Basic everyday vocabulary is emphasized.

3 CR

Faculty: Christine Luneau-Lipton, Alfredo Marques

NFRN 1102 FRENCH INTRODUCTORY 2

After a brief review of material covered in Intro 1, more complex grammatical and syntactical elements are introduced (pronominal verbs, passé composé, imparfait, multiple pronouns etc...). Through in-class interactive exercises, students expand their vocabulary and knowledge of French culture and learn to write short descriptive and narrative texts.

3 CR

Prerequisite: French Intro 1 or permission of the instructor.

Faculty: Christine Luneau-Lipton

NFRN 2101 FRENCH INTERMEDIATE 1

Beginning with a review of basic French grammatical structures, this course moves to cover more complex forms such as the conditional and the subjunctive. Special attention is paid to increasing students' ability to understand spoken French and to converse on a number of topics pertaining to different times and places, particularly French-speaking countries. Students also begin to write short compositions on chosen topics and make oral presentations to the class.

3 CR

Prerequisite: French Intro 2 or permission of the instructor.

Faculty: Sabine Landreau-Farber

NFRN 2102 FRENCH INTERMEDIATE 2

This is an advanced intermediate course in which students apply and polish their French skills by reading and discussing short literary texts. Further knowledge of the history and culture of French-speaking countries is introduced through films and magazines and subject to individual class presentations. Different grammar topics are studied in depth and organization of written compositions is emphasized.

3 CR

Prerequisite: French Intermediate 1 or permission of the instructor.

Faculty: TBA

NFRN 3101 FRENCH ADVANCED 1

This course is intended to develop students' oral and writing skills in French. Students study literary texts, view some classical films, and discuss current events in the French-speaking world. Specific topics reflecting the students' general interests might be chosen as a field of study by the instructor. Nuances of grammatical structures are examined and applied.

3 CR

Prerequisite: French Intermediate 2 or permission of the instructor.

Faculty: TBA

ITALIAN

NITL 1101 ITALIAN INTRODUCTORY 1

This course is aimed at developing proficiency in the four language skills: listening, speaking, reading and writing. It introduces basic vocabulary and grammar and provides opportunities for students to enhance their understanding and appreciation of Italian culture through songs, videos, dialogues and other fun activities. The course is intended for students with no previous knowledge of Italian.

3 CR

Faculty: Rita Pasqui

NITL 1102 ITALIAN INTRODUCTORY 2

Students expand their vocabulary, add to their knowledge of Italian grammar, and develop their conversational skills in an interactive and fun classroom atmosphere.

3 CR

Prerequisite: Italian Intro 1 or permission of the instructor.

Faculty: Caterina Bertolotto

NITL 2101 ITALIAN INTERMEDIATE 1

Intermediate Italian 1 aims to deepen students' grammatical knowledge with more complex syntactic structures and to expand their vocabulary. Students will improve in the four linguistic areas through listening to authentic materials; practicing conversation in class; intensive reading (with some exploration of literary and cultural materials), and writing short compositions.

3 CR

Prerequisite: Italian Intro 2 or permission of the instructor.

Faculty: Francesca Magnani

NITL Contemporary Italian Cinema

“L’italiano al cinema” is an advanced course, conducted in Italian, in which participants will deepen their knowledge of Italian Language and Culture through some thought-provoking movies by important contemporary Italian directors. Through in-class analysis of selected scenes from both a linguistic and a cultural point of view, students will improve their comprehension and conversational skills. Assignments will students to review crucial grammar issues, increase vocabulary and learn about present-day Italian culture. Participants will be required to watch movies outside class (Netflix subscription, NYU Library free access, or as suggested by instructor).

3 CR

Prerequisite: Italian Intermediate 2 or permission of the instructor.

Faculty: Rita Pasqui

JAPANESE

NJPN 1101 JAPANESE INTRODUCTORY I

This course is designed to introduce elementary Japanese to students with no previous background in the language. It is aimed at developing basic proficiency in the four language skills: speaking, listening, reading and writing. This course introduces the three Japanese writing systems from the beginning of the semester. Students are required to learn all 46 Hiragana and 46 Katakana, as well as 43 Kanji (Chinese characters). Course covers Chapters 1 through 4 of the textbook *Genki I*.

3 CR

Faculty: Tomoyo Kamimura, Taeko Horiko

NJPN 1102 JAPANESE INTRODUCTORY 2

This course is designed for students who already have a basic knowledge of Japanese vocabulary and sentence patterns, including Hiragana and Katakana. Students will develop familiarity with Japanese culture by learning communicative contexts and strategies. We will cover Chapters 5 through 8 of *Genki I*. Students are required to learn 57 Kanji (Chinese characters) during the semester.

3 CR

Prerequisite: Japanese Intro I or permission of the instructor.

Faculty: Misae Pergolizzi & Tomoyo Kamimura

NJPN 2101 JAPANESE INTERMEDIATE 1

Intended to enhance and increase proficiency beyond the basic level in the four language skills. Students are expected to have a good command in both Hiragana and Katakana. Students will develop familiarity with Japanese culture in a Japanese-speaking environment. A total of 59 Kanji (Chinese characters) will be introduced during the semester. Intermediate I covers Chapters 9 through 12 of *Genki I*.

3 CR

Prerequisite: Japanese Intro 2 or permission of the instructor.

Faculty: Misae Pergolizzi

NJPN 2202 JAPANESE INTERMEDIATE 2

Students will acquire complex grammatical constructions, increase vocabulary and Kanji knowledge, and continue to improve their skills in expressing themselves and exchanging information on a wide range of topics. Teaching is conducted in Japanese whenever possible. Students are expected to learn 64 Kanji (Chinese characters) during the semester. Cover Chapters 13 through 16 of *Genki II*.

3 CR

Prerequisite: Chinese Intermediate I or equivalent

Faculty: Taeko Hoirko

LATIN

NLTN 1101 LATIN INTRODUCTORY

The study of Latin is ideally suited to students of literature. Unlike modern languages, which are studied with the goal of communication along with reading, the study of Latin is purely literary. The study of Latin also provides the background in grammar, linguistics, and the analytical tools crucial for interpretation of literature in general. This course, which is intended for students with no prior knowledge of the language, quickly introduces Latin through a simple grammar and unedited texts drawn from poetry, philosophy, history, science, and the novel.

3 CR

Faculty: Rama Chandran Madhu

NLTN 1105 LATIN MULTILEVEL

In this “one-room schoolhouse,” experienced Latinists are mixed with students whose acquaintance with the language is slight to the mutual benefit of both parties. Knowledge of Latin is deepened through a free ranging discussion and examination of Latin literature. Readings are drawn from the 2200 year range of Latin literature, from Sallust and Horace, through the Bible and Augustine, Descartes and Hobbes, to the 21st century. Students are encouraged to pursue their own interests, allowing them to complement their studies in their area of concentration.

3 CR

Prerequisite: Intro to Latin or permission of the instructor.

Faculty: Rama Chandran Madhu

RUSSIAN

NRSN 1101 RUSSIAN INTRODUCTORY 1

This course is intended for students with no prior knowledge of the Russian language. After learning the Cyrillic alphabet, students will learn the grammar and vocabulary necessary to speak about everyday topics (e.g., talking about yourself and your family, describing your interests, where you live, work, school and play, hobbies, telling time, etc.). The major grammatical topics of the semester include the forms and usages of three cases for nouns, prepositions and adjectives and how to conjugate verbs in the present and past tenses, as well as basic time expressions and verbs of motion.

3 CR

Faculty: Anthony Anemone

SPANISH

NSPN 1101 SPANISH INTRODUCTORY 1

This course is intended for students with no previous knowledge of Spanish. Students learn the basic vocabulary, grammar, and culture of Spain and Latin America in a classroom setting that enhances and develops communication skills at a beginner level.

3 CR

Faculty: Luis Galli

NSPN 1102 SPANISH INTRODUCTORY 2

Review of basic Spanish grammar and introduction of more complex conversational elements. Students expand their vocabulary and knowledge of Spanish and Latin American culture in a

classroom setting that enhances and develops communication skills. Students are required to do presentations in Spanish.

3 CR

Prerequisite: Spanish Intro I or one year of HS Spanish, or permission of the instructor.

Faculty: Luis Galli

NSPN 2102 SPANISH INTERMEDIATE 2

This course is designed to advance students toward high intermediate fluency. Students learn useful communicative skills via activities emphasizing oral proficiency, culture and grammar.

3 CR

Prerequisite: Spanish Intermediate I or 3 years of HS Spanish, or permission of the instructor.

Faculty: Sara Villa

NSPN 3101 SPANISH ADVANCED 1: HISPANIC CULTURE THROUGH FILM

In this course students study several influential films of Spain and Latin America as a springboard toward a broader understanding of modern themes at work in Hispanic society today (immigration and exile; globalization; environmental degradation; marginalized or fringe groups;etc.). Language skills development is an integral part of the course.

3 CR

Prerequisite: Intermediate Spanish II or 4 years of high school Spanish, or permission of the instructor.

Faculty: Sara Villa

NSPN 4101 CITA EN ESPANOL

Students expand their vocabulary and knowledge of Spanish, border and Latin American culture in a classroom setting that enhances and develops communication. Discussion in class will be based on readings, movies and on actual social, political issues of Latin America and Spain, including the environment, religion, and the role of women in Spain and Latin America.

3 CR

Prerequisite: Spanish Advanced 1, 5 years of high school Spanish, or permission of the instructor.

Faculty: Luis Galli

NSPN 3721 CUENTISTAS HIPANO-AMERICANOS

Students read and discuss in Spanish, short stories written by the authors of the so-called Latin-American Boom of the 1960s and 1970s: Jorge Luis Borges, Julio Cortazar, José Donoso, Gabriel Garcia Marquez, and Julio Rulfo, among others. One story per session is analyzed, including a discussion of its vocabulary, grammar, and social and political context. Students write several essays in Spanish based on the readings.

3 CR

Prerequisite: Spanish Advanced 2, 6 years of HS Spanish, or permission of the instructor.

Faculty: Del Bloom, Luis Guzman

Continuing Education in Foreign Languages: In addition to the courses listed above, The New School for General Studies offers in its evening and weekend sessions a number of other language courses (2- and 4-credit courses) that, while intended primarily for adult learners, are open to undergraduate degree students under certain conditions. For example, degree students may register for courses in languages or literature/culture that are not taught during the day and are offered only in the evening or weekend sessions. Likewise, students who cannot fit a 3-credit language course into their schedule may, with the permission of the Chair of Foreign Languages, enroll for a 2- or 4-credit course.

- 4-credit “intensives” cover the equivalent of one and half semesters at the introductory and intermediate levels of courses at the 2-credit level.
- Most 2-credit foreign languages are taught in a six-term course sequence, described as Levels 1 - 6.
- Each level corresponds to one semester of study. Please note the different start and end dates for these courses.
 - Levels 1 and 2 = beginning stages of language learning
 - Levels 3 and 4 = introductory/intermediate stages
 - Levels 5 and 6 = intermediate /advanced stages
- The study of Arabic at the 2-credit level follows a sequence of courses different from the one outlined above.
 - Levels 1 - 4 = introductory stages of language learning
 - Levels 5 and 6 = intermediate stages
 - Levels 7 and 8 = advanced stages

*Students with prior study of a foreign language in high school should consult with the Chair of Foreign Languages concerning placement into the appropriate level.

2- and 4-Credit Courses:

Foreign Language courses offered through Continuing Education meet only once each week (2-credit classes for 1 hour, fifty minutes / 4-credit classes for 3 hours, forty-five minutes). These classes are fast-paced and it is therefore difficult for students with no previous language background to keep up. In these courses, it is assumed that students supplement their 2 or 4 hours of class time with independent exposure to the language (through foreign news on the web, videos/films) and do at least 4-6 hours of homework each week. 2- and 4-credit courses are available in the following languages that are not available in the 3-credit format. Students can find the specific CRNs and schedules by using the search function in ALVIN, with the appropriate subject code:

German	=	NGRM
Classical Greek	=	NGRC
Modern Hebrew	=	NHBW
Korean	=	NKRN
Polish	=	NPLH
Portuguese	=	NPRT
Sign Language	=	NSLN

Students who do need to register for a 2- or 4-credit course must be certain to manually make the change from “0” credits to “2” or “4” credits during their web registration. When

web-registering, students should ignore the grade mode, which will default to non-credit (and which students have no way to change). The Registration Office will automatically change it to standard letter grade overnight after a student is registered for the course.