

First Year Drawing Imaging

Course Code: PUFY 1030 C03

CRN: 2256

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Spring 2020

Wednesdays 4:00pm-9:40pm

Location: 2 west 13th room 904

Course Description

Drawing / Imaging explores how meaning is constructed and communicated through two-dimensional images. In this course you will use both traditional drawing techniques and digital imaging methods to consider the conceptual, aesthetic and formal qualities of visual representation. You will be encouraged to make work that feels risky and unknown and to work in ways that are unfamiliar. As you build skills of observation and representation, you will be guided through a process of attempting, failing and learning to trust.

Drawing is a multidisciplinary tool. It is a form of thinking that can be used to help us see, imagine, strategize or give shape to an idea. This course will introduce you to a range of materials and media from charcoal and pencil to collage and photography, as well as Illustrator and Photoshop. Sketchbooks will be used to brainstorm, experiment, process and pursue curiosities. Alongside studio-based projects, the class has regular discussions, critique and written responses. Writing and conversation will place images in an historical and cultural context and create space for an exchange of ideas. The skills developed in this course are foundational to all majors and disciplines.

Class Description: Places & Things

This section focuses on objects, space, locations and the unique place as a site of investigation and may include personal, private, public, and historical space. Using context as a means to illuminate content, we will identify and address individual design skills and drawing methods in both traditional and digital media, to accumulate the design vocabulary and practical skills necessary for any chosen major.

Learning Outcomes

By the successful completion of this course, students will be able, at an introductory level, to:

1. Use perceptual and visual awareness to draw from observation (figures, objects and environments)
2. Apply elements of art and principles of design related to two-dimensional form and their implications on content
3. Engage with visual and perceptual literacy related to aesthetic phenomena, such as

principles of gestalt and color theory

4. Understand that perception is conditioned by an understanding of context as well as culture as a dynamic system in which meaning is constructed
5. Apply analog and digital tools, media and processes to convey observations and ideas. Tools include raster and vector software applications, wet and dry media and various substrates
6. Use and understand skills and techniques across media with a synthesis of the two; as well as an understanding of the value of craftsmanship and its impact on form and meaning
7. Use a sketchbook and the online learning portfolio to engage with the idea of making as a form of thinking. Demonstrate the ability to reflect on process, choices made, creative and critical skills learned, and connections fostered, through analysis, reflection, documentation and archiving on the learning portfolio.

Course Outline

Please note that First Year courses do not assign homework over Spring break to allow students to visit family, travel, etc. In some cases however, a faculty might ask a student who needs to catch up on coursework to use this time to do so.

5. Course Outline

	week	date	Activity	Homework due
<u>Perception and Representation</u>	Week 1	Jan 22	Intro/Class Requirements/Syllabus Review. Figure Drawing (1/6) <u>In Class Demonstration: The Gesture.</u> <u>Materials:</u> 18x24 newsprint pad, charcoal, tracing paper Discuss assignment <u>Project #1</u> and begin in class. Breaking in the Sketchbook	Homework: Continue working on <u>Project #1</u>
	Week 2	Jan 29	Figure Drawing (2/6) Continue study of the gesture, <u>In Class Demonstration: Blind Contour Drawing.</u> blind contour drawing, left hand drawings. Line quality in figure drawings. The sustained gesture and basic anatomy of the figure. <u>Materials:</u> 18x24 newsprint pad,	<u>Project #1 Due – An Object Repurposed.</u> Group in class Critique Homework: Work on <u>Project 2 part A</u> <u>Sketchbook assignment:</u> 5 drawings of your hands using the blind

			charcoal, erasers, pencils, tracing paper <u>Review Fundamentals for Project #2 part A</u> – 2D Repetition design grid (abstracted form in space). Photoshop basics and Terminology.	contour method.
	Week 3	Feb 5	Musician Playing Classical Guitar (3/6) <u>In class Demonstration of Chiaroscuro</u> <u>Materials:</u> Black charcoal and white pastel chalk, 18x24 brown paper pad, tracing paper 18x24	<u>Sketchbook assignment:</u> gesture drawings of pedestrians.
	Week 4	Feb 12	<u>Drawing a live master ballet class</u> - Meet at Peridance Capezio Center (126 East 13th street) 3:45pm. <u>Materials:</u> sketchbook, pens, pencils	<u>Sketchbook assignment:</u> figure in space
<u>Analysis of Structure and Representation</u>	Week 5	Feb 19	<u>in Class Demonstration: Drawing the moving figure.</u> (4/6) Musician playing classical violin. Drawings focusing on movement and musicality in color. Introduction to color theory terminology <u>Materials:</u> Color Pastel set, 18x24 brown paper pad, 18x24 tracing paper <u>Review of Project 2 part B: Grid in Color</u>	<u>Project #2 part A Due –</u> 2D Repetition design grid based on Figure/Space Drawings (abstracted form of the figure in Space) <u>Homework:</u> Research historical artists for presentation. Bring in Artist information for Review <u>Sketchbook assignment:</u> draw your bedroom using the 2/3 point perspective method <u>CHECK IN SKETCHBOOK #1</u>

	Week 6	Feb 26	<p><u>In Class Demonstration: Color studies using dry media on tinted paper</u> Review of color terminology. Dancer in Flamenco costume (5/6) <u>Materials:</u> 18x24 brown paper pad, color pastel set, tracing paper</p> <p>Review Requirements for <u>Project #3 Historical vs. Present Day</u> - Photoshop Demo and Review of Photoshop Terminology</p>	<p><u>Project 2 Part B Due #3</u> Start to work on <u>Project #3</u></p> <p><u>Sketchbook assignment</u> – chiaroscuro drawing of three objects in dramatic light</p>
	Week 7	March 4	<p>Frick collection visit followed by Grand Central Architecture Class. combine drawing the figure with perspective. <u>Demonstration: Figure and Ground</u> Integration of Gesture and architectural drawing. <u>Materials:</u> sketchbooks, pens, pencils, erasers</p>	<p>Continue to work on <u>Project #3</u></p> <p><u>Sketchbook assignment:</u> Perspective and Space. interior/exterior drawing (window or doorway).</p>
	Week 8	Mar 11	<p><u>Midterm Reviews</u></p> <p><u>In Class Drawing Demonstration: Ink Wash drawing Technique.</u> (6/6) Painting as a Form of Drawing. Shape and Mass, Contrast and black and white relationships.</p> <p><u>Materials:</u> 18x24 white paper, 1 jar waterproof India ink, 1 paper or plastic cup, #10 long handled round paintbrush</p> <p>Review requirements of <u>Project #4:</u> Architectural Color Study Digital Project based on Grand Central Visit. Illustrator Basics Demo and Review of Terminology</p>	<p><u>Project #3 Due</u> –Formal Critique.</p> <p><u>CHECK IN SKETCHBOOKS #2</u></p>
	Week	<u>(Mar 18)</u>		<u>Historical Artist</u>

	9	<u>No class Spring Break)</u> Mar 25	Bryant/Library Lecture on Beaux-Arts architectural style, interior architectural details, The Carousel, sketching moving forms. Short tour of NY Public Library main branch and Rose Room. Materials: Sketchbook, sketchbook drawing materials.	<u>Assignment due</u> Written assignment. The artist you choose will be inspiration for your final <u>Project #6</u> sketchbook assignment: Texture and form. (crumpled paper drawing assignment). Tromp L'oeil. <u>work on Project 4.</u>
<u>Context and Representation</u>	Week 10	April 1	<u>Color studies using wet media. Still life In Class Demonstration of Thumb Nail sketches</u> to obtain dynamic composition, Point of View – POV Continue study of Color Vocabulary. Review terminology. Materials: 18x24 white paper pads, set of color gouache, cup for water, #10 long handled round watercolor paintbrush	<u>Sketchbook assignment</u> – portrait using guidelines of anatomy of the head <u>Project #4 Due –</u> Architectural Color Study Digital Project based on Grand Central visit
	Week 11	April 8	T: <u>Illustrator</u> - Image Text Relationships. Guest Artist Lecture: Steve Chanks, the celebrated artist and illustrator whose work has been included in Maxim, Revolver, Guitar World, and Royal Flush Magazine. He works in Illustrator, Photoshop, as well as free hand drawing and uses imagery and text to create arresting and amazing images of pop culture and pulp daydream. His lecture will include his work, inspiration, and his process. <u>Discuss and Begin Project #5</u>	choose images and text for Illustrator assignment <u>Project #5.</u> Bring in images. They can be digital photos of sketchbook drawings, drawings from architecture, images from sketchbooks, in-class studies. <u>Sketchbook assignment:</u> (still life drawings) Objects of your choice. Place objects on the ground and do a drawing looking at the objects straight down with dramatic shadows

	Week 12	April 15	<p><u>Portraiture.</u> Structure and anatomy of the head. Classical portraiture. Proportions of the face. Frontal, Three Quarter, Profile.</p> <p><u>Materials:</u> 18x24 newsprint pad, charcoal, erasers, pencils, tracing paper</p> <p>Mixed Media/Collage in class assignment and <u>collage demo.</u></p> <p><u>Materials:</u> magazines, used books, tissue paper, newspaper, pens, pencils, charcoal, one piece of 18x24 cardboard (back of newsprint pad ok), matte medium, laptop</p>	<u>Bring in Illustrator Text Images for Critique. Project #5 Due</u>
	Week 13	April 22	<p>Religious Iconography: Study of Religious influences in historical and contemporary art</p> <p>Architecture: contrast of modern vs. classic</p> <p><u>Materials:</u> sketchbooks and dry drawing materials</p>	<p>Work on Final Projects</p> <p><u>CHECK IN SKETCHBOOKS #3</u></p>
	Week 14	April 29	<p>Contemporary artists in art history lecture.</p> <p>The Highline. Demonstration: Review of one-point perspective and two-point perspective. Horizon line and Vanishing Point.</p> <p><u>Materials:</u> Sketchbook, pencils, pens, erasers, rulers</p>	Work on Final Projects
	Week 15	May 6	<p>Final Critiques and Presentations</p> <p><u>Final Project #6 due</u></p>	<p><u>Project 6 Due – Self Portrait in Historical and Social Context.</u> 3 Part Visual and Written assignment.</p>

Assessable Tasks

Assessable Tasks are activities, assignments, projects that satisfy the course's learning outcomes.

(Part 1) Perception and Representation

Visualizing three-dimensional reality into a two-dimensional form During the first part of the semester students explore the elements and principles of art and design in the context of visual perception and representation. Focusing on the cognitive process as it pertains to image making, students consider awareness, perception, reasoning, and

judgment. The concept of visualizing three-dimensional reality into a two-dimensional form is discussed, demonstrated and practiced.

Project #1 – Repurposing an Object (Sketchbook assignment) – Black and White

Shape and form draw meaning from their context. An artist can reframe the meaning of a form through recontextualizing the viewer's perspective. By understanding how to set context, an artist is better able to communicate new insights and ideas.

Choose an object that interests you (interesting shape, form, composition, social implication, historical value) and incorporate it into another unexpected and surprising form.

Reference Artists: Rene Magritte, Pablo Picasso, Salvador Dali, Christoph Niemann, Andy Warhol, Marcel Duchamp.

Materials: Sketchbook, pens, pencil, marker

Project #2 - 2-D Design Repetition Project Grid (Photoshop and Drawing)

Orientation is as important an aspect of an image as shape or color. The directional focus an artist selects affects the relationship of forms within the image and also informs the viewer's perspective. Within the image, there is no prescribed choice of "up" as opposed to "down."

This is a study of abstracting the human figure. Based on your figure drawings, find one section of a drawing that you find compositionally intriguing. Create a simple black and white representation of this drawing (the black and white must be equally balanced) using pen and marker in a square format. Then take this square drawing and import it into photoshop and create a grid repeating the image so that you can play with the forms next to one another.

Part A will be the grid in black and white.

Part B will be the same grid design but changed to color so that color theory principles can be applied to the project.

Skill Sets: Photoshop– Grids, Guidelines, Snapping to Grids, Duplicating, Fill and Adjustment Layers, Opacity, Manipulations for Photoshop, Blend Modes

Drawing and Observational Skill Sets: Abstraction vs. Representation, black and white relationships, organized chaos, Void and Mass, Visual Relationships, The Grid, color theory terminology and concepts.

Materials: In Class figure drawings (newsprint and charcoal), Photoshop (laptop computers)

(Part 2) Analysis of Structure and Representation Conventions of Imaging

In this section, students' build upon their perceptual skills and understanding of gestalt theory, engaging the mind in the process of understanding structure and representation. Students utilize different analytical methods to explore conventions of representation and imaging including the use of drawing systems and geometry, cultural conventions of spatial representation, color perception, framing of images and point of view.

Project #3 – Historical vs. Present Day

Across the arts – including novels, movies, music, and the visual arts – our society is struggling to define what is stealing and what is inspiration. As an example, the rapper Flame recently won a lawsuit against pop star Katy Perry for appropriating his music. This exercise is about using great art of the past to form a foundation for creating your own unique vision.

Find a master painting done before 1980 that inspires you or one that you have always admired, scan the image and place in Photoshop. Using either your drawings, your own photographs, or other scanned photos, choose a visual theme (such as nature, architecture, nautical, insects, fruit,...) and recreate the painting using the photos in a collage technique.

Photoshop Skill Sets: Intro to Photoshop Application, Basic Tools What interface looks like and how to bring in Images, Input/Output, RGB/CMYK, Image Size, how many DPI to print, selection tools, Basic Manipulations, scaling/rotating/cut copy paste, Layers: creating duplicating hiding showing. Manipulation of photography, layer styles, layer masks.

Drawing Skill Sets: line quality, composition, perspective and space.

References/Artists to consider: Joan Miro, Edgar Degas, stop-motion photography of Eteinne-Jules Marey, Marc Chagall, Chinese Calligraphy, Julie Mehretu, Lascaux cave paintings, Eadweard Muybridge, Duchamp's "Nude Descending a Staircase, NO.2", Umberto Boccioni's "Unique Forms of Continuity in Space".

Materials: On site sketches (charcoal, pen, pencil), Photoshop (laptop computers), photographic references

Project #4 – Architectural Color study (Drawing and Illustrator)

The geometry of negative space balances that of positive space. Colors also balance one another, affecting the viewer's perception of neighboring colors. By linking these two critical aspects of an image, the artist visualizes the intrinsic interconnectedness of shape and color.

Import your favorite sketch done at the Highline concentrating on one and two point perspective into Illustrator. Represent all aspects of positive and negative spaces in color forms focusing on your study of hue, intensity, temperature, saturation, light and shadow.

Illustrator Skill Sets: Interface, Preferences, Page set up, Art Board, Menus, Grid/Rulers, Navigation, Zoom, Input/Output, Paths – pen tool/Shape tool/pencil tool, Bezier handles, Adding and Deleting anchor points

Drawing and Observational Skill Sets: One point and two-point perspective, architectural form and space, color theory vocabulary (hue, value, intensity, saturation, light value), simplifying shape, value reduction, positive and negative space, vanishing point, horizon line

References and Artists: Piet Mondrian, Wassily Kandinsky, Richard Diebenkorn, Fairfield Porter, Jacob Lawrence.

Materials: sketchbook drawings of the highline (sketchbook, pens, pencils), Illustrator (laptop)

computers)

(Part 3) Context and Representation Meaning and Culture

Students further explore representation and meaning in relationship to context and cultural influences, responding thoughtfully and creatively through the application and transformation of the tools of drawing and imaging. Contextual examples for students to explore may include: Personal / Interpersonal, Cultural, Historical, Philosophical, Religious, Political, Social, etc.

Project #5 – Image and Text (Drawing, Digital Images, and Illustrator)

Letters and words are shapes, integrations of positive and negative space often depicted in simple black and white. But they convey meaning far beyond their aesthetic nature because of their association with language and, therefore, thought. The viewer does not see the shape of the text alone, but automatically interprets the denotation. Can this complement an image or does it detract?

Combine photos of drawings and images of figure and space and objects with words to create a meaningful dialogue. Things to consider: what do words convey? Do you have to speak the same language to create meaning? How do words convey different ideas from images?

Skill Sets: Text Tool, Path Tools for Art, Merging, Brush Tool, Making of Brushes, pattern making and creating swatches.

References/Artists: Shepard Fairey, Mira Schor, Chuck Connelly, Jasper Johns, Jenny Holzer, Mariah Fee, Glenn Ligon, Ancient Egyptian painting and hieroglyphs.

Materials: digital photos, photos of your favorite in-class drawings or sketchbook assignments, Illustrator (laptop computers)

Project #6 – Historical and Social Self Portrait (Combination of Drawing and Digital – Medium of your choice)

An artist's choices in representing the self convey the ideas the artist wishes to communicate. Important figures in the history of art have made different aesthetic decisions in their self-representation. How do these choices arise from, reflect, and influence the meaning of the work? How do the techniques we have studied this semester fit into these decisions? What are the consequences of the artist's choices?

The Final project will be a culmination of aspects of the topics covered in the semester. The student will choose a figure in art history that he/she feels important in his/her culture and/or background and use this person as a starting point to share. Aspects to think about communicating: self-portrait in historical context, figure and ground, special relationship to culture, identity, the self. Drawing in wet or dry medium and using digital aspects are encouraged, as well as color and black and white materials. Students will have the freedom to express themselves using a variety of materials of their choice, choosing from both digital and analog materials. The visual portion of the final project will compile 3 images:

1. A drawing (your choice of materials) done from life (a mirror) of yourself. This drawing will NOT utilize any photographic references.
2. An image done of yourself in photoshop or illustrator. This image can utilize a photographic reference, but should not rely only on the photo.
3. An image utilizing any material of your choice. Materials to consider: collage/mixed media, digital/analog, text/image, drawings done both on site and in class. Experimenting with different mediums is encouraged.

Accompanying the Visual portion of the final project will be a one page text about the three pieces (why the student chose the particular historical artistic figure and what concepts the student chose to cover within the assignment). The text should include a one paragraph biography of the historical artist, one paragraph on the materials and techniques that the student used for the project, and a paragraph about how the student relates to the artist and why this artist holds meaning to the student.

References/Artists to consider: Kara Walker, Louise Bourgeois, Alice Neel, Chuck Connelly, Van Gogh, Kiki Smith, Faith Ringgold, Frida Kahlo, Lucien Freud, Eric Fischl, Marina Abramovic, William Kentridge, Jeff Britton, Lynette Yiadom-Boakye, Nina Chanel Abney, Maya Freelon Asante, Shahzia Sikander, Kehinde Wiley, Islamic miniature painting in illuminated manuscripts.

Materials of your choice: Bristol board, pens, pencils, charcoal, newspaper and magazines, digital photos, laptop computers, gouache, colored pastel sets, brown paper, india ink.

Sketchbook

The sketchbook will be reviewed weekly. It is a place to develop a way of working. Think about the intended appearance. There should be richness in the overall book. Use it to record notes and within the notes incorporate visual notes such as doodles and diagrams. It is a place to develop ideas including thumbnails, gather research, draw from observation, record thoughts and inspirations, gather handouts, vocabulary from classes and develop your voice. The sketchbook will also be an important part of presentations for critiques.

Learning Portfolio

The Learning Portfolio is a tool that will create connections between all years of study. It is meant to be a place of reflection across all courses. While the portfolio is being introduced through the Integrative Studio and Seminar it is important to manifest learning in this class. Use the Learning Portfolio to act as a place for considering the path taken to get to a final idea and image. Document process and enter posts that tell the story of a project and the steps that led up to its completion. This is a place to exhibit the process that paves the way for final work. Near the end of the Spring semester students have the opportunity to submit their portfolio to the Learning Portfolio Competition.

You will get a thorough introduction to the Learning Portfolio in your Integrative Studio and Seminar class. But as a reminder: to launch your portfolio, review the [Getting Started Videos](#) created by IT. Please also visit the [Getting Started page](#) on the [Learning Portfolio Help Site](#) for comprehensive tutorials.

Make sure to use the MANDATORY Parsons Learning Portfolio Template - and do not change the template as this is a shared component of the Parsons experience. **Also please add a Learning Portfolio link to your [Canvas Bio](#).** This allows fellow students and faculty to access your portfolio.

Materials and Supplies

Please note that there are materials costs associated with this studio course and you should expect to purchase up to \$50.00 on supplies. The expected cost does not include printer points that you receive as a student, nor does it include the materials from the materials kit that is purchased as you enter the first year. You can find a list of the materials kit items on the First Year advising page:

<http://www.newschool.edu/parsons/academic-advising-first-year-students/>

Extra Materials For Sonya Sklaroff's class. These items will be waiting for you to be purchased at Blick on 13th street. Ask a Manager for the Sklaroff Drawing/Imaging Supply Kit. These items are not included in the students supply kit.

One set of Pelikan Gouache 12 colors \$11
One set of 12 Blick soft pastel colors \$4.95
One pad of 18x24 Borden & Riley brown paper \$20
One jar of Higgins black waterproof India ink \$3.39
One #10 acrylic brush long handle round \$5
2 sticks of white chalk pastels \$6

Bibliography

Robert Henri, The Art Spirit
Betty Edwards, Drawing on the Right Side of the Brain
John Berger, Ways of Seeing
Joseph Albers, Interaction of Color
Kimon Nicolaidis, The Natural Way to Draw
David Hornung, Color: A Workshop for Artists and Designers

Grading and Evaluation

Students' ability to meet the course's learning outcomes will be evaluated based on the following criteria:

- evidence of the ability to solve problems, both creative and technical;
- evidence of the understanding of the project assignments and course material;
- the correct use of materials and formats specified;
- quality of work as evidenced in in-class exercises, final projects, sketchbook exploration and the learning portfolio;
- participation in class and online;
- improvement in technical, creative, and problem solving abilities;
- attendance in class and the timely completion of projects.

About Attendance and Grading

Your final grade will be calculated based on class participation (40% total) and projects (60% total). The following grade calculation demonstrates the need for your consistent attendance, and equally as important, your active engagement in each step of the learning process. Weekly attendance and participation will allow you to successfully complete course projects and to contribute to our learning community.

Attendance and lateness are assessed as of the first day of classes. Students who register after a class has begun are responsible for any missed assignments and coursework. Students who must miss a class session should notify the instructor and arrange to make up any missed work as soon as possible. A student who anticipates an extended absence should immediately inform the faculty and his or her program advisor. Advance approval for an extended absence is required to ensure successful completion of the course. Withdrawal from the course may be recommended if the proposed absence would compromise a student's ability to meet course objectives.

(For more information on attendance see the Divisional, Program and Class Policies below)

Final Grade Calculation

Class Participation: 45%

- 10% Attendance
- 10% Improvement
- 10% Quality/Presentation/In class assignments
- 5% Learning Portfolio engagement
- 10% Preparedness

Projects: 55%

- 20% 5 Long term Projects
- 15% Final Project
- 20% Sketchbook

100% TOTAL

Student Academic and Service Resources

The university has a range of resources to support your academic work and goals and your non-academic needs and concerns. These resources include:

The University (and associated) Libraries: <http://library.newschool.edu>

IT, Adobe, and Printing Services: <https://it.newschool.edu>

IT Central

For help with IT needs you can stop by IT Central at 72 Fifth Avenue, Lower Level
8:00 am - 9:00pm (Mon - Thurs); 8:00 am - 7:00pm (Friday); 9:00am - 5:00pm (Saturday)

IT Pop Up Desk

Each semester IT holds IT Pop Up Desk events around campus. Scheduled events are updated on the TechTalk blog (<http://techtalk.newschool.edu>) and will be advertised on Digital Easels around campus. If you are unable to come to IT Central, this is a great option to get assistance throughout campus.

Adobe Creative Suite

Each degree and credit seeking student is entitled to subscriptions for the full Adobe Creative Cloud suite of applications. All home-use subscriptions provided by The New School are equipped with 20GB of cloud-storage. For more information:

<https://it.newschool.edu/services/learning-resources/adobe-creative-cloud-students>

Printing

You may print in Labs and Classrooms using your NetID username and password, which is also your print account. There are different printer formats available, including black and white, color, plotter and photo plotter printing. For more detailed information and locations:

<https://it.newschool.edu/services/learning-resources/printing>

The University Learning Center: <http://www.newschool.edu/learning-center>

The University Learning Center (ULC) has a variety of resources available to [students](#). These

include handouts on academic writing and skill building and appointments with tutors to work on Adobe Creative Suite, ESL Academics, General Writing, Math, Computer Programming, and Time Management. Sessions are interactive, with both tutor and student participating. Appointments can be scheduled on Starfish or you can stop by for a walk-in session (see the website for specific information about walk-in availability). The ULC is located on the 6th floor of 66 West 12th street.

Making Center: www.resources.parsons.edu

The Making Center is a constellation of shops, labs, and open workspaces that are situated across the New School to help students express their ideas in a variety of materials and methods. We have resources to help support woodworking, metalworking, ceramics and pottery work, photography and film, textiles, printmaking, 3D printing, manual and CNC machining, and more. A staff of technicians and student workers provide expertise and maintain the different shops and labs. Safety is a primary concern, so each area has policies for access, training, and etiquette that students and faculty should be familiar with. Many areas require specific orientations or trainings before access is granted. Detailed information about the resources available, as well as schedules, trainings, and policies can be found at the website above.

University Student Disability Services: www.newschool.edu/student-disability-services/

In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact Student Disability Service (SDS). SDS will conduct an intake and, if appropriate, the Director will provide an academic accommodation notification letter for you to bring to me. At that point, I will review the letter with you and discuss these accommodations in relation to this course. You can reach SDS through the link above or at 63 5th Avenue, room 425. The Student Disability Services phone number is 212.229.5626.

Food and housing security

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact Student Support and Crisis Management for support and access to resources (see the contact information and hours directly below under Student Support and Crisis Management)

The New School also has a food pantry, and you can find the hours and all information at: <https://www.newschool.edu/student-support-crisis-management/student-food-pantry-faq/>. Furthermore, please notify the professor if you are comfortable in doing so. This will enable them to work with you to manage and plan for any struggles this might create for your academic work, and connect you with any other resources.

Student Support and Crisis Management (SSCM): www.newschool.edu/student-support-crisis-management/

SSCM works with students who are struggling with non-academic challenges, distressing experiences, and crisis situations. Contact SSCM staff for assistance in navigating challenges and connecting to on-and off-campus services and resources, including for emergency financial, housing, food, or other needs.

SSCM is located at 80 5th Avenue on the 3rd floor. You can learn more about SSCM's resources at <https://www.newschool.edu/student-support-crisis-management/>. For general inquiries or more information, email studentsupport@newschool.edu or call 212.229.5900 x3701. Office hours are Mondays through Thursdays, 9:00 a.m.-8:00 p.m.; Tuesdays and Wednesdays, 9:00 a.m.-7:00 p.m.; Fridays, 9:00 a.m.-5:00 p.m., at 80 Fifth Avenue, 3rd floor.

Student Health and Support Services: www.newschool.edu/health

Student Health and Support Services works collaboratively to support the physical, emotional and social well-being of its students and promotes a university-wide culture of wellness. We educate students to become discerning health consumers and advocate for their well-being to enable their learning and success both in and out of the classroom. We mobilize resources and support for students facing urgent and critical concerns. Our high-quality services and programs are student-centered, inclusive and based on public health, social justice, holistic and integrative approaches, which empower students to successfully attain their educational goals.

For information about the wide range of medical, counseling, and other services, groups, and opportunities go to the website above, or go in person to [80 Fifth Avenue, 3rd floor](#) (check the website for drop-in hours for medical and counseling services), call 212.229.1671, or email shs@newschool.edu. For after-hours health concerns call 212.229.1671 and a nurse will answer the phone and provide care advice.

Student Financial Services: www.newschool.edu/student-financialservices

SFS can help you manage your education costs. They welcome students and family inquiries about Financial Aid eligibility and financing options; tuition and fees; cost of living in New York City; managing your personal finances; individual billing and payment issues. You can reach SFS at sfs@newschool.edu or 212.229.8930, or stop by 72 Fifth Avenue, 2nd Floor, Monday through Friday, 10:00 am - 4:45 pm.

Additionally, you can reach out to Amani Gheith, Scholarship Coordinator, to talk about scholarship options and find out about opportunities to learn about strategies and processes for finding and developing applications for scholarships. Email: gheitha@newschool.edu.

Student Emergency Assistance Program

This program provides currently enrolled students experiencing acute financial distress with one-time financial assistance. It cannot be used to cover tuition; it is expected that a student in need will work with Student Success staff or outside resources to take steps towards long-term stability. The program can, however, assist students experiencing emergencies such as:

- Temporary loss of employment
- Homelessness
- Loss of child care
- Travel for death/illness of immediate family member
- Theft of computer, books, clothes, or other essentials
- Uninsured accidents, surgery, eyeglasses, or essential dental work
- Fire in living quarters

Students who meet the following requirements may also be eligible for assistance through the Carroll and Milton Petrie Foundation Emergency Fund:

- Students must be enrolled for the current term
- Students must be in good academic standing
- Students must be experiencing an acute emergency
- Students may not use these funds for tuition payments
- Students may not have a financial hold on their accounts

Students in need can complete an [online application](#) for emergency funding support. Questions and concerns can be submitted to emergencyfund@newschool.edu.

Grading Standards

Undergraduate

A student's final grades and GPA are calculated using a 4.0 scale. Please note that while both are listed here, the 4.0 scale does not align mathematically with the numeric scale based on percentages of 100 points.

A [4.0; 95 – 100%]

Work of exceptional quality, which often goes beyond the stated goals of the course

A- [3.7; 90 – <95%]

Work of very high quality

B+ [3.3; 87 – <90%]

Work of high quality that indicates higher than average abilities

B [3.0; 83 – <87%]

Very good work that satisfies the goals of the course

B- [2.7; 80 – <83%]

Good work

C+ [2.3; 77 – <80%]

Above-average work

C [2.0; 73 – <77%]

Average work that indicates an understanding of the course material; passable
Satisfactory completion of a course is considered to be a grade of C or higher.

C- [1.7; 70 – <73%]

Passing work but below good academic standing

D [1.0; 60 – <70%]

Below-average work that indicates a student does not fully understand the assignments;
Probation level though passing for credit

F [0.0; 0 – <60%]

Failure, no credit

Grade of W

The grade of W may be issued by the Office of the Registrar to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript. A grade of W may also be issued by an instructor to a graduate student (except at Parsons and Mannes) who has not completed course requirements nor arranged for an Incomplete.

Grade of Z

The grade of Z is issued by an instructor to a student who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal deadline. It differs from an "F," which would indicate that the student technically completed requirements but that the level of work did not qualify for a passing grade.

Grades of Incomplete

The grade of I, or temporary incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student's academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only upon the student's request and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor. The time allowed for completion of the work and removal of the "I" mark will be set by the instructor with the following limitations:

Undergraduate students: Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of "I" not revised in the prescribed time will be recorded as a final grade of "F" by the Registrar's Office.

Divisional, Program and Class Policies

Responsibility

Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the assignments for class discussion and/or critique, and lack of preparedness for in-class discussions, presentations and/or critiques will jeopardize your successful completion of this course.

Participation

Class participation is an essential part of class and includes: keeping up with reading, assignments, projects, contributing meaningfully to class discussions, active participation in group work, and coming to class regularly and on time.

Attendance

Parsons' attendance guidelines were developed to encourage students' success in all aspects of their academic programs. Full participation is essential to the successful completion of coursework and enhances the quality of the educational experience for all, particularly in courses where group work is integral; thus, Parsons promotes high levels of attendance. Students are expected to attend classes regularly and promptly and in compliance with the standards stated in this course syllabus.

While attendance is just one aspect of active participation, absence from a significant portion of class time may prevent the successful attainment of course objectives. A significant portion of class time is generally defined as the equivalent of three weeks, or 20%, of class time.

Lateness or early departure from class may be recorded as one full absence. Students may be asked to withdraw from a course if habitual absenteeism or tardiness has a negative impact on the class environment.

Whether the course is a lecture, seminar or studio, faculty will assess each student's performance against all of the assessment criteria in determining the student's final grade.

Canvas

Use of Canvas may be an important resource for this class. Students should check it for announcements before coming to class each week.

Delays

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting.

Electronic Devices

The use of electronic devices (phones, tablets, laptops, cameras, etc.) is permitted when the device is being used in relation to the course's work. All other uses are prohibited in the classroom and devices should be turned off before class starts.

Academic Honesty and Integrity

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University's policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. The full text of the policy, including adjudication procedures, is found at <http://www.newschool.edu/policies/#>

Resources regarding what plagiarism is and how to avoid it can be found on the Learning Center's website: <http://www.newschool.edu/university-learning-center/student-resources/>

The New School views "academic honesty and integrity" as the duty of every member of an academic community to claim authorship for his or her own work and only for that work, and to recognize the contributions of others accurately and completely. This obligation is fundamental to the integrity of intellectual debate, and creative and academic pursuits. Academic honesty and integrity 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 findings or any aspect of the work of others (including that of faculty members and other students). Academic dishonesty results from infractions of this "accurate use". The standards of academic honesty and integrity, and citation of sources, apply to all forms of academic work, including submissions of drafts of final papers or projects. All members of the University community are expected to conduct themselves in accord with the standards of academic

honesty and integrity. Please see the complete policy in the Parsons Catalog.

Intellectual Property Rights: <http://www.newschool.edu/policies/#>