

# First Year Drawing & Imaging

Course Code: PUFY 1030 L

CRN: 6859

Spring 2022

4:00pm-6:40pm/ Tuesdays and Thursdays

2 west 13<sup>th</sup> street room 1101

Blog / Canvas information: <http://portfolio.newschool.edu/sklarofs/>

Instructor: Sonya Sklaroff

E-mail: sklarofs@newschool.edu

Office Hours: by appointment

## 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:

### People

What is a body? How do our bodies define us? How do we perceive and understand other bodies? What is the history and context of our perception, assumptions, and ideas about individuals and communities? These are just a sample of questions to be addressed by this section.

### Places + Things

What is visible and invisible in our surroundings? What is our relationship to place? How do we create and derive meaning from objects? This section focuses on space and on objects as a way to examine our assumptions about what is considered personal, private, public, and historically true.

### Language

What can signs and symbols convey? How do visual images enhance or create meaning? In this class students will address these questions by using the concrete elements of design and observational drawing to explore and develop a visual language.

## 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 and anatomy, 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 (spring Break March 15 & 17)

	week	date	Activity	Homework due
<b><u>Perception and Representation</u></b>	<b>Week 1</b>	T 1/25	T: <b><u>Intro/Class Requirements/Syllabus Review.</u></b> Discuss assignment <b><u>Project #1</u></b> and begin in class.	<b>Work on Project 1</b>
		TH 1/27	TH: Breaking in the sketchbook. Gesture drawings	
	<b>Week 2</b>	T 2/1	T: one-point perspective and two-point perspective. Horizon line and Vanishing Point. <b><u>Materials:</u></b> Sketchbook, pencils, pens.	<b>Work on Project 1</b>
TH 2/3		TH: Blind contour drawing, left hand drawings. Line quality.		
	<b>Week 3</b>	T 2/8	T: <b><u>Review Fundamentals for Project #2</u></b> – 2D Repetition design grid based on class Drawings. Photoshop basics and Terminology	<b>Project 1 Due – An Object Repurposed (critique)</b>
TH 2/10		TH: <b><u>Religious Iconography:</u></b> Study of Religious influences in historical and contemporary art. Lecture and demonstration.		

			<b>Materials:</b> sketchbooks and dry drawing materials	
	<b>Week 4</b>	T 2/15  TH 2/17	T: <b>The sustained drawing.</b> <b>Materials:</b> drawing pad, charcoal, erasers, pencils, tracing paper.  TH: Lecture on Interior architectural details, sketching moving forms. <b>Materials:</b> Sketchbook, drawing materials.	<b>Work on Project 2 – The grid</b>
<i>Analysis of Structure and Representation</i>	<b>Week 5</b>	T 2/22  TH 2/24	T: Metropolitan Museum of Art Tour Bring <b>Sketchbooks for special museum</b> tour  TH: visual measurement using the grid, plumb line, structure and form (Continuing drawings of Met Museum field trip) <b>Materials:</b> newsprint pad, charcoal, pencils, erasers, tracing paper	<b>Project 2 Due - 2D</b> Repetition design grid based on in class drawings
	<b>Week 6</b>	T 3/1  TH 3/3	T: <b>Intro to Project 3</b> Architecture and Nature <b>Materials:</b> drawing pad, charcoal, erasers, pencils, tracing paper  TH: Art and Architectural History lecture of old New York. <b>Materials:</b> sketchbooks and drawing materials	<b>Work on Project 3</b> Architectural Color Study Digital Project
	<b>Week 7</b>	T 3/8  TH 3/10	T - <b>Demonstration: Drawing the moving figure.</b> Drawings focusing on movement and musicality. <b>Materials:</b> newsprint pad, charcoal, tracing paper, erasers  TH: <b>Drawing Demonstration: Ink Wash drawing Technique.</b> Painting as a Form of Drawing. Shape and Mass. <b>Materials:</b> 18x24 white paper, 1 jar waterproof India ink, 1 paper or plastic cup, #10 long handled round paintbrush	<b>Project 3 due</b> Architectural Color Study Digital Project

	<b>Week 8</b>	T 3/22 TH 3/24	T- <b>Mid Semester Check ins</b> TH: <b>Mid Semester check ins</b>	<b>Work on Project 4 – Photoshop Collage Portrait</b>
	<b>Week 9</b>	T 3/29  TH 3/31	T: <b><u>Demonstration: Color studies using wet media.</u></b> Continue study of Color Vocabulary. Review terminology. <b>Materials:</b> white paper pads, set of color gouache, cup for water  TH: Color pastel/Color theory <b><u>Demonstration: Color studies using dry media on tinted paper</u></b> <b>Materials:</b> 18x24 brown paper pads, tracing paper, color pastel sets Review requirements of <b>Project #4:</b> Architectural Color Study Digital. Illustrator Basics Demo and Review of Terminology	<b>Project 4 Due – Photoshop Collage Portrait</b>
<b><u>Context and Representation</u></b>	<b>Week 10</b>	T 4/5  TH 4/7	T: <b><u>Portraiture.</u></b> Structure and anatomy of the head. Classical portraiture. Proportions of the face. Frontal, Three Quarter, Profile. <b>Materials:</b> Drawing pad, charcoal, erasers, pencils, tracing paper  TH: <b><u>Portraiture Part 2.</u></b> Structure and anatomy of the head. Classical portraiture. Proportions of the face. <b>Materials:</b> drawing pad, charcoal, erasers, pencils, tracing paper	<b>Work on Project 5 – Image/Text Illustrator Poster - choose images and text for Illustrator assignment. Bring in images for review.</b>
	<b>Week 11</b>	T 4/12  TH 4/14	T: <b><u>Discuss and Begin Project #5</u></b> <b>Materials:</b> bring laptops  TH: figure with perspective. <b><u>Demonstration: Figure and Ground</u></b> Integration of Gesture and architectural drawing. <b>Materials:</b> sketchbooks, pens, pencils, erasers	<b>Work on Project 5 – Image/Text Illustrator Poster</b>
	<b>Week 12</b>	T 4/19	T: <b><u>Still life In Class Demonstration of Thumb Nail sketches</u></b> to obtain dynamic composition, Point of View – POV <b>Materials:</b> white paper pad, charcoal,	<b>Project #5 Due – Image/Text Illustrator Poster</b>

		TH 4/21	tracing paper  TH: Lecture and demonstration on the interconnection between fashion and art. <b>Materials:</b> sketchbooks, sketching materials	
	<b>Week 13</b>	T 4/26  TH 4/28	T: Intro to Final Projects  <b>TH- Chiaroscuro</b> <b>Materials:</b> brown paper pad, charcoal, white pastel, tracing paper	<b>Begin Final Projects</b>
	<b>Week 14</b>	T: 5/3  TH 5/5	T: Mixed Media/Collage assignment and <b>collage demo.</b> <b>Materials:</b> , One sheet of cardboard (back of your paper pad is fine), matte medium, one paintbrush, magazines, newspapers, tissue paper, old books, cutting knife  T: Cubism Project. <b>Demonstration of Manipulating Perspective.</b> Contemporary art history lecture. <b>Materials:</b> Sketchbooks and sketch materials to review cubism, abstract expressionism, modernism, photorealism	<b>Work on Final Projects</b>
	<b>Week 15</b>	T 5/10  TH 5/12	T: In class: work on final projects  TH: Final Critiques and Presentations	<b>Project 6 Due – Self Portrait in Historical and Social Context.</b> Visual and Written assignment.

### 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/Photoshop assignment)**

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.

The project is in two parts:

**Part 1** is to draw 5 objects using different drawing methods discussed in class (blind contour, shadow and light, line quality...) and turn them into other surprising objects. This part will be started in class.

**Part 2** is in Photoshop. Take a photo of objects on a simple white background. Then draw in Photoshop using the brush tool and repurpose the objects in a surprising way.

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

**Materials:** pens, pencil, marker, charcoal, Adobe Photoshop

## **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 an object or a figure. Based on one of your favorite in class drawings, find one section of a drawing that you find compositionally intriguing. Create a simple representation of this drawing in a square format. Then create a grid repeating the image so that you can play with the forms next to one another.

This Project is in two Parts:

**Part 1** – do 5 drawings focusing on the elements that we covered in class (gesture, blind contour, shadow and light, measurement and proportions). This part will be started in class.

**Part 2** select a square section of your favorite drawing and recreate it in a grid format

**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, organized chaos, Void and Mass, Visual Relationships, The Grid, color theory terminology and concepts.

**Materials:** In class Drawings, Photoshop

### **(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**

#### **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.

#### **Instructions:**

Do 3 architectural drawings using one and two point perspective (these drawings will be started in class).

Import your favorite interior architecture sketch 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 interior space (sketchbook, pens, pencils), Adobe Illustrator

### **PROJECT 4**

#### **Photoshop Collage Portrait**

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.

**Instructions:** Find a master portrait 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:** charcoal, pen, pencil, Photoshop, photographic references

### **(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**

#### **Illustrator Image/Text Poster**

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 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?

**Instructions:** Choose a "mom and pop" shop in NYC that has been rumored to be having financial trouble. Take your own photos or use a photo found on the internet or on social media as visual reference. You can recreate this photo as a drawing and/or manipulate it in Illustrator. Combine text (name of the shop, owner, items or services for sale) with the drawing/photograph and create a visually intriguing statement about the shop that needs help. Design this announcement for Instagram or another social media platform to help raise awareness for this business. Please refer to @newyorknico on Instagram for inspiration.

**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 and drawings, Illustrator

### **PROJECT 6 FINAL**

#### **Historical and Social Self Portrait (Combination of Drawing and Digital – Medium of your choice) Final Projects**

**Entire piece in three parts is due at the end of the semester for final presentations.**

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 parts.

### **Instructions:**

1. Do a drawing (your choice of materials) done from life (a mirror) of yourself. This drawing will NOT utilize any photographic references.
2. Create an image of yourself in photoshop or illustrator. This image can utilize a photographic reference, but should not rely only on the photo.
3. Write a one page text about the two 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, gouache, colored pastel sets, brown paper, india ink.

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### **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.

Near the end of November, there will be a sketchbook competition and exhibition.

### **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. **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 in 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 are not included in the students supply kit.**

One set of Pelikan Gouache 12 colors \$12  
One set of 12 soft pastel colors \$5  
One jar of Higgins black waterproof India ink \$4

## **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

## **Learning Together/Community Agreement**

Community agreements, sometimes called ground rules, invite faculty and students to work together in building an inclusive classroom, allowing for thoughtful and open dialogue while setting a tone of respect and responsibility. For more information on Community Agreements from The New School Faculty Center, [link here](#)

## **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 participation, and equally as important, your active engagement in each step of the learning process. Weekly participation will allow you to successfully complete course projects and to contribute to our learning community.

Students who must miss a class session should notify the instructor and make up any missed work as soon as possible- ideally in an email prior to the class meeting. The student is responsible for following the course on Canvas and continuing to meet due dates, regardless of absences. A student who anticipates an extended absence should immediately inform the faculty and his or her program advisor.

(For more information on attendance see the University Policies below)

## **Final Grade Calculation**

**Class Participation: 30%**

- 10% Attendance/Meeting Due Dates, sketches, digital studies
- 10% Work-in-progress reviews; class discussions, in class exercises
- 10% Learning Portfolio engagement

**Projects: 70%**

- 8% Project 1
- 8% Project 2
- 8% Project 3
- 8% Project 4
- 8% Project 5
- 20% Final project 6
- 10% Sketchbook

**100% TOTAL**

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## UNIVERSITY POLICY & RESOURCES

### Resources

The university provides many resources to help students achieve academic and artistic excellence. These resources include:

- [The University \(and associated\) Libraries](#)
- [The University Learning Center](#)
- [University Disabilities 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 must contact SDS. There are several ways for students to contact the office: via email at [StudentDisability@newschool.edu](mailto:StudentDisability@newschool.edu), through the Starfish service catalog, or by calling the office at 212.229.5626. A self-ID form can also be completed on the SDS webpage at [www.newschool.edu/student-disability-services](http://www.newschool.edu/student-disability-services). Once you contact the office, SDS staff will arrange an intake appointment to discuss your concerns and, if appropriate, provide you with accommodation notices to give to me. Please note that faculty will not work unilaterally with students to provide accommodations. If you inform me of a disability but do not provide any official notification, I must refer you to SDS.

- [Making Center](#)  
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 with which students and faculty should be familiar. Many areas require specific orientations or training before access is granted.
- [Health and Wellness](#): additional services and support available to New School students.

### Grading Standards

## **Undergraduate**

A student's final grades and GPA are calculated using a 4.0 scale.

- A [4.0] Work of exceptional quality, which often goes beyond the stated goals of the course (95-100%)
- A- [3.7] Work of very high quality (90% - <95%)
- B+ [3.3] Work of high quality that indicates higher than average abilities (87% - <90%)
- B [3.0] Very good work that satisfies the goals of the course (83% - <87%)
- B- [2.7] Good work (80% - <83%)
- C+ [2.3] Above-average work (77% - <80%)
- C [2.0] Average work that indicates an understanding of the course material; passable (73% - <77%); Satisfactory completion of a course is considered to be a grade of C or higher.
- C- [1.7] Passing work but below good academic standing (70% - <73%)
- D [1.0] Below-average work that indicates a student does not fully understand the assignments (60% - <70%); Probation level though passing for credit
- F [0.0] Failure, no credit (0% - <60%)
- GM Grade missing for an individual

## **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.

## **Unofficial Withdrawal (Grade of Z)**

This grade is to be assigned to students who have **never attended or stopped attending** classes. Exceptions can be made if the student has completed enough work to warrant a grade (including a failing grade), and arrangements have been made with the instructor(s) and the Dean's Office prior to grade submission. The Z grade does not calculate into the student's GPA. Though a Z grade does not have a failing penalty it still carries a myriad of consequences for students on visas or receiving financial aid. Only issue the Z grade when a student meets the above criteria.

## **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 the 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:

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.

## **College, School, Program and Class Policies**

A comprehensive overview of policy may be found under [Policies: A to Z](#). Students are also encouraged to consult the [Academic Catalog for Parsons](#).

**Canvas**

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

**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.

**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.

**Active Participation and Attendance**

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 attending synchronous sessions regularly and on time.

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.

I will assess each student's performance against all of the assessment criteria in determining your final grade. [Students are expected to keep up with class activities and requirements each week. Also, describe additional expectations for meaningful participation. If students are unable to join synchronous sessions, how will they access the content and materials covered during the session so that they can keep up and "make-up" this absence? How will faculty and students interact on Zoom? Use the chat feature? Etc.]

**Recording Synchronous Sessions**

Most sessions will not be recorded unless there is a lesson plan that the instructor needs to record.

**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 on the university website under [Policies: A to Z](#). Resources regarding what plagiarism is and how to avoid it can be found on the [Learning Center's website](#).

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**

The New School (the "university") seeks to encourage creativity and invention among its faculty members and students. In doing so, the University affirms its traditional commitment to the personal ownership by its faculty members and students of Intellectual Property Rights in works they create. The complete policy governing Intellectual Property Rights may be seen on the [university website, on the Provost's page](#).

### **Student Course Ratings (Course Evaluations)**

During the last two weeks of the semester, students are asked to provide feedback for each of their courses through an online survey. They cannot view grades until providing feedback or officially declining to do so. Course evaluations are a vital space where students can speak about the learning experience. It is an important process which provides valuable data about the successful delivery and support of a course or topic to both the faculty and administrators. Instructors rely on course rating surveys for feedback on the course and teaching methods, so they can understand what aspects of the class are most successful in teaching students, and what aspects might be improved or changed in future. Without this information, it can be difficult for an instructor to reflect upon and improve teaching methods and course design. In addition, program/department chairs and other administrators review course surveys. Instructions are available online [here](#).