

Integrative Studio 1

PUFY 1000 A28 / FALL 2022

CRN 12743

TIME / FRI, 9.00a-2.40p
LOCATION / Building L, 2 W 13 Street; Room 701
CANVAS / canvas.newschool.edu/courses/1663223
INSTRUCTOR / john ros
EMAIL / john.ros@newschool.edu
OFFICE HOURS / Friday, by appointment
SEMINAR COLLAB / Sebastian Grant / grans655@newschool.edu
Integrative Seminar 1 — WED, 9.00-11.40a

COURSE DESCRIPTION

In this course we explore the creative process. It's not simply about what we make, or how we make it, but why? What do you do with an idea? Is there more than one way to approach an assignment? How can research become part of this process? You will engage in a series of cross-disciplinary projects that ask you to make up and define your own rules. You will actively: question, observe, visualize, play, fail, reframe, experiment, fabricate and reflect.

In Integrative Studio 1, projects scale from the individual to the collective. You will start with the self, then enter into a conversation with your peers, before moving into a collaborative group dynamic. Finally, you will use research conducted in Integrative Seminar to inspire a culminating project which utilizes skills built over the semester across courses.

At the heart of the integrative model is the connection to your Integrative Seminar class. Our goal is to make reading, writing and critical thinking essential components of the art, design and strategic thinking processes. The two courses are tied together conceptually through a shared theme (as defined by the keyword of your class) and through bridge projects. Bridge projects are shared assignments between studio and seminar. They ask you to explicitly and productively blur the boundaries between the two courses. What happens when making becomes a form of thinking and writing becomes a form of making?

CLASS THEME

SHIFT

A shift is a subtle change which can have enormous consequences. It suggests movement from one place to another, or one idea to another. It can be individual, personal, private, public, spacial, environmental, social, cultural, global, universal, etc. What are your stories of shifting? How did they come to pass? How might you tell these stories through your work?

What shifts happen hourly, daily, weekly, monthly, annually, etc.? How might you define shift when thinking about your life and your artistic interests.

LEARNING OUTCOMES

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

1. Bring writing and making together through critical thought. (Studio and Seminar)
2. Use and understand the iterative and incremental making process, including ideation, experimentation, pre-visualization, taking creative risks, developing scenarios, prototyping, receiving and responding to feedback. (Studio)
3. Explore visual representations of abstract ideas (using two-dimensional, three-dimensional and/or four-dimensional media). Employ visual and perceptual thinking as a problem-solving tool across multiple art and design applications. (Studio)
4. Reflect on the relationship of self to context, in the relation of individuals to groups, institutions, and socio-political entities such as Parsons, The New School, and NYC. (Studio and Seminar)
5. Use the online learning portfolio to engage with the idea of making as a form of thinking. Reflect on process, choices made, creative and critical skills learned, and connections fostered, through analysis, reflection, documentation and archiving on the learning portfolio. (Studio and Seminar)
6. Work constructively with others in collaborative contexts to understand the relationship of self to team and to utilize tools for self and team assessment. (Studio)
7. Engage with art and design as a generator, embodiment and transmitter of cultural ideas. Demonstrate an understanding of value systems as social constructs. (Studio and Seminar)
8. Integrate concepts, material skills and techniques from other courses and experiences into project work. (Studio)

BRIDGE PROJECTS SUMMARY

Bridge projects are the heart of the Integrative Studio-Seminar pairing. These projects will “bridge” the ideas, questions and content between the Integrative Studio-Seminar courses. The following units are explored in studio and seminar: Memoir; Peer to Peer; Multiple Perspectives; Introduction to Research and Reflection and Moving Ahead

BRIDGE 01: **Memoir**

How to the things you collect, or experience shape you? How do you record these things and/or how do you decide to live with them? Bridge 1 Memoir, will be an examination of materials, research and process as we look inward to explore the depth of our personal archives and collections. Through the archive, process will take hold and lead the way. Research will be distilled into a final visual self portrait.

DUE / week 04

PROJECTS / Explore digital and physical personal archives; develop archival methods; create and archive sketches, lists, writing, take photos, screenshots, etc.; create a final self portrait.

BRIDGE 02: **Dialogues and Discussions**

Who do we let into our lives? How and where to we interact with others? And how do these interactions inform who we are? From introspection to empathy, the studio archive builds from the self to the other. In collaborative pairs, research of conversations will lead to studio process as stories are unraveled, dissected and understood. Over time, research will lead to a new collaborative performance piece.

DUE / week 06

PROJECTS / Research interviews and other conversations. Collect and archive. As a collaborative, you will create a performative piece that explores personal interactions. Archiving and recording process will be a major part of research as a final collaborative work is realized.

BRIDGE 03: **The Art of Walking**

As we observe the City we are bombarded by a multitude of information and stimuli. How do we know what to focus on? How do our encounters and interactions teach us about our City and ourselves. Using photography and conversation, the City will become the backdrop of exploration and help to build a work about how we empathize with strangers.

DUE / week 09

PROJECTS / Several states will yield to the development of a fully realized research project using photography and interview. First, an area of the city will be photographed and recorded. Then, compiled interview questions will be asked of this area's inhabitants or passers-by. A final presentation will be presented as a photo essay.

BRIDGE 04: **Resilience in the face of Adversity**

Using your seminar research as a starting off place, you will create a curatorial project. The project will come together in some type of lived experience and delve deep into the exploration of what resilience in the face of adversity really means.

DUE / week 12

PROJECTS / Thoroughly research your topic area creating a historical timeline and collecting archival materials; reach out to local community members or organizations; work as a group to develop an engaging community experience; document the process and develop a proposal and/or realized curated experience.

BRIDGE 05: **Shifted Identity / Artist Reflection and Presentation**

Reflect on the semester and how the topics and conversations have played a role in an expanded understanding of the self. An artist presentation will be presented to the class and a final portfolio and artist statement will be created and shared.

DUE / week 15

PROJECTS / Artist statement and a .PDF portfolio will be used as tools to reflect on the semester and the broader ideas of practice.

COURSE SCHEDULE / WEEKLY OUTLINE

02 SEPTEMBER / WEEK 01

INTRO WEEK

→ introductions

→ syllabus and course culture review

- IN-CLASS / ICE-BREAKER — defining new ways of thinking

- HOMEWORK / DUE NEXT WEEK

GET / Obtain sketchbook and other supplies you may need/want at this time — drawing and collage materials will be needed for the next class

READ / Syllabus thoroughly and write down any questions — will review next class

READ / [How to Give and Receive Criticism, by Scott Berkun](#)

[Critical Response Process, by Liz Lerman](#)

[studio visit rules, by john ros](#)

[Sister Corita Kent Studio Rules](#)

[Bread and Puppet Cheap Art Manifesto](#)

09 SEPTEMBER / WEEK 02 — Memoir

- IN-CLASS ASSIGNMENT / DISCUSSION

- HOMEWORK / DUE NEXT WEEK

READ / [Gertrude Stein, Tender Buttons](#) and [Abraham Adams, Nothing in MoMA, 2018](#)

WRITE / Search your archives. Use your sketchbook to record your research. Write — Draw — use vivid imagery and try to write down as many details as possible. Sketch a few things too if helpful. Do this at least 3 times this week.

WRITE / [obsession journal directive](#)

16 SEPTEMBER / WEEK 03 — Memoir

- IN-CLASS ASSIGNMENT / DISCUSSION

- HOMEWORK / DUE NEXT WEEK

WRITE / 1-3 obsession journal entries

MAKE / sketches inspired by your obsession journal entries

FINISH / All work for BRIDGE 01

23 SEPTEMBER / WEEK 04 — Memoir /Peer to Peer

- BRIDGE 01 DUE — CLASS CRIT / DISCUSSION

- HOMEWORK / DUE NEXT WEEK

WRITE / 2-4 paragraph reflections on BRIDGE 01 discussions — sketches/drawings/ collages/paintings also welcome as reflection pieces. post on LP.

LP / [post BRIDGE 01](#) — DUE 25 SEPTEMBER

30 SEPTEMBER / WEEK 05 — Peer to Peer

- IN-CLASS — COLLABORATIVE PRESENTATION

- IN-CLASS ASSIGNMENT / DISCUSSION

- HOMEWORK / DUE NEXT WEEK

READ / [Art on My Mind by bell hooks](#)

FINISH / All work for BRIDGE 02

07 OCTOBER / WEEK 06 — Peer to Peer / Multiple Perspectives

- BRIDGE 02 DUE — CLASS CRIT / DISCUSSION
- HOMEWORK / DUE NEXT WEEK
 - WRITE / 2-4 paragraph reflections on BRIDGE 02 discussions — sketches/drawings/ collages/paintings also welcome as reflection pieces. post on LP.
 - LP / [post BRIDGE 02](#) — DUE 09 OCTOBER

14 OCTOBER / WEEK 07 — Multiple Perspectives

- OPEN STUDIO SESSION
- HOMEWORK / DUE NEXT WEEK
 - WRITE / 1-3 obsession journal entries
 - MAKE / sketches inspired by your obsession journal entries
 - SUBMIT / [midterm review by SUN, 16 OCTOBER](#)

21 OCTOBER / WEEK 08 — Multiple Perspectives

- MIDTERM EMAIL / OPTIONAL ZOOM MTGS — NO CLASS
BRIEF MIDTERM ASSESSMENT WILL BE EMAILED
SIGN UP USING [THIS FORM](#) TO SCHEDULE AN OPTIONAL MEETING WITH JOHN
- OPEN STUDIO SESSION — CONTINUATION FROM LAST WEEK
- HOMEWORK / DUE NEXT WEEK
 - WRITE / create a detailed character description of one of your bridge 03 photos
 - MAKE / create a collage inspired by your character description
 - READ / [James Baldwin's The Creative Process](#)
 - FINISH / All work for BRIDGE 03

28 OCTOBER / WEEK 09 — Multiple Perspectives

- BRIDGE 03 DUE — CLASS CRIT / DISCUSSION
- HOMEWORK / DUE NEXT WEEK
 - WRITE / 2-4 paragraph reflections on BRIDGE 03 discussions — sketches/drawings/ collages/paintings also welcome as reflection pieces. post on LP.
 - LP / [post BRIDGE 03](#) — DUE 30 OCTOBER

04 NOVEMBER / WEEK 10 — Beyond Research

- IN-CLASS ASSIGNMENT / DISCUSSION — CURATORIAL PRESENTATION
- INTRO FORM + CONTENT LISTS
- HOMEWORK / DUE NEXT WEEK
 - WRITE / Create at least 10 lists using the Form and Content Lists
 - MAKE / Visualize your Form and Content Lists
 - READ / [Agnes Martin, Writings \(selected\)](#) and from [Social Medium](#)

11 NOVEMBER / WEEK 11 — Beyond Research

- IN-CLASS ASSIGNMENT / DISCUSSION — FORM + CONTENT LISTS
- ANASTACIA-RENEÉ CLASS VISIT
- HOMEWORK / DUE NEXT WEEK
 - WRITE / Reflect on your group curatorial project's personal connections
 - MAKE / Visualize reflection from above — sketch, draw, paint, collage (in sketchbook)
 - FINISH / All work for BRIDGE 04

18 NOVEMBER / WEEK 12 — Beyond Research

- BRIDGE 04 DUE — CLASS CRIT / DISCUSSION
- HOMEWORK / DUE NEXT WEEK
 - WRITE / Create at least 10 lists using the Form and Content Lists
 - MAKE / Visualize your Form and Content Lists
 - WRITE / 2-4 paragraph reflections on BRIDGE 04 discussions — sketches/drawings/collages/paintings also welcome as reflection pieces. post on LP.
 - LP / [post BRIDGE 04](#) — DUE 20 NOVEMBER

25 NOVEMBER — NO CLASSES

02 DECEMBER / WEEK 13 — Reflection and Moving Ahead

- IN-CLASS ASSIGNMENT / DISCUSSION — ARTIST TALK
- HOMEWORK / DUE NEXT WEEK
 - WRITE / Using your Form and Content Lists, write an artist statement

09 DECEMBER / WEEK 14 — Reflection and Moving Ahead

- IN-CLASS ASSIGNMENT / DISCUSSION
- HOMEWORK / DUE NEXT WEEK
 - WRITE / Refine your artist statement
 - FINISH / All work for BRIDGE 05

16 DECEMBER / WEEK 15 — Reflection and Moving Ahead

- BRIDGE 05 DUE — CLASS CRIT / DISCUSSION
- HOMEWORK / DUE BY 18 DEC
 - WRITE / 2-4 paragraph reflections on BRIDGE 05 discussions — sketches/drawings/collages/paintings also welcome as reflection pieces. post on LP.
 - LP / [Upload your final BRIDGE 05 project to the LP](#) — DUE 18 DECEMBER

COURSE OUTLINE AND MATERIALS SUBJECT TO CHANGE FOR
THE BENEFIT OF THE COURSE AND ITS MEMBERS.
READINGS MAY CHANGE AND/OR ADDITIONAL READINGS MAY BE ASSIGNED.

ASSESSABLE TASKS

These are activities, assignments, projects that satisfy the course's learning outcomes. These will vary in intensity and scope, but will include:

- Maintaining a sketchbook
- Studio work (drawing, collages and other multimedia artworks)
- Practical research: maintaining collections/archives/materials
- Taking photographs and videos for practical research
- Presenting projects both visually and textually
- Creating and presenting individual and collaborative presentations/proposals
- Documenting stages of project iteration
- Completing all projects to high standard
- Adding final project to LP with reflections on final piece and critique

LEARNING PORTFOLIO

You will use the Parsons Learning Portfolio throughout your education at Parsons. It is an ongoing, cumulative repository for your creative development and experience across courses, and across years. It archives your working process, skills learned, and connections you make between assignments, courses, and years, as well as final “finished” work. The courses in the first year emphasize the process — how you started, what happened next (and why), and how you ended up at your final work for each project.

Showing preliminary work (sketches, drafts, notes, research, etc.) as well as final documentation of your work will help to tell your story and make connections that may not have otherwise been apparent. In Integrative Seminar and Studio, the Parsons Learning Portfolio will serve as a bridging mechanism to aid conversation and provide access to projects and writings across the seminar and studio, and stimulate critically reflective learning, thinking, writing and making.

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.

REQUIRED READING

You will not be required to purchase these texts. Sections of the following may be provided as reading assignments are given. Other sources will also be added throughout the course. Contemplate all reading in your notebook/sketchbook and be prepared to discuss the following class. These texts are available in the [RESERVES FOLDER](#).

Akasegawa, Genpei. Hyperart: Thomasson. Trans. Matt Fargo. Kaya Press, 1987.
Baldwin, James; Kenan Randall. The cross of redemption: uncollected writings. Vintage Books, 2011.
Natoli, Joseph P., and Linda Hutcheon. A Postmodern Reader. State Univ. of New York Press, 1993.
hooks, bell. Art on My Mind: Visual Politics. New Press, 1998.
Liese, Jennifer. Social Medium Artists Writing, 2000-2015. Paper Monument, 2017.
Martin, Agnes, and Dieter Schwarz. Agnes Martin: Writings. Cantz, 1991.
Stein, Gertrude. Tender buttons: objects, food, rooms. Dover Publications, 1997.

MATERIALS AND SUPPLIES

Please note that there are materials costs associated with this studio course and you should expect to purchase up to \$50 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](#).

There may be personal additions to this list as the semester progresses and certain needs are discovered. Being resourceful and environmentally minded will be a thread of discussion through the course.

MUST HAVE

SKETCHBOOK (any size): ALL HOMEWORK AND MUCH OF OUR CLASSWORK WILL TAKE PLACE IN THIS SPACE. Write thoughts on projects, what you are looking at, reading, etc., paste cut-outs from magazines, newspapers, etc., add photos, poems, materials lists, etc. A sketchbook is strongly recommended to carry with you as a companion to any art course.

CAMERA (or mobile device): for taking in-progress and final photos, videos and audio.

OTHER (OPTIONAL): Much of these materials are included in the [Core Materials List](#). Please make sure to have them on hand as assignments require. In addition, you may want to consider:

- jumbo charcoal sticks
- sumi or india ink
- assorted acrylic mediums

GRADING AND EVALUATION

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

- Attend class regularly and communicate any challenges or absences to faculty
- Solve problems, both creative and technical through an iterative process
- Turn in completed project assignments and course materials on time
- Document research in the development of projects
- Describe the cross-course exploration between the Studio and Seminar
- Participate in class discussions and critiques
- Be accountable in collaborative work
- Improve in technical, creative and problem solving abilities
- Submit thoughtful studio work that have undertaken several stages of ideation

PROJECT GRADING RUBRIC

- A superior work, above and beyond; strong evidence of research; problem solving and risk-taking.
- B fine work. answered the prompt effectively. did not go above or beyond.
- C needs work. nothing stands out.
- D needs much improvement and will require submitting a reworked state for credit.
- F failure to submit work on time; failure to answer the prompt effectively; no clear evidence of devoted time to the project.

FINAL GRADE CALCULATION — all grades will be posted to Canvas

50% / Class Participation

10% Attendance (See Attendance Taking Policy on previous page)

20% Communication / Meeting Due Dates

20% Critiques; class discussions; In-class exercises / research

50% / Projects

10% Project 1

10% Project 2

10% Project 3

10% Project 4

10% Project 5

100% / TOTAL

ATTENDANCE + ATTENDANCE TAKING POLICY

Students are expected to attend on-campus classes in person unless:

- They are unable to enter a New School building because of entry issues. (Building access.)
- They are unwell.
- They have been told to isolate/quarantine because of Covid issues.

Regular attendance and class participation are important factors in learning. There will be no hybrid learning option for those absent from class. If absent and you wish to join class remotely, please ask a fellow course member to dial you into class. Course members are expected to make sure they stay on top of any COVID testing schedule (to maintain access to the buildings) and stay on top of missed work through Canvas and other course members.

If anyone must be absent from class, please give 24 hours notice to the lecturer. In cases this is not possible, please let your lecturer know ASAP. Excessive latenesses of 20 minutes or more will negatively effect your grade. Course members are responsible for following the course on Canvas and continue to meet due dates, regardless of absences. Those who anticipate an extended absence should immediately inform the faculty and their program advisor.

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.

Course attendance and other performance issues will be monitored using Starfish, the University attendance tracker. Starfish is designed to raise concerns and to make referrals giving student feedback through progress surveys. Student Success and Crisis Support advisors may also be alerted to concerns and direct outreach to students.

ABOUT ATTENDANCE AND GRADING

Your final grade will be calculated based on class participation (50% total) and projects (50% 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.

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

LEARNING CULTURE — THE CONTEMPLATIVE APPROACH

We are all learners — students and teachers alike. We take turns providing insight and experience, often leading a conversation or prompt. Learners all have a responsibility to show up, be prepared and participate as part of the classroom community. Together, this community establishes a culture of sharing and listening in order to create a nurturing environment of love and respect. This takes time, patience, understanding and empathy and must be constantly evaluated to ensure an equitable balance of power is maintained.

Each learner finds one's way through a series of thoughtful and progressive briefs that build on confidence and fluency in their own unique visual dialect. This dialect is part of the broader language of the visual, which is reinforced through process-based prompts that help to clarify and refine visual vocabulary. Self-discovery is articulated through the investigation and development of a learner's innate language.

Contemplation takes time. It relies on a symbiotic relationship between deep, investigative research in the historical, present and future hypothesizing. Practice devoted to fluid evolution and supported by time for self-reflection, creates a slow and steady approach to discovery. Creative time relies on rest in order to fully engage in the contemplative. Process should be outlined so that progress can fully be revealed. In the end, confidence in the self being and the visual self emerge to reveal sustainable progress in practice.

COURSE STRUCTURE + POLICIES

All course participants are expected to arrive on time and ready to begin the class with all materials in hand and assignments completed when due. As a 5 hour and 40 minute course, much of our class time will be devoted to studio practicals and conversations. There is an expectation that you work an additional 2 hours outside of class so that you may complete all coursework. If for any reason class ends early, or in the case you miss part of class or a whole class, you are expected to make up those hours. Class sessions will also include individual discussions/crits with the lecturer, group discussions/crits, lectures, etc.

Projects are built to provide assessable criteria, but more importantly, they are created in a way to build upon the foundation of strong practice. Rather than simply outlining a single task, each lesson deals with a multitude of tasks, offering a layered way in which to begin to understand the language of art and design that builds upon each unique, personal approach.

In the rare instances I am delayed for in-person or remote sessions, please wait thirty (30) minutes for my arrival. In the event that I miss a session entirely, check the weekly Canvas module for work that should be completed before the next session.

COMMUNICATION

Communication is of utmost importance.

Direct email is my preferred way to communicate. When emailed or prompted in this course, please respond within 48 hours, unless there is an urgent matter and you are asked to respond sooner. Be sure to check your email regularly and maintain your email accounts so that they do not become full. Also be sure to check your SPAM/JUNK folders for important emails that may be incorrectly tagged. If you need to miss class, you **MUST** email the lecturer before the class meets and let them know you will be out.

Being a part time lecturer, I check email Tuesday and Friday from 9a-5p. Though I aim to respond to all emails in a timely manner, it may take longer to receive a response if emailed outside of these days and times.

In place of pre-scheduled office hours I will be available by appointment on Fridays. Simply talk to me in class or email me and we will schedule a time to meet. Video meetings can also be arranged as necessary on Fridays.

Ask if you do not understand a topic or assignment, cannot keep up, or need help in any way. If you find the class too easy or too difficult, arrange for a time to meet to discuss options. If there be any issues meeting the expectations of this course, please reach out as soon as possible. I have an open door policy and am here to ensure you have the tools and resources you need to succeed in this course and at Parsons, The New School.

SKETCHBOOK

A dedicated sketchbook is required for this course. This sketchbook should be no smaller than 8.5 x 5.5 inches. Much of the work in the course will culminate in the sketchbook including, but not limited to: contemplation, thoughts/ideation, concepts, research, development, general note taking, notes on feedback, thoughts on writing, space for drawing, collage, experiments, etc.

**There is a weekly requirement of working a minimum of 2 hours on your sketchbook.
More is welcome.**

ASSIGNMENTS

Course members are responsible for all assignments, even if they are absent. Late projects, failure to complete readings and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course. Course members will present and discuss their week's work during discussions. **At the start of class, hang up your work, have your sketchbook ready, and/or prep your work area for the day.** The studio must also be left cleaned and organized before leaving class.

CRITIQUES + DISCUSSIONS

Throughout the semester you will be expected to participate in group crits and individual crits with the lecturer. Crits focus on the technical and conceptual elements of work. It is crucial to participate in the intellectual assessment of your work and the work of your peers to develop and grow as an artist.

PHONE/MOBILE DEVICE/COMPUTER POLICY

Devices **MUST BE** turned off OR on silent during class. You may not use your phone/device for any reason during class time except to take pictures or for studio research. If there is an emergency, please excuse yourself and return to class as promptly as possible.

LEARNING PORTFOLIO

Parsons Learning Portfolio (LP) will be used throughout your time at Parsons. It's a cumulative repository for your creative development and experience across courses and years. It archives your working process, skills learned and connections made between assignments, courses, and years. Courses in the first year emphasize the process — how you started, what happened next (and why), and how you ended up at your final work for each project.

Showing preliminary work (sketches, drafts, notes, research, etc.) as well as final documentation of your work will help to tell your story and make less obvious connections. In Integrative Seminar/Studio, the LP will serve as a bridging mechanism to aid conversation and provide access to projects and writings, stimulating critically reflective learning, thinking, writing and making.

Use the MANDATORY LP Template and add your LP link to your [Canvas Bio](#). This allows fellow students and faculty to access your portfolio. MORE INFO ON THE LP CAN BE FOUND [HERE](#).

EXHIBITION, SCREENING AND LECTURE/TALK VISITS

All course members are expected to attend at least 2 exhibitions, talks, lectures, screenings, etc. throughout the semester and take notes/contemplate in their sketchbook. Use Parsons and the whole of NYC's vast galleries and museums as resources. [Check here](#) for museum access discounts. Below is a small sampling of available options. If you need help finding interesting items, please let me know.

- [New School University Art Collection](#)
- [Vera List Center](#)
- [Whitney Museum](#)
- [New Museum](#)
- [Art Cards](#)
- [NYT Art & Design](#)
- [The Art Newspaper](#)
- [TimeOut NYC](#)
- [Grey Art Gallery](#)
- [Leslie Lohman Museum](#)
- [Rubin Museum](#)
- [Downtown Gallery Map](#)

IF THERE ARE ANY ISSUES MEETING THE COURSE EXPECTATIONS,
PLEASE REACH OUT AS SOON AS POSSIBLE SO THAT I CAN ENSURE YOU
HAVE THE TOOLS AND RESOURCES YOU NEED TO SUCCEED.

LEARNING TOGETHER / COMMUNITY AGREEMENT

LAND ACKNOWLEDGMENT

I would like to acknowledge the Munsee Lenape as the original custodians of the the land occupied by Parsons, The New School, on Manhattan. Our course relies on Google, Zoom and Canvas technologies, so would like to acknowledge the Tamien Nation, Ohlone and Muwekma of Mountainview, CA and San Jose, CA where Google and Zoom are headquartered respectively; and the Goshute and Eastern Shoshone of Salt Lake City, Utah where Instructure is headquartered. I would also like to respectfully acknowledge all Indigenous Peoples and pay our respects to the ancestors, elders, and all relatives and relations, past, present and emerging. If you would like to discover the original custodians of the land you occupy visit <https://native-land.ca/>.

We must also remember who built the spaces we inhabit. Those who were here before us — those who have come by choice, or by force. I want to recognize the collective work of all the silent, invisible and marginalized who have made all of our spaces possible.

CREATING A CULTURE OF SHARING AND LISTENING

It is important to understand the systemic effects that a racially biased patriarchy has on us. To counter, we must commit to a communal space of awareness and create a culture of shared experience where we all have opportunities to speak and listen. It is important to create a shared loving and respectful space for all, especially with those we may not agree with.

We must strive for a space where we can allow for vulnerability and taking risks, while being able to hold each other accountable with love and respect. By fostering a communal sense of sharing, in all spaces associated with this course, we can share in the creation of a more sustainable community. This work will require vigilance about the ways we use language and, perhaps more importantly, how we listen to one another. When actively listening, it is important to listen without judgement with the intent of understanding the speaker — listen to understand and, when necessary, ask rather than assume.

Active listening can develop empathy, which will help create an open space of equity, strengthening our learning and further supporting broader freedoms within our society. Creating a space where we can all be heard may also create tension, bringing up uncomfortable discussions as we explore challenging issues and increase our understandings of different perspectives. It is OK to agree and disagree, but don't disengage. Listen for understanding. Disagree with the statements or ideas, not the person or persons.

We must aim to always be fair and respectful with our language, but space for mistakes in our speaking and our listening must be allowed. We may need to practice patience, courage, vulnerability, imagination and love to engage our texts, our classmates and our own ideas and

experiences. We must also actively work to build trust and respect so that we can all feel free to open up dialogue should offense or unsafe language ever be experienced. We will acknowledge intent and address impact. In a space of love and respect, we will aim to give each other the benefit of the doubt, but will also create engaged spaces for discussion and healing.

Should it be required, in the vein of restorative justice, we will come together and form healing discussions rather than silence and secrecy. Rather than contributing to call-out or cancel culture, when appropriate, we should aim to call-in people we do not agree with. This is also important when researching history and reading/viewing documents from the past. It is important to place context onto our research so that we may learn the deficits of authors/presenters, institutions and situations, while also learning from them.

Be present and stay present. This will take care and commitment. Remaining active and engaged will be challenging at times.

DIVERSITY STATEMENT

Institutions in the Western world occupy a space of colonial, capitalist, white, straight, cis-masculinity. Art is subjective and is historically built on a small subset of privileged voices. As an educator in today's classroom, I continually challenge the systemic effects that the racially biased patriarchy has on us all.

I acknowledge that there may be overt and covert biases in course materials and projects due to the lenses with which they were written. Integrating a diverse set of experiences is important for a more comprehensive understanding of art. This is always a work in progress.

To break through the dominant systemic pedagogy, it is not simply enough to be aware of our differences; we must resist all levels of ignorance and intolerance. I am committed to the creation of an anti-racist, inclusive community that welcomes diversity along a multitude of dimensions. I understand that BIPOC voices and contributions have largely either been excluded from, or not recognized in, art and throughout the dominant culture. Overt racism and micro-aggressions threaten the well-being of all our course members, will not be tolerated and will be addressed as necessary.

LANGUAGE USE

We should use language that is gender-inclusive, non-sexist, anti-racist and respectful of how people identify. Sexist and non-gender-inclusive language excludes the experiences of individuals whose identities may not fit dominant language uses. Use of gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, chair versus chairman, humankind versus mankind, Latinx versus Latino/a, etc.). This language also affirms non-binary gender identifications and recognizes the difference between biological sex and gender expression.

POLICY ON SHARING

This course is designed for everyone to feel comfortable participating in discussion, asking questions, learning, and facilitating the learning of others. In order for that atmosphere to be maintained, the recordings of our conversations will only be shared with the enrolled students in the class (not posted publicly) and it is prohibited for any of us who have access to the video to share it outside the course. Similarly, I have specifically designed the syllabus, handouts and lectures for the people who are enrolled in the course this term and those may not be shared outside this course. It is against course policy for anyone to share any content made available in this course including course syllabi, reading materials, problems sets, videos, handouts, and exams, with anyone outside of the course without the express permission of the instructor. This especially includes any posting or sharing of videos or other recordings on publicly accessible websites, social media platforms or forums. Any such sharing or posting could violate copyright law or laws that protect the privacy of student educational records.

COMMITMENT TO EQUITY, INCLUSION, AND A PRACTICE OF FREEDOM

By registering for this course, you are agreeing to a social contract. We recognize that in order to establish the conditions wherein we will collectively and individually develop a practice of freedom, we must confront and undo the work of oppressive indoctrination by challenging, unlearning and relearning modes of thought and existence in a space of generosity, support, and mutuality. In the context of this class, cultivating a practice of freedom refers to the right of freedom from discrimination, which is afforded every member of this class, as it pertains to citizenship, race, ancestry, ethnicity, cultural expression, class, disability, place of origin, skin color, religious belief, sexual orientation, gender, age, record of offenses, marital status, and family status. This applies to all areas of shared space and related classroom activities including interactions with faculty, visitors, colleagues, and the class as a whole. By registering for this course, you acknowledge that you will be an active and engaged member of this community. You agree to uphold, and when appropriate, advocate for the practice and maintenance of this freedom.

UNIVERSITY POLICY & RESOURCES

RESOURCES

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

- [The University \(and associated\) Libraries](#)
- [The University Learning Center](#)
- [University Disabilities Services](#) In keeping with The New School's policy of providing equal access to individuals with disabilities, instructors are strongly encouraged to include a statement on their syllabus informing students that academic accommodations can be provided on the basis of disability if the student follows the protocol described. The following statement contains all of the elements that should be present. Instructors may want to make changes based on style preference or particular course content. Students Disability Services (SDS) assists students with permanent or temporary disabilities in need of academic and programmatic accommodations as required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973.

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, 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. 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.

- [Health and Wellness](#)
- [Mental Health Support](#)
- [Student Resources](#)
- [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.

At this time, general campus access is available to all Parsons students, and most Making Center spaces are open, with adjusted availability. All students — regardless of their vaccination status — are required to take a PCR COVID-19 test within 7 days prior to visiting campus for the first time this Spring. All community members must receive a booster by January 21, even if you have recently tested positive. Making Center orientations are required for access.

For up to date info regarding The Making Center, including available spaces and access, please visit The Making Center's website: <https://makingcenter.parsons.edu/>

- [Printing Resources](#)
- [Online Learning: lynda.com](#) The New School Libraries have purchased a site wide license that is available to all faculty and students at the New School. Lynda is an online learning platform with video tutorials in a number of disciplines: 3D, video, business, photography, web design, graphic design, and more.

GRADING STANDARDS

What follows is Parsons' grading standards. You should articulate your own policy for work taking other forms (e.g. presentations, critiques, visuals). Use clear criteria, specifying how both you and your students will know whether they have achieved the learning outcomes. The full grading policies and procedures may be found [here](#).

Undergraduate

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

A	[4.0]	Work of exceptional quality, goes beyond 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; indicates an understanding of the course; 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 indicative of student not understanding 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.

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: [You should include one of the following standards, depending on the level of your course].

Undergraduate students: Work must be completed no later than the seventh week of the following fall semester for spring or summer term incomplete and no later than the seventh week of the following spring semester for fall term incomplete. 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 AND PROGRAM POLICIES

You should include the following headings with the recommended text. Any policy specific to your class must also be clearly written in the syllabus. For example, many instructors create their own policies to cover a variety of classroom situations, such as late assignments, rewrites and extra credit; the use of cellphones, laptops, and other technology in the classroom; your expectations should you be delayed, or makeup exams/absence on exam days.

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

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.

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.