

## First Year Integrative Studio 2: Visual Culture

PUFY 1001 V27 / SPRING 2022

CRN 11230

TIME / WED, 7-9.40pm  
LOCATION / Building L, 2 W 13 Street; Room 803  
CANVAS / <https://canvas.newschool.edu/courses/1620492>  
INSTRUCTOR / john ros  
EMAIL / [john.ros@newschool.edu](mailto:john.ros@newschool.edu)  
OFFICE HOURS / WED-THU: by appointment  
/ Meeting ID: 823 987 2344 / Password: 95605357 / [JOIN THIS MEETING](#)  
SEMINAR COLLAB / Matt Browning, Integrative Seminar 2 — MON, 7.00-9.40pm  
[browninm@newschool.edu](mailto:browninm@newschool.edu)

## COURSE INFORMATION

### COURSE DESCRIPTION

Integrative Studio 2 builds on the exploratory skills introduced in Integrative Studio 1. This time a greater emphasis is placed on research as the tool for forming connections between studio and seminar. In the first half of the semester you will be given quick assignments to introduce a variety of studio based methods for generating questions, integrating research, and documenting discoveries in your art and design work. We focus on embracing failure and trial and error as core elements of the creative process. In the second half of the semester you will define and pursue your own research based project connected to seminar.

Once again, studio and seminar will come together through a series of bridge projects that highlight the components of the research process: inquiry, context, investigation, interpretation, argument, connections and reflection. Bridge projects are the basis of the collaborative relationship of ideas between the two courses. They ask you to engage with making as a form of thinking, and writing as a form of making, in order to explicitly and productively blur the boundaries between studio and seminar.

## INFLECTION

### VISUAL CULTURE

Visual culture refers to images that surround us. Meaning is embedded in the endless images, spaces, and artifacts that make up our visual culture. How can we learn to unearth the ideas being communicated through a broad range of forms — art, advertisements, products, fashion, photography, illustration, architecture, performance, technology etc. What new and unexpected forms demand our scrutiny?

## LEARNING OUTCOMES

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

1. Build on outcomes from Integrative Studio and Seminar 1, including a capacity to bring writing and making together through critical thought, and work iteratively. (Studio and Seminar)
2. 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)
3. Use online tools individually and collaboratively in order to collect, organize and communicate research. (Studio and Seminar)
4. Collect, analyze, interpret and synthesize information through multiple research methods; discussion, writing, and making processes; and in studio and seminar outcomes. (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. (Applies to the Studio and Seminar)
6. 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)
7. Integrate concepts, material skills and techniques from other courses and experiences into project work. (Studio)
8. Develop a research question or problem from a hunch or interest through contextual research and iterative research process. (Studio)
9. Use studio-based making and interactions to investigate, test, and hone a research question / problem using a range of methods. (Studio)

# COURSE DETAILS

## BRIDGE PROJECT SUMMARIES

### BRIDGE 1 — RESEARCH

#### UNIT / Inquiry

The theme of this section is to both introduce what research is in a studio context and in relationship to the inflection of the course, and to begin engaging students in the process of asking questions and imagining research strategies. Emphasis is placed on looking at other designers' and artists' studio-based research practices, as well as students' own, as a way into this idea.

- Understanding studio research / curiosity and brainstorming
- Assessing/noticing existing understandings, assumptions, ideas
- Asking questions of critical consequence
- Review of primary/observational research skills through studio

#### UNIT / Context + Investigation

This section will also focus on building skills in developing observations and ideas into contextualized concepts and questions. Through in-class, faculty-led exercises around an archival source, students are introduced to a range of studio-based research methods and strategies.

- Developing/honing strategies in relationship to larger fields of inquiry
- Using questions to guide research
- Modes of studio-based research

INTRO / 02 FEBRUARY

FINALIZE / 23 FEBRUARY

PROJECT / Using your reverse engineered (deconstruction) project done in seminar, you will take each of the deconstructed steps and deconstruct them further. First, take each step at least three additional steps deeper. Let this portion flow open and free. Let stream-of-consciousness enter if necessary. Play with words, and don't think too much once started. Let the words play on the page. Maybe even make visuals using text and page like a concrete poem. Next, you will select 2-3 of these new texts derived from your deconstructed deconstructions and create a visual piece form them. Think how materials might translate to describe these words on a new and different level.

## BRIDGE 2 — CLARITY

### UNIT / Interpretation + Argument

Students begin this unit by developing a research question in their own area of interest to be tested and researched through processes introduced and learned in the first five weeks of the class. Exercises and small projects in this section will help students develop questions and refine concepts and begin to build them toward a thesis statement through student- and project-driven research.

- Strategies for asking questions and investigating themes to hone questions through research
- Shaping questions for studio-based projects with social/geographical contexts/histories in mind
- Choosing/forming a research question or problem with which to begin
- Studio research (materials, rapid-prototyping, mocking-up, peer-critique, observation, etc.)
- Choosing methods for researching aspects of your question/problem
- Re-evaluating your initial question, re-framing to reflect research in progress
- Formulating an argument/theory

### UNIT / Connections

In this section, students will also work on making sense of all their research thus far in a bigger, project-based sense, both in exploring and researching into the themes of their thesis, and in understanding how their project relates to a larger social / historical / art and design context.

- Iterative process (prototyping / mocking-up, feedback, revision)
- Identifying your argument, what's at stake
- Project proposals
- Research to support final proposal

INTRO / 02 MARCH

FINALIZE / 13 APRIL

PROJECT / Using Keywords: A Vocabulary of Culture and Society, by Raymond Williams, and in collaboration with your seminar Bridge 2 assignment, select an additional 10 words from the text and follow a thought path of research using fine art and public databases/resources. Allow this research to be deep and rich. Now, take your current research to your lived space — collecting digital and physical materials from a variety of sources and building an archive of digital and physical things. You will then create a serial body of work — no less than 10 pieces — from your materials. This stage will be for sketching, drawing, mocking-up, and building templates.

This section will conclude with a written thesis statement, for further development, which will be used toward realizing the final studio project.

## BRIDGE 3 — OUTCOME

### UNIT / Reflection + Presentation

In the final weeks of the semester, students enter a phase of critique, refinement, and presentation. The focus is on participating in self- and peer-reflection and critique at this stage in a larger research-based project and on developing one's own voice through the form and articulation of the final projects in both studio and seminar.

- Critique and self-reflection / Revision and refinement
- Exploring research findings through studio projects
- Considering broader significance of project (placing it within a context in its final form)
- Presenting your work and its contexts to various audiences
- Developing your “voice” in your work and presentation

INTRO / 13 APRIL

DUE / 04 MAY + 11 MAY

PROJECT / For this final bridge, you will bring everything together into a final serial body of work. Looking back through all of the previous bridge projects, written assignments and in-class assignments, there should be a clear path of where to go next. This final project will be realized in the physical and will be presented to the class during one of the past two days of class. Even if you worked predominately with text-based form in bridge 2, this final bridge should be realized in the physical (or digital in the case of audio, video, or web-based work). Digital photography and/or digital publications/designs should be printed and exhibited/presented/distributed. Open yourself up to possibilities through play, experimentation and failure. Group and individual discussion will help you more fully realize your final project.

## COURSE SCHEDULE / WEEKLY OUTLINE

### 26 JANUARY / WEEK 01 — REMOTE / [JOIN THIS MEETING](#)

#### INTRO WEEK

- Introductions
- Syllabus and course culture review
- HOMEWORK / DUE 02 FEB
  - 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
  - WRITE / Take a walk. On your return, in your sketchbook, write down a list of everything you remember seeing. 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.
  - LP / Document and upload your sketchbook pages to the LP before the next class

### 02 FEBRUARY / WEEK 02 — REMOTE / [JOIN THIS MEETING](#)

#### INTRO BRIDGE 1 — UNIT / Inquiry

- BRIDGE ASSIGNMENT / DUE 23 FEB (see BRIDGE PROJECT SUMMARIES)
  - in-class discussion / assignments
- HOMEWORK / DUE 09 FEB
  - WRITE / 4-6 obsession journal entries
  - READ / [How to Give and Receive Criticism, by Scott Berkun](#)  
[Critical Response Process, by Liz Lerman](#)  
[studio visit rules, by john ros](#)
  - LP / Document and upload your sketchbook pages to the LP before the next class

### 09 FEBRUARY / WEEK 03

#### BRIDGE 1 — UNITS / Inquiry; Context + Investigation

- BRIDGE ASSIGNMENT / DUE 23 FEB (see BRIDGE PROJECT SUMMARIES)
  - in-class discussions / assignments
- HOMEWORK / DUE 16 FEB
  - WRITE / From recent thought processes, what might material objects look like? — create 3-5 character descriptions
  - WRITE / 5-8 Form and Content Lists done throughout the week
  - READ / [Gertrude Stein, Tender buttons](#) and [Abraham Adams, Nothing in MoMA, 2018](#)
  - LP / Document and upload your sketchbook pages to the LP before the next class

## **16 FEBRUARY / WEEK 04**

### **BRIDGE 1 — UNIT / Context + Investigation**

- BRIDGE ASSIGNMENT / DUE 23 FEB (see BRIDGE PROJECT SUMMARIES)
  - in-class discussions / assignments
- HOMEWORK / DUE 23 FEB
  - MAKE / 3 collages using your character descriptions as inspiration
  - FINISH / All work for BRIDGE 1
  - LP / Document and upload your sketchbook pages to the LP before the next class

## **23 FEBRUARY / WEEK 05**

### **PRESENT / DISCUSS BRIDGE 1 — RESEARCH**

- HOMEWORK / DUE 02 MAR
  - WRITE / 5-8 obsession journal entries
  - WRITE / 2-4 paragraph reflections on BRIDGE 1 discussions — sketches/drawings/collages/ paintings also welcome as reflection pieces
  - LP / Document and upload your sketchbook pages to the LP before the next class

## **02 MARCH / WEEK 06**

### **INTRO BRIDGE 2 — UNIT / Interpretation + Argument**

- BRIDGE ASSIGNMENT / DUE 13 APRIL (see BRIDGE PROJECT SUMMARIES)
  - in-class discussions / assignments (the story-board — mock-up illustrations)
- HOMEWORK / DUE 09 MAR
  - MAKE / A series of abstracted collages from your storyboards completed in class
  - WRITE / 5-8 Form and Content Lists done throughout the week
  - READ / [Hyperart: Thomasson by Genpei Akasegawa](#) and [The Origin of Others by Toni Morrison](#)
  - LP / Document and upload your sketchbook pages to the LP before the next class

## **09 MARCH / WEEK 07**

### **BRIDGE 2 — UNIT / Interpretation + Argument**

- BRIDGE ASSIGNMENT / DUE 13 APRIL (see BRIDGE PROJECT SUMMARIES)
  - in-class discussions / assignments
- HOMEWORK / DUE 23 MAR
  - MAKE / A series of abstracted drawings or paintings from your collaged storyboards
  - WRITE / 5-8 obsession journal entries
  - LP / Document and upload your sketchbook pages to the LP before the next class

## **14-20 MARCH / SPRING BREAK — NO CLASS**

**23 MARCH / WEEK 08 — MIDTERM TOUCH BASE / INDIVIDUAL MTGS — NO CLASS**

[SIGN UP USING THIS FORM](#)

Wednesday, 23 MARCH, 6.30-9.30p eastern time/us

Meeting ID: 967 9981 5636 / Passcode: 139605 / [JOIN THIS MEETING](#)

**BRIDGE 2 — UNIT / Interpretation + Argument**

- BRIDGE ASSIGNMENT / DUE 13 APRIL (see BRIDGE PROJECT SUMMARIES)
- HOMEWORK / DUE 30 MAR
  - WRITE / Draft of thesis statement using Form and Content lists as a guide
  - READ / West and hooks in A Postmodern Reader and [James Baldwin's The Creative Process](#)
  - LP / Document and upload your sketchbook pages to the LP before the next class

**30 MARCH / WEEK 09**

**BRIDGE 2 — UNIT / Connections — VISITING ARTIST: [NYEEMA MORGAN](#) / [JOIN THIS MEETING](#)**

- BRIDGE ASSIGNMENT / DUE 13 APRIL (see BRIDGE PROJECT SUMMARIES)
  - in-class discussions / assignments
- HOMEWORK / DUE 06 APR
  - MAKE / Find and photograph interesting spaces — create sketches of these spaces
  - WRITE / Create spacial descriptions of your photographed/sketched spaces
  - LP / Document and upload your sketchbook pages to the LP before the next class

**06 APRIL / WEEK 10**

**BRIDGE 2 — UNIT / Connections**

- BRIDGE ASSIGNMENT / DUE 13 APRIL (see BRIDGE PROJECT SUMMARIES)
  - in-class discussions / assignments
- HOMEWORK / DUE 13 APR
  - MAKE / Putting characters and spaces together, develop a small series of sketches
  - WRITE / Create engaging titles of the series of sketches from above
  - FINISH / All work for BRIDGE 2
  - LP / Document and upload your sketchbook pages to the LP before the next class

**13 APRIL / WEEK 11**

**PRESENT / DISCUSS BRIDGE 2 — CLARITY**

**INTRO BRIDGE 3 — UNIT / Reflection + Presentation**

- HOMEWORK / DUE 20 APR
  - WRITE / 5-8 obsession journal entries
  - WRITE / 2-4 paragraph reflections on BRIDGE 2 discussions — sketches/drawings/collages/ paintings also welcome as reflection pieces
  - LP / Document and upload your sketchbook pages to the LP before the next class

## **20 APRIL / WEEK 12**

### **BRIDGE 3 — UNIT / Reflection + Presentation**

- BRIDGE ASSIGNMENT / DUE 04 MAY + 11 MAY (see BRIDGE PROJECT SUMMARIES)
  - in-class discussions / assignments / writing workshop
- HOMEWORK / DUE 27 MAR
  - MAKE / Continue to work on final project — develop further, go beyond, be exhaustive
  - WRITE / Continue to work on and refine your thesis statement
  - LP / Document and upload your sketchbook pages to the LP before the next class

## **27 APRIL / WEEK 13**

### **BRIDGE 3 — UNIT / Reflection + Presentation**

- BRIDGE ASSIGNMENT / DUE 04 MAY + 11 MAY (see BRIDGE PROJECT SUMMARIES)
  - in-class discussions / assignments
- HOMEWORK / DUE 04 MAY
  - MAKE / Continue to work on final project — develop further, go beyond, be exhaustive
  - WRITE / Continue to work on and refine your thesis statement
  - FINISH / All work for BRIDGE 2
  - LP / Document and upload your sketchbook pages to the LP before the next class

## **04 MAY / WEEK 14**

### **PRESENT / DISCUSS BRIDGE 3 — OUTCOME / FINAL PROJECT**

- Final 15 minute presentations and discussions / part 1
- 8 selected students present final projects to the class for discussion
- HOMEWORK /
  - WRITE / 2-3 paragraph reflection on final crits/discussion

## **11 MAY / WEEK 15**

### **PRESENT / DISCUSS BRIDGE 3 — OUTCOME / FINAL PROJECT**

- Final 15 minute presentations and discussions / part 2
- 8 selected students present final projects to the class for discussion
- HOMEWORK /
  - WRITE / 2-3 paragraph reflection on final crits/discussion

**THIS IS AN OUTLINE ONLY.**  
**SUBJECT TO CHANGE FOR THE BENEFIT OF THE COURSE AND ITS MEMBERS.**

## ASSESSABLE TASKS

These are activities, assignments, projects that satisfy the course's learning outcomes:

- Maintaining a sketchbook and documenting your process in the LP
- Taking photographs and videos for practical research and as artwork
- Drawing, collaging, painting, sculpting — art-making as practice and research
- Research: maintaining collections/archives/materials and implementing them into projects
- Research: developing intense and vast research spaces for current and future projects
- Creating and presenting projects in visual and written forms
- Documenting stages of project iteration
- Completing all projects to high standard and adding to digital platforms (Canvas, LP, etc.)

## GRADING AND EVALUATION

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

- Attend regularly and communicate any challenge or absences to their faculty
- Solve problems, both creative and technical through an iterative process
- Turn in project assignments and course material on time
- Document their research in the development of projects
- Describe the 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 works that have undertaken several stages of ideation.

Final grades 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 must follow the course on Canvas and meet all due dates, regardless of absences. Students must notify the instructor for missed classes and make up missed work prior to the next class. Students who anticipate an extended absence should immediately inform the faculty and program advisor.

## FINAL GRADE CALCULATION

40% / Class Participation

10% Attendance (See Attendance Taking Policy on page 04)

10% Meeting deadlines; Work-in-progress; class discussions and exercises

20% Learning Portfolio engagement / Sketchbook

60% / Projects

20% Bridge Project 1

20% Bridge Project 2

20% Bridge Project 3 / Final project

100% / TOTAL

## 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 (no smaller than 8.5 x 5.5 in.)**

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

**OTHER:** materials may be in the [Core Materials List](#). have available as assignments require.

- drawing tools of choice
- jumbo charcoal sticks
- bistol pad and drawing paper
- utility blades / scissors
- glue sticks
- collage material
- any other materials that seem to fit with your assignment

## 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 [READING RESERVES FOLDER](#).

- Adams, Abraham. Nothing in Moma. PUNCTUM BOOKS, 2018.
- Akasegawa, Genpei. Hyperart: Thomasson. Trans. Matt Fargo. Kaya Press, 1987.
- Baldwin, James, and Kenan Randall. The cross of redemption: uncollected writings. Vintage Books, 2011.
- Baldwin, James. "The Creative Process." Collected Essays, Library of America, New York, 1998.
- Berger, John. Ways of Seeing. 1972. London, British Broadcasting Corporation, 2008.
- 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.
- Morrison, Toni, and Ta-Nehisi Coates. The Origin of Others. Harvard University Press, 2017.
- Natoli, Joseph P., and Linda Hutcheon. A Postmodern Reader. State Univ. of New York Press, 1993.
- Rankine, Claudia. Don't Let Me Be Lonely: An American Lyric. Graywolf Press, 2004.
- Stein, Gertrude. Tender buttons: objects, food, rooms. Dover Publications, 1997.
- Williams, Raymond. Keywords: A Vocabulary of Culture and Society. Oxford University Press, 2014.

# 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 members are expected to arrive on time and ready to begin the class with all materials in hand and assignments completed on their due dates. As a 2 hour and 40 minute course, much of our class time will be devoted to studio discussion and research. Studio assignments will also be explored during this time. An expectation of an additional 4 hours outside of class will be held so that you may complete the work at hand and have time to complete homework assignments. 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 outline 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 represented in the classroom.

In the rare instances I am delayed for in-person or remote sessions, please wait thirty 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.

## 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. Part of the weekly homework will include documenting (digitizing) your sketchbook and uploading to the Learning Portfolio. LP documentation must be submitted before 7p on Wednesdays to receive full credit. 10% will be reduced from the grade for each hour the submission is late.

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

## ATTENDANCE + ATTENDANCE TAKING POLICY

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. Even with COVID protocols in place, course members are expected to make sure they are keeping to their 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 15 minutes or more will negatively effect your grade.

→ YOU MUST INFORM YOUR LECTURER BY DIRECT EMAIL IF YOU ARE GOING TO BE ABSENT. FAILURE TO DO SO WILL RESULT IN AN "UNEXCUSED" ABSENCE AND WILL LOWER YOUR FINAL GRADE BY ONE LETTER GRADE FOR EACH OCCURRENCE. NO EXCEPTIONS.

Attendance will be graded by classes attended	14-15	A
	12-13	B
	10-11	C
	8-9	D
	<8	F

Accommodations will be made on an individual basis: if you are excused from class and still "show up" by dialing in and/or make other arrangements with the lecturer, this rubric may be adjusted in your favor.

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.

## ASSIGNMENTS

Students are responsible for all assignments, even if they are absent. Late papers, 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.

Use of Canvas will be an important resource for this class. All course assignments will be issued and submitted through Canvas.

## 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 POLICY

Phones/devices **MUST BE** turned off OR on silent during class. You may not use your phone/mobile 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](#).**

## COMMUNICATION

**Communication is of utmost importance.** Direct email is my preferred form of communication. As a part-time lecturer, I check email Wednesday through Friday. Emails received outside this time will be answered the following week. When emailed or prompted in this course, please respond in a timely manner. Check your email regularly and check JUNK folders for incorrectly tagged emails.

Let me know if you are having issues maintaining your course load. Ask if you do not understand a topic or assignment, or need help in any way. If class is too easy or too is difficult, we can meet to discuss options.

**OFFICE HOURS:** I am available by appointment on Wednesdays or Thursdays.

## EXHIBITION, SCREENING AND LECTURE/TALK VISITS

All course members are expected to attend at least 3 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](#)

## ONLINE LEARNING CONTINGENCY

In the case we must move to online learning, please use this Zoom meeting info:

Wednesday, 7-9p eastern time / us

Meeting ID: 967 9981 5636 / Passcode: 139605 / [JOIN THIS MEETING](#)

## FINAL COURSE DOCUMENTATION

Course members are required to submit a final digital portfolio at the end of the semester as one single .PDF (uploaded to canvas) containing all final work from each brief as well as select research material that feels pertinent. The design and length is entirely up to you, but it should be a thoughtfully considered document.

Name your portfolio document in the following format:

**LastName\_pufy1001-V27\_spring22.pdf**

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

## 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 and respectful of how people identify. Sexist language excludes women's experiences and non-gender-inclusive language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. Identities outside the binary reflect personal descriptions, expressions and experiences. 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.

## LAND ACKNOWLEDGMENT

I would like to acknowledge the Munsee Lenape as the original custodians of the the land occupied by Parsons, The New School. 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.

## 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](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.
- [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.

### 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: [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.

Each student's performance will be assessed against all of the assessment criteria in determining the 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

Remote synchronous sessions and course sessions with a visiting artist will be recorded and made available on the course canvas site. No in-person sessions will be available remotely nor will they be recorded.

## 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.