

SUMMER 2007: COURSE DESCRIPTIONS PARSONS THE NEW SCHOOL FOR DESIGN

AAS
BBA
BFA
GRADUATE
ART & DESIGN STUDIES

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INSTRUCTIONS

This booklet contains course descriptions for the AAS, BBA, BFA and Graduate degree courses offered by Parsons The New School for Design. The course descriptions are arranged by program and, in most cases, by year-level order with required courses separated from elective courses. Course information is provided in the following format:

SUBJECT CODE - MASTER NUMBER - COURSE TITLE

Description of Course

Credit

Co- or Pre-requisite(s):

Open to: [Indicates whether course is for majors only, non-majors by permission, or is “open” enrollment, if applicable.]

Primary software used: [If applicable.]

Faculty: [History of Decorative Arts & Design only.]

ADVISING

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

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

NOTE

Class offerings and faculty assignments, as listed in this book, are subject to change. Please check ALVIN for updated information prior to the start of classes in Summer 2007.

Course start and end dates are also indicated in ALVIN.

AAS DEGREE PROGRAM OFFERINGS

AAS FASHION MARKETING

PAFM 1000 FASHION TEXTILE SURVEY

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

2 CR

PAFM 1020 IMPORT/EXPORT

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

2 CR

PAFM 1100 PRODUCT DEVELOPMENT: FASHION

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

2 CR

PAFM 1160 MARKETING 3: MARKETING MANAGEMENT

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

2 CR

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

PAFM 1170 MARKETING 4: BRAND MANAGEMENT

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

2 CR

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

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

PAFM 1194 PROCESS AND SKILLS: MARKETING

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

2 CR

PAFM 3902 LONDON INTERNSHIP

For this internship, Parsons and the University of Westminster coordinate opportunities for AAS Fashion Marketing students in the areas of merchandising, importing/exporting, product development, trend forecasting and public relations. AAS Design students will have internships as assistants in London-based design houses. Participants will be selected by each institution on the basis of individual academic and professional accomplishment, seriousness of purpose, maturity and appropriateness for study abroad.

2 CR

Open to: AAS Fashion Marketing and Fashion Studies majors.

AAS FASHION STUDIES

PAFS 1011 CONSTRUCTION 3

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

2 CR

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

PAFS 1050 FASHION TECHNICAL DRAWING

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

2 CR

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

PAFS 1130 FASHION PORTFOLIO

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

2 CR

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

PAFS 1140 FASHION DESIGN STUDIO

This is an advanced fashion course where students will produce their original designs. They will go through the whole process from the original idea to the design, draping, pattern and garment development. Students will produce original designs and will be able to choose from five sections, each with a specific focus, such as: American Haute Couture and Knitwear, European Haute Couture, Historical Methods, Men's Wear and Post Modern Fabrications.

2 CR

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

PAFS 1143 CONSTRUCTION 3: OUTERWEAR

The course will cover the garment construction details, technically enhanced fabrics and protective design specific to outerwear garment construction. Students produce a traditional, urban, or casual outerwear garment that will address the technical, functional, and aesthetic needs of the end users.

2 CR

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

PAFS 1400 FASHION DRAWING WORKSHOP

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

0 CR

PAFS 1426 SHOE DESIGN

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

2 CR

PAFS 1432 FASHION HISTORY: SURVEY

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

3 CR

Note: This course is offered on-line.

PAFS 1441 FASHION CAD: PHOTOSHOP

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

2 CR

PAFS 3901 INTERNSHIP

Students who wish to gain work experience in their design field may register for an internship. All internships must directly relate to a student's major. An internship requires eight hours per week for 15 weeks per credit. A maximum of two credits may be applied toward the AAS Degree. To

register for an internship, students must fill out a Learn/Work Agreement Form available from Parsons' Office of Career Services or from the AAS Department. The Agreement must be presented to the AAS program advisors during registration for approval. Students may also seek assistance from Parsons' Office of Career Services, 2 West 13th Street, 5th Floor. International students should seek advisement from the International Student Services Office.

1 to 2 CR

AAS GENERAL STUDIES

PAGS 1050 SILKSCREEN

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

2 CR

AAS GRAPHIC DESIGN

PAGD 1010 HISTORY OF GRAPHIC DESIGN

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

3 CR

Note: This course is offered on-line.

PAGS 1095 SKETCH BOOK

The sketch book is used as a tool to gather and record visual information and is a must for any designer. It acts as a source of inspiration and directions. This class will use the city as a catalyst for generating innovative ideas. It will challenge the designer to develop a personal aesthetic.

2 CR

PAGD 1099 GRAPHIC DESIGN, SILKSCREEN & LETTER PRESS

This is a typographically driven course focused on student development through the medium of silkscreen, as applied specifically to the poster and the short run art book (or 'zine). Formal issues are reckoned with, such as how to get the most out of a 2 to 3 color job, understanding typographic hierarchies, and use of space on the page. Conceptual issues are also addressed, including how to arrive at one's best ideas (sketching), the design process in general, and what makes a good poster/short run art book (or 'zine). Knowledge of printmaking is helpful, but not required.

2 CR

Pre-requisite(s): For AAS students: PAFM 1194 Process and Skills, PAGD 1040 Graphic Design 1, and PAGD 1060 Typography 1.

PAGD 1120 DESIGN EXPLORATION

[The description for this course is forthcoming.]

2 CR

AAS INTERIOR DESIGN

PAID 1000 3D STUDIO MAX

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

2 CR

PAID 1022 ID STUDIO 3

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

4 CR

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

PAID 1031 DRAWING FOR INTERIORS 2

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

2 CR

PAID 1070 CONSTRUCTION DOCUMENTS

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

2 CR

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

PAID 1121 ID STUDIO 2 (INTENSIVE)

This studio continues to address the issues outlined in ID Studio 1 with more complex programs. Problems of space, function, aesthetics, materials, lighting, and building codes are discussed. Projects will address real-life design problems.

4 CR

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

PAID 1201 ID PORTFOLIO

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

2 CR

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

Primary software used: InDesign and Photoshop.

PAID 1210 ID PROFESSIONAL PRACTICE

“The interior design professional provides services in a legal and ethical manner by adhering to established business practices and obtaining appropriate registrations, licenses and insurance to ensure the welfare of the client. The interior designer should establish an appropriate relationship with the client, develop a clear and fair contract, and operate within the defined scope of practice and the bounds of personal competence and experience.” [From the 2005 NCIDQ Examination Candidate Handbook & Application – General Information, Performance Area 6 – Professional Practice.] The focus of the ID Professional Practice course is to develop awareness and understanding of the issues that face interior designers each day, and to help the student of interior design begin to develop skills that will provide a foundation for future professional development. This course covers material included in the NCIDQ Exam.

2 CR

PAID 1213 HISTORY OF FURNITURE

This online history course surveys antique furniture styles and other antique objects from 1400 to 1800 and includes the Renaissance, Baroque, Rococo and early Neo-Classical periods in Western Europe and America.

3 CR

PAFS 3901 INTERNSHIP

Students who wish to gain work experience in their design field may register for an internship. All internships must directly relate to a student’s major. An internship requires eight hours per week for 15 weeks per credit. A maximum of two credits may be applied toward the AAS Degree. To register for an internship, students must fill out a Learn/Work Agreement Form available from Parsons’ Office of Career Services or from the AAS Department. The Agreement must be presented to the AAS program advisors during registration for approval. Students may also seek assistance from Parsons’ Office of Career Services, 2 West 13th Street, 5th Floor. International students should seek advisement from the International Student Services Office.

1 to 2 CR

BFA DEGREE PROGRAM OFFERINGS

FOUNDATION

PUFN 1010 3D STUDIO 2

This course incorporates aspects of all three of the spring 3D Studio 2 courses: Body as Form, Body and Place/Space, and Body in Time*. The quantity and distribution of projects from each of these spring 3D Studio 2 options will be determined by the course coordinator and the instructor for the summer.

3 CR

Pre-requisite(s): PUFN 1000 3D Studio 1.

BODY AND PLACE/SPACE

This course features projects that extend students' understanding of 3D form as it relates to the object world that surrounds the body. Students will explore the function and utility of objects and the way that they enable (and sometimes disable) the body's movement and behavior. They will explore space as defined by the human body and as it exists in its own right. In this course students complete projects that explore the ways in which the designed world intersects with bodies.

BODY AS FORM

This course features projects that extend students' understanding of 3D form as it relates, in an immediate way, to the body. The body will be explored as a primary source for all design work. It will be measured and studied to inform all 3D work. Students will explore body coverings, adornments and extensions, and you will examine the historical and social context for these forms. Students will explore and fabricate projects in a diverse range of materials.

BODY IN TIME

This course features projects that incorporate the abstract concept of time and the body's measure of time into design and art projects. Students will explore the ways in which forms, materials and spaces can be used in combination to evoke memories, create and recreate events, tell stories and communicate specific ideas. In this course, the 3D object will be explored through a variety of traditional and digital media. Techniques and approaches may include the creation of objects informed by abstract ideas, performance involving 3D objects, 3D installations, video incorporating 3D objects and 3D assemblages.

PUFN 1050 DRAWING STUDIO 2

This course incorporates aspects of all three of the spring Drawing Studio 2 courses: Drawing and Perception, Drawing and Analysis, and Ideation and Invention*. The quantity and distribution of projects from each of the spring Drawing Studio 2 options will be determined by the course coordinator and the instructor for the summer.

3 CR

Pre-requisite(s): PUFN 1040 Drawing Studio 1.

DRAWING AND ANALYSIS

This course features projects that develop students' theoretical, historical and practical understanding of drawing as it relates to systems for measuring and analyzing forms and spaces. Amongst the various approaches explored will be paraline and orthographic systems, perspective systems, human anatomy, cubist analysis of space and color analysis. Subject matter will include the human figure, objects and environments.

DRAWING AND PERCEPTION

This course features projects that extend students' understanding of drawing as it relates to perception and representation. Students in the course will sharpen their observational skills through a series of projects that apply perceptual modes and methods to drawing the human figure, objects and environments.

IDEATION AND INVENTION

This course features projects that extend your understanding of drawing as it relates to creative processes of imagery development. Students explore drawing as a means of making ideas and forms visible and then developing these through multiple variations. Students will also use drawing as a creative, imaginative and inventive process, and aim to begin to develop a personal voice through drawing. Media is broad and subject matter includes the human figure.

PUFN 1450 2D INTEGRATED STUDIO 2

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

3 CR

Pre-requisite(s): PUFN 1440 2D Integrated Studio 1.

PUFN 1520 LABORATORY: SUMMER

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

3 CR

ART & DESIGN STUDIES

REQUIRED COURSES: FIRST YEAR

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

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

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

3 CR

PLEN 0509 ESL 4

Students concentrate on the development of a critical vocabulary through the study of written, visual, and material texts. Analytical and writing skills are developed. Special attention is paid to speaking and listening skills at the lower levels. Based on test placement or faculty recommendation, a student may be required to take this course.

3 CR

PLEN 1020 CRITICAL READING AND WRITING 1

PLEN 1021 CRITICAL READING AND WRITING 2

Critical Reading and Writing 1 and Critical Reading and Writing 2 are each one-semester courses in which students develop skills in critical reading and writing through the study of design theory and criticism. Students are introduced to methods of criticism as a means to understanding the indissoluble connection between ideas and the products of human culture. These methods include formal criticism, functional criticism, historical criticism, semiotics, production and power criticisms, gender criticism and ethical criticism. Students should be prepared to engage in extensive writing and rigorous reading in this course.

3 CR

REQUIRED COURSES: UPPER LEVEL

PLDS 2192 THE HISTORY OF DESIGN: 1850-2000

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

the end of the semester, students should demonstrate a critical understanding of the broad range of historical styles and design movements of the respective periods and be able to situate them in their social, historical, and cultural contexts.

3 CR

Note: This section is only for students who enrolled in both the lecture and recitation during the 2006- 2007 schedule and were unsuccessful in completing the course. Students should contact an advisor to register.

PLDS 2502 INTRO TO DESIGN STUDIES AND VISUALITY

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

3 CR

Note: This section is only for students who enrolled in both the lecture and recitation during the 2006- 2007 schedule and were unsuccessful in completing the course. Students should contact an advisor to register.

PLAD 3501 GLOBAL ISSUES IN DESIGN

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

3 CR

Note: This section is only for students who enrolled in both the lecture and recitation during the 2006- 2007 schedule and were unsuccessful in completing the course. Students should contact an advisor to register.

ELECTIVES

PLAH 2305 HISTORY OF MODERN & POSTMODERN ART

The 20th century changed everything about art: where it was located, who made it, whom it was made for, what it was made of, how it was made, and what was and wasn't considered art. This class will explore these changes in terms of ongoing tensions and connections, including those between object and image, abstraction and figuration, material and spiritual, accumulation and appropriation, nature and culture. There will be readings from artists' writings and critical histories that substantiate these ideas, along with class discussions, written projects, and field trips to appropriate venues. We will discuss individual artists and representative art movements from

throughout the century, including (among others) Cubism, Futurism, Constructivism, de Stijl, Expressionism (Early, Abstract, and Neo), Pop, Minimal, Conceptual, Land, Body, and Performance.

3 CR

PLDS 3045 TRUTH AND BEAUTY

Philosophers have differed as to the ultimate grounds of aesthetic experience, for it makes all the difference whether such experience is conceived in terms of changeless models, natural propensities, human consciousness or social conventions. In this course we examine four fundamental philosophies of the aesthetic with special reference to art and design practice and to the structure of argument.

3 CR

PLDS 3055 FORM AND PLEASURE

Philosophers have differed as to the bases of design and art, for it makes all the difference whether questions of beauty, pleasure, truth and value are raised in terms of intelligible ideals, physical pleasures, personal preferences or structuring contexts. In this course, we examine four fundamental views of design and art, with special attention to the relation of theory to practice and to the structure of argument.

3 CR

PLDS 3699 VISUAL CULTURE & THE RADICAL SIXTIES

By the late 1960s, the term "cultural revolution" had become commonly used in the United States by artists and writers who consciously defined themselves as agents of artistic and social change- artists who lived their art, pronouncing "ivory tower formalism" and architecture of the past, decreeing that issues of "art and politics " should be fought out in the classroom of the streets. In this class we will examine how the visual permeated every aspect of the revolutionary art of the Sixties from its early years with "underground" filmmakers like Ron Rice and Harry Smith, to the merging of dance and visual art at the Judson Church with Yvonne Rainer and Tobert Morris, to the "9 evenings of Art and Engineering," the poets' theater, Fluxus, the birth of off-off Broadway theater, the happenings of Carolee Scheeman, poetry itself, and continuing into the political "underground" of the middle and late Sixties with its posters and 8mm documentaries, photojournalism, and alternative magazines and newspapers. Starting with the Civil Rights Movement and emerging arts movements of the '50s, we will explore this "renaissance" in its historical and social context, considering along the way the Beats, the Hippie, New Left, Anti-War and Student Movements, and the struggles for national liberation (third world, women's, gay)

3 CR

PLSS 2010 CULTURAL HISTORY OF MEDIA

In the 1960s, Marshall McLuhan focused attention on the cultural impact of television. By declaring, "the medium is the message," he predicted a transition from "print" to "electronic" media that would result in a cultural transformation. It can be argued, however, that the age of electronic media really began with the invention of radio telegraphy by Guglielmo Marconi in 1896; along with the telephone, radio brought the outside world into our living rooms with an immediacy previously unimagined. Today, with the Internet, the synthesis of information media and telephone technology signals a new revolution in communication. This course will explore these developments through audio and videotapes, the computer, and assigned readings.

3 CR

SENIOR SEMINAR

PLAD 4080 SR SEM: PUBLIC AND PRIVATE SPACE

In an attempt to explore and articulate how public and private meaning have been created and valued in the past and today, contemporary visual art is examined from a global perspective, including monuments and public art, as well as other types of design, as time and interest permit. We also study the limits of personal expression with an emphasis on the body, drawing examples from performative art, photography and popular culture. As a creative individual, what is the artist's responsibility to society, to him/herself, for example? What restrictions are placed on an artist's free expression? Political and social topics range from representing the Holocaust to Maya Lin's memorials, government censorship of artists and museum exhibitions as well as issues of race and gender. Readings, discussions and field trips are the core of the course. Students are invited to develop critical topics of their own in relation to the concepts of the course for their projects and presentations.

3 CR

GRADUATE DEGREE PROGRAM OFFERINGS

MA HISTORY OF DECORATIVE ARTS

PGDE 5420 RENAISSANCE AND BAROQUE FRENCH

This course will be an intensive study of French furniture, interiors, architecture and fashion from the first wave of Renaissance influences in the early sixteenth century through the great flowering of French culture in what became known as Le Grand Siècle. Focusing on both connoisseurship and social and historical context, the course will give students the opportunity to study period furnishings, designs and fashions first-hand at major monuments, museum collections and lesser known house museums. Most classes will be held on site at historic buildings and museums in and around Paris, including the recently reopened Musée des Arts Décoratifs, the Louvre, the Musée Carnavalet, and the Musée de l'Armée. Special excursions will include the magnificent Loire valley chateaux of Chambord and Cheverny, the Musée de la Renaissance at Écouen, a splendid sixteenth-century chateau, and the equally grand chateaux, gardens and collections of Fontainebleau, Vaux-le-Vicomte and Versailles. The visit to Versailles will include privileged access to the royal apartments.

This course is open to both undergraduates in their Junior or Senior year, and graduate students. The undergraduates and graduates will convene for some lectures and site visits, but otherwise follow different programs of study. The undergraduates will be led mainly by Xavier Chaumette, specialist in fashion, and the graduates by Anne-Marie Quette, specialist in interior design and decorative arts. Both M. Chaumette and Mme. Quette are senior lecturers at the Musée des Arts Décoratifs and published authors in their respective fields.

3 CR

Note: This course is offered in France.

PGDE 5430 EXPLORING GERMAN DECO ARTS

Situated in the center of Europe, Germany was influenced by styles from across the continent, which had a great impact on the creation of a particular and unique German style, and has left a rich legacy open to new discoveries after the recent reunification of the country. The course will explore Germany's rich heritage of decorative arts since the eighteenth century and German designers' roles in shaping the course of modernism. Based in Berlin, the curriculum will include visits to important German collections, including the Kunstgewerbemuseum (Museum of Decorative Arts) and the Bauhaus Archiv. Students will also visit royal palaces and house museums from the eighteenth through the twentieth centuries in and near Berlin, many of which have kept their original decoration and furnishings, and the Bauhaus school and the master buildings in Dessau. They will further have an opportunity to become familiar with contemporary architecture, design and collections in Berlin, and the post-reunification reconstruction of the city that continues to reshape the city, once again serving as the capital of Germany.

3 CR

Note: This course is offered in Germany.

PGDE 5900 INDEPENDENT STUDY

Students who wish to pursue a specific interest, beyond what is available in any existing course, may work independently under the supervision of a faculty member or museum curator. To register for an independent study, the Contract for Independent Study is completed, which requires a description of the project and the signatures of the independent study supervisor and the department chair. A student must have completed 12 CR in the Masters Program before pursuing an independent study.

3 CR

PGDE 5903 INTERNSHIP

Students who wish to acquire additional professional and practical experience in the field may choose to intern. Arrangements for and approval of any internship comes through the Chair; a student must have completed 12 credits in the Masters Program. As an intern the student is required to work a minimum of eight hours per week, or 120 hours total during the semester. In addition, the student keeps a journal reporting their activities that is submitted at the end of the semester to the Chair, who, in consultation with the internship supervisor, awards a grade on the basis of performance and written work. To register for an internship, the Contract for Internship is completed, which requires a description of the internship and the signatures of the internship supervisor and the department chair.

3 CR

MFA PHOTOGRAPHY

REQUIRED COURSES: FIRST YEAR

PGPH 5000 GRADUATE SEMINAR 1

This three-part series utilizes the artistic and intellectual wealth of the New York City to explore contemporary issues in art and photography. Each term, visiting artists, critics, politicians, and other professionals will introduce topics for exploration by the class. Utilizing knowledge and information gained from their interaction with visitors, research, and museum and gallery visits, students will be asked to formulate critical responses to topics explored. The variety of visiting professionals will promote critical interaction with diverse viewpoints as well as provide networking opportunities for the students.

3 CR

Pre-requisite(s): None.

Open to: Majors only.

PGPH 5001 MAJOR STUDIO 1

Studio practice is central to the major and will focus on individual creative photographic-based work. In this three-semester course sequence, students explore a personal direction in their studio under the supervision of their graduate advisor. Working with their advisor, students define a self-directed project at the beginning of each term. Project proposals should define the topic, concept, direction, and potential outcome. By design, projects should be structured to expand both the students' technical expertise and aesthetic understanding.

Students will meet twice weekly with their advisor to assess their progress. Students also will be required to attend regular critiques with their peers. Twice per term (mid-term and final), students will participate in an intensive review and critique to evaluate progress.

3 - 6 CR

Pre-requisite(s): None.

Open to: Majors only.

PGPH 5002 WIRED STUDIO

This skills-acquisition course is designed to introduce participants to new photographic technologies and working methods. Through short assignments and open experimentation students will explore the latest advances in image capture, display and transmission. Students will explore how the computer and communications technologies change and enhance the creative process, workflow and studio dynamic. Abandoning the negative-to-print paradigm, students will explore both hybrid and purely digital working methods. Beginning with the fundamentals of digital capture, this course will examine how technology changes the creative processes and expands options. Students will be asked to consider the nature of the image in both the physical and the virtual space. Using high-end scanners and other recording devices, students will experiment with hybrid methods of image production. Finally, this course will explore the integration of the digital image into the physical environment, utilizing alternate display methods and materials, such as plasma screen, flexible LCD or alternative printing methods.

3 CR

Pre-requisite(s): None.

Open to: Majors only.

REQUIRED COURSES: SECOND YEAR

PGPH 5100 GRADUATE SEMINAR 2

This three-part series utilizes the artistic and intellectual wealth of the New York City to explore contemporary issues in art and photography. Each term, visiting artists, critics, politicians, and other professionals will introduce topics for exploration by the class. Utilizing knowledge and information gained from their interaction with visitors, research, and museum and gallery visits, students will be asked to formulate critical responses to topics explored. The variety of visiting professionals will promote critical interaction with diverse viewpoints as well as provide networking opportunities for the students.

3 CR

Pre-requisite(s): Graduate Seminar 1.

Open to: Majors only.

PGPH 5101 MAJOR STUDIO 2

Studio practice is central to the major and will focus on individual creative photographic-based work. In this three-semester course sequence, students explore a personal direction in their studio under the supervision of their graduate advisor. Working with their advisor, students define a self-directed project at the beginning of each term. Project proposals should define the topic, concept, direction, and potential outcome. By design, projects should be structured to expand both the students' technical expertise and aesthetic understanding.

Students will meet twice weekly with their advisor to assess their progress. Students also will be required to attend regular critiques with their peers. Twice per term (mid-term and final), students will participate in an intensive review and critique to evaluate progress.

3 to 6 CR

Pre-requisite(s): Major Studio 1.

Open to: Majors only.

PGPH 5103 TEACHING METHODS

Teaching Methods in a Technological Age - In the second summer term, students will take a special course in new methods and pedagogy for incorporating technology effectively in the classroom and understanding how technology fosters new learning models. Students examine presentations and lectures that address conceptual, practical and theoretical applications of design education and the effect of technology on them. Each student will develop forward-thinking class materials and syllabi.

3 CR

Pre-requisite(s): None.

Open to: Majors only.

REQUIRED COURSES: THIRD YEAR

PGPH 5200 GRADUATE SEMINAR 3

This three-part series utilizes the artistic and intellectual wealth of the New York City to explore contemporary issues in art and photography. Each term, visiting artists, critics, politicians, and other professionals will introduce topics for exploration by the class. Utilizing knowledge and information gained from their interaction with visitors, research, and museum and gallery visits, students will be asked to formulate critical responses to topics explored. The variety of visiting professionals will promote critical interaction with diverse viewpoints as well as provide networking opportunities for the students.

3 CR

Pre-requisite(s): Graduate Seminar 2.

Open to: Majors only.

PGPH 5201 THESIS AND EXHIBITION

Candidates work with their advisory and graduate committee preparing their thesis exhibition and written statement. As a requirement for completion of the program and this course, students are required to complete their oral exam with the Graduate Review Committee.

4 CR

Pre-requisite(s): Graduate Seminar II

Open to: Majors only

PGPH 5202 MAJOR STUDIO 3

Studio practice is central to the major and will focus on individual creative photographic-based work. In this three-semester course sequence, students explore a personal direction in their studio under the supervision of their graduate advisor. Working with their advisor, students define a self-directed project at the beginning of each term. Project proposals should define the topic, concept, direction, and potential outcome. By design, projects should be structured to expand both the students' technical expertise and aesthetic understanding.

Students will meet twice weekly with their advisor to assess their progress. Students also will be required to attend regular critiques with their peers. Twice per term (mid-term and final), students will participate in an intensive review and critique with the Graduate Advisory Committee to evaluate progress.

3 to 6 CR

Pre-requisite(s): Major Studio 2.

Open to: Majors only.

PGPH 5900 INDEPENDENT STUDY

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

0.5 to 3 CR

Open to: Majors only, by permission.

PGPH 5901 PROFESSIONAL INTERNSHIP

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

1 to 2 CR

Open to: Majors only, by permission.

BBA DESIGN & MANAGEMENT

PUDM 3900 INDEPENDENT STUDY

Please see department for approval and course description.

1 to 3 CR

PUDM 3901 PROFESSIONAL INTERNSHIP

Please see department for approval and course description.

1 CR

BFA ARCHITECTURE

PUAD 4910 PROFESSIONAL INTERNSHIP

Please see department for approval and course description.

0.5 to 6 CR

BFA COMMUNICATION DESIGN

PUCD 3900 INDEPENDENT STUDY

Please see department for approval and course description.

1 to 4 CR

PUCD 3901 PROFESSIONAL INTERNSHIP

Please see department for approval and course description.

1 to 2 CR

BFA DESIGN AND TECHNOLOGY

PUDT 3900 INDEPENDENT STUDY

Please see department for approval and course description.

0 to 6 CR

PUDT 3910 INTERNSHIP

Please see department for approval and course description.

1 to 2 CR

BFA FASHION DESIGN

PUFD 3901 PROFESSIONAL INTERNSHIP

Please see department for approval and course description.

2 CR

PUFD 3902 INDEPENDENT STUDY: STUDIO

Please see department for approval and course description.

1 to 6 CR

PUFD 3903 INDEPENDENT STUDY: DIGITAL

Please see department for approval and course description.

2 CR

BFA ILLUSTRATION

PUIL 3901 INDEPENDENT STUDY

Please see department for approval and course description.

0.5 to 3 CR

BFA INTERIOR DESIGN

PUID 3900 INDEPENDENT STUDY

Please see department for approval and course description.

1 to 3 CR

PUID 3901 PROFESSIONAL INTERNSHIP

Please see department for approval and course description.

1 to 3 CR

BFA PRODUCT DESIGN

PUPD 3900 INDEPENDENT STUDY

Please see department for approval and course description.

1 to 6 CR

PUPD 3901 PROFESSIONAL INTERNSHIP

Please see department for approval and course description.

2 CR

GRADUATE ARCHITECTURE

PGAR 5900 INDEPENDENT STUDY

Please see department for approval and course description.

1 to 3 CR

PGAR 5901 PROFESSIONAL INTERNSHIP

Please see department for approval and course description.

0.5 to 3 CR

MFA DESIGN & TECHNOLOGY

PGTE 5900 INDEPENDENT STUDY

Please see department for approval and course description.

1 to 6 CR

PGTE 5901 PROFESSIONAL INTERNSHIP

Please see department for approval and course description.

0.5 to 2 CR

MFA FINE ARTS

PGFA 5900 PROFESSIONAL INTERNSHIP

Please see department for course description.

1 to 3 CR

PGFA 5902 INDEPENDENT STUDY

Please see department for course description.

1 to 3 CR

MFA LIGHTING DESIGN

PGLT 5910 PROFESSIONAL INTERNSHIP

Please see department for course description.

0.5 to 3 CR