

SUMMER 2010: COURSE DESCRIPTIONS PARSONS THE NEW SCHOOL FOR DESIGN

School of Art & Design History & Theory

School of Art, Media, & Technology

School of Constructed Environments

School of Design Strategies

School of Fashion

Last Updated: 04/05/10

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INSTRUCTIONS

This booklet contains course descriptions for the AAS, BA, BBA, BFA, BS and Graduate degree courses offered by Parsons The New School for Design. The course descriptions are arranged by school and program and, in most cases, by year-level order with required courses separated from elective courses. Courses offered by the School of Art & Design History & Theory, including the Fashion Studies Program and History of Decorative Arts and Design Program are also provided in this booklet.

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.] Pathway: [Art & Design History & Theory only.] Faculty: [Art & Design History & Theory, Fashion Studies, and History of Decorative Arts & Design.]
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NOTE: This booklet is updated on a regular basis, but students should see the course listing found at ALVIN for the most up-to-date course schedules.

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 posted at <http://www.newschool.edu/parsons/courses/> 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.

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.

UNIVERSITY POLICY ON ACADEMIC INTEGRITY

The University community, in order to fulfill its purposes as an educational institution, must maintain high standards of academic integrity. Students in all divisions of the University and in all facets of their academic work are expected to adhere to these standards. Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty 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 finds or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, dissertations, computer work, art and design work, oral presentations, musical work, and other projects).

Standards of academic honesty are intended to protect the rights of others as well as to support the education of the individual student, who derives no educational benefit from incorrectly or dishonestly assuming credit for the work of others. These standards also include the responsibility for meeting the requirement of particular courses of study. Thus, multiple submissions of the same work for different courses must have the prior approval of all parties involved. New School University recognizes that the differing nature of work across divisions of the University may entail different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based on universal principles valid in all divisions of New School University and among institutions of higher education in general. It is the responsibility of students to learn the procedures specific to their disciplines for correctly and appropriately differentiating their work from that of others.

SCHOOL OF ART & DESIGN HISTORY & THEORY

REQUIRED COURSES

FIRST YEAR

PLAH 1000 PERSPECTIVES IN WORLD ART & DESIGN 1

PLAH 1001 PERSPECTIVES IN WORLD ART & DESIGN 2

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 (ADVANCED)

ESL classes develop students' abilities to perform well in college level courses conducted in English. The English course placement test determines whether non-native English speaking students are required to take ESL courses. The test is given during the week before classes begin in the fall and spring semesters, and it determines which level is appropriate for each student. All ESL classes instruct students in the writing of thesis-driven essays by addressing standard American English grammar, word usage, conventions of academic essays, and the various stages of the writing process. ESL courses also develop students' spoken English and their abilities to comprehend both written and spoken English.

3 CR

PLEN 1006 BRIDGE: CRITICAL READING & WRITING 1

This one-semester course, which covers the same approaches to design as Critical Reading and Writing 1, is for non-native English speaking students who have completed ESL 4. ESL students fulfill the requirement of six credits of English by successfully completing both ESL 4 and Bridge: Critical Reading and Writing.

3 CR

PLEN 1020 CRITICAL READING & WRITING 1

PLEN 1021 CRITICAL READING & WRITING 2

Critical Reading and Writing 1 and Critical Reading and Writing 2 are each one-semester courses that develop students' abilities to analyze design from multiple perspectives. Close examinations of writings about design help students to sharpen their critical thinking skills as they become familiar with key approaches within design studies. Extensive work on the mechanics of writing and the practice of presenting and defending arguments provides students with the basic skills they need for upper-level courses offered by the School of Art & Design History & Theory.

Each semester addresses three frameworks for analyzing design. Critical Reading and Writing 1 engages design in terms of forms and functions, histories and genealogies, and signs and symbols. Critical Reading and Writing 2 approaches design in terms of ethics, production and consumption, and race and gender.

3 CR

SECOND YEAR

PLDS 2502 INTRODUCTION TO DESIGN STUDIES

This class examines different aspects of design and visibility 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 visibility, 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

Pathway: Design Studies

Required for: All BFA sophomores, except Fine Arts and Photography.

PLDS 2192 HISTORY OF DESIGN: 1850-2000

This course introduces significant developments in the history of design in Europe and America from 1850 to 2000. The lectures will examine a variety of object types, including furniture, interiors, graphics, and products, and draw examples from the well known as well as the anonymous. Throughout, design will be situated within its social, cultural, political and economic contexts. Materials, technology, and debates informing the configuration of things—such as Modernism and taste—will be considered, as will the changing role of the designer, and the effects of the shifting ways of life on patterns of production and consumption. In addition, the course will also consider how issues of gender, race, and class affect design. Readings will come from both primary and secondary sources, and new approaches and methods in the study of the history of design will be discussed.

3 CR

Pathway: Design Studies

Required for: Design & Technology, Fashion Design and Product Design sophomores, for whom preference is given.

PLAH 2305 HISTORY OF MODERN/POSTMODERN ART

The 20th century changed everything about art: where it was located, who made it, who 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

Pathway: Art History

Required for: Fine Arts sophomores, for whom preference is given.

THIRD YEAR

PLAD 3502 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

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.

Open to: Juniors and Seniors only.

Pathway: Design Studies, Criticism

Required for: All BFA Juniors.

ELECTIVE COURSES

DESIGN STUDIES PATHWAY: ADVANCED COURSES

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

SPATIAL DESIGN STUDIES PATHWAY: SENIOR SEMINARS

PLSD 4080 SENIOR SEMINAR: PUBLIC & PRIVATE SPACE

In an exploration of what an artist or designer's responsibility is to society and to him/herself, we attempt to articulate how public and private meaning are created and valued as these "social spaces" affect us all. To that end, we will examine several areas of global visual culture with the emphasis on contemporary painting and sculpture, and monuments and public art. We will also study the limits of personal expression with an emphasis on the body, drawing examples from performative art, photography and popular culture. In other words, visual art will be our lens through which we study and discuss themes such as collective memory, the urban and global environment, politics, race and gender. Students are invited to develop topics of their own interest in relation to the concepts of the course and their studio work for their papers and presentations. Field trips are planned. Overall we will enhance our skills in critical thinking, analysis and writing while gaining insights into contemporary art and its cultural underpinnings.

3 CR

Open to: Seniors only.

Pathway: Art and Design History, Design Studies

HISTORY OF DECORATIVE ARTS PROGRAM

PGDE 5430 GERMAN DECORATIVE ARTS: BERLIN

Located at the center of Europe, Germany has been influenced by styles from across the continent and, as a result, has forged a unique and particular style. The recent reunification of the country has resulted in new discoveries of this rich legacy. This course will explore Germany's rich heritage of decorative arts since the eighteenth century, focusing on 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 dating from the eighteenth through the twentieth centuries, many of which have kept their original decoration and furnishings, as well as the Bauhaus school and the master buildings in Dessau. Students will further have an opportunity to become familiar with many examples of contemporary architecture and design through collections in Berlin, and the post-reunification reconstruction that continues to reshape the city that once again serves as Germany's capital.

3 CR

SPECIAL REGISTRATION

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

Open to: Graduate students only.

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 to 6 CR

Open to: Graduate students only.

SCHOOL OF ART, MEDIA, & TECHNOLOGY

GRAPHIC DESIGN, AAS

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

PAGD 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 3900 INDEPENDENT STUDY

See program advisor for approval.

1 to 2 CR

PAGD 3901 INTERNSHIP

See program advisor for approval.

0 to 2 CR

COMMUNICATION DESIGN, BFA

PUCD 3900 INDEPENDENT STUDY

Please see program advisor for approval.

1 to 6 CR

PUCD 3901 PROFESSIONAL INTERNSHIP

Please see program advisor for approval.

0 to 2 CR

DESIGN & TECHNOLOGY, BFA

PUDT 3900 INDEPENDENT STUDY

Please see program advisor for approval.

0 to 6 CR

PUDT 3910 PROFESSIONAL INTERNSHIP

Please see program advisor for approval.

0 to 2 CR

ILLUSTRATION, BFA

PUIL 3901 PROFESSIONAL INTERNSHIP

This Internship is for students who want to gain experience in the field of art and design. Please see the program for approval.

0 to 3 CR

DESIGN & TECHNOLOGY, MFA

PGTE 5410 BOOTCAMP

Description forthcoming.

0 CR

PGTE 5900 INDEPENDENT STUDY

Please see the program for approval.

1 to 6 CR

PGTE 5901 PROFESSIONAL INTERNSHIP

Please see the program for approval.

0 to 2 CR

FINE ARTS, MFA

PGFA 5900 PROFESSIONAL INTERNSHIP

Please see the program for approval.

0 to 3 CR

PGFA 5902 INDEPENDENT STUDY

Please see the program for approval.

1 to 3 CR

PHOTOGRAPHY, MFA

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 or 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 or 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.

3 CR

Pre-requisite(s): Graduate Seminar 2.

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 or 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 5205 SPECIAL ELECTIVE

Special Elective is arranged when a student and professor agree to work together outside of class for a semester. To register for a Special Elective, 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.

1 to 3 CR

Open to: Majors only, by permission.

SCHOOL OF CONSTRUCTED ENVIRONMENTS

INTERIOR DESIGN, AAS

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 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 1010 AutoCAD 1 or PAID 1030 Drawing for Interiors 1: 2D.

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 3901 INTERNSHIP

Please see program advisor for approval.

0 to 2 CR

CONSTRUCTED ENVIRONMENTS, SUMMER PROGRAM

PUAD 0300 SUMMER STUDIES IN CONSTRUCTED ENVIRONMENTS

The Summer Program in Constructed Environments is a five-week summer program intended for current college students and college graduates of any age interested in investigating and preparing for a career in architecture, interior design, or lighting design. This rigorous studio-based program initiates students in all aspects of architectural education including design, drawing, digital representation and computer skills, architectural analysis, and design history and theory.

The program provides a comprehensive curriculum designed to prepare applicants for admission to professional degree programs (M.Arch or MFA in Interior Design or Lighting Design) at Parsons and other competitive graduate schools. The curriculum is divided into three-hour morning workshops in drawing & digital representation and the history & theory of architecture in New York City, and four-hour afternoon sessions in the design studio. Students work closely together and with the faculty, using New York City and its greater region as a context for understanding architecture's role in the built environment and its relationship to sustainability and globalism.

4 CR

ARCHITECTURE, BFA

PUAD 4910 PROFESSIONAL INTERNSHIP

Please see department for approval.

0 to 6 CR

INTERIOR DESIGN, BFA

PUID 3900 INDEPENDENT STUDY

By special permission of Director of BFA program only.

1 to 3 CR

PUID 3901 PROFESSIONAL INTERNSHIP

Please see department for approval.

0 to 3 CR

PRODUCT DESIGN, BFA

PUPD 3900 INDEPENDENT STUDY

Please see Department for more information.

1 to 6 CR

PUPD 3901 PROFESSIONAL INTERNSHIP

The internship program provides students with a concentrated exposure to practical, professional experience. Students are required to complete 120 hours in exchange for credit toward graduation. The internship collaboration has proven to be valuable to students, particularly for the experience gained in making the transition from school to the "real" world.

0 to 2 CR

ARCHITECTURE, M.ARCH

PGAR 5900 INDEPENDENT STUDY

Please see department for approval.

1 to 3 CR

PGAR 5901 PROFESSIONAL INTERNSHIP

Please see department for approval.

0 to 3 CR

LIGHTING DESIGN, MFA

PGLT 5910 PROFESSIONAL INTERNSHIP

Please see department for approval.

0 to 3 CR

SCHOOL OF DESIGN STRATEGIES

DESIGN & MANAGEMENT, BBA

PUDM 3900 INDEPENDENT STUDY

Meeting by arrangement. Students must seek approval from an academic advisor.

1 to 3 CR

PUDM 3901 PROFESSIONAL INTERNSHIP

Meeting by arrangement. Students must seek approval from an academic advisor.

0 TO 3 CR

SCHOOL OF FASHION

FASHION MARKETING, AAS

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 1070 MERCHANDISING WORKSHOP

This course was developed to enable fashion marketing and design students to work together in an environment that simulates the daily activities within a fashion company. Through weekly hands-on exercises, i.e. color forecasting, trend spotting and editing, students work to produce a collection for the up-coming season.

2 CR

Pre-requisite(s): PAFM 1080 Merchandising.

PAFM 1100 PRODUCT DEVELOPMENT

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 1182 NEW YORK TREND SPOTTING

New York City is known as the fashion capital of the world. The retailers of Madison Avenue, SOHO, Harlem, and NOLITA, as well as people watching on the streets of NYC are a merchandiser's greatest trend resource. This course focuses on fashion forecasting, competitive retail analysis and trend forecasting. Through lectures and weekly field assignments this course will enable students to learn about trend forecasting and the merchandiser's role in defining "cool".

2 CR**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 3901 INTERNSHIP**

Please see program advisor for approval.

0 to 2 CR

FASHION DESIGN, AAS

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 TECHNIQUES [DESIGN STUDIO]:

This is an advanced fashion course where students will produce their own original designs. They will go through the whole process: from the original concept, to garment development, to the finished garment(s). Students will be able to choose from a number of Fashion Design areas, including the following sections:

CONTEMPORARY

Students will produce their garments with an awareness of urban dressing combined with new performance fabrics with an emphasis on sustainability.

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

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

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 workshop course will teach the 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

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 3900 INDEPENDENT STUDY

An Independent Study may be approved by the department director in the following circumstances only: if the student is engaged in his/her final semester of study and no more than one credit remains. Students must complete an Independent Study Contract, seek approval from the program director, and register accordingly.

1 to 2 CR

PAFS 3901 INTERNSHIP

Please see program advisor for approval.

0 to 2 CR

FASHION DESIGN, BFA

PUFD 3901 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 2 CR

PUFD 3902 INDEPENDENT STUDY: STUDIO

Please see program for approval.

1 to 6 CR

PUFD 3903 INDEPENDENT STUDY: DIGITAL

Please see program for approval.

2 CR