

# First Year Drawing/Imaging

Course Code: PUFY 1030 CRN: 1496

Section: A01

**Instructor: Alaiyo Bradshaw**

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**Blog: Log onto Canvas to find the Course Blog ([summerdrawingimaging.wordpress.com](http://summerdrawingimaging.wordpress.com))**

**Office Hours:** by appointment

**Semester:** Summer / 2017

**Sessions: Mondays, Tuesdays, Thursdays, Fridays**

**Time:** 1:30-5:30

**Location:** 2 W. 13 Street, Room 1104

## Course Description:

This course is an introduction to the way that meaning is constructed and communicated through visual images. Students use a variety of tools, skills, methods and media, to explore the creative process: to translate observations, analyze relationships, communicate visually, organize form, and foster the exploratory process of developing ideas.

Of primary importance is understanding how we respond to the visual world and how we use our unique and personal perceptual, physical and analytical abilities to bring two-dimensional works into being. Students explore visual organization and composition, and develop sensitivity to both representational and abstract form. Projects emphasize perceptual engagement through drawing, photography, digital image creation, and the integration of different forms of media. A sketchbook is used as an integral tool to explore the relationships between these different kinds of investigations.

Discussion, critique and written responses offer opportunities for students to communicate ideas about their projects and those of their classmates and to understand their work in historical and cultural context. The tools and methods in Drawing/Imaging form an introductory platform that Parsons students will build upon in their upper level disciplinary courses.

## Class Description - People and Places:

The notion of people and places will be explored through body, objects and space. In addition to figure drawing, this section will explore the singular and the collective body through the examination of communities, nations, cultures and ourselves as we relate to physical surroundings. We will focus on perspective drawing on location as well as the examination of private, urban, public and historical space.

Students will attend selected exhibitions for reference and application. In addition to classroom learning through lectures, demonstrations, studio practice, homework, individual and peer critiques, students will apply research practices and their own group and personal input.

How do our bodies define us? What is the relationship to historical reference? Can people be examined beyond figure studies and anatomy? When are the environment and representational belongings an extension? What is the question/exploration for discovery of space being addressed? What is a unique site of investigation? This section will address these and more questions as we integrate Adobe Photoshop, Illustrator and experimentation with wet and dry media. Line, shape and form both observed and imagined will be applied through various techniques on multiple surfaces both machine and handmade.

## **Learning Outcomes**

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

1. Demonstrate perceptual and visual awareness through drawing from observation (figures, objects and environments)
2. Demonstrate the application of elements of art and principles of design related to two-dimensional form and their implications on content
3. Demonstrate an engagement with visual and perceptual literacy related to aesthetic phenomena, such as principles of gestalt and color theory
4. Demonstrate an understanding that perception is conditioned by an understanding of context as well as culture as a dynamic system in which meaning is constructed
5. Demonstrate the appropriate and exploratory application of analog and digital tools, media and processes to convey observations and ideas. Tools include raster and vector software applications, wet and dry media and various substrates
6. Demonstrate comprehension of skills and techniques across media with a synthesis of the two; as well as an understanding of the value of craftsmanship and its impact on form and meaning
7. Demonstrate reflection on creative skills learned, choices made, and connections fostered, through the ongoing documentation and archiving of assignments in an online learning portfolio. Students will use the portfolio and a sketchbook to demonstrate an engagement with the idea of making as a form of thinking

|                               | Week          | Date                | Activity  | Homework due   |
|-------------------------------|---------------|---------------------|---|--|
| Perception and Representation | <b>Week 1</b> | <u>Tues</u><br>5/30 | <i>(Figure Drawing)</i><br><i>-Intro/Syllabus/Computer</i><br>Gesture, Blind Contour,<br>Memory, Opposite Hand,<br>Contour Drawing and more<br><b>#1-The Body and Line</b>  | <u>1.</u> One image showing past work<br><u>2.</u> Collect 4 objects that tell a story about your personal history. The objects should be three-dimensional and contain complex shapes<br><u>3.</u> Bring in <u>digital camera</u><br><u>Due 6/1</u>   |
|                               | <b>Week 1</b> | <u>Thurs</u><br>6/1 | <i>(Trip to the Brooklyn Museum)</i><br>Museum assignment<br><i>Photography techniques</i><br><b>#2-Self Exploration Through Cultural and Personal Objects (2 part assignment)</b><br>Complete museum sketchbook drawing                                | <u>1.</u> Create 3-5 pos/neg drawings in sketchbook.<br><u>2.</u> Bring computer to next class.<br><u>Due 6/2</u>  |
|                               | <b>Week 1</b> | <u>Fri</u><br>6/2   | <b><i>Intro to Illustrator-</i></b><br>Positive/Negative/digital Museum assignment.<br>Create a composition of the 5 objects. Work with your best Pos/Neg sketchbook drawing made into a larger drawing photographed and placed in computer.            | <u>1.</u> Review Illustrator Assignment steps and use Illustrator drawing started in class. Photograph, import and complete most of your of Museum Pos/Neg Drawing.<br><u>2.</u> Bring in all personal objects and sketchbook to start composition for the next part of the assignment. Photo/Import.<br><u>3.</u> Bring computer to next class.<br><u>Due 6/5</u> |
|                               | <b>Week 2</b> | <u>Mon</u><br>6/5   | Finalize Positive/Negative<br><b><i>Illustrator-</i></b> Value drawing/digital Museum assignment. Work with a completely different composition of same obj. hand drawn, photographed and placed in computer to create the digital part of Value Drawing | <u>1.</u> Create 3-5 value thumbnail drawings in sketchbook. Review next assignment and Illustrator references.<br><u>2.</u> Bring computer to next class.<br><u>Due 6/6</u>   |

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|  | <b>Week 2</b> | <u>Tues</u><br>6/6   | Finalize Value Image in Illustrator   | 1. Bring in 2 printouts, collage, painting and drawing materials to complete the hand version.<br><u>Due 6/8</u>                                    |
|  | <b>Week 2</b> | <u>Thurs</u><br>6/8  | Finalize Value Image with collage, drawing/painting choices   | 1. Have all drawings and their parts completed as much as possible for crit.<br><u>Due 6/9</u>  |
| Analysis of Structure and Representation | <b>Week 2</b> | <u>Fri</u><br>6/9    | Desk and formal critique of -Self Exploration Through Cultural and Personal Objects 2 part project.<br><br>(Figure Drawing)<br>Complete contour figure drawing of man in costume.<br><b>#3 Pattern Dude</b> | 1. Research patterns in black and white from different cultures. Review next assignment and references.<br>2. Bring in computer.<br><u>Due 6/12</u> |
|  | <b>Week 3</b> | <u>Mon</u><br>6/12   | <b>Illustrator-</b><br>Create patterns in illustrator based on sketchbook finds.  | 1. Bring in computer.<br><u>Due 6/13</u>  |
|  | <b>Week 3</b> | <u>Tues</u><br>6/13  | <b>Illustrator-</b> Use color theory to create translations of pattern swatches.  | 1. Finalize Pattern Dude and part of color studies  |
|  | <b>Week 3</b> | <u>Thurs</u><br>6/15 | Mini-Crit of Pattern Project<br><br>Final Critique of Pattern Project   | 1. Bring supplied materials<br><u>Due 6/16</u>  |

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|                            | <b>Week 3</b> | <u>Fri</u><br>6/16   | ( <i>Figure Drawing</i> )<br><b>#4 Structural Head</b><br><br>( <i>Figure Drawing</i> )<br><b>#5 Torso anatomy/rendering</b><br>Anatomy, mass, rendering, chiaroscuro             | 1. Complete the geometric head study<br>2. Bring supplied materials<br><u>Due 6/19</u>   |
| Context and Representation | <b>Week 4</b> | <u>Mon</u><br>6/19   | ( <i>Trip to the NYPL</i> )<br><b>#6 Perspective Drawing</b><br>Make large sized drawings and sketches. Photograph.<br><br>Transfer and work on the contour version.              | 1. Bring supplied drafting materials and others of choice<br><u>Due 6/20</u>   |
|                            | <b>Week 4</b> | <u>Tues</u><br>6/20  | 1 and 2 point perspective exercises.<br>Work in the final medium of choice<br>Desk crits of drawings  | 1. Complete the contour drawing for review.<br><u>Due 6/22</u>   |
|                            | <b>Week 4</b> | <u>Thurs</u><br>6/22 | Figure in Space<br>Continuation of Perspective project  | 1. Complete line or rendered perspective drawing with figure.<br><u>Due 6/23</u>   |
|                            | <b>Week 4</b> | <u>Fri</u><br>6/23   | Desk and formal critique of Perspective project<br><br>( <i>Figure Drawing</i> )<br><b>#7 Foreshortened Figure Study</b>  | 1. Sketchbook concepts<br>2. <i>Project Proposal</i><br>3. Bring materials<br><u>Due 6/26</u>  |
|                            | <b>Week 5</b> | <u>Mon</u><br>6/26   | ( <i>Still-Life Drawing/Painting</i> )<br><b>#8 Template Driven Final (watercolor painting/color pencil drawing)</b><br>-Conceptualize using chosen template as a starting point. | 1. Bring computer to next class.<br><u>Due 6/27</u>  |
|                            | <b>Week 5</b> | <u>Tues</u><br>6/27  | <u>Intro to Photoshop</u>   | 1. Complete color pencil drawing and watercolor painting, Scan both and gather photos.<br>2. Look at tutorial videos.<br>3. Bring computer to next class.<br><u>Due 6/29</u> |

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|  | <b>Week 5</b> | <u>Thurs</u><br>6/29 | Create Photoshop portion of montage project during class.  | 1. <u>Bring computer and other chosen materials to next class.</u><br><i>Due 6/30</i>   |
| Context and Representation<br><br>Make-up for previous holiday | <b>Week 5</b> | <u>Fri</u><br>6/30   | <b>Template Driven Final Part 2</b><br><u>Photoshop/Illustrator/other</u><br><br>Continue Template Driven project.<br>Finished touches on final project. | 1. Sketchbook-keep working<br><i>Bring to class for final submission and grading</i><br>2. Gather all materials for class to finalize and present project<br><i>Due 7/3</i> |
|  | <b>Week 6</b> | <u>Mon</u><br>7/3    | Formal critique of template project and Party!   | Enjoy the rest of your summer!!!  |

**Course Outline \*\*\*Subject to Change** (short outline excerpt. See full syllabus for more details.)

**(Part 1) Perception and Representation (Weeks 1–2)****Visualizing three-dimensional reality into a two dimensional form**

During the first part of the semester students explore the elements and principles of art and design in the context of visual perception and representation. Focusing on the cognitive process as it pertains to image making, students consider awareness, perception, reasoning, and judgment. The concept of visualizing three-dimensional reality into a two dimensional form is discussed, demonstrated and practiced.

**Assignment 1 (The Body and Line: Gesture and Contour from the model)**

Basic Gestalt Elements of Design and Composition

**a. Gesture drawing**

(Opposite hand, skeletal, memory, group, continual line)

- Capturing the action of the subject (Class warm up exercises)
- Grasping “the whole” movement by scribbling
- Attention to the use of the page; Composition, **\*\*ORIENTATION/DIRECTION, PROXIMITY**

**b. Blind Contour Drawing****c. Contour**

*Materials:* Newsprint, graphite, charcoal pencils

**Assignment 2****(Trip to the Brooklyn Museum - Self-Exploration Through Cultural and Personal Objects) (Positive Negative, Tonal Value)**

Record a three-dimensional object or figurative sculpture in sketchbook from the chosen area of the Museum. Combine Museum object with four personal objects brought from home into two different compositions considering and solving each design problem. All objects should tell a personal story.

**Assignment 2****a. Intro to Adobe Illustrator Relationships between Positive and Negative Shapes**

(use same objects in a different composition)

- Void and Mass
- Space and Volume
- Empty and Full
- Black and White, **\*\* DIRECTION, RHYTHM, CONTRAST, BALANCE, SYMMETRY, CONTINUOUS**

*Digital Tools: Digital Photography: image quality, size, image formats*

**Assignment 2****b. Introduction to Value (complete the last image of the triptych for presentation)**

- Value as Space, **\*\* DOMINANCE, FOCAL POINT, CONTRAST, RHYTHM**
- Simplifying Shape
- Value Reduction
- Figure Ground Relationships
- Photography

*Materials:* Ink, bristol board, collage, charcoal, Adobe Illustrator

**Assignment 2**

Fine tune two part assignment. Desk and formal critique.

Photography technique for archiving work and reference

*Materials:* Sharpies, ink, collage, bristol board, drawing paper, Adobe Illustrator, digital camera

### Assignment 3

#### (Mark Making and Pattern Dude – Model in Costume)

Mark making; expressive possibilities of line and shape. Employ unique mark making techniques chosen from cultural backgrounds, half hand drawn in ink / half digitally rendered in Illustrator applied to figure drawing of model in costume completed in class.

Examples shown in class:

- a. Expressive and Calligraphic-*DeKooning and Chinese calligraphy*
- b. Visual Texture-*Rousse!*
- c. Value-*Kollwitz*
- d. Decorative Strokes-*Matisse*
- e. Turbulent, Swirling-*Van Gogh*
- f. Scanning work for digital usage

*Materials:* Sharpies, bristol board, Adobe Illustrator

*Digital Tools:* Printing and Scanning Guidelines, Illustrator Fundamentals Tutorial: preferences, new document, page set-up, menus, shape tools, selection tools, rotation, reflect, cut, copy, paste and transform again, grid, guides and snap to guides, using the shift key to constrain, selections, selecting multiple objects, align palette, fill and stroke, pathfinder palette, navigation: hand tool and navigation palette, zoom: zoom tool and other options. Placing images as templates, drawing with the pen tool, clicking and dragging technique, anchor points and Bezier handles, open and closed paths, ellipse and polygon tools, creating, duplicating, moving, deleting and merging layers. Placing images (as template), pen tool, rotate and scale tools, blend tool, layers palette, pathfinder palette, brush tool.

### (Part 2) Analysis of Structure and Representation (Weeks 2-4)

#### Conventions of Imaging

In this section, students' build upon their perceptual skills and understanding of gestalt theory, engaging the mind in the process of understanding structure and representation. Students utilize different analytical methods to explore conventions of representation and imaging including the use of drawing systems and geometry, cultural conventions of spatial representation, color perception, framing of images and point of view.

#### Assignment 4

##### (Geometric Drawing Conventions and the Head)

- a. The head is inscribed into simple geometric forms or "blocks"
- b. Actual form is achieved by a subtractive "carving" of the block, or additive construction
- c. Drawing of block formation

#### Assignment 5

##### (Study of the pelvis and ribcage)

- a. Introduction to Anatomy: Foundations of the human structure
- b. Description the major masses of the figure, rib cage, and pelvis
- c. Discover underlying compositional structures both from observation and from examples within the art of diverse world cultures.
- d. Conventions of the Human Figure, in art history, and in design
- e. Drawing from figurative sculpture

##### (Chiaroscuro and the Figure)

- a. Conveying light
- b. Rendering Shade and Shadow
- c. Tonal Range
- d. Drapery mapping

*Materials:* White or color paper, charcoal or single hue chalk, mid-toned paper, white chalk



**Assignment 6****(Trip to NYPL) - Conventions & Variation in Cultural Perspective Representation****Assignment 6**

- a. Introduction to 1 and 2 point perspective (viewer based)
- b. Construction of planes and volumes in relation to horizon line and vanishing points  
Construction of ellipses

**Assignment 6**

- c. Complex Interior; Interfacing the knowledge and experience of visual perception and the figure in perspective (foreshortening).

**Assignment 6**

Fine tune assignment. Desk and formal critique. Materials: Graphite, ink, collage, bristol board, drawing paper, chosen mixed media

**Assignment 7**

Foreshortened figures. Working from two models.  
Perspective is applied to the reclining figure.

**(Part 3) Context and Representation (Weeks 4-5)****Meaning and Culture**

Students further explore representation and meaning in relationship to context and cultural influences, responding thoughtfully and creatively through the application and transformation of the tools of drawing and imaging. Contextual examples for students to explore may include: Personal / Interpersonal, Cultural, Economic, Historical, Philosophical, Religious, Scientific, Political, Social, etc.

**Assignment 8****(Template Driven Final/Photoshop Narrative Montage)****(Perception and Critical Thinking)**

Choose from a variety of templates. Pull from drawings, photos and other. Use research to investigate the background and other meaning of your chosen subject. Complete and submit the required proposal. Project objectives: Target a specific audience, and produce a final which incorporates digital and analogue aspects. You may work in any materials you choose for the second half of the project. This should be your best as it counts for 15% of your grade.

Students choose their own object and recreate it in color pencil. Students paint a hand in watercolor. Students draw/paint the objects through visual perception, analytical construction, and interpretation of color mixing and theory. Observe the differences in personal interpretation. Each of the senses is experienced, questioned and discussed.

Students take color images in three dimensional form and use scans and Photoshop tools and techniques to create an image based people, places and things narrative formed around the painted and drawn objects.

- a. Still-life Observational Drawing
- b. Single Frame Narrative Interpretations
- c. Limited Color Studies (Triad/primaries)
- d. Perceptual Observation Through Sight, Touch, Smell and Taste

*Materials:* color pencil, watercolor, scanner, Adobe Photoshop, chosen mixed media

*Digital Tools:* Photoshop Fundamentals Tutorial: scanning, image mode, size and resolution, crop and transformation tools, file formats, selection tools, image adjustment layers, transparency, layers, masks, marquee tool, quick selection tool, editing paths, saving paths, saving and loading selections, select all, select none, inverse, expand and contract, cropping, flipping and rotating selections; selecting an entire layer; feathering, adding, subtracting, transforming and modifying selections; layer masks; quick mask to edit selections. Layers: creating and deleting a layer; duplicate, hide or show layer; turning a layer into a selection; creating a background and converting a background into a layer; restacking layers, clipping mask.

**Assignment 8**

- a. Digital Output
- b. Use of high res internet searches and image capture
- c. Digital Photography
- d. Researching
- e. Writing a Proposal
- f. Time Management
- g. Text and Image
- h. Mixed Media
- i. Adobe Photoshop
- j. Adobe Illustrator
- k. Adobe InDesign

**THE SKETCHBOOK:**

The sketchbook will be reviewed weekly, so value its importance. It is a place to develop a way of working. Think about the intended appearance. There should be richness in the overall book. Use it to record notes and within the notes incorporate visual notes such as doodles and diagrams. It is a place to develop ideas such as thumbnails, gather research, draw from observation, record thoughts and inspirations, keep notes, handouts, vocabulary from classes and develop your voice. The sketchbook will also be an important part of presentations for critiques. (see blog for more)

**THE LEARNING PORTFOLIO:**

The Learning Portfolio is a tool that will create connections between all years of study. It is meant to be a place of reflection across all courses. While the portfolio is being introduced through the Integrative Studio and Seminar it is important to manifest learning in this class. Use the Learning Portfolio to act as a place for considering the path taken to get to a final idea and image. Document process and enter posts that tell the story of a project and the steps that led up to its completion. This is a place to exhibit the process that paves the way for final work.

You will get a thorough introduction to the Learning Portfolio in your Integrative Studio and Seminar class. But as a reminder: to launch your portfolio, review the [Getting Started Videos](#) created by IT. Please also visit the [Getting Started page](#) on the [Learning Portfolio Help Site](#) for comprehensive tutorials.

**Make sure to use the MANDATORY Parsons Learning Portfolio Template** - and do not change the template as this is a shared component of the Parsons experience. **Also please add a Learning Portfolio link to your [Canvas Bio](#).** This allows fellow students and faculty to access your portfolio.

**Grading and Evaluation**

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

- evidence of the ability to solve problems, both creative and technical;
- evidence of the understanding of the project assignments and course material;
- the correct use of materials and formats specified;
- quality of work as evidenced in in-class exercises, final projects, sketchbook exploration and the learning portfolio;
- participation in class and online;
- improvement in technical, creative, and problem solving abilities;
- attendance in class and the timely completion of projects

**Final Grade Calculation**

Class Participation: 50%

- 10% Attendance
- 10% Improvement/Participation
- 10% Quality/Presentation
- 10% Preparedness/Process Work/Digital Storage
- 10% Learning Portfolio engagement

**Projects\*: 50%**

- 10% In-Class Projects
- 15% Longterm Projects
- 15% Final Project
- 15% Sketchbook

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**100% TOTAL**

**Reduced Project Grades and Overall Course Grade for:**

- Not handing in projects on time (before midnight on the same day will be accepted)
- Not coming prepared to class with materials, handouts, review of the blog
- Incomplete projects at required level
- Sleeping or texting during class
- MISSING TWO CLASSES
- Not participating in group projects, discussions and critiques
- ABSENT ON THE DAY OF A CRITIQUE

**See more descriptive Grading Criteria on blog:**

***Log onto Canvas to find the Course Blog***

**Grading Standards**

A [4.0; 96–100%]

Work of exceptional quality, which often goes beyond the stated goals of the course

A- [3.7; 91 –95%]

Work of very high quality

B+ [3.3; 86–90%]

Work of high quality that indicates substantially higher than average abilities

B [3.0; 81–85%]

Very good work that satisfies the goals of the course

B- [2.7; 76–80%]

Good work

C+ [2.3; 71–75%]

Above-average work

C [2.0; 66–70%]

Average work that indicates an understanding of the course material; passable  
*Satisfactory completion of a course is considered to be a grade of C or higher.*

C- [1.7; 61–65%] Passing work but below good academic standing

D [1.0; 46–60%]

Below-average work that indicates a student does not fully understand the assignments;  
Probation level though passing for credit

F [0.0; 0–45%]

Failure, no credit

### **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. A grade of W may also be issued by an instructor to a graduate student (except at Parsons and Mannes) who has not completed course requirements nor arranged for an Incomplete.

### **Grade of Z**

The grade of WF is issued by an instructor to a student (all undergraduates and all graduate students) who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal deadline. It differs from an “F,” which would indicate that the student technically completed requirements but that the level of work did not qualify for a passing grade. The Z is equivalent to an F in calculating the grade point average (zero grade points), and no credit is awarded.

### **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 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:

Undergraduate students: Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of “I” not revised in the prescribed time will be recorded as a final grade of “WF” by the Office of the Registrar.

### **Divisional, Program and Class Policies**

- 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.

- Participation

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 coming to class regularly and on time.

- Attendance

Faculty members may fail any student who is absent for a significant portion of class time. A significant portion of class time is defined as three absences for classes that meet once per week and four absences for classes that meet two or more times per week. During intensive summer sessions a significant portion of class time is defined as two absences. Lateness or early departure from class may also translate into one full absence.

- Canvas

Use of Canvas is an important resource for this class. Students should check it for the course blog, grades and announcements before coming to class each week.

- Delays

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting

- Academic Integrity

This is the university's Statement on Academic Integrity: "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 findings 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, computer work, art and design work, oral presentations, and other projects)."

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. 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. Every student at Parsons signs an Academic Integrity Statement as a part of the registration process. Thus, you are held responsible for being familiar with, understanding, adhering to and upholding the spirit and standards of academic integrity as set forth by the Parsons Student Handbook.

#### Guidelines for Written Assignments

Plagiarism is the use of another person's words or ideas in any academic work using books, journals, internet postings, or other student papers without proper acknowledgment. For further information on proper acknowledgment and plagiarism, including expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the Chicago Manual of Style (cf. Turabian, 6<sup>th</sup> edition). The University Writing Center also provides useful on-line resources to help students understand and avoid plagiarism. See <http://www.newschool.edu/admin/writingcenter/>.

Students must receive prior permission from instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without the prior permission of instructors is plagiarism.

### Guidelines for Studio Assignments

Work from other visual sources may be imitated or incorporated into studio work if the fact of imitation or incorporation and the identity of the original source are properly acknowledged. There must be no intent to deceive; the work must make clear that it emulates or comments on the source as a source. Referencing a style or concept in otherwise original work does not constitute plagiarism. The originality of studio work that presents itself as “in the manner of” or as playing with “variations on” a particular source should be evaluated by the individual faculty member in the context of a critique. Incorporating ready-made materials into studio work as in a collage, synthesized photograph or paste-up is not plagiarism in the educational context. In the commercial world, however, such appropriation is prohibited by copyright laws and may result in legal consequences.

#### • Student Disability Services

In keeping with the University’s policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with Jason Luchs in the office of Student Disability Services, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter to you to bring to me. At that point I will review the letter with you and discuss these accommodations in relation to this course. Mr. Luchs’ office is located in 80 Fifth Avenue, Room 323 (third floor). His direct line is (212) 229-5626 x3135. You may also access more information through the University’s web site at <http://www.newschool.edu/student-/disability-services/>.

### **Books**

*Fill in the Blank* by ViiZ and Doggie Horner (Quirk Productions Inc., 2012)  
*Charles Bargue Drawing Course* by Gerald M. Ackerman (ARC Edition International, 2003)  
*Keys to Drawing* by Bert Dodson (North Light Books, 1985)  
*Drawing for Graphic Design* by Timothy Samara (Rockport Publishers 2012)  
*Design Drawing* by Francis D.K. Ching (John Wiley & Sons, 1998)  
*Perspective Drawing Handbook* by Joseph D’Amelio (Dover, 1964)  
*Constructive Anatomy* by George B. Bridgman (Digireads, 2009)  
*The Natural Way to Draw* by Kimon Nicolaides (Mariner Books, 1990)  
*Graphic Design Manual* by Armin Hofmann (Reinhold, 1965)  
*The Visual Display of Quantitative Information* by Edward Tufte (Graphics Press, 1983)  
*Envisioning Information* by Edward Tufte (Graphics Press, 1990)  
*Color Basics* by Stephen Pentak and Richard Roth (Wadsworth, 2004)  
*The Art of Color* by Johannes Itten (Van Nostrand Reinhold, 1961)  
*Color and Meaning* by John Cage (University of California Press 2000)  
*Interaction of Color* by Josef Albers (Yale University Press, 1963) (now an app for the iPad: see [www.wired.com/design/2013/08/josef-albers-classic-interaction-of-color-gets-a-21st-century-upgrade](http://www.wired.com/design/2013/08/josef-albers-classic-interaction-of-color-gets-a-21st-century-upgrade))  
*Drawing Distinctions* by Patrick Maynard (Cornell University Press, 2005)

## Materials and Supplies

Please note that there are materials costs associated with this studio course and you should expect to purchase up to \$50.00 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:

<http://www.newschool.edu/parsons/academic-advising-first-year-students/>

### Required Materials (First-Year Materials List)

#### *Pencils, Pens and Erasers*

- Prismacolor Kneaded Rubber Erasers 1¼" × 1¼" × ¼"
- Staedtler Mars Plastic Eraser
- Helix Hand-Held Pencil Sharpener Sharpener with 2 holes
- General's Kimberly Drawing Pencils Black 6B
- General's Kimberly Drawing Pencils Black 2B
- General's Kimberly Drawing Pencils Black HB
- General's Kimberly Drawing Pencils Black F
- General's Kimberly Drawing Pencils Black 2H
- General's Kimberly Drawing Pencils Black 4H
- Cretacolor Monolith Woodless Pencil Graphite pencil 9B
- Winsor & Newton Vine Charcoal Packs Medium, package of 12 sticks
- General's compressed charcoal 4 sticks
- Sharpie Ultra-Fine Point Marker Black, 0.3mm
- Sharpie Fine Point Marker Black, 0.5mm
- Super Sharpie Marker Black
- Sharpie Chisel Tip Marker Black
- Prismacolor Ebony Pencil Package of 2

#### *Paper and Pads*

- 4 Crescent No. 99 University Grade Cold Press Illustration Board White, 15" × 20", 14-ply (\$2.04 each)
- Canson 180 Degree Hardbound Sketchbooks 80 sheets, 65lb, 8.3" × 11.7"
- Strathmore 400 Series Bristol Board Pads 15 sheets, 11" × 14", 2-ply vellum
- Strathmore 300 Series Drawing pad 25 sheets, 18" × 24"
- Strathmore 300 Series Newsprint Pads Off white, 120 sheets, 18" × 24", rough
- Speedball Tracing Paper In Rolls White, 8lb, 18" × 20yd

#### *Assorted Supplies*

- AlumiCutter Ruler Black, 18"
- Blick Acrylic Edge T-Square 24"
- Blick Triangles 30°/60°, 10"
- Alvin Cutting Mats Green/Black, 12" × 18"
- Fiskars Recycled Scissors 8" straight
- Olfa Snap-Off Blade Utility Knife
- Olfa SNAPit 'N' TRAPit Pro Heavy-Duty Snap-Off Blades 18mm, package of 5
- Elmer's Glue Sticks 0.21oz glue stick
- 2 Acco Binder Clips (2) Large, 2"
- Alvin Semicircular Protractor 6"
- ArtBin Tote Folios Black/Charcoal, 23" × 27"

*Laptop*

- Adobe Cloud installed
- GHz quad-core processor
- 64-bit operating system: Mac OS X 10.7 or Microsoft Windows 7 Professional
- 8 GB RAM
- 500 GB hard drive or flash storage
- Graphics: GPU card with 1 GB of VRAM

Ethernet, wireless and Bluetooth connectivity

- Integrated HD webcam
- Media card reader

*Digital Storage For Backup Of Files*

- External Hard Drive — Suggested: LaCie 500GB Rugged Triple Interface,
- Google Drive Folder

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## **Course Structure of Drawing/Imaging**

There is a three-part structure to this class over the course of a five-week semester.

\*\*\* \*\* PLEASE NOTE: ANYTHING IN THE ABOVE OUTLINE AND THE OVERALL SYLLABUS IS SUBJECT TO CHANGE. \*\*\*

**You will be notified via the blog, in class and by email.**

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