

LANG IN PARIS COURSE OPTIONS – SPRING 2016

PARIS ART, MEDIA & TECH

APAM 2003 - Core Studio 2 Spatial - CRN 7219 (3 credits) Tuesday and Thursday 9:00am-11:40am

This course is an intensive project-based studio, focusing on the interactive and narrative media along varying degrees of scale and contexts including tactile/sensory, locative/mobile, public/private. Students will produce projects with increasing complexity, focusing on historic precedents, iterative design process and future developments. Emphasis is on a critical awareness of new technologies, an articulated design process, creative engagement with the medium and adaptation to interactive.

APAM 2004 – Core Lab 2 Spatial - CRN 7220 (3 credits) Monday 9:00am- 11:40am

This course provides production skills and processes for projects in Core Studio: Space. Students will learn to fabricate and prototype physical objects and models, as well as expand their knowledge and application of physical computing for interactive environments, objects and processes. Students evolve their understanding of production and trouble shooting and develop their own skills and perspectives.

APAM 2101 – Game Design - CRN 7221 (3 credits) Thursday 3:20pm- 6:00pm

This is an introductory course about game culture, theory, design, development, concepts, mediums and techniques for creating games. This course will cover game design through objects and interfaces. Through the semester, they will develop an understanding of the formal structure, play experience, and community aspect of games, and speak to a larger issue at the heart of games: the design of interactivity. Students will approach game related work with various inquiries, such as: Are there things that we can find in common among all games? How do games work? What defines a game as different from other kinds of experiences? From what elements is a game constructed? How does a player interact with a game? How do games intersect with and create community and culture? To aid us in our creative work, we will read a number of theoretical approaches to games and design, critically evaluate existing games on several levels, and engage in peer evaluation of fellow students' work. Open to: Undergraduate degree students, Sophomore and Junior level

APAM 3002- Topics: Urban Hacking - CRN 7223 (6 credits) Tuesday 12:20pm-6:00pm

This course is an advanced studio for students interested in how a practice like hacking can play an integral part in the process of artists and designers who are critically focused. Urban hacking can be defined as an exploration of urban spaces in new and unintended ways. Topics explored will include: intended and unintended audience, public / private, documentation and online publishing strategies, technology and urban environment, socio-political contexts, activism, and critical citizenship. Students will create projects that exist in the city of Paris and online. The goal is to engage with a large audience while considering documentation and online publishing as a core element of this practice.

Paris Design & Mgmt

APDM 3330 - Strategic Management - CRN 7229 (3 credits) Thursday 9:00am-11:40am

The integration of business and design provides students with new methodologies and techniques that look beyond the traditional skill set to manage existing and evolving businesses. Particular focus is given to the management of creative processes, guiding multidisciplinary teams to implement organizational strategic goals in brand, product and service development, creative business management, responding to new challenges by using the design approach as an integral part of solving problems and finding new areas of opportunity and the management of creative businesses, implementing business fundamentals in the collaborative environment of the creative field.

APDM 3410 – Global Professional Practices - CRN 7230 (3 credits) Tuesday 3:20pm- 6:00pm

This course introduces guidelines for professional practice in international contexts. Topics addressed include understanding regulations to maximizing the functioning of teams in various locations, intercultural management with its challenges, and the potentials of cross-cultural fertilization. Case scenarios will investigate global corporate responsibility in supply chain management as well as the auditing of work conditions and productivity. Students will not only explore methods to understand local demands helping companies to make product and service specific decisions; cultural context will be researched to support efficient

local structures and new local economies that contribute to new global perspectives.

Paris Design Strategies

APDR 2100 - Research & Developmental Methods - CRN 7234 (3 credits)

Tuesday 9:00am- 11:40am

This course is an introduction to the nature of design research, where students gain practical experience in the various research and design methodologies. Students work in teams to apply the different techniques, through a series of mini-projects and applications, conducting research outside the classroom and engaging users and experts to share their perspectives on research and design. Students also learn how to map out their research findings and to envision and articulate design driven interventions.

Open to: All School of Design Strategies undergraduate degree students; other students with permission of BBA in Strategic Design and Management program.

APDR 2141 – Collaborative: Human Services - CRN 7235 (3 credits)

Wednesday 3:20pm- 6:00pm

This is a hands-on design studio carried out in partnership with an external organization, and will focus on daily-life services that affect the wellbeing and quality of life of people living in urban communities. Working through collaborative design frameworks and methods, students in this course will research, conceptualize, and develop proposals in areas that may include youth-related services, food services, education services, and recidivism prevention and reintegration services. Students will explore new service opportunities through specific service design methods and tools, such as direct field research and co-design practices. They will develop and utilize knowledge of the contexts and socio-political dynamics that space the focus of our design work in the course. This course is an excellent opportunity for students to build their portfolios and gain experience in the emerging field of Service Design.

APDR 3000 – Innovation: Lecture - CRN 7236 (Listed as 0 credits)

Wednesday 9:00am- 10:20am

What makes something truly new or original? How do you spot opportunities to create new things, services or experiences? How do you determine whether a

specific innovation is actually a good thing? What is the history of innovation and how many innovative ideas and practices become integrated into cultural practices? This course explores classic texts on entrepreneurship and innovation, while placing special focus on the role of artists and designers as agents of change, and the nature and promise of technology in the creation of our possible future(s). Open to: All School of Design Strategies upper-level undergraduate degree students; other upper-level students with permission of BBA in Strategic Design and Management program.

**APDR 3001 – Innovation: Recitation - CRN 7237 (3 credits) Wednesday
10:21am- 10:41am**

Please see description for APDR 3000 Innovation Lecture

**APDR 4700 – Special Topics in Strategic Design and Management - CRN
7238 (3 credits) Thursday 6:20pm- 9:00pm**

Special topics in Strategic Design and Management that address emerging trends, practices and opportunities. The topics rotate frequently and the course may be repeated for credit. Prerequisites vary with the topic. This course is crosslisted with PSDS 5130. Spring 2015 topics are: Section A - ""Empowered Consumerism: Recasting the Mass Market as a Vehicle for Change"" This course challenges students to envision how commodity chains might be leveraged as vehicles to support social and environmental change. Students will survey existing ethical products and services in the mass market, conduct design-led research that illuminates current vs. ideal consumer behaviors, engage in mapping workshops to identify untapped opportunities for consumer empowerment, and create future scenarios envisioning new design-enabled behaviors for the citizen consumer. Section B - ""New Media for Market Engagement"" Strategies and tactics for engaging audiences are rapidly evolving via 21st century modes of media. This course examines approaches to marketing and communication that leverage new media capabilities in creative ways. Through lecture, seminar and workshop, students encounter detailed case studies of radical media practices for market engagement, and gain experience through course projects in designing innovative campaign strategies utilizing technology and methodologies involving new media platforms, streams and convergence opportunities. Tools and tactics explored will include, and go beyond, Google, Facebook, Twitter, Instagram, etc., and examine approaches and technologies such as transmedia, augmented reality, dialog, feedback, crowdsourcing, e commerce, partnerships, gaming, and other digital

modes, and non-digital components thereof, for effectively engaging markets. Section C - ""Visualizing Finance"" How can designers help individuals make better financial decisions in their everyday lives? In this course students will create visual stories of people's emotion-driven financial decisions and will work with community programs to distribute these comic strips and animations to those who need them most. Financial Literacy is a hot, highly financed field, but most materials are text-heavy and informationally-based; very few use visual stories to show how people actually behave. Students gain skills of visual communication on an emotional level, which can be applied in many high-demand contexts. They will translate complex concepts and situations into clear, relatable narrative forms. Open to: All university upper-level undergraduate degree students.

Paris Design Studies

APDS 2011 - Introduction to Design Studies Lecture - CRN 7247 (Listed as 0 credits) Friday 12:20-1:40PM

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. Pathway: Design Studies

APDS 2012 – Introduction to Design Studies Recitation - CRN 7248 (3 credits) Friday 1:41pm- 3:01pm

Please see description for APDS 2011 Intro to Design Studies Lec

Paris Fashion Design

APFD 2021 – Design Studio 2: 2D/3D Exploration – Practice and Process - CRN 7240 (3 credits) Wednesday 9:00am-3:00pm

This course allows the students to further develop 2D and 3D skills and practices within the context of the discipline and will build on the skills introduced in Design Studio 1. As the second in a four-course core sequence, students will be moving towards a competency in the application of design and research processes while seeking appropriate technical 3D solutions. Students will then continue refine their approaches in regard to primary research and balancing the technical with the aesthetic.

APFD 2022 – Visual Communication Studio 2: Exploration 2D Processes - CRN 7242 (3 credit) Tuesday and Thursday 12:20pm- 3:00pm

In this course students continue to advance the concepts begun in the first semester experience and heightened in Visual Communication 1. The emphasis moves to a more disciplinary Fashion focus on how meaning is constructed and communicated through visual media. Students continue to use traditional drawing and digital imaging methods to explore the conceptual, aesthetic and formal qualities that inform how ideas and impressions are expressed on a two-dimensional plane and beyond that. Students explore visual organization and representational forms and engagement through observational drawing, photography, digital image creation, time-based explorations, and the integration of a variety of media. Digital imaging tools continue to include raster and vector software applications such as Photoshop, Illustrator, InDesign, and Acrobat Pro to explore 2D and time-based presentations. Analog drawing tools continue to include wet and dry media and various substrates.

APFD 2023 – Technical Studio 2: 3D Technical Exploration - CRN 7243 (3 credits) Monday and Friday 12:20pm- 3:00pm

In Creative Technical Studio 2 students continue to expand their suites of fashion making skills, in collaboration with the other two core studios.

APFD 2124 - Creative Construction - CRN 7239 (3 credits) Tuesday 3:20pm- 6:00pm

This course is designed to push students beyond the basics of pattern cutting and encourage the development of their own methodologies. By beginning with non-garment based work, the students can explore fashion concepts and design practice outside the constraints of collection building. Emphasis will be given to understanding how to incorporate the foundations of pattern making with experimental techniques to reach places that could only be found through exploratory processes. The students will be

learning to answer construction questions that arise when making garments that are not based on traditional techniques.

**APFD 3021 - Design Studio 4: Design Identity - CRN 7244 (3 credits) Thursday
9:00am- 11:40am**

This course provides the student with an opportunity to develop a personal design philosophy. Students will be encouraged to define themselves within a market category. As the fourth in a six-course core sequence, students will begin to theorize and contextualize their own work in readiness for senior capstone experience/final major project.

**APFD 3022 - Design Studio 4: Workshop - CRN 7345 (No credits listed) Thursday
12:20pm- 3:00pm**

Prerequisites APFD 3021
No description given

APFD 3023 - Specialized Studio 2 - CRN 7245 (3 credits) Tuesday 9:00am-3:00pm

Specialized Studio 2 is supportive of the Integrated Design Studio courses and Specialized Studio 1 and gives the student the opportunity to build on additional skills/techniques within 2D/3D execution. Students will have the opportunity to continue this pathway and further articulate their vision through 2D/3D processes with emphasis on innovation and personalization of technique.

**APFD 3123 - Surface and Materials - CRN 7241 (3 credits) Wednesday
9:00am-11:40AM**

This course focuses on the study of fiber and fabric properties, identifications, fabric weaving, yarn systems and knitting construction, finishes, dyeing and printing, as related to fabric aesthetics quality, performance and product end-use. The course combines the study of textile science, creative use of fiber and fabric as inspiration in fashion design, as well as applications and practices in the fashion industry. By the successful completion of this course, students will be able to demonstrate a fundamental understanding of textile and yarn terminology, communicate fabric knowledge in relation to design, understand the development of textiles within a historic, ethnic, geographic and cultural context and showcase ability to manipulate fabric in innovative ways that impact design silhouette and details.

Paris French Studies

APFR 1101 - French Culture & Language 1 - CRN 7216 (3 credits) Monday and Wednesday 6:20PM-7:40PM

This first course is designed for students with no previous knowledge of French. Students build a solid basis in oral and written skills upon which to develop and expand their knowledge of the French language and culture. There is a wide range of class activities, including listening and writing practice, role-playing, and interactive exercises. The present and near-future tenses of regular and most common irregular verbs and basic French idioms are studied. Basic everyday vocabulary is emphasized.

APFR 1102 - French Culture & Language 2 - CRN 7217 (3 credits) Monday and Wednesday 7:50PM-9:10PM

After a brief review of material covered in French Intro 1, new grammatical and syntactical elements are introduced (pronominal verbs, passe compose, imparfait, multiple pronouns, etc.). Through in-class interactive exercises, students expand their vocabulary and knowledge of French culture and learn to write short descriptive and narrative texts. Open to: Undergraduate and graduate level students who already took APFR 1101 French Culture & Language 1 or the equivalent.

APFR 2101 - French Intermediate 1 - CRN 7218 (3 credits) Monday and Wednesday 6:20PM-7:40PM

Beginning with a review of basic French grammatical structures, this course moves on to cover more complex forms such as the conditional and the subjunctive. Special attention is paid to increasing students' ability to understand spoken French and to converse on a number of topics pertaining to different times and places, particularly French-speaking countries. Students also begin to write short compositions on chosen topics and make oral presentations to the class. Open to: Undergraduate and graduate level students who already took APFR 1102 French Culture & Language 2 or the equivalent.

Paris Fashion Studies

APFS 2011 - Introduction to Fashion Studies -CRN 7250 (Listed as 0 credits)

Monday 3:30pm- 4:40pm

Fashion Studies is a new, multidisciplinary field that has emerged alongside the expansion of fashion into a global culture industry, growing popular interest in fashion, and renewed academic attention to the study of dress and material culture. This course introduces students to fashion theory and the diverse approaches to its study as a “field” and “practice”: From its expression as identity, a subculture, or a global industry, to its conception as power and phenomenon, we will look at how art historians, cultural theorists, anthropologists, writers, and artists have reflected on fashion through time. Class sessions will be organized around important themes that have emerged in fashion studies: the body, beauty and image, subculture and style, identity and desire, creation and consumption, art and value, etc. Students will be introduced to classic theoretical writings on fashion, draw on contemporary everyday examples for discussion, and apply learned research methods in the development of research questions that critically reflect on fashion.

APFS 2012 - Introduction to Fashion Studies: Recitation - CRN 7251 (3 credits)

Monday 4:41pm- 6:01pm

Please see description for APFS 2011 Intro to Fashion Studies Lec

APFS 4100 - Fashion & Crafts: History of Fabric and Luxury Crafts in Perspective - CRN 7252 Wednesday 3:20pm- 6:00pm

This class is aimed at giving students a thorough understanding of the history of textile and luxury crafts, with a focus on Europe, while also articulating this knowledge with contemporary issues. From silk factories in Lyon, France to leather tanneries around Florence, Italy the cartography of the fashion industry's crafts and resources is still very much the same as it was throughout the past centuries. We will follow the evolution of these crafts through time, questioning their transformations from both a technical and a symbolical point of view. Exploring the history of these various textile-related traditions helps understand their position today in a global economy. Whether the development of these crafts were political decisions (Louis XIV's minister Colbert and the founding of the « Manufactures Royales), motivated by a geographical position (the proximity of Calais to England from which lace looms were smuggled) or a natural resource (the river Arno flowing through the Florence area), we will explore the many components of this rich European textile heritage. To bring these facts and ideas into a current

perspective, we will question the sustainability of this system challenged by competition from emerging markets (haute couture embroidery from Paris to Mumbai). We will therefore also address the various options for the preservation of this savoir-faire, from Chanel's strategy with Paraffection to the French Government's label « Entreprise du Patrimoine Vivant. This class combines lectures giving a historic insight into specific aspects of the textile industry's geopolitical heritage with guest speakers and field trips allowing students to discover key places and actors, whether they recall a certain time in the history of textile or a lost craft, or whether they illustrate an on-going tradition in today's luxury market.

Paris First Year

APFY 1001 - Integrative Studio 2 - CRN 7196 (3 credits) Tuesday 9:00am- 11:40am

How many ways are there to explore an idea? In Integrative Studio 2, students fact-find individually and in groups to explore all types of discovery and documentation. Research often requires moving out into the world through field work, experimentation, failure, and creative problem solving. The studio integrates learning from other first year courses, especially in thematic links to Integrative Seminar 2. At various times in the semester, the two classes share concepts and assignments, bringing together reading, writing and making in a manner that is essential to the creative research of professional artists and designers. Course sections are thematic and include: Community Engagement How do we experience design? What does it mean to engage in a community -- in a city, with a group, in shaping an organization, in reconfiguring a service -- as a designer? Under this theme students will begin to unearth the complex systems that connect design to behaviors. Constructed Environments How does the built environment shape our contexts and, by extension, our understanding? What potential lies in an interior design? How does a product instruct a user? When does a building determine action? Students will explore the interconnectedness of large-scale thinking with on-the-ground user experience to explore the complexity of a designer's engagement. Fashion How does fashion speak? What information do we derive from a seemingly simple, yet utterly complex system of material, image, body, history and site within the social and global sphere? Students will engage with such complexities while interrogating new ways to approach topics such as form, beauty and sustainability. Visual Culture How are messages embedded in visual culture? How, in turn, are photographs, videos, illustrations, performances, graphic novels, sculptures, technological innovations - and more - used to communicate an idea or position? And what might it mean to make something that doesn't fit into any one category as we know

it? Students will explore interdisciplinarity, collaborative making, the productivity of creative failures, and more. Open to: Parsons Paris First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1001 - Integrative Studio 2 - CRN 7197 (3 credits) Thursday 3:20pm- 6:00pm

How many ways are there to explore an idea? In Integrative Studio 2, students fact-find individually and in groups to explore all types of discovery and documentation. Research often requires moving out into the world through field work, experimentation, failure, and creative problem solving. The studio integrates learning from other first year courses, especially in thematic links to Integrative Seminar 2. At various times in the semester, the two classes share concepts and assignments, bringing together reading, writing and making in a manner that is essential to the creative research of professional artists and designers. Course sections are thematic and include: Community Engagement How do we experience design? What does it mean to engage in a community -- in a city, with a group, in shaping an organization, in reconfiguring a service -- as a designer? Under this theme students will begin to unearth the complex systems that connect design to behaviors. Constructed Environments How does the built environment shape our contexts and, by extension, our understanding? What potential lies in an interior's design? How does a product instruct a user? When does a building determine action? Students will explore the interconnectedness of large-scale thinking with on-the-ground user experience to explore the complexity of a designer's engagement. Fashion How does fashion speak? What information do we derive from a seemingly simple, yet utterly complex system of material, image, body, history and site within the social and global sphere? Students will engage with such complexities while interrogating new ways to approach topics such as form, beauty and sustainability. Visual Culture How are messages embedded in visual culture? How, in turn, are photographs, videos, illustrations, performances, graphic novels, sculptures, technological innovations - and more - used to communicate an idea or position? And what might it mean to make something that doesn't fit into any one category as we know it? Students will explore interdisciplinarity, collaborative making, the productivity of creative failures, and more. Open to: Parsons Paris First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1001 - Integrative Studio 2 - CRN 7198 (3 credits) Wednesday 9:00am-11:40am

How many ways are there to explore an idea? In Integrative Studio 2, students fact-find individually and in groups to explore all types of discovery and documentation.

Research often requires moving out into the world through field work, experimentation, failure, and creative problem solving. The studio integrates learning from other first year courses, especially in thematic links to Integrative Seminar 2. At various times in the semester, the two classes share concepts and assignments, bringing together reading, writing and making in a manner that is essential to the creative research of professional artists and designers. Course sections are thematic and include: Community Engagement How do we experience design? What does it mean to engage in a community -- in a city, with a group, in shaping an organization, in reconfiguring a service -- as a designer? Under this theme students will begin to unearth the complex systems that connect design to behaviors. Constructed Environments How does the built environment shape our contexts and, by extension, our understanding? What potential lies in an interior's design? How does a product instruct a user? When does a building determine action? Students will explore the interconnectedness of large-scale thinking with on-the-ground user experience to explore the complexity of a designer's engagement. Fashion How does fashion speak? What information do we derive from a seemingly simple, yet utterly complex system of material, image, body, history and site within the social and global sphere? Students will engage with such complexities while interrogating new ways to approach topics such as form, beauty and sustainability. Visual Culture How are messages embedded in visual culture? How, in turn, are photographs, videos, illustrations, performances, graphic novels, sculptures, technological innovations - and more - used to communicate an idea or position? And what might it mean to make something that doesn't fit into any one category as we know it? Students will explore interdisciplinarity, collaborative making, the productivity of creative failures, and more. Open to: Parsons Paris First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1011- Integrative Seminar 2 - CRN 7199 (3 credits) Tuesday 12:20pm - 3:00pm

In Integrative Seminar 2, the skills acquired in Integrative Seminar 1 are expanded through the introduction of a wide variety of research methods—both digital and analog—and in projects that are shared with Integrative Studio 2. Students use digital tools and online platforms along with fieldwork to extend the research and creative problem-solving undertaken in class. Using methods such as interviews, visual research, online sources, libraries, experiments, and first hand observation, students are exposed to the multiple ways in which a topic can be researched. This course offers options that align with the research approaches used within the different schools at Parsons, as follows: Community Engagement How do we experience design? What does it mean to engage in a community -- in a city, with a group, in shaping an

organization, in reconfiguring a service -- as a designer? Under this theme students will begin to unearth the complex systems that connect design to behaviors. Constructed Environments How does the built environment shape our contexts and, by extension, our understanding? What potential lies in an interior's design? How does a product instruct a user? When does a building determine action? Students will explore the interconnectedness of large-scale thinking with on-the-ground user experience to explore the complexity of a designer's engagement. Fashion How does fashion speak? What information do we derive from a seemingly simple, yet utterly complex system of material, image, body, history and site within the social and global sphere? Students will engage with such complexities while interrogating new ways to approach topics such as form, beauty and sustainability. Visual Culture How are messages embedded in visual culture? How, in turn, are photographs, videos, illustrations, performances, graphic novels, sculptures, technological innovations - and more - used to communicate an idea or position? And what might it mean to make something that doesn't fit into any one category as we know it? Students will explore interdisciplinarity, collaborative making, the productivity of creative failures, and more. Open to: Parsons First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1011 - Integrative Seminar 2 - CRN 7200 (3 credits) Thursday 12:20pm-3:00pm

In Integrative Seminar 2, the skills acquired in Integrative Seminar 1 are expanded through the introduction of a wide variety of research methods--both digital and analog--and in projects that are shared with Integrative Studio 2. Students use digital tools and online platforms along with fieldwork to extend the research and creative problem-solving undertaken in class. Using methods such as interviews, visual research, online sources, libraries, experiments, and first hand observation, students are exposed to the multiple ways in which a topic can be researched. This course offers options that align with the research approaches used within the different schools at Parsons, as follows: Community Engagement How do we experience design? What does it mean to engage in a community -- in a city, with a group, in shaping an organization, in reconfiguring a service -- as a designer? Under this theme students will begin to unearth the complex systems that connect design to behaviors. Constructed Environments How does the built environment shape our contexts and, by extension, our understanding? What potential lies in an interior's design? How does a product instruct a user? When does a building determine action? Students will explore the interconnectedness of large-scale thinking with on-the-ground user experience to explore the complexity of a designer's engagement. Fashion How does fashion speak? What information do we derive from a seemingly simple, yet utterly complex system of

material, image, body, history and site within the social and global sphere? Students will engage with such complexities while interrogating new ways to approach topics such as form, beauty and sustainability. Visual Culture How are messages embedded in visual culture? How, in turn, are photographs, videos, illustrations, performances, graphic novels, sculptures, technological innovations - and more - used to communicate an idea or position? And what might it mean to make something that doesn't fit into any one category as we know it? Students will explore interdisciplinarity, collaborative making, the productivity of creative failures, and more. Open to: Parsons First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1011 - Integrative Seminar 2 - CRN 7211 (3 credits) Wednesday 12:20pm-3:00pm

In Integrative Seminar 2, the skills acquired in Integrative Seminar 1 are expanded through the introduction of a wide variety of research methods—both digital and analog—and in projects that are shared with Integrative Studio 2. Students use digital tools and online platforms along with fieldwork to extend the research and creative problem-solving undertaken in class. Using methods such as interviews, visual research, online sources, libraries, experiments, and first hand observation, students are exposed to the multiple ways in which a topic can be researched. This course offers options that align with the research approaches used within the different schools at Parsons, as follows: Community Engagement How do we experience design? What does it mean to engage in a community -- in a city, with a group, in shaping an organization, in reconfiguring a service -- as a designer? Under this theme students will begin to unearth the complex systems that connect design to behaviors. Constructed Environments How does the built environment shape our contexts and, by extension, our understanding? What potential lies in an interior's design? How does a product instruct a user? When does a building determine action? Students will explore the interconnectedness of large-scale thinking with on-the-ground user experience to explore the complexity of a designer's engagement. Fashion How does fashion speak? What information do we derive from a seemingly simple, yet utterly complex system of material, image, body, history and site within the social and global sphere? Students will engage with such complexities while interrogating new ways to approach topics such as form, beauty and sustainability. Visual Culture How are messages embedded in visual culture? How, in turn, are photographs, videos, illustrations, performances, graphic novels, sculptures, technological innovations - and more - used to communicate an idea or position? And what might it mean to make something that doesn't fit into any one category as we know it? Students will explore interdisciplinarity, collaborative making,

the productivity of creative failures, and more. Open to: Parsons First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1020 - Space/ Materiality - CRN 7202 (3 credits) Friday 9:00am- 3:00pm

In this studio course, students learn through first-hand experience in Parsons' modeling facilities and hybrid studio/shop classrooms. Students explore concepts such as malleability, weight, texture, color, durability, smell, sound, taste, life cycle and ecological impacts through a wide variety of projects that privilege the close relationship of making to thinking. Other areas of inquiry range from space formation to environmental psychology to object exploration—and more—to discover how materials and their uses shape meaning. Discussion, critique and written responses create class community and idea sharing, while helping students understand their work in historical and cultural contexts. The course will have a number of sections each following a particular theme, as follows: Body The body has an impact on our surroundings and the objects within it. How do ergonomics, structure, and self-image correspond to the shape, movement and impact of the human form? Students use a range of methods to explore body coverings, functionality and personal space. Community Community provides us with our most direct means of self-identification. How do our attitudes about what we wear, how we interact, and how we come together define both our personal space and our shared space? This course will explore the relationship between the shifting boundaries of community and the material nature of social and ecological space. Culture This course explores the affect culture has on the objects we use and spaces we inhabit. Students will investigate the relationship between beauty, utility and the hand-made. Habitat Habitat is the natural environment for humans, plants, and animals that provides what is required to sustain life. What constitutes shelter and safety and survival for humans in contrast to animals and plants? How do spaces and materials sustain and nurture, or adversely affect environments? This course will explore the shifting balance in the inseparable relationship between the constructed environment within the natural world. Open to: Parsons First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1020 - Space/ Materiality- CRN 7203 (3 credits) Friday 9:00am- 3:00pm

In this studio course, students learn through first-hand experience in Parsons' modeling facilities and hybrid studio/shop classrooms. Students explore concepts such as malleability, weight, texture, color, durability, smell, sound, taste, life cycle and

ecological impacts through a wide variety of projects that privilege the close relationship of making to thinking. Other areas of inquiry range from space formation to environmental psychology to object exploration—and more—to discover how materials and their uses shape meaning. Discussion, critique and written responses create class community and idea sharing, while helping students understand their work in historical and cultural contexts. The course will have a number of sections each following a particular theme, as follows: Body The body has an impact on our surroundings and the objects within it. How do ergonomics, structure, and self-image correspond to the shape, movement and impact of the human form? Students use a range of methods to explore body coverings, functionality and personal space. Community Community provides us with our most direct means of self-identification. How do our attitudes about what we wear, how we interact, and how we come together define both our personal space and our shared space? This course will explore the relationship between the shifting boundaries of community and the material nature of social and ecological space. Culture This course explores the affect culture has on the objects we use and spaces we inhabit. Students will investigate the relationship between beauty, utility and the hand-made. Habitat Habitat is the natural environment for humans, plants, and animals that provides what is required to sustain life. What constitutes shelter and safety and survival for humans in contrast to animals and plants? How do spaces and materials sustain and nurture, or adversely affect environments? This course will explore the shifting balance in the inseparable relationship between the constructed environment within the natural world. Open to: Parsons First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1040 - Time - CRN 7204 (3 credits) Wednesday 12:20pm-6:00pm

This course is an introduction to the cultural and perceptual constructions of time. Learning to work with time involves more than simply editing video and sound into linear sequences. It entails the consideration of time as a designed idea that can function as a tool. How does this tool, in turn, affect how objects function, how environments are perceived, or how experiences are shared? Studio projects, readings, writing, and examples of many artists' work are used to examine how ideas such as frame, duration, and speed have evolved to impact our understanding of time. A variety of methods and media -- from digital video, to drawing, to performance -- are used to explore and represent different cross-disciplinary notions of time in the fields of art, design, science, and industry. The course will have a number of sections each following a particular theme, as follows: Composition How do new audiovisual forms affect our perception, understanding and representation of time? This class will study variables such as rhythm and counterpoint; theme and variation; improvisation and scripting; silence and

noise, to investigate practices from multimedia composition to experimental writing. Embodied Time can be measured through the body in any number of ways: four physical aging, our kinetic movements, the performance of our everyday actions, and our changing outward personal style. This class explores aspects of performance, ritual, identity and live art, as expressed through the physical body and the impact it has on the space around it. Frame This class will begin with a single frame: a moment in time. From this starting point you will work with variables such as movement, progression, or space, to create experimental stories in a variety of forms such as graphic novels, montage, visual languages, and book arts. Metropolis In this course, students investigate the passage of time through the cycles of the city. How does the urban environment affect its inhabitants? How do we perceive its growth and decay? Students use a variety of forms, from multimedia composition to dynamic drawing to spatial studies, to examine the perpetual change of the city. Open to: Parsons First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1040 - Time - CRN 7205 (3 credits) Tuesday and Thursday 9:00am-11:40am

This course is an introduction to the cultural and perceptual constructions of time. Learning to work with time involves more than simply editing video and sound into linear sequences. It entails the consideration of time as a designed idea that can function as a tool. How does this tool, in turn, affect how objects function, how environments are perceived, or how experiences are shared? Studio projects, readings, writing, and examples of many artists' work are used to examine how ideas such as frame, duration, and speed have evolved to impact our understanding of time. A variety of methods and media -- from digital video, to drawing, to performance -- are used to explore and represent different cross-disciplinary notions of time in the fields of art, design, science, and industry. The course will have a number of sections each following a particular theme, as follows: Composition How do new audiovisual forms affect our perception, understanding and representation of time? This class will study variables such as rhythm and counterpoint; theme and variation; improvisation and scripting; silence and noise, to investigate practices from multimedia composition to experimental writing. Embodied Time can be measured through the body in any number of ways: four physical aging, our kinetic movements, the performance of our everyday actions, and our changing outward personal style. This class explores aspects of performance, ritual, identity and live art, as expressed through the physical body and the impact it has on the space around it. Frame This class will begin with a single frame: a moment in time. From this starting point you will work with variables such as movement, progression, or space, to create experimental stories in a variety of forms such as graphic novels, montage, visual languages, and book arts. Metropolis In this course, students

investigate the passage of time through the cycles of the city. How does the urban environment affect its inhabitants? How do we perceive its growth and decay? Students use a variety of forms, from multimedia composition to dynamic drawing to spatial studies, to examine the perpetual change of the city. Open to: Parsons First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1050 - Drawing: Fashion and Form - CRN 7213 (3 credits) Tuesday 3:20pm-6:00pm

This studio course comprehends a concentrated introduction to the fashion design process through drawing. Using a variety of different approaches to drawing from a live model the student is encouraged to develop their creativity by practicing the different techniques that constitute fashion drawing: rendering, proportion, clothing volume and print rendering. Using mixed media including pencil, ink, color markers and collage, students are introduced to the different creative processes from initial vision to final design within 2D processes. Class projects are combined with discussions centered around professional practice. Open to: Parsons First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1050 - Drawing: Fashion and Form - CRN 7214 (3 credits) Monday 3:30pm-6:00pm

This studio course comprehends a concentrated introduction to the fashion design process through drawing. Using a variety of different approaches to drawing from a live model the student is encouraged to develop their creativity by practicing the different techniques that constitute fashion drawing: rendering, proportion, clothing volume and print rendering. Using mixed media including pencil, ink, color markers and collage, students are introduced to the different creative processes from initial vision to final design within 2D processes. Class projects are combined with discussions centered around professional practice. Open to: Parsons First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1070 - Object as History: Prehistory to Industrialization - CRN 7253 (3 credits) Friday 12:20pm- 3:00pm

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures.

The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. Open to: Parsons Paris First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1100 - Sustainable Systems - CRN 7206 (3 credits) Monday 12:20pm-3:00pm

This course provides students an opportunity to acquire a foundational understanding of the scientific and social issues related to the design of resilient urban futures. An understanding of the constraints, challenges, and opportunities presented by the need to design products, systems, and services that are more socially, environmentally and economically resilient is at the core of a Parsons education. This course is where that work begins. It is crucial, as both professional experts making decisions about materials flows, and as citizens, that creative practitioners have a comprehensive understanding of the scientific process, from fieldwork and laboratory to policy formulation. By combining sequenced 1) field trips and lectures to locations which will introduce and frame discussions and context-based learning related to sustainability, ecology, and systems, with 2) studio-based labs, where field work and applied scientific methods will be applied, students will translate these sets of experiences into informed creative works within the areas of art, design, and strategic design, thereby building a creative agency that supports diversity, adaptability and resilience in the face of ever-changing conditions. Open to: Parsons First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1100 - Sustainable Systems - CRN 7212 (3 credits) Monday 12:20pm-3:00pm

This course provides students an opportunity to acquire a foundational understanding of the scientific and social issues related to the design of resilient urban futures. An understanding of the constraints, challenges, and opportunities presented by the need to design products, systems, and services that are more socially, environmentally and economically resilient is at the core of a Parsons education. This course is where that work begins. It is crucial, as both professional experts making decisions about materials flows, and as citizens, that creative practitioners have a comprehensive understanding of the scientific process, from fieldwork and laboratory to policy formulation. By combining sequenced 1) field trips and lectures to locations which will introduce and

frame discussions and context-based learning related to sustainability, ecology, and systems, with 2) studio-based labs, where field work and applied scientific methods will be applied, students will translate these sets of experiences into informed creative works within the areas of art, design, and strategic design, thereby building a creative agency that supports diversity, adaptability and resilience in the face of ever-changing conditions. Open to: Parsons First Year students. Open to Sophomore, Junior and Senior students with permission only.

APFY 1260 - Collective Works - CRN 7215 (3 credits) Monday 3:20pm- 6:00pm

This is a team-based studio course that focuses on the strengths of collective creativity to address a range of socially pertinent issues from environmental concerns to cross-cultural understanding, race and gender equality. Selected topics will be analyzed within cultural contexts and responded to through group-led processes that consider persuasive communication strategies using a variety of media and distribution platforms. Projects are combined with discussions centered around team-based professional practices in art, design and design management. Open to: Parsons First Year students. Open to Sophomore, Junior and Senior students with permission only.

APHT Paris Art/ Design Hist/ Thr

APHT 3100 - This is not an object: avant-garde and material culture - CRN 7249 (3 credits) Thursday 3:20pm- 6:00pm

This course will trace a contextualised history of 20th century avant-garde movements in relationship to the evolution and politics of material culture. From Duchamp's ready-made bottle-rack (1914), to Oppenheim fur-lined teacup (1936), or Arman's assemblages of daily consumer goods (1960s), many avant-garde artworks can be read as objects responding to crucial issues of modernity such as the rise of mass-consumption society, the redefining of metropolitan life or the globalisation of culture. Dada, Surrealism, Pop Art, Situationism, Nouveau Réalisme, among others, will be presented through their practices (montage, collage, repurposing, accumulation, etc) and perspectives (negation, criticality, play, fascination) towards the object, as well as through their relationship to the fields of fashion, design and the decorative arts. The course will include visits to Parisian museums and galleries

APHT 4100 - Queer Art History - CRN 7246 (3 credits) Tuesday 3:30pm- 6:00pm

Beginning in the 1990s, in the context of the rise of identity politics and of queer theory within the academy, the idea of Queer Art History began to form. What this means, though, still remains in flux - is Queer Art History an art history of an identity group, or is it a methodology? This course seeks to introduce students to an open and expansive idea of what might constitute Queer Art History, focusing on different ideas of what the field might entail, and considering the stakes and consequences of each of the models we will consider. Through careful attention to not only art historical texts, but also exhibitions and even artist practices that have addressed this question and present some model of Queer Art History, students will gain a broad understanding of how to think about the relationship between academic disciplines and political and social movements, as well as specific insight into contemporary debates on the topic. This course counts toward the Gender Studies minor.

APMT Paris Mathematics

APMT 1960 - Quantitative Reasoning II - CRN 7233 (3 credits) Tuesday 12:20pm- 3:00pm

Quantitative Research Methods aims to develop students' skills in identifying a research question, then finding, analyzing, and presenting quantitative information in support of an argument or project. Building upon QR1's numerical and quantitative skills, this course will focus on quantitative research methods and skills, including elements of statistical analysis and their application to business and social sciences. Students will develop an ability to identify, understand, and critique primary and secondary research in industry, scholarly, government, and other specialized publications; they will also gain familiarity with the use of large data sets.

APUL Paris Lectures

APUL 2230 - Intro to Political Economy Lecture - CRN 7231 (3 credits) Friday 3:20pm- 4:40pm

This course offers a critical introduction to the central ideas used by Political Economists to understand the structure, social meaning, and historical development of capitalist economies. Lectures draw on competing traditions in Political Economy to

provide a critical appreciation of the defining socio-economic relationships of capitalism, including wages, productivity, profits, inequality, prices, entrepreneurship, markets, capitalism, growth, crises, recessions, socialism, etc. While these discussions necessarily involve economic theory, the overall emphasis is on how an analytically diverse understanding of these relationships can open up unique, critical perspectives into the problems of contemporary capitalism. The course will thus prepare students for well-grounded, critical engagement with debates about income distribution, financial crises and recessions, fiscal austerity, globalization, the role of finance in contemporary economies, and on the long-term future of capitalism. The course will also introduce students to current discussions on the usefulness and limitations of contemporary Economics. This course satisfies the economics requirements for Global Studies, Lang Economics, and the Parsons BBA degree. It is also a requirement for the Capitalism Studies minor. Students must register for both the lecture and discussion section of this course.

APVS Paris Visual Studies

APVS 2011 - Introduction to Visual Culture: Lecture - CRN 7254 (Listed as 0 credits) Thursday 12:20pm- 1:40pm

Visual images pervade our everyday experiences in an increasingly technological and communications based culture. From newspapers to the Web, from the sciences to the humanities, to advertisements and movies, we encounter visual images in every area of our lives. Visual Studies is an exciting new area of study that looks at this range of art, media, and visual images, rather than focusing on fine art alone. The course will familiarize students with the key terms and debates, as well as introduce techniques used to analyze visual images from art and photography, to television and electronic media, using a variety of overlapping analytic frameworks. We will draw upon new approaches in art history, media studies, gender studies, literary and social theory, and discuss their cultural, political, and aesthetic implications. Pathway: Visual Studies

APVS 2012 - Introduction to Visual Culture: Recitation - CRN 7255 (3 credits) Thursday 1:41pm- 3:01pm

Please see description for APVS 2011 Intro to Visual Studies Lecture

APFR 1101-French Culture & Language 1 - CRN 7216 - (3 credits)

Monday and Wednesday 6:20-7:40PM

This first course is designed for students with no previous knowledge of French. Students build a solid basis in oral and written skills upon which to develop and expand their knowledge of the French language and culture. There is a wide range of class activities, including listening and writing practice, role-playing, and interactive exercises. The present and near-future tenses of regular and most common irregular verbs and basic French idioms are studied. Basic everyday vocabulary is emphasized.

APFS 4100-Fashion & Crafts : History of fabric and luxury crafts in perspective - CRN 7252 - (3 credits)

Wednesday 3:20-6PM

This class is aimed at giving students a thorough understanding of the history of textile and luxury crafts, with a focus on Europe, while also articulating this knowledge with contemporary issues. From silk factories in Lyon, France to leather tanneries around Florence, Italy the cartography of the fashion industry's crafts and resources is still very much the same as it was throughout the past centuries. We will follow the evolution of these crafts through time, questioning their transformations from both a technical and a symbolical point of view. Exploring the history of these various textile-related traditions helps understand their position today in a global economy. Whether the development of these crafts were political decisions (Louis XIV's minister Colbert and the founding of the « Manufactures Royales), motivated by a geographical position (the proximity of Calais to England from which lace looms were smuggled) or a natural resource (the river Arno flowing through the Florence area), we will explore the many components of this rich European textile heritage. To bring these facts and ideas into a current perspective, we will question the sustainability of this system challenged by competition from emerging markets (haute couture embroidery from Paris to Mumbai). We will therefore also address the various options for the preservation of this savoir-faire, from Chanel's strategy with Paraffection to the French Government's label « Entreprise du Patrimoine Vivant. This class combines lectures giving a historic insight into specific aspects of the textile industry's geopolitical heritage with guest speakers and field trips allowing students to discover key places and actors, whether they recall a certain time in the history of textile or a lost craft, or whether they illustrate an on-going tradition in today's luxury market.

NFLM 3048-Cinema Auteurs 2: Coppola - CRN 7208-(1 credit)

TBA

Examines American director Sofia Coppola's catalog of feature films and a selection of music videos and advertisements. Coppola's films present a distinct aesthetic style: ethereal while grounded in the present moment by pop music and culture, striking a balance between the simple and the sublime, the fashionable and the ordinary. Her films construct cinematic landscapes that are both beautiful and alienating, populated by characters grappling with loneliness, lost youth, the disappointments of fame, and the search for self-knowledge. As a study of contemporary authorship and filmmaking, Coppola's work provides a unique perspective on the intersection between prestigious art house cinema and the privilege of Hollywood royalty. Students are expected to watch (and write about) one film each week outside of class: *The Virgin Suicides* (2000), *Lost in Translation* (2003), *Marie Antoinette* (2006), *Somewhere* (2010), and *The Bling Ring* (2013). Class readings will include a mix of contemporary reviews and academic essays. This is

one of three five-week courses on cinema auteurs that complement each other when taken sequentially.

NFLM 3049-Cinema Auteurs 3: Anderson - CRN 7209 - (1credit)

TBA

Explores the work of Wes Anderson, an iconic filmmaker and popular culture figure. Though Anderson's career barely spans two decades, he has already made a significant impact on cinema and visual culture through his use of quirky narratives, unforgettable characters, and carefully crafted mise en scene. His films speak to the longing and desire to recapture childhood and reconstitute the fragmented family in the postwar American landscape. His use of symmetrical compositions and theater-inspired "DIY" elements such as miniaturized sets and other home-made props are perfect visual expressions of the wish to capture second childhood. Though his films are fictional, there is often autobiographical element in his storylines, rich with analytical possibilities for students of this influential auteur. The course focuses on five of the auteur's films: Rushmore, The Royal Tenenbaums, The Life Aquatic with Steve Zissou, The Darjeeling Limited and The Grand Budapest Hotel. Students are expected to watch one film per week outside of class. Class readings will include a mix of contemporary reviews and academic essays. This is one of three five-week courses on cinema auteurs that complement each other when taken.

NFLM 3424-American Independent Cinema: Then and Now -CRN 5771-(3 credits)

TBA

This course begins in the wake of the most important week of the year for American independent film: the behemoth that is the Sundance Film Festival. After discussing the festival, we undertake the task of understanding the movement. Lacking the resources and recognition of its bigger Hollywood brother, the independent movement produced, and still produces, works that challenge the dominant industry's notions of what stories to tell and how to tell them. The result is a collection of films and viewpoints as diverse as the citizenry from which they were born. This course explores the highlights of American independent cinema in works that range from the dreamlike feminism of Maya Deren to the queer cinema of Todd Haynes and the macho postmodernism of Quentin Tarantino. Students are required to view films outside of class.

NFLM 3436-Surrealism in Cinema - CRN 4955-(3 credits)

TBA

The surrealist movement in art reached its peak during the early years of filmmaking. Surrealists like Salvador Dali and Germaine Dulac saw cinema as an excellent means of exposing a mass audience to their ideas. The films that resulted from this movement are still striking today for their complexity, atypical humor, and attack on the senses. Several recent filmmakers also bring surrealist sensibilities to their work. This course looks at the work of surrealist filmmakers past and present, including Luis Buñuel, David Lynch, Germaine Dulac, and Alexandro Jodorowsky. Students are required to view films on video outside of class; the instructor will help students locate hard-to-find films.

NFLM 3471 -This Picture Is Condemned! Controversy, Censorship, and the Movies - CRN 2081-(3 credits)

TBA

According to filmmaker John Waters, "Bad taste is what entertainment is all about. If someone vomits watching one of my films, it's like getting a standing ovation." Is there really such a thing as "appropriate" entertainment? Are there boundaries that should never be crossed? In the 1930s, the Hays Office, Hollywood's watchdog, declared, "Wrong entertainment lowers the whole living conditions and moral ideals of a race." But who is responsible for determining these ideals? This class considers the U.S. film industry's attempts at regulation, from the 1930s Production Code to the Hollywood blacklist in the 1950s to the current ratings system. Students examine cinema's relationship with censorship and the larger notion of moral responsibility in artistic expression. Students must view assigned films on their own.

NFLM 3565-What Buyers Want: Writing Scripts That Sell-CRN 3190 -(3 credits)

TBA

Most screenwriting classes teach the fundamentals of putting feature film ideas on paper, from the "hero's journey" to the three-act structure. This course goes a step further, teaching aspiring writers how to write a script that could actually be sold to a Hollywood studio, production company, or independent producer. Students explore the film genres whose scripts are the easiest to sell and learn how to come up with high-concept loglines and create castable characters that could attract A-level stars. The class also delves into the fine details of a screenplay that make it attractive to buyers: scene lengths, careful writing of dialogue and exposition, situations to avoid putting your characters in, and much more.

NHUM 1001-Pathways to Learning: The Idea of the University - CRN 4374 (3 credits)

TBA

This course is designed to prepare you to make the most of your time at The New School. During the semester, we develop a comprehensive, individualized plan for your undergraduate education that expresses your personal educational philosophy, assesses your prior educational accomplishments, and outlines how you plan to achieve your educational goals. As a context for developing your personal degree plan, we learn about the history and values of The New School, and the educational resources that are available to you. We explore the history, characteristics, and purposes of higher education in today's world. What does it mean to be an educated person in the 21st century? Should education be a force for social change? Who should bear the cost of higher education? The answers to these questions impact our society as a whole and influence academic and public policy. The main focus of the course is on the defining the purpose of your own education and developing a plan that will provide a pathway for achieving your goals. This course is especially useful for any student in the Undergraduate Programs, as well as anyone interested in education and public policy.

NSPN 2731-Taller de Conversación - CRN 6688 - (1 credit)

TBA

This course is for students with a very basic intermediate fluency who wish to refine their speaking skills and complement their language class with a practical session focused on conversation. Students in this course will practice the same topics covered in Intermediate 1

and will expand them into conversational situations. In addition to cultural topics, in this course students will focus on retelling events in the past, expressing their opinions about issues that affect their lives and others, describing habits in the past and comparing them with current ones, giving instructions and directions, describing different kinds of housing and finding the right roommate, talking about their future and that of others, etc. Prerequisite: Intro 2.

NSRW 2800-Script Analysis - CRN 1739 - (3 credits)

TBA

Whether you are a writer, a director, or a producer, an understanding of story structure and dramatic principles is essential. In-depth analysis of a screenplay's storyline, characters, dialogue, images, and theme reveals a wide range of narrative techniques and storytelling styles, from Hollywood to independent and everything in between. Students view successful films and analyze their scripts, learning how essential information is conveyed, how story elements are communicated through visual means, how dramatic momentum is built with cause and effect, and what makes a character credible and complex. Students end the term with the ability to analyze any film script and apply that knowledge to their own screenwriting.

NSRW 2800-Script Analysis - CRN 1739 -(3 credits)

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NSRW 3810 Screenwriting 1: Fundamentals - CRN 1377 -(3 credits)

TBA

This course for the beginning screenwriter introduces the tools, vocabulary, and techniques used to tell a screen story and put an original idea into outline form. Assignments illustrate basic three-act structure, economical use of dialogue, visual storytelling elements, development of complex characters, revelation of background information, and effective use of dramatic tension. Students become familiar with screenwriting terminology as scenes from well-known films are analyzed on video to reveal structural elements in the writing. By the end of the course, each student will have developed an original idea into a detailed step outline for a feature-length screenplay and written the opening scene. *Prerequisite:* Script Analysis.

NSRW 3830-Screenwriting 3: Finishing the First Draft - CRN 2160 - (3 credits)

TBA

Students undertake the challenging task of finishing their feature-length screenplays. In workshop, with careful guidance by the instructor, each writer re-examines, tightens, and rewrites the outline and existing scenes, giving close attention to structure, logic, motivation, complex character development, tone, and theme. There is an emphasis on the specific problems of successful scene writing and on development of a professional writing style that makes for a compelling presentation on the page. Successful screenplays are studied as examples. The goal for each student is to finish the term with a polished and professional first draft. *Prerequisite:* Screenwriting 2 with at least 50 pages of an original screenplay complete and properly formatted. (Students can attend this course in person or online. Students on campus participate in lectures and workshops. Online students access the same lectures and participate in asynchronous workshops. Students are encouraged to choose one mode of attendance and notify the instructor at the beginning of the course.)

NSRW 3852-Episodic and Procedurals: Crafting The Original One-Hour Pilot - CRN 4161

TBA

From period dramas like *Mad Men* and *Boardwalk Empire* to fairy tale-inspired procedurals like *Grimm* to musicals like *Smash* and *Glee*, the diversity of shows on TV today is unprecedented. The industry is always innovating and looking for fresh ideas. This course begins with a guided analysis of contemporary network and cable pilot scripts, ranging from the serialized (*Breaking Bad*, *Big Love*, *Mad Men*) to the procedural (*Grimm*, *Awake*, *Psych*). Students examine the structures, episodic breaks, and essential elements of functional origin stories. They are challenged to identify the qualities of a script that make it special to viewers. A discussion of dramatic questions explored in the course of a series or season and of unique selling points follows. Each student devises a five- to ten-page treatment or pitch document describing an idea for an original series, including character breakdowns, a pilot synopsis and brief outline of the first season, a description of episode structure (A and B stories), and a statement of theme and tone. After these have been reviewed, students go on to write the first and second acts of their original scripts.

NSRW 3853-SITCOM WRITING 2: WRITING A FULL SCRIPT - CRN 5001-(3 credits)

TBA

This class is modeled on a half-hour comedy "writers' room and, as such, is a virtual facsimile of the real world of sitcom writing. A guide in the ways of writing a draft spec script from a half-hour comedy beat outline worthy of a professional writer. First reworking a completed outline, simplifying the story, improving the DNA of characters, focusing and economizing scenes, creating mood and pacing, and "punching up" dialogue from the blueprint draft. Next it's on to the writing and polishing stage of the script. Finally, an overview of the business of the sitcom, the current comedy series marketplace, and breaking in as a writer. Students must have a complete outline coming into the course. *Prerequisite:* Sitcom Writing (NSRW 3842).

