

DESIGN & TECHNOLOGY, MFA

REQUIRED COURSES

FIRST YEAR

PGTE 5200 MAJOR STUDIO: INTERFACE

This course is the primary introduction to the creation of work within a design and technology context and should be seen as the interface for MFADT core topics - Narrative, Computation, and Interactivity - as well as the tripartite of the program: design, technology, and society. The course is designed as a stepping stone to a student's own investigations and interests, as well as a space for exploration and experimentation with alternative design processes and methodologies. The course is run in a studio format, which means all students are expected to participate in the making, discussion, and critique of work.

Credit: 6

Open to: Masters degree in Design & Technology majors only.

PGTE 5250 CREATIVITY & COMP LAB

Course description forthcoming.

Credit: 0

SECOND YEAR

PGTE 5126 WRITING & RESEARCH

Learning to use design writing as a way to document and develop research concepts, methods, and prototypes is the primary objective of the Thesis Writing and Research Laboratory. Students will explore various forms of design writing including (but not limited to) white papers, essays, process documents, and design briefs as forms of expression for their thesis concepts. The goal is to begin to better understand the range of writing activities in which design technologists engage, and to see the invaluable role writing plays as a creative and critical act within the thesis design process. Writing fundamentals will be covered including structure (part to whole organization, hierarchical headings to guide readers); connectivity (coherence and flow of main ideas with supportive illustrative, detail, part introductions, transitional phrases), mechanics (sentences and paragraphs as units of thought; vocabulary that conveys meaning) and author voice/persona (direct communication with readers about the project and its process).

Credit: 3

Open to: Masters degree in Design & Technology majors only.

PGTE 5300 THESIS STUDIO 1

The thesis is the systematic study of a design question. It requires students to identify an idea and area of study, research its major assumptions and

precedents, explain the significance of the undertaking, set forth the process and method for proposing solutions, create prototypes, and offer a conclusion through the production of a body of work. The finished project (product) evidences originality and experimentation, critical and independent thinking, appropriate organization and format, and thorough documentation. The Thesis Project can take many forms, from an animation or software tool, to an installation, database, or social experiment, and demonstrates the application of ideas within an applied context, whether it be design, art, commerce, or theory. Thesis studios will meet for six hours weekly.

Credit: 6

Open to: Masters degree in Design & Technology majors only.

ELECTIVES

GRADUATE LEVEL

PGTE 5500 GAME DESIGN 1

This class is for students who are interested in game design and the creation of interactive experiences. The class focuses on game development - computer games and other types of games - through structured game design problems, exercises, lectures, and reading. The emphasis will be on an iterative design methodology, playtesting, user experience, and clear concept development. The goal of the class is to explore how design systems (in this case, games) support interactivity through meaningful play. This class focuses on the design of games and playful experiences, and will not focus on specific game programming techniques.

Credit: 3

Open to: Masters degree in Design & Technology majors; non-majors with permission of program.

PGTE 5502 GAME DESIGN 3

Course Description forthcoming.

Credit: 3

PGTE 5509 DYNAMIC SOUND & PERFORMANCE

Course Description forthcoming.

Credit: 3

PGTE 5532 ALGORITHMIC ANIMATION

This class will look at the fundamentals of animation and animated form through the lens of computation. Artists have always used different technology to animate - from early zoetropes to hand drawn etched film - and with programming, there is a new branch of a long tradition forming. We will focus on techniques for writing code to move objects in a compelling and life-like manner. For folks who are newer to code, this class will work as a gentle but serious introduction to the medium, for experts this will present new approaches and strategies for

expression. In addition to looking at and working through code, we will be studying several pioneers of abstract animation, Norman McLaren, John Whitney, Oskar Fischinger, as well as modern day practitioners like Toshio Iwai and Masahiko Sato. Technically, the course will be taught using a series of code examples, tools and problems coded in openframeworks, a cross platform c++ toolkit for creative hacking. This is an advanced programming class, students should be very comfortable with reading and writing code.

Credit: 3

Open to: Masters degree in Design & Technology majors; non-majors with permission of program.

Pre-requisite(s): PGTE 5162 Creativity and Computation Lab or equivalent programming experience.

PGTE 5566 CODE FOR ART

This class is an introduction to C and C++ programming using the Macintosh, UNIX or DOS operating system. Students will learn how to compile basic executable files and be given a strong grounding in applications development. The class will also cover basic IDE and development environment issues as well as platform specific development concerns. Students interested in pursuing programming projects for thesis are highly encouraged to take this class.

Credit: 3

Open to: Masters degree in Design & Technology majors; non-majors with permission of program.

PGTE 5570 ANIMATION CONCEPTS

This course covers drawing from the model for motion, position, weight, attitude and character and traditional frame-by-frame cel animation. Students develop an understanding of the basic principles of squash and stretch, anticipation and follow through, easing in and out, overlapping and secondary action, exaggeration and the walk cycle. We will shoot video pencil tests to study motion and its effects. Also covered are: storyboarding for aspect ratios, camera position and camera motion (Basic perspective); producing story reels with sound to time; composing and prototyping in front of the camera with 3D physical props and characters; scriptwriting; character design and character bibles; and acting for animation.

Credit: 3

Open to: Masters degree in Design & Technology majors; non-majors with permission of program.

PGTE 5571 MOTION GRAPHICS CONCEPTS

This course introduces students to the fundamentals of motion design, including type in cinematic space, editing, animation, sound and compositing. Through hands-on exercises, students will explore various techniques, including storyboarding, cinematography, typography, the effects of sound, layering and compositing. Numerous tools are used, both analog and digital. It is suggested that students take this class in conjunction with Digital Motion I.

Credit: 3

Open to: Masters degree in Design & Technology majors; non-majors with permission of program.

PGTE 5585 PHYSICAL COMPUTING 1

Course description forthcoming.

Credit: 3

PGTE 5597 FASHION TECH: SOFT CIRCUITS, FASHIONABLE TECHNOLOGY

Course description forthcoming.

Credit: 3

SPECIAL REGISTRATION

PGTE 5900 FELLOWSHIP

Credit: 1 TO 6

PGTE 5901 PROFESSIONAL INTERNSHIP

Credit: 0 TO 2

PGTE 5902 EQUIVALENCY

Please see program for approval.

Credit: 1 TO 12

FINE ARTS, MFA

REQUIRED

FIRST YEAR

PGFA 5019 VISITING ARTIST LECTURE SERIES

The Fine Arts Program's weekly lecture series features prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

Credit: 0

Open to: All university graduate degree students.

PGFA 5036 GRAD CORE 1: GROUP CRITIQUE

In this course, students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their peers. To support this process faculty will introduce strategies for catalyzing interaction among group members. The Group Critiques are supported by specific texts assigned primarily by students in relation to their work and on occasion by faculty for each meeting. Each session runs six weeks, weeks 1 – 6 and weeks 9 – 14. At week 8 and week 15 group reviews take place and at week 7 open sign up sessions take place.

Credit: 3

Open to: Masters in Fine Arts majors only.

Co-requisite(s): PGFA 5105 Graduate Core 1: Studio Visits, PGFA 5127 Theory, Practice and Career 1, PGFA 5150 Critical Thinking 1.

PGFA 5105 GRADUATE CORE 1:STUDIO VISITS

This course is a central element of the MFA experience at Parsons and is focused exclusively on the development of student's work in the studio. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal vision and development as self-reflexive, critically engaged artists. Theses studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue

with core faculty members that are actively engaged makers of contemporary culture. An integral part of Graduate Core is the Parsons Visiting Artist's lecture series. The weekly lectures features prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have a studio visit with approx 2 of the visiting artists across the semester. Students have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

Credit: 3

Open to: Masters in Fine Arts majors only.

Co-requisite(s): PGFA 5136 Graduate Core 1: Group Critique, PGFA 5127 Theory, Practice and Career 1, PGFA 5150 Critical Thinking 1.

PGFA 5127 THEORY,PRACTICE & CAREER 1

This course is dedicated to analyzing and critically engaging the methods and strategies of exhibiting art within the contemporary scene. It offers students an experimental forum to envision their own work in relation to a public forum. From museums, to public interventions, to print publications and Zines, to non-for profit spaces, to commercial galleries, this class will look analytically and comparatively at the multiple possibilities in which art interfaces with an audience. Leaving the classroom behind and visiting as a group the actual sites during class time, the emphasis is on learning how to encounter and engage with a space, the display and installation of art work in relation to the public and within the contemporary art field. Students will collectively discuss their own experiences as viewers in an on site class discussion and dialogue. This discussion will not only pertain to the art on view but also the methodology of artists, curators, and galleries in relation to the exhibition of art and its engagement with the public. The on-site class time will be enriched by scheduled conversations and discussions with curators, galleries, organizers and artists and assignments of texts mapping the theoretical discourse behind exhibition makers. The goal of this class is for students to understand the multiple existing forms of exhibitions, not merely as a one dimensional display of work, but as an active, experimental discursive forum in which works can engage consciously with the world around them.

Credit: 3

Open to: Masters degree in Fine Arts majors only.

Co-requisite(s): PGFA 5105 Graduate Core 1: Studio Visits, PGFA 5036 Graduate Core 1: Group Critique, PGFA 5150 Critical Thinking 1.

PGFA 5150 CRITICAL THINKING 1

This two-section course is the academic component of the 1st year MFA Core curriculum. This first section is aimed to refine students understanding of the critical underpinnings that inform and drive the increasingly global environment of the art world. Professional success as an artist hinges on one's ability not only to create one's work but also to continuously develop the ideas that drive it into an expansive body of work. Using a trans-disciplinary approach within the class, students will each be supported in developing a distinct and complex methodology relevant to their work as artists. Critical Thinking 1 sets the

foundation of integrated theoretical learning within the studio. Students will explore and analyze a variety of methods of artistic research to understand how each approach, be it conceptual, scientific, biographical, or theoretical, may be useful to the process of developing their creative practices. Additionally students will also develop a keen awareness and capacity to deepen their studio practice by actively integrating existing and acquired knowledge, skills and methodologies from a variety of disciplines (art history, philosophy, cultural theory, etc). The class offers a focused collective study through lectures defined by faculty but also driven by the student's unique interests, class reading, writing, discussion and audio-visual research. Building from such integrated collective explorations, this class furthermore supports each student's capacity to critically drive their work contextually within the understanding of the complex and expanding field of Fine Arts acknowledging the increasing inter-contextuality of artistic practice and global exhibitions and prepare students to navigate that context as professionals.

Credit: 3

Open to: Masters degree in Fine Arts majors; School of Art, Media, & Technology graduate students after folio review by the MFA Fine Arts program director.

Co-requisite(s): PGFA 5105 Graduate Core 1: Studio Visits, PGFA 5036 Graduate Core 1: Group Critique, & PGTE 5127 Theory, Practice and Career 1.

SECOND YEAR

PGFA 5046 GRAD CORE 3: GROUP CRITIQUE

In this course, students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their peers. To support this process faculty will introduce strategies for catalyzing interaction among group members. The Group Critiques are supported by specific texts assigned primarily by students in relation to their work and on occasion by faculty for each meeting. Each session runs six weeks. At week 8 and week 15 group reviews take place and at week 7 open sign up sessions take place.

Credit: 3

Open to: Masters in Fine Arts majors only.

Pre-requisite(s): PGFA 5136 Graduate Core 1: Group Critique, PGFA 5037 Graduate Core 2: Group Critique

Co-requisite(s): PGFA 5105 Graduate Core 3: Studio Visits, PGFA 5150 Thesis Writing And Research 1.

PGFA 5115 GRADUATE CORE 3: STUDIO VISITS

This course is a central element of the MFA experience at Parsons and is focused exclusively on the development of student's work in the studio. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal vision and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members that are actively engaged makers of contemporary culture. An integral part of Graduate Core is the Parsons Visiting Artist's lecture series. The weekly lectures features prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have a studio visit with approx 2 of the visiting artists across the semester. Students have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

Credit: 3

Open to: Masters degree in Fine Arts majors only.

Pre-requisite(s): PGFA 5105 Graduate Core 1: Studio Visits, PGFA 5107 Graduate Core 2: Studio Visits.

Co-requisite(s): PGFA 5146 Graduate Core 3: Group Critique, PGFA 5150 Thesis Writing And Research 1.

PGFA 5140 THESIS RESEARCH & WRITING 1

This two-semester sequence is the academic component of the 2nd year MFA Core curriculum, complementing the individualized studio visits and group critiques. This course is designed for graduate students, to apply the critical understanding of the integration of theory and practice within their own studio practice. The content of the class is essentially driven by the student work and research. To that end readings and content are reliant on, and responsive to, the students field of research. Research skills are employed to deepen student's individual studio practice and find an appropriate language in writing and speech to critically engage their practice as artists in the studio and exhibition context. Each student's Thesis Project (text component) begins with a written proposal that delineates the student's artistic practice and outlines a research plan and what each student aims to accomplish for the Visual Thesis and within their thesis writing. Students will then work on subjective and objective writing developing short statements which will become the basis for their thesis. Students will work in small collaborative discussion groups to support each other in expanding and deepening their research through a series of presentations taking place throughout the semester, providing opportunities for critical feedback as they expand their short statements into a longer paper. The class is committed to the individual nature of each proposal and fosters a collective working environment in the group in which learning from and through different approaches in thinking and writing is central. The class will furthermore provide

support in creative writing methods and the building of relevant bibliographies. This course encourages the use of writing as an arena for the development of thought through a process of clarification of ideas.

Credit: 3

Pre-requisite(s): PGFA 5150 Critical Thinking 1, PGFA 5151 Critical Thinking 2.

Co-requisite(s): PGFA 5046 Graduate Core 3: Group Critique, PGFA 5115 Graduate Core 3: Studio Visits

PGFA 5300 ADV PRACTICE

To succeed within the field of contemporary art, it is important that students strengthen their technical, historical and conceptual understanding of their chosen medium. These electives will enable students not only to comprehend the complexity of their respective media but also to develop appropriate forms to spatialize their ideas and actualize work in form of an exhibition or installation. The electives proposed in this cluster will remain responsive and fluid in relation to student needs; it will deliver technical and practical skills within the context of a continuously developing new approach to various media applications that will include advanced study in topics such as Installation, Sound Art, Painting in an Expanded Field, Video, Performance, Printmaking, Feminism. A selection of studio options will be offered each semester.

Credit: 3

Open to: Masters degree in Fine Arts Majors; others by permission of the MFA Fine Arts program.

SPECIAL REGISTRATION

PGFA 5900 PROFESSIONAL INTERNSHIP

Work in an artist's studio, a gallery, with a curator in the development of their thesis practice. Students at graduate level are responsible for finding an internship using their own resources and also where needed those of the Fine Arts Program. Students must obtain a Work/Learn Agreement contract and have the supervisor fill it out. Students must work ideally for a minimum of 45 hours during the semester (which equals around 3 hours per week for 15 weeks) and they must evidence the work undertaken in their internship. At the end of the internship, the employer must evaluate job performance by filling out the Employer Evaluation form. Please see Program for additional details.

Credit: 0 TO 3

Open to: Masters degree in Fine Arts majors only.

PGFA 5902 INDEPENDENT STUDY

Students refine specific aspects of their thesis work under direct supervision of faculty.

Credit: 1 TO 3

Open to: Second year Masters degree in Fine Arts majors only.