

Woodbury University School of Architecture

Criticism 4: Contemporary Issues

ARCH 342 F3/ ARCH 5702 F3

Framing Architecture: Visualizing Architecture from Schinkel to Shulman

Semester: Fall 2020
Time: Thursdays 1:15-3:45 PM
Location: Woodbury - Burbank/Business Building/BB209- Online via Ring Central
Instructor: Gerard Smulevich. Text via SMS/WhatsApp: +1 310 740-1984
Email: gerard.smulevich@woodbury.edu
Office hours: Wednesdays 3:00-5:00PM with appointment only.

Catalog Description: The theories and debates that are currently animating architectural practice and discourse are examined, including the impacts of context, technology, sustainability, alternative practice, sociology, and philosophy. Lecture/Seminar.

Learning Outcomes -----

ASSIGNMENT 02 *The Romanticist Glance.*

Review of work-in-progress: Please have all three constructions even if they are not 100% done yet. **Sept. 24th**

Final submission of full assignment (per instructions below): Oct. 1st

Required reading:

1. Chapter on **Freidrich** from Charles Rosen's *Romanticism and Realism* (provided for this assignment). Please read and re-read this 11-page chapter carefully as Freidrich's work will be used as the base-line for the exercise. Most of the examples referenced in the reading are illustrated in the lecture's images.
2. Chapter on Ridley Scott's film *The Duelists* (titled "First Attempts").
3. Examples of Expository Essays: <https://academichelp.net/samples/academics/essays/expository/the-black-square.html>

The past three weeks have been a sequence of technical training exercises in constructing perspectival images using Adobe Photoshop and the montage technique we have referred to as **photo-construction**. You have learned how to construct and assemble human scale-correct, sample-based montaged images. In this next phase of the seminar you will study and adopt a "vision" towards the expression of architectural image-making that is derived from various art movements. These selected "glances" from the art history have contributed to our visual culture and how we "see" space and are as current today as they were each in their time.

The Romanticist Glance

This assignment is our first in-depth analysis of how different media can be reflective of an artistic and intellectual. *Romanticism* is more than a period in history in regard to humanities, political history and the arts; **it's a model for the creative understanding** of our surroundings as we attempt to interpret that world through our actions as architects. The legacy of the Romanticist period leaves us with an appreciation for the *intuitive reflection* of how we see the world as individuals and offers a counterpoint to the more abstract filter of "reality" that we often engage via the still very influential ethos of *Modernism* and the *Modern Movement*.

In this assignment you will be **studying a film, a painter and a photographer**, the three of which share an aesthetic and conceptual framework rooted in a common *Romanticist Glance*: A particular way of seeing, observing and interpreting landscape, History, symbolism and the Human occupation of urban and natural landscapes.

Before you even start your photo-construction and write your short self-expository essay, **it is strongly suggested you do these preparatory steps first:**

- 1) **Take notes and sketches taken during the lecture** (a PDF file will be available made to you on Moodle for future reference for your mid-term slide quiz)
- 2) Read the chapter from Charles Rosen's *Romanticism and Realism* (PDF uploaded to Moodle) and consult online images of artwork referenced in that reading.
- 3) **Watch the film *The Duelists* by Ridley Scott (1977). Please watch the entire film.. Examine the film carefully.** It is not entertainment; **it is art.** Scott was the director of other highly influential films such as *Alien* (1979) and *Bladerunner* (1982)
- 4) Review photographs online by the LA photographer **John Humble** referenced in the lecture. Understand how he re-envisions the mundane into an idealized instance.

Your goal is to establish a connection, an association between use of the composition, lighting and visual narrative between with the paintings of Caspar David Friedrich, the photography of John Humble and one or more specific scenes from the film *The Duelists*. **Three media, one common thread/idea for you to uncover through a photo construction.**

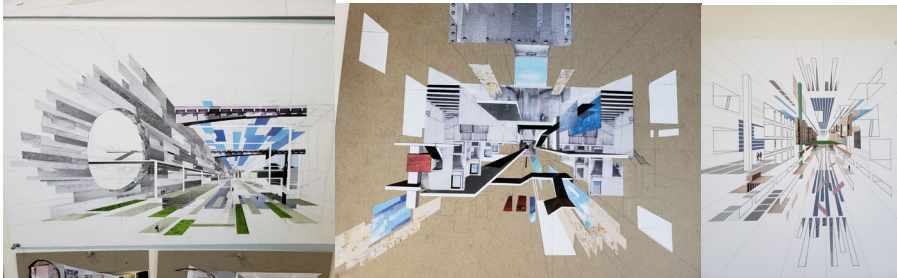
This assignment is about *interpretation and inspired speculation* and not about "uncovering truths" being literal or being "right". There are no "right or wrong ideas" here, just well-made vs poorly crafted, thoughtful vs shallow, engaged vs hurried.

Please be expansive, imaginative and inspired; Allow yourself *to ease-in to a romanticist mind-set, trying to understand what that means to you* as you work through the exercise and read the material. You are trying to create an architectural/spatial scenario that relates **-as you see interpret it-** to The Romanticist Glance

Please do not introduce "period-correct" images or silly decoration/ extraneous objects that are meaningless to the essence of your composition. This exercise is not about the Eighteenth/Nineteenth Centuries nor about "appearances" but rather about ideas expressed in composition, light, shapes, space and the written word. The whole point is that the painter Freidrich and the photographer Humble both express a Romanticist glance 250+ years apart. It is a timeless concept **that you use TODAY as well!**

The assignment has two components that are both due as drafts on September 24th and as a final submission on October 1st.

1. A highly developed, exquisitely crafted perspectival-precise photo-construction where the composition, perspective, spatial complexity and lighting have been carefully studied a scale as well as it relates to human bodies.
2. A 300 minimum word *expository* essay. 11pt/single spaced.



1) The Photo-Construction

Visual Narrative: *A Journey to the Center of The Frame*

Use your original concept word as an inspirational notion to take someone (or rather the observer's eye)....to a specific area/point in your composition. Make it indirect, subtle, elaborate but visible via your clear composition intentions.

Give your visual narrative (and essay) a title that is a concept/idea in of itself.



- **Look carefully at all the examples provided and the critique you received in Assignment 01..** Use hundreds of pieces of images if necessary. Create a library of surfaces, building parts, material images, human figures executing the technique of photo-construction applying strict compositional and visual narrative characteristics.
- You've been given a base image. It has a perspective ruleset built into the photograph. You must analyze, find and employ these built-in characteristics which you will need to adjust according to your personal composition addressing a Romanticist Glance

- a) Horizon line: where all construction lines intersect. All human heads are “skewered” by the horizon line ALWAYS when it is an eye-level view.
 - b) Construction lines: Use MANY of them and let them show. They are the projection of the entire perspective. You can’t “construct ANYTHING with out them. You can create as many as you need so long as they always intersect all other construction lines (“vanishing lines”) **at the vanishing point(s)**. You could have a second vanishing point for the “other direction” of the perspective **but all vanishing points ARE ALWAYS LOCATED ON THE HORIZON LINE.**
 - c) Use many pieces of materials and images. **Avoid large, chunky repetitive samples.** BUILD YOUR FROM CONSTRUCTION FROM MANY PARTS. Look closely at the examples provided as a reference. **AVOID SAMPLING IMAGES WITH PATTERNS**
 - d) **SHADING:** Darken and lighten faces facing the same direction with shading that responds to where ambient light is coming from. Avoid flat homogenous shading on faces that meet on corners. There is a different level of light from each “direction”. This enhances the 3D reading of volumes and spaces. EXPLORE CASTING SHADOWS. We will review that aspect of your work-in-progress on the September 24th critique.
 - e) DO NOT DRAW IN PHOTOSHOP beyond the construction lines of the perspective por an occasion surface. **Use mostly edited samples and images scavenged from Google** (set image size to “LARGE” on Google images). Use opacity to make surfaces translucent.
 - f) Place human figures as needed to “give scale” to the image at different depth of the perspective but don’t overdo it. Do not place human figures upfront and dominating the image. Avoid distractions to your composition.
 - g) **Very important: NO PART OF THE ORIGINAL IMAGE MUST BE VISIBLE.** You must cover it completely and build outwards with your perspective covering about 50% of the board. In other words, your photo-construction must cover about 5 times or more than the base image. You can reduce the size of the base image a bit if you so desire to give you more space to “project-out”.
 - h) **AVOID VEGETATION, TREES, SHRUBS ETC.** Use only green surfaces (grass, etc)
 - i) **AVOID E ADDING EXTRANQUES OBJECTS SUCH AS CARS, STREETLIGHTS, ETC**
 - j) **AVOID UNECESSARY PHOTO-REALISM** You can be more abstract such as the supplied examples demonstrate.
 - k) **AVOID SYMMETRY: DO NOT “MIRROR” OBJETCS IN YOUR CONSTRUCTIONS**
 - l) **For the interim review of the three constructions, please have all a fully developed draft photo construction, not a partially made one. The idea is that you will edit/partially remake it based on the draft. If it is physically incomplete it will fail to communicate your intentions.**
- 2) **Produce a 300+ word (1-page) expository essay:** 11pt/single spaced. **Create a suggestive title of you own for! *The title really matters!***

Required structure/organization of the expository essay:

- a) **Introductory paragraph** with a clear, concise thesis or idea that connects the film, painting and photo construction (yours) in relation to a “*Romanticist Glance*”.
- b) **Three (3) body paragraphs** that offer evidence or examples and analysis connecting that evidence to your idea.
- c) **A concluding paragraph** that sums up the essay by reevaluating the thesis in light of the evidence discussed in the essay’s body.

CAUTION:

- a) **Do not reference, refer nor describe your own photo-construction in the essay. The essay is not a verbal description of your graphic work. It should**

be about the ideas or ideas behind your work and about your interpretation of the Romanticist Glance.

b) Do not right in the first person *"I did this....or that"*.

c) *Do not simply repeat what you have read or what was said in class. Be creative.*

Content of the expository essay:

- **A clear thesis** or controlling idea that establishes and sustains your focus.
- An opening paragraph that introduces the thesis.
- **Body paragraphs** that use specific evidence/references to illustrate your informative or analytic points.
- Smooth transitions that connect the ideas of adjoining paragraphs in specific, interesting ways.
- **A conclusion** that emphasizes your central idea without being repetitive.
- **ZERO TYPOS, misspellings or grammatical errors please!** Please check your grammar and spelling. Your grade will be affected by such mistakes.

A full first draft 300+ words is due on September 24th.

Submission format (both for the interim critique on Sept 24th and final Oct 1st:

DELIVERABLES

Please keep your original PSD files/ 24x18 inch boards @200 dpi resolution on and upload to your folder on SharePoint.

MOODLE

Submit the 300-word essays as a PDF file with the same naming convention as above to Moodle in the Assignment 02 folder.

Sharepoint: Upload all full-sized PDF graphic files to individual assignment folders on course SharePoint website. Final submission only.

Work-in-progress must be submitted to Moodle(essays) and IG (constructions) by midnight on Wednesdays before class.

INSTGRAM

- **ALL IMAGES** for each exercise **MUST BE UPLOADED TO** your own **DEDICATED CLASS INSTAGRAM ACCOUNT** the evening before each class.
- You will be kindly asked **to refrain from placing "likes" on each other's IG feeds** but comments and constructive observations that maintain a professional tone are welcome.
- Please follow the IG account: **arch342_F20** (instructor account which will aggregate all your feeds)

NOTES

- Please take notes and sketches during each lecture. You will need those notes for the mid-term slide quiz!

CLASS SCHEDULE (Updated August 27/20)

- Thursday August 27
Lecture/Introduction to the technique of photo-construction: Controlling perspective through collage/montage
Assignment 01A issued: Dissecting a perspective and basic composition I
Create IG account for this class per instructions.

Thursday September 3

- Lecture/Introduction to the Frame, Composition Shadows and Light
- **Students must post updated Assignment 01A** uploading before midnight Wednesday 9/2/20.
- Lecture/Introduction to the technique of photo-construction II
- Review of student work-in-progress.
- **Assignment 01B issued:** Studying light and shadows in a photo-construction

Thursday September 10

- **Students must post updated in-progress Assignment 01B**, uploading before midnight Wednesday 9/9/20.
- Work-in-progress will be reviewed in class. Class discussion.

Thursday September 17

- **Students must post FINAL for Assignment 01A/B** uploading before midnight Wednesday 9/16/20.
- Lecture/ *The Romanticist Glance*: Students take sketched and written notes from slides shown in lecture
- **Assignment 02 issued.**
- **Painting:** Caspar David Friedrich
- **Photography:** John Humble
- **Cinematography:** *The Duelists* by Director Ridley Scott (please watch this film **before Thursday September 24**).

Thursday September 24

- **Students must post updated in-progress Assignment 02**, uploading before midnight Wednesday 9/23/20. Work-in-progress will be reviewed in class. Class discussion.

Thursday October 1

- **Students must post FINAL for Assignment 02** uploading before midnight Wednesday 9/30/20.
Lecture/ *Space-Time*. Students take notes and sketch from slides shown in lecture.
- **Assignment 03 issued.**
- **Painting:** Pablo Picasso: Cubism
- **Photography:** Alexander Rodchenko
- **Cinematography:** Watch *Battleship Potemkin* by Sergei Eisenstein (you must watch this film **before Thursday October 7**).

Thursday October 8

- **Students must post updated in-progress Assignment 03**, uploading before midnight Wednesday 10/7/20. Work-in-progress will be reviewed in class. Class discussion.

Thursday October 15: **MID TERM**

SLIDE QUIZ DAY – MID TERM EVALUATION: BRING YOUR LECTURE NOTES WITH YOU

This will be a 10-image “open sketchbook” slide quiz of images shown in the class lectures. A score of 7/10 is required for passing. Duration: 1 hour. The challenge is to take good notes during the lectures knowing you will need to consult them in order to pass the quiz.

- **Students must post FINAL for Assignment 03** uploading before midnight Wednesday 10/14/20.
- **Lecture/ Julius Shulman: The Modernist Composition** Students take notes and sketches from slides shown in lecture.
- **Assignment 04 issued.**

Thursday October 22

- **Students must post updated in-progress Assignment 04**, uploading before midnight Wednesday 10/21/20. Work-in-progress will be reviewed in class. Class discussion.

Thursday October 29

- **Students must post FINAL for Assignment 04**, uploading before midnight Wednesday 10/28/20.
- **Lecture/ VISUAL NARRATIVE AND virtual PHOTOGRAPHY OF 3D MODELED SPACES** Students take notes and sketches from slides shown in lecture.
- **Assignment 05 issued.** Visualization of 3D rendered studio models

Thursday November 5

- **Students must post updated in-progress Assignment 05**, uploading before midnight Wednesday 11/4/20. Work-in-progress will be reviewed in class. Class discussion.

Thursday November 12

- **Students must post second update of in-progress Assignment 05**, uploading before midnight Wednesday 11/11/20. Work-in-progress will be reviewed in class. Class discussion.

Thursday November 19

- **Students must post third and final update of in-progress Assignment 05**, uploading before midnight Wednesday 11/18/20. Work-in-progress will be reviewed in class. Class discussion.

Thursday November 26: THANKSGIVING/ NO CLASS

Monday 23, Wednesday 25 and Monday 30 of November Instructor will be available -by appointment only- for review of final work or any other class-related topics through individual 45-minute appointments. These appointments are not required but highly recommended.

Thursday December 3 NO CLASS/ STUDIO FINALS

Monday December 7 **UPLOAD OF ALL SELECTED WORK INCLUDING COMPLETED ASSIGNMENT 05 BEFORE MIDNIGHT.** This an important deadline to organize the final exhibition for December 10th.

Thursday December 10

CLASS FINAL EXHIBITION WITH GUESTS OF SELECTED WORK TO INCLUDE FINAL VERSION OF ASSIGNMENT 05

Grading Rubric

Ability to use appropriate representational media, such as traditional graphic and digital technology skills, to convey essential content of class assignments. Writing is clear and content driven as per expository essay model

	1	2	3	4
Completing Course assignments	Has very minimal skills with the digital tools being used, work is incomplete or not understanding the perspectival construction rules. Writing assignment is incomplete or not following the "expository" essay model.	Has basic skills with the digital tools being used, work is incomplete or not understanding the perspectival construction rules. Work is complete but wanting in quality Did not clearly understand the relationship between theory from lecture and drawing exercise	Shows good skills with the digital tools being used, work is incomplete or not understanding the perspectival construction rules. Work is complete but wanting in quality. Understood the relationship between theory from lecture and drawing exercise	Has accomplished the exercise goals and has demonstrated excellence in the dedication and focus in the assignment. Clearly understood the relationship between theory from lecture and drawing exercise

Learning Outcomes related to this exercise (in bold):

Upon completion of this course, it is expected that students will be able to:

- 1. Represent ideas and conceptual thinking through the critical use of photography as a graphic medium.**
- 2. Represent concepts and notions presented in slide lectures via the use of quick sketching and note-taking techniques.**
3. Analyze diverse artistic media such a painting, film and photography and identify ideas, concepts and processes that relate to architecture and urbanism.
4. Analyze the conceptual and linguistic correlation between Painting, Film and Photography in relation to history, establishing a link between different artistic media and architecture within a particular era or movement.
- 5. Analyze the use of a conceptual and technical device, the *frame* – seen in examples throughout history- as a means of organizing and composing a narrative.**
6. Articulate thoughts, ideas and conceptual thinking through thoughtful writing and carefully crafted photographic compositions.
7. Articulate architectural ideas through the employ of framed compositions.

Moodle Policy

All assignments, lectures and notifications will be made via Moodle.

All written assignments will be submitted via Moodle.

Web Cam Usage

Please always have your cameras on during class unless special circumstances necessitate their being turned off briefly. Feel free to notify the instructor -in confidence- of any special need or situation that might impact your class participation at any given time. Adjusting to online teaching procedures and format are challenging for all of us and this fact will require our good will and generosity with one another as we learn new protocols and “netiquette”.

DEPARTMENT POLICIES AND PROCEDURES

Requirements for Documentation and Archiving

Each student must submit documentation of the full semester's work at the end of each term, in pdf format. Materials should include research, writing, and design work, including important study models and sketches. Studio faculty will further define how this work should be organized and presented before the end of the semester. Failure to submit the required documentation in usable format may result in a grade reduction in the final grade of the semester. Documentation of the studio work is essential for the NAAB accreditation process and assessment of the architecture program.

The university reserves the right to retain student work for archival purposes. Projects/models, assignments, and exams will be kept at the department's discretion for this purpose. Students will be asked to help with archiving their projects at the end of the semester.

Writing Requirements

All written work must meet the standards for English. Poorly written papers may be returned without a grade for revision and resubmission, and may be subject to grade reduction. Students are encouraged to utilize the Woodbury Writing Center. Link is [here](#).

Studio Culture

The studio environment is an essential component in learning to become an architect. One goal of the School of Architecture is to create a vibrant, exploratory, safe and respectful learning culture for students. Only through respect between faculty and students, as well as students among themselves, can a healthy educational studio culture be fostered. Students are required to uphold high standards of behavior and academic discipline while in the studio. See the full Studio Guidelines and Studio Culture Policy for more information.

School Policy on Social Equity and Diversity

Our mission is to provide an environment where people can learn, teach and work with a shared sense of purpose, core values and respect without bias towards individual beliefs, values and areas of difference. We do this in an effort to create a community that respects and values the full and equal inclusion of its members. Our goal is to provide an environment that is welcoming and inclusive of all.

Universal Pedagogy

Woodbury University is committed to making reasonable accommodations to assist individuals with disabilities in reaching their academic potential. Students desiring accommodations due to a physical, learning or psychological disability must first complete an Accommodations Request Form, which can be downloaded from <http://go.woodbury.edu>, and found under "Academic

Resources." Accommodations cannot be granted prior to the instructor's receipt of a Notification of Academic Accommodation Plan (NAAP) from the Disabilities Coordinator. Accommodations are never provided retroactively. (For more information, contact the Disabilities Coordinator in the Whitten Center (818) 394-3345.)

Academic Honesty

Academic integrity is important for two reasons: first, independent and original scholarship ensures that students and scholars derive the most from their educational experience and the pursuit of knowledge. Second, academic dishonesty violates the most fundamental values of a community of scholars and depreciates the achievements of the entire University community. Accordingly, Woodbury University views academic dishonesty as one of the most serious offenses that a member of our community can commit. Adherence to the Academic Honesty Policy reflects the commitment of our community to the ideals of learning, research, and scholarship. See Catalog for the entire Academic Honesty Policy.

Grade Requirements

Refer to the Woodbury University catalog for grading standards and policies.

Environmental Responsibility

Studio projects shall be designed in a socially and environmentally responsible manner. All projects should reduce dependencies on non-renewable resources.

Class Attendance

It is mandatory that students take advantage of all scheduled course time. Regular attendance at EVERY class is expected throughout the duration of the class/studio time. Arrival at the beginning of the class period is required. Lateness or early departure will be considered as an absence. Regular and prompt attendance at all university classes is required. The instructor is not obligated to assign extra work or to prepare additional examinations for classes missed. It is understood that when 15% of the class time has been missed, the student's absence rate is excessive. Each instructor will announce his/her attendance policy in the course syllabus.

Excused Absence

Students should report any illness or emergency to their course instructor, preferably before missing the class, by emailing the instructor. Medical reasons for absences can alternatively be shared with the school nurse and/or the coordinator for the ODAS (disabilities office) who will notify instructor of receipt without revealing specific information.

Students who anticipate absence due to religious observance or similar commitments should speak with their instructor at

the start of the term to review all dates in question and develop a plan to meet all course requirements.

Email

Students are advised to meet with their instructors during posted office hours. Face-to-face communication in discussing and resolving problems is preferable to email exchanges. Additionally, meetings must be scheduled in advance using email correspondence. Email correspondence must be written in a respectful and professional manner. It is the student's responsibility to consistently check for email. Students should use their official woodbury.edu email account.

Due to confidentiality and FERPA requirements all faculty, staff and students, when corresponding through email, must use their university provided Woodbury.edu email accounts. Students are encouraged to check this email address regularly as it is the only email address in which they will receive official course or university information.

Grievance Protocol

Students should use the following protocol for questions, grievances, or general concerns about coursework and the studio environment. Health and safety concerns and emergencies should immediately be directed to campus security (818-252-5208). Academic concerns should be directed first to the student's instructor, and then to the studio coordinator as appropriate. If further consultation is required, the student is advised to meet with the Coordinator and/or the Chair (Marc Neveu, both Undergraduate and Graduate).

Class Syllabus and Structure

While every effort will be made to follow the outline of the published syllabus, course structure and calendar may be changed at the instructor or coordinator's discretion. Announcements will be made if such changes occur. Students who miss class are responsible for tracking any such announcements.

ONLINE COURSE DELIVERY POLICIES AND GUIDELINES

Formats of delivery:

Synchronous online: All instruction is provided via the Internet and no face-to-face instruction is required. Faculty and learners meet for regularly scheduled class sessions.

Synchronous activities provide real-time dialogue that can provide the human interaction that is needed among our Woodbury student population.

asynchronous online: All instruction is provided via the Internet and no face-to-face instruction is required. Faculty

and learners do not meet for regularly scheduled class sessions.

Asynchronous activities allow students with the flexibility to complete certain course work at their own pace, within reason. It also allows students time to think, write, and reflect.

hybrid with synchronous online: An instructional delivery method which combines the traditional delivery and the synchronous_distance delivery formats.

hybrid with asynchronous online: An instructional delivery method which combines the traditional delivery and the synchronous_distance delivery formats.

traditional: This delivery method allows learners and faculty to meet in person or as a group for regularly scheduled class sessions either on campus or at another physical location.

Type of course:

Lecture: Refers to the first or primary organization of non-lab class instruction, e.g., a lecture where instructor-based material is presented, or a seminar where material is analyzed and discussed by both students and instructor. Also includes case studies and team-based learning situations. Class meeting time equals 50 minutes per unit per week.

Studio: Refers to situations where the student is engaged in the practice and use of techniques for productions in the areas of architecture, interior design, graphic design, and other design forms. This instruction is used to further advance student's skills in their field of design. The instructor role varies from direct assistance to simple availability for questions and supervision. Class meeting time equals 100 minutes per unit per week.

Laboratory: Refers to the first organization of laboratory class instruction unless one of the other classifications above is more appropriate. Includes both group instruction and individualized instruction such as biology and physics lessons, supervised computing exercises, and hands-on activities. Class meeting time equals 50 minutes per unit per week.

Length of sessions:

16-week (Fall/Spring)

7-week intensive format (Fall/Spring)

5-week intensive format (Fall/Spring)

10-week (Summer)

6-week (Summer Super Sessions)

Online / Hybrid Requirements

Students must have basic computer skills, including the use of word processing software, email, and the ability to use internet browsers, such as Safari, Firefox, or Chrome.

All communication by email will be using the assigned woodbury.edu address. Students are required to access this email account on a daily base to ensure timely communication.

Woodbury University's Learning Management System (LMS) of record is Moodle. Moodle should be used to provide students information they need to plan, prepare, and learn in the course. This information includes, but is not limited to: (a) your course syllabus; (b) assignment due dates, instructions, and grading rubrics; (c) course schedule; (d) additional course materials and links, etc.; and/or (e) exams.

Students are responsible for meeting the technical requirements of Moodle and RingCentral and to familiarize themselves with the Moodle Learning Management System and RingCentral Communications System.

IT provides a Moodle (and RingCentral for online delivery) orientation "course" visible to students enrolled in all

courses. Students unfamiliar with Moodle are required to review or consult it as needed. This ensures class time is

dedicated to course content and not technical tutorials. The syllabus should also indicate how IT will support

students' online technical needs.

All required materials, including readings, videos, lectures will be posted on and can be accessed through Moodle.

All assignments have to be submitted through Moodle or OneDrive, depending on file size and faculty instructions.

Exams and quizzes will be administered through either Moodle or Proctorio. Students are required to install the Proctorio Extension in advance.

Attendance policy

Regular and prompt attendance at all University classes is required. It is the responsibility of the student to adhere to class/studio participation expectations. The instructor is not obligated to assign extra work or to prepare additional content for material missed. It is understood that when 15% of the class time has been missed, the student's absence rate is excessive. The interpretation of this participation policy is left to the discretion of individual faculty.

Attendance of synchronous classes will be measured through attendance of the RingCentral meetings. Students are required to have their camera turned on for the entire class session to be counted as present. If technical or privacy issues prevent the student from having the camera turned on, then the student must contact the Office of Student Affairs and apply for an exemption. Students must complete an Accommodations Request Form, which can be downloaded from <http://go.woodbury.edu>, and found under "Academic Resources." Accommodations cannot be granted prior to the instructor's receipt of a Notification of Special Needs Release Form from the Disabilities Coordinator. Accommodations are never provided retroactively.

Attendance of asynchronous classes will be measured through the last access to the course in Moodle, participation in quizzes and online discussions, as well as submitted assignments by the required day and time.

Protecting Privacy and Data During Remote Instruction

This class is being conducted over Ring Central and Moodle. As the host, the instructor may be recording the sessions. The recording feature for others is disabled so that no one else will be able to record the sessions. No recording by other means is permitted. The sessions will be posted on the Moodle class website unless otherwise notified. In case of privacy concerns and individual students wanting not to appear in the recording, the student must contact the Office of Student Affairs and apply for an exemption. Students must complete an Accommodations Request Form, which can be downloaded from <http://go.woodbury.edu>, and found under "Academic Resources." Accommodations cannot be granted prior to the instructor's receipt of a Notification of Special Needs Release Form from the Disabilities Coordinator. Accommodations are never provided retroactively. If the student prefers to use a pseudonym instead of the real name, please let the instructor know what name will be used so that the instructor knows who you the student is during the session.

Pursuant to the terms of the agreement between the vendors (Moodle and RingCentral) and Woodbury University, the data is used solely for this purpose and the vendor is prohibited from re-disclosing this information. Woodbury University also does not use the data for any other purpose. Recordings will be deleted when no longer necessary. However, the recording may become part of an administrative disciplinary record if misconduct occurs during a video conference.

Calculation Of Grade

Letter grades are converted to numeric values using the following values:

Letter	GPA	%	Definition
A	4.00-3.84	96-100	Student learning and accomplishment far exceeds published objectives for the course/test/assignment and student work is distinguished consistently by is high level of competency and/or innovation.
A-	3.83-3.50	92-95	
B+	3.49-3.17	88-91	Student learning and accomplishment goes beyond what is expected in the published objectives for the course/test/assignment and student work is frequently characterized by its special depth of understanding, development, and/or innovative experimentation.
B	3.16-2.84	84-87	
B-	2.83-2.50	80-83	Students learning and accomplishment meets all published objectives for the course/test/assignment and the student work demonstrates the expected level of understanding, and application of concepts introduced.
C+	2.49-2.17	76-79	
C	2.16-1.84	72-75	
C-	1.83-1.50	68-71	Student learning and accomplishment based on the published objectives for the course/test/assignment were met with minimum passing achievement.
D+	1.49-1.17	64-67	
D	1.16-0.60	60-63	
F	0.00-0.60	< 60	Student learning and accomplishment based on the published objectives for the course/test/assignment were not sufficiently addressed nor met.