

BFA Thesis Studio 1: Fall 2019

APAM 4000 CRN 4047 PC1

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Tuesdays 10:00 to 12:40 and 1:30-4:10PM (room G101)

Office Hours: by appointment only

Course Description

The BFA AMT thesis is a systematic investigation of a research question based in the domains of art, design and technology. It requires students to identify an area of study, research its major assumptions and precedents, and propose a project within this area of practice. Students need to explain the significance of their undertaking and develop a methodology for conceptualizing, researching, prototyping and writing that culminates in a polished Thesis Project and Paper.

Thesis Projects must go beyond concept and idea; they must be made real in the world. The finished project must evidence originality and experimentation in critical thinking, form, presentation and thorough documentation. Emphasis is placed on thorough research, effective project planning, well crafted production and execution, use/ participant testing with key stakeholders, and writing with the potential to be published. The Thesis Project can take many forms, from fine art works, to soft/hardware tools, interactive installations, performance, online experiences, games or social experiments.

The objective of the course is to develop a thesis by thinking through making. Students will produce, test and write about a series of prototypes based on concept, aesthetics and engagement; before creating high-fidelity, technical Proof of Concept Prototypes for the final critique. Students are encouraged to think critically through both making and writing, so that by the end of the semester, they have developed a functional, tested proof of concept prototype for their thesis concept, that has been comprehensively described in a culminating set of writing modules.

The course is run in a studio format. All students are expected to participate in the making, discussion, and critique of work. All students are also expected to contribute to in class dialogue as a substantial part of their grade to demonstrate their understanding, questioning, and unique perspectives on the subjects studied.

Learning Outcomes

By the successful completion of this course, students will be able to:

1. Demonstrate fluency with art & design methodology and the iterative prototyping and writing process to test and critically evaluate concepts.
2. Formulate and articulate a thesis concept or question to frame the trajectory of the student's research, writing and production initiatives.
3. Demonstrate effective research strategies that reflect advances in new technologies to research questions in student's chosen domain(s) of interest.
4. Demonstrate the ability to contextualize the relationship of their own written and project work to other art and design precedents within their domain of interest.
5. Demonstrate clear, persuasive writing and presentation skills and respond constructively to

critique.

6. Present a clearly articulated thesis concept, four prototypes with associated writings, a Proof of Concept prototype, and a production plan to be executed in Thesis Studio 2.

Course Structure and Components

The fall semester of the thesis process focuses on research, conceptualization and prototyping, with the aim of considering students' preliminary ideas through four lenses:

1. Concept
2. Aesthetics
3. Experience
4. Tech (tools, proof of concept)

Students will create, test and present prototypes in each of these four areas.

Over the course of the thesis year, students will emerge as experts in their domains of interest, framing the argument of how their work contributes to their chosen field. Though thesis instructors will act as mentors, students will ultimately be evaluated on their ability to articulate the context, concept and importance of their topic. Students will be evaluated on their participation and execution of the following course components:

Prototyping and testing: Students will create & test prototypes at the end of each of the four studio modules. Testing is essential for creative development and should be done with relevant stakeholders outside of the Parsons community. Students are required to present a minimum of four prototypes: two well articulated concept and aesthetic prototypes at midterms; and an experience and high fidelity "Proof of Concept" prototype at finals. The PoC prototype should test a core premise, question, mechanic or technical aspect of the project.

Writing & Documentation: The BFA AMT program values writing as an integral part of the design process as well as a mode of communication among the design community. Your thesis project will be supported by your writing and research.

Your research and writing will complement your studio work and help to push it forward. Through discussion, research, writing and making you will articulate and represent your ideas. Gradually as you complete your four projects over the course of the semester you will sharpen your understanding of your subject area(s). You will formulate and answer design questions as you immerse yourself in self-defined problem spaces. Your prototypes are forms for your ideas.

Deliverables may include, but are not limited to: concept statements, research, bibliographies, user testing, narratives, impetus briefs, user scenarios, breakdown pages, storyboards, methodology, and evaluation essays.

Course websites: Students are required to maintain a course website using FTP login info given by the instructor on the first day of class. These websites must be hand coded in HTML and not using any external libraries or code copied from elsewhere. These websites will include:

- Weekly reports on research and studio work
- Documentation of prototypes for each of the four modules
- The outcome of any in class assignments, as requested by the instructor
- References to resources or precedents thought to benefit the entire class

Class time: will be mostly focused workshops to develop & present students' ideas, and to critique those of others. There will be considerable focus on peer to peer critique.

Presentations: There are two different styles of presentation; informal desk critiques after the concept (around week 4) and experience (around week 12) modules, to promote one on one discussion with critics; and more formal critiques at midterms and finals to help develop student's oral presentation of their work.

Final writing deliverable: Final collection of revised documentation will be due at end of term. All work must be revised as requested by writing faculty before being submitted as final deliverables.

Final Design Process Document: A two page document with 1-2 images that summarizes your concept, research, prototyping and production plan for the following semester; to be used as the basis for your final presentation.

Schedule, Overview

Week 01; Aug. 27 (Evan)

Concept: [Grid of 9](#),
differentiate idea from form

In class: set up servers

Homework: Complete Grid of 9

Week 02; Sept. 3 (Evan remote)

Grid of 9 presentations.

In class exercise: Articulate clear domain -> [domains, precedents](#)

Due: - Grid of 9 posted on course website.

Homework: - [concept statements](#), Prototype I: two paper prototypes (based on Grid of 9)

Week 03; Sept. 10 (Evan)

In class: present your two Prototypes I (based on your Grid of 9). Each should have [concept statements](#).

Due: Two prototypes with [concept statements](#) published on course website

Homework: Prepare 5 min presentation on your community of practice. Develop one your prototypes.

Week 04; Sept. 17 (Evan remote)

In class: Presentations of community of practice and Prototype II

Due: Prototype II published on course website

Homework: Develop Prototype III

Week 05; Sept. 24
(Evan remote)

One on one Prototype III remote meetings.

Due: Prototype III published on course website

Homework: Prepare two prototypes for midterm presentation. Research Draft #1

Week 06; Oct. 1
(Evan & Félicie)

MIDTERM PRESENTATIONS

Due: Two midterm prototype published on course website

Homework: Based on feedback from your Midterm presentation readdress and refine your [concept statement](#). Come up with three different iterations in sketch format of this concept statement. Be prepared to talk about character descriptions.

Week 07; Oct. 8
(Evan remote)

One on one remote meetings.

Due: Three concept sketches published to course website.

Homework: Define audience. Prepare two paper prototypes for presentation.

Week 08; Oct. 15
(Evan)

In class presentations of two paper prototypes.

Due: Two paper prototypes published to course website.

Homework: Refine [concept statement](#). Iterate on one of the prototypes.

Week 09; Oct. 22
(Evan remote)

In class or one on one presentations (TBA) of current prototype and concept statement.

Due: prototype and concept statement published to course website.

Homework: Continue refining prototype and statement.

***** FALL BREAK *****

Week 10; Nov. 5
(Evan)

In class work time. Informal project updates.

Due: prototype and concept statement published to course website.

Homework: Prepare prototype for presentation including technical research & production plan.

Week 11; Nov. 12
(Félicie)

In class presentations.

Due: prototype and production plan published to course website.**Homework:** [Final Design Process doc](#)**Week 12; Nov. 19**
(Félicie)

TBA

Homework: Iterate on prototype and concept statement. Prepare for in class presentation.**Week 13; Nov. 26**
(Evan)

In class presentations.

Due: Draft of Final Art/Design Process doc. Prototype published to course website.**Homework:** Prepare for mock spoken presentation**Week 14; Dec. 3**
(Félicie)

In class: Mock spoken presentation, strategies for finals

Due: Draft of Final Design Process doc**Homework:** Prepare final presentation.**Week 15; Dec. 10**
(Evan & Félicie)

FINAL Critiques: working prototype, presenting minimum of 4 prototypes testing proof of concept, aesthetics, engagement, functioning tech

Due: final deliverables: Final Design Process Doc, documentation of 4 prototypes, midterm & final slide decks, Final Writing packet**Schedule, detail****> CONCEPT**

Questions: What would you like to make and why? What domain are you working in, what precedents are you most inspired by, what questions are you asking, and how might your thesis respond to this? What is the historical / social / cultural / background of your concept? What is new and individual about your approach?

01 WEEK of Aug 27, Concept: Grid of 9

Goal: to start brainstorming; to separate a concept from the media or technology you use to create it

Studio: [Grid of 9](#) presentations: a concept can be explored through many forms, media, technologies
Writing, wks 1-2, Impetus Brief

Focusing on why you choose to be artists / designers; and why you're choosing your particular area of study and making.

02 WEEK of Sep 3, Concept: Domains, Precedents, Questions, Qualities

Studio: [Domains and Precedents Exercise](#)

A thesis is not only a creative project, it is the systematic study of a research domain, with a creative project made in response to that investigation. When embarking on a thesis, students question what they are studying, why, and what they hope to accomplish through this study.

Goal: to identify your area of study (domain), and map the primary contribution of your thesis in relation to work already existing in the field (precedents).

Studio: [Design Questions and Qualities Exercise](#)

In class discussion of Creative Qualities. What qualities would you like your work to have? What would you like the experience of your work to be like? How might you test to see if your work fulfills these intentions?

Goals:

To consider defining Creative Qualities (aka Design Values) to inform prototyping, i.e. if you would like your work to have a particular quality, how can you experiment with achieving that quality, and testing to see if others experience it?

Writing: Week 2-3, List of sources

Discussion of different types of research, area libraries, presentation on TNS digital search engines. what they are studying, why, and what they hope to accomplish through this study.

Assigned for week 3

1. Post your research statement to the class blog
2. Create something out of paper (or other found, disposable materials) that responds to your initial design questions

03 WEEK of Sep 10, Concept: statements, prototype 1 (paper)

Studio: [Concept Statement Exercise:](#)

Goals: to be able to articulate what you're studying & why, and what you might want to create in response.

What you are researching and why (your domain)

What you intend to make and why (your concept)

What is your goal (intent, desired impact, and why it's important)

Studio: test / present prototype 1

Present conceptual prototypes.

Prepare materials and questions for critics.

Goals: to engage with each others prototypes and discuss how they relate to your design inquiry

Reading resource: Read Gaver, Dunne & Pacenti's [Cultural Probes.1999](#) and [Cultural Probes 2004](#)

> AESTHETICS

Questions (aesthetics): What is the formal basis of your project? Meaning: what is its form, what does it look like, what are its aesthetics? How are you dealing with materials, color, form, shape, composition? What would you like your piece to “feel” like (however you define “feel” to be here)? What aesthetic precedents inform your project? How do the aesthetics underscore the overall concept of the work?

Questions (method): How will you go about making your project? What methodologies or processes will you employ? How will you collect and manipulate data and / or media? How will you source or modify materials? How does the way in which your project is created underscore its concept?

04 WEEK of Sep 17, Aesthetics: Informal in class presentations

Studio: Presentations of community of practice and Prototype II.

Assigned, for wk 5

Create 1 - 2 aesthetic prototypes that test some question or experiment about the formal and methodological aspects of your project. Create something oriented toward the senses for this user test, that you can hand someone and say, “here, try it, check it out.” This should not be a slide presentation; the work should demonstrate the aesthetic qualities you would like your design / experience to have.

05 WEEK of Sep 24, Prototyping Strategies

Goals: To put a creative prototyping strategy in place.

Studio: Presentations of community of practice and Prototype II.

Reading resource: Houde & Hill's What Do Prototypes Prototype?

Writing: Research Draft #1

create a functioning, Proof of Concept prototype to present at midterms.

A Proof of Concept prototype experiments with and demonstrates the ability to overcome critical issues through making. Please describe the critical issue you are addressing, and assess how your prototype addresses (or has yet to address) this.

06 WEEK of Oct 01, MIDTERM PRESENTATION

present minimum 2 prototypes, incl proof of concept & interaction

Assigned for week 7:

Character descriptions: consider who the potential audience / users / viewers / stakeholders are for your project, and write descriptions of three different people who represent the range of your user base. Then, write and illustrate three

scenarios that describe the before / during / after phases of how these people might experience your work. What would bring them to your work, how would they encounter, use or experience it, what would be its impact, what would happen afterwards. In this way, you can demonstrate context, application and consequence.

> **EXPERIENCE** i.e. audience / interaction / engagement / participation

Goal for Experience module: consider who your audience is and how you might engage them.

Questions: Who is the audience for your work? How are you engaging them? What is the audience's experience of your project? Does the work performance relate to your project? Is your work something to be performed; does it itself perform a function over time? Does the work behavior relate to your work? How might your design / project alter the behavior of those who come in contact with it? How does the nature of the interactivity, participation or engagement in the project support your overall concept?

Based on preliminary experiments, refine your initial prototype(s) to test. This might be called a Look and Feel Prototype (See Houde & Hill), because it's a way to quickly mock up and demonstrate some key aspect of the project's intended aesthetic, or the type of experience you'd like the viewer / user to have with its material qualities.

07 WEEK of Oct 8, Experience: define audience, interaction & experience prototypes

Writing: Character descriptions and user scenarios to strategize how to reach intended audience

Goals: to describe, draw, map your work's relation to audience, experience, engagement, behavior

Possible format: [User Scenario speed dating](#)

Studio: Interactivity & Experience Prototypes

Interactivity prototypes test *what people do* when engaging with your work.

Experience Prototypes are a little different, in that they test *how people feel* when they experience your work. The maker attempts to break down, instantiate and potentially affect what a person senses or experiences as a result of that activity.

Goals: to separate and strategize what you would like people to do, as well as what you would like them to experience with your work.

Questions: How could you quantify a person's experience of your work? What are interesting aspects or qualities about it that you would like to play with, accentuate? How would you do that? What patterns of behavior, interactivity, participation or exchange could you quickly model? What is the activity involved in your piece, what is the viewer / reader / participant actually doing from moment to moment? How does this activity create meaning or become meaningful?

Reading resources:

Buchenaus & Suri's Experience Prototyping;

excerpts from Schwartzman's See Yourself Sensing;

Nielson's From User to Character;

Djajadinograt, Gaver & Fens' Extreme Characters (Warning: text is tragically politically incorrect).

08 WEEK of Oct 15, Informal prototype presentations

Studio: present minimum 2 prototypes, incl proof of concept & interaction

09 WEEK of Oct 22, In class or one on one presentations (TBA)

Writing: Research Draft #2

Studio: present prototypes, incl proof of concept & interaction

> TECHNICAL**10 WEEK of Nov 5, In class work time. Informal project updates**

Assigned, for week 11:

Iterate your Proof of Concept prototype to test some aspect of your technical & production research in next week's user test.

11 WEEK of Nov 12, Tech: create technical research & production plan**12 WEEK of Nov 19, TBA**

Assigned, for week 14, during mock presentations:

[Final Design Process Document](#): A two page document with 1-2 images that summarizes your concept, research, prototyping and production plan for the following semester; to be used as the basis for your final presentation.

13 WEEK of Nov 26, In class presentations.**14 WEEK of Dec 3, mock presentations, strategies for finals**

Studio: mock presentations

Due: [Final Design Process Document](#)

15 WEEK of Dec 4, FINAL PRESENTATION PREPARATIONS, w/ outside critics

Studio: present minimum 4 prototypes: proof of concept, aesthetics, engagement, functioning tech

Final Grade Calculation

Prototypes	30%
Final prototype, presentation, deliverables	30%
Writing Module Package	30%
Class Participation	10%

Criteria for evaluation

Students in the course will be evaluated and receive feedback on the following areas. The overarching goal of Thesis Studio 1 is the development of a Proof of Concept prototype that embodies a well-considered thesis concept.

Concept

How well formulated, well considered, and cogent is the student's thesis concept?

Communication

How well is the student able to express their ideas, both verbally and with other forms of communication including writing, drawing, mapping, modeling, pre-visualizing etc?

Project Presentation

Is the student able to conceptualize, design and plan a suitable means of presenting their project through exhibition, demonstration, performance and/or lecture? Is the student able to articulate the core concepts and experience of their project?

Critical Thinking and Reflective Judgment

To what degree has the student demonstrated critical thinking skills over the course of the semester? Is the student reflecting on and questioning form, methodology, materials, utility, ergonomics, aesthetics, style, cultural, experience, research, and process?

Creative Process

Is the student incorporating proper use of problem identification, ideation, analysis, research, writing of specifications and constraints, real world costs, feasibility, testing and iteration? Is the student advancing their project through research, prototyping and writing?

Contextualization

Is the student able to connect their work and ideas to historical and contemporary precedents, and to situate their work within a community of practice? Can the student confidently synthesize several different approaches to a design problem and make conclusions of their own?

Evaluation

Can the student evaluate their projects' successes and failures?

Integration and Appropriate Use of Technology

Is the student making good choices about the form and type of technology they are using to give form to their design concepts? Is the student able to integrate technology into the conceptualization of their projects?

Production and Time Management

Is the student able to scale their project to the appropriate time frame and technical/design resources at their disposal?

Absence Policy

Final letter grades for classes at Parsons Paris will be reduced based on accumulated absences according to the following breakdown:

UNEXCUSED ABSENCES:

Amount of Unexcused Absences	Grade Markdown	Example
1 absence	No markdown	N/A
2 absences	One point markdown	Eg. A to A-
3 absences	One full grade deduction	Eg. A- to B-
4 absences	May fail the course	Student must speak with their advisor to discuss options

COURSE SCHEDULE TYPES:

1. Courses meeting 2h40m for 1 session per week

1 absence = 1 session
 2 absences = 2 sessions
 3 absences = 3 sessions
 3 sessions represents 20% of class time.

2. Courses meeting 2h40m for 2 sessions per week - For courses that meet on two separate days or back to back.

1 absence = 2 sessions
 2 absences = 4 sessions
 3 absences = 6 sessions
 6 sessions represent 20% of the course

EXCUSED ABSENCES:

Absences may be marked excused in the following scenarios:

- Doctor's appointment - A doctor's note is needed, and may be given by student or student success
- Official visa appointments scheduled with the French office of immigration in coordination with Student Services.

- Death or accident in the family - student should present a note from a parent or guardian, information may be provided by student success
- Religious observance - All classes missed for religious observance must be communicated to the faculty member at the start of class
- Students working on special projects - Students must inform their faculty, program director, and Asst. Dir or Career Services if the project involves an internship. Note that outside of special projects, internships may not happen during class time.

For any and all excused absences there is an expectation that students will make up the work missed, and turn in assignments that were due in consultation with their teacher.

Once a student reaches the equivalent of **3 excused absences** for any class they must speak with their academic advisor to discuss continuing the class.

UNDERGRADUATE GRADING STANDARDS			
Letter Grade	Percentage	GPA	Grade Description
A	96-100%	4	Work of exceptional quality, which often goes beyond the stated goals of the course
A-	91-95%	3.7	Work of very high quality
B+	86-90%	3.3	Work of high quality that indicates substantially higher than average abilities
B	81-85%	3	Very good work that satisfies the goals of the course
B-	76-80%	2.7	Good work
C+	71-75%	2.3	Above-average work
C	66-70%	2	Average work that indicates an understanding of the course material; passable Satisfactory completion of a course is considered to be a grade of C or higher
C-	61-65%	1.7	Passing work but below good academic standing
D	46-60%	1	Below-average work that indicates a student does not fully understand the assignments; Probation level though passing for credit
F	0-45%	0	Failure, no credit

Grade of W

The grade of W will be assigned by the Registrar's Office to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student's transcript.

Grade of Z

The grade of Z is issued by an instructor to a student who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal deadline. It differs from an "F," which would indicate that the student technically completed requirements but that the level of work did not

qualify for a passing grade. The Z grade does not calculate into the GPA.

Grades of Incomplete

The grade of I, or temporary incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student's academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only upon the student's request and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor. The time allowed for completion of the work and removal of the "I" mark will be set by the instructor with the following limitations:

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

For further information, please refer to the following link:

<https://www.newschool.edu/registrar/academic-policies/>

Program and Class Policies

• Responsibility

Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the assignments for class discussion and/or critique, and lack of preparedness for in-class discussions, presentations and/or critiques will jeopardize your successful completion of this course.

• Participation

Class participation is an essential part of class and includes: keeping up with reading, assignments, projects, contributing meaningfully to class discussions, active participation in group work, and coming to class regularly and on time.

• Attendance

Parsons Paris Attendance Policy

Parsons Paris attendance guidelines encourage students' success in all aspects of their academic programs. To ensure the quality of student's educational experience, Parsons Paris considers that full participation in class is essential to the successful completion of coursework and mastery of learning outcomes included in course assessment.

Students are expected to attend all scheduled classes and arrive promptly in compliance with the standards clearly stated in course syllabi and distributed on the first day of class and then available on each course website.

Absence from a significant portion of class time will prevent the successful attainment of course objectives and will therefore impact a student's final grade. A significant portion of class time is generally defined as 20%, of class time. Tardiness, especially chronic tardiness, or early departure from class, will constitute absences at the discretion of the faculty.

Whether the course is a lecture, seminar or studio, faculty will assess each student's performance against

all of the assessment criteria in determining the student's final grade. However, beyond 20% absence/tardiness, students and/or the instructor will be asked to consult with their program director and the Director of Student Success to discuss withdrawal from the course.

At Parsons Paris, attendance and lateness are assessed as of the first day of classes. Students who register after a class has begun are responsible for any missed assignments and coursework. Students who must miss a class session should notify the instructor and arrange to make up any missed work as soon as possible. A student who anticipates an extended absence should immediately inform the faculty and the Director of Student Success.

Finally, faculty are asked to notify the Director of Student Success of any student who misses two consecutive classes. Following two absences, students may be asked to speak with the Director of Student Success to review any impediments to their successful performance in class and, if so, to provide confirmation to the faculty member that such a conversation took place.

Attendance issues for all students will be addressed by Parsons Paris and in particular by the Director of Student Success. Faculty who have concerns about students' absences should notify both their program directors and the Director of Student Success. While in residence at Parsons Paris, mobility students must bring attendance issues to the Director of Student Success. Parsons NY advising staff will not address issues of attendance that occur at Parsons Paris. Similarly, decisions regarding the attainment of learning outcomes in case of excessive absences will be determined by Parsons Paris.

Religious Absences and Equivalent Opportunity

Pursuant to Section 224-a of the New York State Education Laws, any student who is absent from school because of his or her religious beliefs will be given an equivalent opportunity to register for classes or make up any examination, study, or work requirements which he or she may have missed because of such absence on any particular day or days. The student must inform the instructor at the beginning of the course of any anticipated absences due to religious observance.

• Canvas

Use of the Canvas online learning management system may be an important resource for this class. Students should check it for announcements before coming to class each week.

• Delays

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

• Academic Integrity

This is The New School's Statement on Academic Integrity: "Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, computer work, art and design work, oral presentations, and other projects)."

It is the responsibility of students to learn the procedures specific to their discipline for correctly and

appropriately differentiating their own work from that of others. Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

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

Guidelines for Written Assignments

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

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

Guidelines for Studio Assignments

Work from other visual sources may be imitated or incorporated into studio work if the fact of imitation or incorporation and the identity of the original source are properly acknowledged. There must be no intent to deceive; the work must make clear that it emulates or comments on the source as a source.

Referencing a style or concept in otherwise original work does not constitute plagiarism. The originality of studio work that presents itself as "in the manner of" or as playing with "variations on" a particular source should be evaluated by the individual faculty member in the context of a critique.

Incorporating ready-made materials into studio work as in a collage, synthesized photograph or paste-up is not plagiarism in the educational context. In the commercial world, however, such appropriation is prohibited by copyright laws and may result in legal consequences.

• Student Disability Services

Students Disability Services (SDS) assists students with disabilities in need of academic and programmatic accommodations as required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973.

In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations must contact Fabienne Maitre in the Office of Student Success (located in room 200 in the 45, rue St. Roch, Paris 75001 building), in order to start the process with Student Disability Services (SDS), based in New York. SDS will conduct an intake and, if appropriate, you will be provided an academic accommodation notice for you to bring to me. This letter is necessary in order for classroom accommodations to be provided. Once you provide me with this letter, we will have a private discussion about the accommodations in relation to this course. You may also access more information through the University's web site at <https://www.newschool.edu/student-disability-services/>.

- **Student Course Rating**

During the last two weeks of the semester, students are asked to provide feedback for each of their courses through an online survey. They cannot view grades until providing feedback or officially declining to do so. Course evaluations are a vital space where students can speak about the learning experience. It is an important process which provides valuable data about the successful delivery and support of a course or topic to both the faculty and administrators. Instructors rely on course rating surveys for feedback on the course and teaching methods, so they can understand what aspects of the class are most successful in teaching students, and what aspects might be improved or changed in future. Without this information, it can be difficult for an instructor to reflect upon and improve teaching methods and course design. In addition, program/department chairs and other administrators review course surveys. Instructions are available online at

<http://www.newschool.edu/provost/course-evaluations-student-instructions.pdf>