ART & DESIGN WITH PARSONS

MANAGEMENT, LEADERSHIP, ENTREPRENEURSHIP, AND MORE

SPRING 2019
Continuing Education Courses and Programs
Innovators. Creatives. Entrepreneurs. Welcome to a network of critical thinkers—a diverse community of groundbreakers united by the same drive, vision, passions, and values. With Open Campus, The New School’s progressive approach to continuing education, you’ll have the freedom to reimagine your personal and professional path in a hive of cross-disciplinary collaboration. Discover the thrill of new directions and open possibilities, make connections across industries, and enhance your knowledge and career in new and unexpected ways.

More than a course. A new kind of network.
OPEN CAMPUS AND THE NEW SCHOOL LEGACY

Since its founding, The New School has been an unparalleled driver of progress in education and in society as a whole. As we celebrate our centennial, our comprehensive university carries forward its legacy through Open Campus, innovative continuing education offerings that include programs focusing on career advancement and the role of the executive. Here learners of all kinds benefit from programming in a range of professional fields—including certificates in design thinking, management, community development, and more—along with youth and teen programs, programs for retirees, and courses in art and design, writing, media, and liberal arts. Some courses are available online, offering students maximum flexibility. Our forward-looking approach to learning brings together a vibrant network of faculty, scholars, professionals, and students committed to changing the world.
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## POLICIES AND PROCEDURES
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Open Campus offers a variety of options for personal growth and career development. Our noncredit and for-credit offerings include courses and intensive programs for college students, user-friendly online courses, short courses that easily fit into the schedules of busy executives, management courses for employers ready to take their team to the next level, and certificate programs that allow students to refine or augment their professional knowledge in a particular area of study.

Noncredit
The majority of courses in this catalog can be taken on a noncredit basis. Noncredit students pay the tuition and fees listed in the course descriptions. As a noncredit student, you receive the instructor’s evaluation of any assigned coursework you complete, but without the worry of letter grades. The university does not maintain a permanent or official record of noncredit enrollment for students other than those in certificate programs (see page 5). We can provide a noncredit record of attendance, which can be used for tuition reimbursement from your employer or for your own records. This record of attendance must be requested during the term in which the course is taken, and there is a fee for this service. Course prices listed throughout are for noncredit registration.

Credit
Consider registering for general credit in order to advance in your career, prepare for college or graduate-level study, fulfill prerequisites, or meet your personal and professional goals in other ways. A student interested in earning undergraduate college credits can register on a general-credit basis for most courses in this catalog, accumulating a maximum of 24 credits without matriculating. The student receives a letter grade in each course and is entitled to transcripts of record. Each student is responsible for meeting the specific requirements for credit for the course: the books to be read, the paper(s) to be written, and other criteria used for evaluation. Credits are usually transferable to undergraduate degree programs, but it is seldom possible to determine in advance whether credits will be accepted by a particular institution; that will be decided by the school and/or degree program. Students taking courses for transfer to another school should confirm that the credits will be accepted before they register. Fees listed in the catalog are for noncredit registration. If you elect to take a course for credit, tuition of $1,287 per credit (plus fees) applies to all courses except those offered with Parsons at Open Campus. At Parsons, tuition of $1,640 per credit will be assessed in addition to any applicable fees.
Certificate Programs

You know what it takes to succeed in your chosen field, and you’re ready to take the next step. A certificate attests to successful completion of a structured program of courses designed to establish proficiency in a specific field. Add a credential that employers will notice: a certificate in some of the nation’s fastest-growing fields from The New School’s well-respected programs in design, business, and more.

BENEFITS

• Fast-track development of your skill set in a focused, rigorous environment, on a schedule tailored to meet working professionals’ need for flexibility
• Access to many of the same student services and resources as traditional matriculated students
• Measurable growth in your area of focus
• Increased earning potential from adding high-value skills to your résumé
• Demonstrated dedication to your field from committing to a specialized program of study

Requirements vary by program. Get started at opencampus.newschool.edu/certificates.

If you are interested in pursuing a noncredit certificate in art and design at Parsons or in media studies, no prior advisor approval is required, and you can take advantage of self-service registration online at opencampus.newschool.edu/certificates.

For all other certificate programs, please consult with the appropriate advisor before registration to discuss your options, the registration process, and requirements.

Certificate Program Options

Indicates a certificate that is offered on a noncredit basis, meaning few, if any, prerequisites; pass/fail grading; and an easy open-enrollment process. In many cases, you can just go ahead and sign up!

Indicates a for-credit, graduate-level certificate most appropriate for those who have already completed or are in the process of completing a certain amount of study. Specific requirements vary by program.

Art and Design with Parsons

• Design Leadership for Business  ONLINE
• Business Design for Social Impact—NEW  ONLINE
• Human-Centered Healthcare  ONLINE
• Infographics and Data Visualization  ONLINE
• Digital Marketing  ONLINE
• Graphic and Digital Design
• Fashion Design
• Fashion Business
• Interior Design and Architecture Studies
• Healthier Materials and Sustainable Buildings  ONLINE
• Fine Arts

Management and Marketing

• New Technology for Social Impact—COMING SOON  ONLINE
• Leadership and Change
• Organization Development
• Sustainability Strategies
• Media Management
• Designing Online Learning Programs  ONLINE
• Design Leadership for Business  ONLINE
• Business Design for Social Impact—NEW  ONLINE
• Digital Marketing  ONLINE

Media and Writing

• Digital Marketing  ONLINE
• Media Management
• Documentary Media Studies
• Film Production
• Screenwriting
Online Courses

The New School has always been at the forefront of online learning, and we continue to bring adult students all over the world an array of innovative opportunities for study with the renowned faculties of our colleges.

Visit newschool.edu/online-learning to learn more.

Short Courses

Industry-relevant and innovative, Open Campus offers an original suite of cutting-edge short courses each season reflecting the unique design-led, interdisciplinary approach to learning found only at The New School. Market-driven by design, our short courses are crafted to suit the fast-paced schedules and constantly evolving skill sets demanded of today’s working professionals. The full range of offerings can be found online at opencampus.newschool.edu/program/short-courses.

Institute for Retired Professionals

newschool.edu/irp | 212.229.5682

Founded in 1962 as a post-career peer learning community, the Institute for Retired Professionals (IRP) is the blueprint for the Lifelong Learning Movement, now replicated on more than 500 campuses around the country. In keeping with its philosophy of making institutions of higher education open to all learners, The New School has nurtured the IRP since its inception.

Students from various backgrounds share the responsibility for designing, teaching, and participating in weekly noncredit study groups whose content and structure mirror those of college courses. Past study groups have explored topics in literature and the arts, public affairs, sociocultural issues, science and psychology, and history.

In addition to offering classroom activities, the IRP sponsors Fridays @ One, a lecture series on diverse and timely topics for its members, the New School community, and the general public. The series has included talks by U.S. presidential historian Robert Dallek, renowned musicians Jane Ira Bloom and Fred Hersch, the chief curator and vice president of Collections at the National September 11 Memorial and Museum, and the executive director of the New York Civil Liberties Union.

#OpenCampusNetwork
RESOURCES FOR CONTINUING EDUCATION

Student ID Card
All students now receive a plastic New School ID card, the “newcard.” Long-distance learners can also request a nonphoto version of the newcard.

You can obtain your newcard at the Campus Card Services Office, on the bottom level of the University Center, 63 Fifth Avenue. Extended service hours are available during the first two weeks of each term, maximizing flexibility. Visit newschool.edu/newcard for complete details.

Newcard Benefits
What can you do with your newcard? Here’s a sampling:

- Receive up to 60 percent off the retail price of Adobe Creative Cloud with proof of enrollment
- Gain access to more than 30 museums and cultural institutions across New York City, including MoMA, the New Museum, the Museum of the Moving Image, and more!
- Gain admission to student-only public programs hosted by The New School

Learn more at opencampus.newschool.edu/benefits.

Libraries
Emphasizing the social sciences, the List Center Library is the principal library for New School students. The University Center Library houses a rich art and design collection. The College of Performing Arts library, at Arnhold Hall, is devoted to European and American classical music.

Library services are available to all students with the newcard. Find more information at library.newschool.edu.

WiFi Access and Technology Labs
All continuing education students have access to campus WiFi through either their New School account or a New School Guest account.

Some certificate students also have access to campus technology labs, equipped with Mac and Windows workstations, laser printers, and plug-in stations for laptops. To learn more about the options available to you as part of your program, visit the tech help website and access directories at newschool.edu/information-technology/technology-labs.

Open Lab Access
Students enrolled in any digital design class have limited access to the eighth- and ninth-floor labs of the University Computer Center, 55 West 13th Street. Stations in these classrooms are accessible primarily Monday through Thursday, 9:00-11:30 p.m., and weekends.

Continuing education students registered for a digital design course can use classroom stations when classes are not in session.

High-end or commercially unavailable software may have special access restrictions. Note: For students beyond the basic level, we strongly recommend the purchase of a home computer. Open lab time is generally insufficient for more complex design projects.

Classroom Locations
Room assignments are available online via Class Finder at my.newschool.edu. Room assignments are also posted on the first day of class in the lobby of the Sheila C. Johnson Design Center, 66 Fifth Avenue and 2 West 13th Street, and on the screens near the elevators at the University Center, 63 Fifth Avenue.
YOU ARE HERE

In downtown New York—a celebrated hub for creative minds.

NEW SCHOOL UNIVERSITY BUILDINGS

Residence Halls
01 Kerrey Hall
   65 Fifth Avenue
02 Loeb Hall
   135 East 12th Street
03 Stuyvesant Park
   318 East 15th Street
04 13th Street Residence
   118 West 13th Street
05 20th Street Residence
   300 West 20th Street

Academic & Administration
06 Fenton Hall/
   Welcome Center
   72 Fifth Avenue
07 University Center
   63 Fifth Avenue
08 Eugene Lang College
   of Liberal Arts
   65 West 11th Street
09 Lang Annex
   64 West 11th Street
10 Parsons East
   25 East 13th Street
11 School of Drama
   151 Bank Street
12 Albert and Vera List
   Academic Center
   6 East 16th Street
13 Alvin Johnson/
   J.M. Kaplan Hall
   66 West 12th Street
14 Arnhold Hall/College of
   Performing Arts
   55 West 13th Street
15 Sheila C. Johnson Design Center/
   Parsons School of Design
   2 West 13th Street
16 68 Fifth Avenue
17 66 Fifth Avenue

Administrative Offices
18 71 Fifth Avenue
19 79 Fifth Avenue
20 80 Fifth Avenue
21 Buildings Office
   113 University Place

NYC HIGHLIGHTS

Museums & Cultural Institutions
22 AIA New York /
   Center for Architecture
   536 LaGuardia Place
23 Cooper Hewitt, Smithsonian
   Design Museum
   2 East 91st Street
24 Eyebeam
   199 Cook Street, Brooklyn
25 The Guggenheim Museum
   1071 Fifth Avenue
26 International Center of
   Photography Museum
   250 Bowery
27 The Kitchen
   512 West 19th Street
28 The Jewish Museum
   1109 Fifth Avenue
29 The Metropolitan Museum
   of Art
   1000 Fifth Avenue
30 MoMA
   11 West 53rd Street
31 MoMA PS1
   22-25 Jackson Avenue, Queens
32 National Museum of the
   American Indian
   1 Bowling Green
33 The New Museum
   235 Bowery
34 Type Directors Club
   347 West 36th Street
35 The Whitney Museum
   of American Art
   99 Gansevoort Street
36 Blue Note Jazz Club
   131 West 3rd Street
37 Brooklyn Academy of Music
   30 Lafayette Avenue, Brooklyn
38 Lincoln Center
   10 Lincoln Center Plaza
39 The Public Theater
   425 Lafayette Street
40 International Rescue Committee
   122 East 42nd Street
41 The United Nations
   405 East 42nd Street
42 Urban Justice Center
   40 Rector Street

Music & Theater
43 Barns & Noble
   33 East 17th Street
44 Bluestockings Bookstore
   172 Allen Street
45 The Strand Bookstore
   828 Broadway

Politics & Social Justice
46 The Bean
   824 Broadway
47 Breads Bakery
   172 Allen Street
48 The Grey Dog
   824 Broadway
49 Hu Kitchen
   78 Fifth Avenue
50 Joe Coffee
   9 East 13th Street
51 Murray’s Bagels
   500 Sixth Avenue
52 Num Pang Kitchen
   28 East 12th Street

Food & Coffee
53 Adorama
   42 West 18th Street
54 Blick Art Materials
   • 21 East 13th Street
   • 650 Sixth Avenue
55 Mood Fabrics
   225 West 37th Street

Bookstores
ART & DESIGN WITH PARSONS

BUSINESS OF DESIGN ........................................................... 12
- Design Leadership for Business Certificate ONLINE
- Business Design for Social Impact Certificate—NEW ONLINE

SERVICE AND USER EXPERIENCE DESIGN ................................. 17
- Human-Centered Healthcare Certificate ONLINE

INFORMATION DESIGN ........................................................... 19
- Infographics and Data Visualization Certificate ONLINE

MARKETING AND MEDIA ........................................................ 22
- Digital Marketing Certificate ONLINE

GRAPHIC AND DIGITAL DESIGN .................................................. 25
- Graphic and Digital Design Certificate

FASHION DESIGN AND FASHION BUSINESS ............................. 32
- Fashion Design Certificate
- Fashion Business Certificate

INTERIOR DESIGN, DECORATIVE ARTS, AND ARCHITECTURE STUDIES .................................. 39
- Interior Design and Architecture Studies Certificate
- Healthier Materials and Sustainable Buildings Certificate ONLINE

FINE ARTS .......................................................................... 48
- Fine Arts Certificate
You don’t have to be a designer to think like one or to use design practices to shape the way you do business. Business of design courses use cross-disciplinary methods to change the way students approach business, lend narratives to data sets, and empower designers and artists to successfully run a practice. In addition to benefiting from class instruction, students have the opportunity to form professional connections with classmates and professors and engage with the student body at the university.

Design Leadership for Business Certificate ONLINE

Propel your company—and career—into the future. This online course of study immerses students in design thinking methodologies, enabling them to address business challenges across industries. Students emerge equipped to lead innovation and implement creative strategies that inspire new perspectives in a range of business roles.

Certificate requirements: Five courses, six weeks each. Students planning to complete all the certificate courses are advised to take Design Thinking Fundamentals first and Futures and Foresight last.

- Design Thinking Fundamentals
- Design Leadership and Management
- Design and Innovation for Sustainable Business
- Economic and Cultural Context of Design
- Futures and Foresight

Learn more and enroll at opencampus.newschool.edu/design-leadership.
Business Design for Social Impact Certificate ONLINE

Harness the power of design for socially innovative business. In this online certificate program, students acquire skill in using design processes and other strategies to create and develop socially innovative businesses or lead socially conscious initiatives within existing companies. Each course builds on the one before, taking students from concept to venture and from prototyping to creating and validating a proof of concept. Students emerge with forward-looking business skills that enable them to effectively create business models, lead organizations, and pitch socially relevant ventures to investors.

Certificate requirements: Four courses, six weeks each. Students are advised to take Introduction to Design, Social Impact, and Entrepreneurship first and Launch and Scale Your Social Impact Venture last.

- Introduction to Design, Social Impact, and Entrepreneurship
- Designing Impact: From Idea to Proof of Concept
- Business Models and Strategy for Social Impact
- Launch and Scale Your Social Impact Venture

Learn more and enroll at opencampus.newschool.edu/business-impact.

Design Thinking Fundamentals

Lee-Sean Huang

X1 | 6 weeks | Jan. 22–Feb. 24
X2 | 6 weeks | Feb. 25–Apr. 7

Design thinking is a practice pioneered by top design firms like IDEO and used by some of the world’s most innovative companies. In this course, you learn the methodology and develop the mindset that will equip you to better understand problems, unlock hidden needs, and design groundbreaking innovations to address those needs. We cover every element of the design thinking approach, from empathy research to ideation to prototyping to getting user feedback and iterating with your designs. You will be able to apply your design thinking skills to your own professional field or discipline, as well as everyday life. $550

Counts as a required course toward the certificate in Design Leadership for Business.

Economic and Cultural Context of Design

Holly Blondin

X1 | 6 weeks | Feb. 25–Apr. 7

This course surveys the broader economic and social context in which design leaders work. We examine salient phenomena and concepts such as automation, agility, and resilience and discuss how they affect business and design practices. Students develop thought leadership around selected topics to influence strategic conversations within their organizations and in their industries. $550

Counts as a required course toward the certificate in Design Leadership for Business.
**FACULTY PROFILE: Edward Cardimona**

Edward Cardimona, BFA Product Design ’83, is a creative director and futurist who develops strategies for some of the world’s most prominent brands in the home, sport, fashion, jewelry, and beauty industries. In 2015, he founded SPRQ, a creative lab that works with start-ups and established brands. He is an instructor at Parsons School of Design, his alma mater, where he teaches design strategies in undergraduate, graduate, and Open Campus courses.

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**Design Leadership and Management**

*Edward Cardimona*

**X1 | 6 weeks | Apr. 8–May 12**

Designing for business is by definition a team effort, one that requires flexibility, adaptability, and vision. This course explores the theory, methods, and actions necessary to make ideas a reality. Students master techniques in facilitation, project management, and the creation of viable business models applicable to both entrepreneurial and intrapreneurial ventures. $550

Counts as a required course toward the certificate in Design Leadership for Business.

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**Futures and Foresight**

*Lee-Sean Huang*

**X1 | 6 weeks | Feb. 25–Apr. 7**

Design is about imagining and proposing alternative future possibilities. If we cannot imagine it, we cannot design and build it. This class equips design leaders with the futures thinking and forecasting skills necessary to simulate and strategically plan for a volatile and uncertain future. Students learn storytelling and immersive scenario design techniques that will propel them into the realm of science fiction to better equip them to make choices in reality. $550

Counts as a required course toward the certificate in Design Leadership for Business.

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**Design and Innovation for Sustainable Business**

*Gokce Gizer*

**X1 | 6 weeks | Jan. 22–Feb. 24**

The discipline of design has great power to shape our reality, and with that power comes great responsibility. This course equips design leaders with the tools necessary to examine the social and environmental implications of design. Students address issues of ethics and sustainability through case studies and debates and develop their own approaches to ethical and sustainable design leadership. $550

Counts as a required course toward the certificate in Design Leadership for Business.

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**Design Thinking for Better Business**

*Melissa Rancourt*

**A | 2 sessions | Apr. 20, 21 | Sat, Sun 9 am–5 pm**

Eager to learn more about what exactly design thinking is and how you can apply design-led methodology to develop effective solutions to your business challenges? In this hands-on, intensive two-day workshop, learn how design thinking tools can be applied to any industry, challenge, or opportunity to change outmoded dynamics and find new approaches. You’ll be ready to walk into the office on Monday with actionable insights, best practices, and tools that can be readily applied to optimize your approach to the new economy. $550
**The Skilled Professional: Designing Your Future**

*Edward Cardimona*

**A | 9 sessions | beg. Jan. 22 | T 7–9:30 pm**

**X1 | 9 weeks | Mar. 4–May 12**

In this course, your expertise and interests are assessed. You design future scenarios, reframing your personal narrative by identifying, highlighting, and articulating traditional and non-traditional work and life experiences through a new lens. You learn how to move forward on your professional (and personal) journey with a growth mindset, ready for change and skilled at constructive assessment and critique. You become a master at telling your newly reframed story in the context of various scenarios and learn to effectively network and engage with others in your industry. In hands-on exercises, you apply design thinking techniques to uncover new opportunities and solve new problems. By the end of the course, you will have gained the skills you need to design your future and become the professional you want to be. $810

**ENTREPRENEURSHIP**

**Introduction to Design, Social Impact, and Entrepreneurship**

*Cynthia Lawson*

**X1 | 6 weeks | Jan. 22–Feb. 24**

This course introduces students to a human-centered design process and the way it can be applied to develop enterprises with social impact. It also introduces a social justice lens, integrating issues of power and privilege into the design process. Students have an opportunity to practice the methods of discovery and ideation to gain a deeper understanding of the unmet need they are hoping to address through their own venture. This class serves as a foundation for the courses that follow in the Business Design for Social Impact Certificate. $550

Counts as a required course toward the certificate in Business Design for Social Impact.

**ALUMNI VOICES: Zoë Skinner**

“My daily routine has changed a lot, and I can thank Design Thinking Fundamentals for that. Before, I felt I was just going through the motions, and I was not feeling energized at all. Now every day is a little bit different, but what is constant is my openness to new ideas, new opportunities, new conversations, and new ways to approach problems. That is what design thinking is all about.”

**Designing Impact: From Idea to Proof of Concept**

*Lee-Sean Huang*

**X1 | 6 weeks | Mar. 25–May 5**

In this course, students solidify their own social venture idea and learn skills and strategies with which to create and test prototypes of the idea as a means of developing a proof of concept. They also deepen their understanding of the ecosystem (field or industry) in which they are working and adapt their theory of change in order to strategically intervene in that system to achieve scalable impact. $550

Counts as a required course toward the certificate in Business Design for Social Impact.
Fashion Entrepreneurship

Jeffrey Madalena
A | 12 sessions | beg. Jan. 24

Donna Berger
X1 | 9 weeks | Jan. 22–Mar. 31

Students aspiring to become entrepreneurs in the fashion industry acquire the skills needed to conceive, finance, open, and operate a successful fashion business. Through collaborative research and hands-on practice, students learn about the elements of opening a business and navigating the complexities of working with a team. They learn to create business models and structure legal business organizations and explore the details of financing. $776


Professional Practices:

Graphic Design

Peter Kaplan
A | 6 sessions | beg. Mar. 6 | W 7–9:30 pm

This course is an in-depth exploration of the business of graphic design and related professional practices, conducted through lectures, demonstrations, research, and studio work. Whether you intend to freelance, work in a small boutique office, or design at a large corporation, this course will help you understand what to expect. The course focuses on common design problems, including pricing, estimates, invoices, client relations, and professional conduct. If you are new to the profession of graphic design or are currently working in the industry and want to refresh your knowledge of the business, this class is intended for you. This course is recommended for students in the final semester of the Graphic and Digital Design Certificate requirements or with equivalent experience. $388

Counts as a half elective toward the certificates in Graphic and Digital Design, Fashion Design, Interior Design, and Fine Arts.

Think you don’t have time to take an Open Campus course? Think again.

Our suite of original, cutting-edge short courses offer the same interdisciplinary approach to educating today’s professionals as our full-length courses, but at a pace that suits your busy schedule.

To discover the full range of offerings, visit opencampus.newschool.edu/short-courses.
The demand for designers who can create services and experiences for an array of individuals and platforms—customers, mobile devices, retailers, cars, government agencies, wearable tech—has never been greater. These courses develop the skills in human-centered design thinking and strategic design, UX (user experience) research, and process and systems design needed to create effective, memorable interactions that enrich us personally, professionally, and as a society.

Human-Centered Healthcare Certificate ONLINE

Transform the healthcare experience through design. Healthcare, like many other industries, offers opportunities to improve lives directly through user-centered design. This online certificate is ideal for practitioners working in health settings who want systems-focused, design-driven tools for improving service delivery and developing entrepreneurial opportunities, and for creatives seeking new skills in user-based research, design, and innovation.

Certificate requirements: Three courses, five weeks each. Students are advised to take Design Thinking for Human-Centered Healthcare first.

- Design Thinking for Human-Centered Healthcare
- Designing Care Experiences and Interactions
- Designing Care Services and Systems

Learn more and enroll at opencampus.newschool.edu/human-healthcare.
HUMAN-CENTERED HEALTHCARE

Design Thinking for Human-Centered Healthcare
Patty Beirne
X1 | 5 weeks | Jan. 22–Feb. 24
This course introduces students to the unique design opportunities available within healthcare and some of the methods used to apply design thinking to these challenges. Using a project-based approach, students learn to identify opportunities to have an impact in their chosen context, gain an understanding of the human experience of care, and develop strategies to shape a more human-centered experience for patients, staff, clinicians, and/or caregivers. This course is aimed at those with differing levels of design and/or healthcare experience and is appropriate for designers, administrators, clinicians, and entrepreneurs—anyone interested in the unique intersection of design and healthcare. $550
Counts as a required course toward the certificate in Human-Centered Healthcare.

Designing Care Experiences and Interactions
Siri Betts-Sonstegard
X1 | 5 weeks | Feb. 25–Apr. 7
This course advances the practice of design in healthcare by examining how it can be framed through the lens of human scale. We share examples across disciplines and healthcare contexts to gain an understanding of how design gestures (spaces, tools, artifacts, and communications) can produce value for both patients and providers. Students create their own proposals for design innovation in their chosen context, using what they have learned from a survey of practices in the fields of design and healthcare. $550
Counts as a required course toward the certificate in Human-Centered Healthcare.

Designing Care Services and Systems
Leah Cabrera Fischer
X1 | 5 weeks | Apr. 8–May 12
Design is contributing to new ways of delivering care at a service level—from digital solutions to product-service systems. In this course, we explore how systems of care are being transformed through design, whether for organizational change or industry disruption. $550
Counts as a required course toward the certificate in Human-Centered Healthcare.

Ready to re-design your career with Open Campus? Explore our career resources area for industry insights, career guides, alumni profiles, and more.
opencvampus.newschool.edu/advance-my-career
INFORMATION DESIGN

Information design reveals patterns behind data, enabling users to understand phenomena in greater depth, find clarity in complexity, and immerse themselves in statistical narratives. These courses develop students’ capacity to extract insights from data and transform them into effective and compelling visuals. Classes introduce the basics of data analytics, build students’ conceptual and strategic thinking abilities, and provide foundational graphic design skills, including the creation of proven information schematics.

Infographics and Data Visualization Certificate ONLINE

Tell the story of a data set through compelling visuals. This online certificate program gives professionals the fundamentals they need to succeed in big data– and metrics–driven environments. Hands-on courses cover strategic information design, data analytics and filtering, visualization best practices, and programming basics. Industry expert guests expand students’ understanding of data storytelling applications and techniques for bringing complex statistics to life for a variety of audiences and uses.

Certificate requirements: Five courses, six to nine weeks each. Students are advised to take classes in the order in which they are listed below.
- Data Visualization 101
- Designing Information Graphics
- Graphic Design for Visual Storytelling
- Data and Analytics for Visualization and Business Intelligence
- Data Visualization Portfolio Development

Learn more and enroll at opencampus.newschool.edu/infographics-data-viz.
Data Visualization 101

Julian Lange, Alvin Chang

X1 | 9 weeks | Jan. 22–Mar. 31
X2 | 9 weeks | Mar. 4–May 12

Data is useless without meaning. To find purpose in data requires bringing it to life through storytelling, visual representation, and analysis. In the age of big data, the rise of data availability, collection, and adoption has been paralleled by a growing need to communicate information effectively. This need has made the contemporary field of data visualization especially popular. But what exactly is data visualization in 2018? What tools, programs, and best practices in this discipline can be applied in our daily lives? This course covers all the bases in the discipline of data visualization and prepares students to complete advanced-level courses in the Infographics and Data Visualization Certificate program. It serves as a foundation for information design, data analytics, and interactive visualization practices. Through diverse hands-on projects and biweekly guest lectures from industry experts from the world of data visualization, students gain a thorough understanding of this exciting field. $810

Counts as a required course toward the certificate in Infographics and Data Visualization.

Designing Information Graphics

Silvio DaSilva

X1 | 6 weeks | Jan. 22–Feb. 24

More than 50 percent of our brain’s cortex is devoted to processing visual information. With growing amounts of data being thrown our way on a daily and hourly basis, it is more important than ever to be able to deliver information efficiently. Information graphics is one of the most powerful means available to relay complex data to the widest audiences. Some form of information graphics touches the life of almost everyone on the planet, regardless of profession, industry, or culture. This course empowers students to thoughtfully and successfully bring to life flat numbers and data through engaging and digestible visual representations that can be easily shared with vast audiences. It addresses best practices from discovery to production to delivery. The course covers color theory, typography, design hierarchy, balance, symmetry, composition, and grid. In addition, students learn data research, filtering data while 1) generating an idea, 2) conceptualizing and developing the idea, and 3) presenting and delivering a prototype. $550

Counts as a required course toward the certificate in Infographics and Data Visualization.

Data and Analytics for Visualization and Business Intelligence

Lucianne Millan

X1 | 9 weeks | Jan. 22–Mar. 31

Most of the world’s data has been generated within the past few years. In order for any of that data to serve a purpose, it must be analyzed and ultimately visualized. The process of unlocking insights and potential within a data set requires strong analytical skills and in-depth understanding, both of which are a necessity in any modern work environment. In order to produce successful visualizations, you must first be able to successfully analyze the data you plan to represent. This course enables students to develop the necessary data analytics skills, specifically through the lens of visualization and with the ultimate goal of creating visual representations of that information. It covers basic SQL skills and other data analysis tools widely used in the industry. $810

Counts as a required course toward the certificate in Infographics and Data Visualization.
Graphic Design for Dynamic Visual Storytelling

Silvio DaSilva

X1 | 6 weeks | Apr. 1–May 12

The field of data visualization combines three disciplines: graphic design, statistics, and computer science. In order for a visualization to be dynamic, aesthetically pleasing, and informative, it must involve successful application of all three practices. This course builds on the second course in this certificate program, Designing Information Graphics, and introduces students to advanced data and graphic applications used to develop and produce information graphics for static and interactive visualizations that tell visual stories. It includes critical thinking projects that relate to real-life information design needs, both for creating stand-alone infographics and for producing graphics for effective visual storytelling. $550

Counts as a required course toward the certificate in Infographics and Data Visualization.

Data Visualization Portfolio Development

Larry Buchanan

X1 | 6 weeks | Apr. 1–May 12

In this course, which concludes the Infographics and Data Visualization Certificate program, students prepare a digital portfolio of projects that showcase their ability to perform in the contemporary data visualization workplace. They build an online portfolio site and hear regular guest lectures from data visualization working professionals. Students engage in hands-on portfolio development of past projects created independently or in other courses in the certificate program. Ongoing critiques and portfolio reviews by both internal and external audiences help them polish and refine their work.

$550

Counts as a required course toward the certificate in Infographics and Data Visualization.

FACULTY PROFILE: Gabi Steele

Gabi Steele is a data visualization designer, engineer, and evangelist. Previously employed at the Washington Post as a data visualization specialist and interaction designer, she currently works as a data visualization engineer for WeWork, a company that develops workspaces, in New York. She is also a co-founder of Raw Haus, a creative-driven community that supports emerging talent in design and technology. Gabi holds a Master of Science in Data Visualization from Parsons School of Design and a BFA from the University of Western Ontario.
MARKETING AND MEDIA

The explosion of digital media has transformed the marketing landscape and blurred the lines between storytelling, advertising, and experience design. These courses familiarize students with marketing fundamentals—from branding to promotion to audience insight research—and the basics of the new media ecosystem. In collaborative projects, students gather user data, devise brand strategies and profiles, develop social media plans, and engage public relations, preparing to take a career or business to the next level.

Digital Marketing Certificate ONLINE

Grow your brand’s relevance in the digital age. Mastering digital marketing is a path to success in today’s technology-driven global economy. Whether you want to jump-start a marketing career, launch an entrepreneurial venture, or inspire a team with best-in-class strategy, our online program will equip you with the industry-leading skills you need. Learn to develop digital strategies and tactical approaches across a range of platforms, leverage social media, and reach new audiences to support businesses of all kinds.

Certificate requirements: Five courses, five weeks each. Students are advised to take The Digital Marketing Ecosystem first and Digital Marketing Campaigns last.

- The Digital Marketing Ecosystem: An Introduction
- Getting Creative: Your Digital Marketing Strategy
- Social Media Marketing
- Programmatic, Mobile, and Native Marketing
- Digital Marketing Campaigns

Learn more and enroll at opencampus.newschool.edu/digital-marketing.
BRANDING AND STRATEGY

Consumer Behavior
Marie Johnson
X1 | 9 weeks | Jan. 22–Mar. 31
X2 | 9 weeks | Mar. 4–May 12
Today’s competitive marketing climate has led most companies to invest in the study of their customers’ behavior. This course focuses on how this work is done, the profile of the consumer (psychographics and demographics), and consumer interests, with an emphasis on generational marketing. Segmented and niche markets and their development are also discussed. $776
Counts as a required course toward the certificate in Fashion Business and as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.

DIGITAL MARKETING

The Digital Marketing Ecosystem: An Introduction
Clint White
X1 | 5 weeks | Jan. 22–Feb. 24
Explore the evolution of digital marketing—how it began, where it is today, and where it’s heading. Understand the digital marketing ecosystem and how elements such as strategy, channels, and platforms interconnect. Learn to navigate industry terminologies, core concepts, and methods for creating a successful digital marketing campaign. $550
Counts as a required course toward the certificate in Digital Marketing.

Getting Creative: Your Digital Marketing Strategy
Nevaris Crawford
X1 | 5 weeks | Feb. 25–Apr. 7
Design, develop, and pitch your digital marketing plan. In this course, students learn how to apply a value proposition, identify and analyze brand attributes, and conduct a SWOT analysis for a brand, product, or service of their choosing. Learn from industry experts and guest speakers as you put theory into practice to create your own digital marketing strategy. $550
Counts as a required course toward the certificate in Digital Marketing.

Social Media Marketing
Stephanie Hlywak
X1 | 5 weeks | Jan. 22–Feb. 24
Tap into the enormous potential of social media to elevate your brand and business. In this class, we cover all the essentials—from mapping your strategy, choosing your channels, and crafting viral content to monitoring, measuring, and responding to user activity for publicity and promotion. $550
Counts as a required course toward the certificate in Digital Marketing.

Centering Your Brand: Design and Brand Strategy
Bliss Lau, Jasmine Takanikos
A | 3 sessions | beg. Apr. 13 | Sat 10 am–5 pm
This workshop, targeted to students and working professionals who have or intend to establish a business or brand in a creative industry, pairs design and brand strategy. Students who seek to achieve their goals and refine their voice and expression explore their unique vision through our interactive, hands-on workshop-style course. $388
Programmatic, Mobile, and Native Marketing

*Caleb Custer*

**X1** | 5 weeks | Feb. 25–Apr. 7

Take your brand and business to the next level as we explore the roles of digital, mobile, and native marketing. In this course, we examine the pros and cons of various media, how they relate to one another and data optimization, and how it all comes together to form a campaign. Learn how to expertly assess what media are right for you and how to use media tools to achieve your marketing goals. $550

Counts as a required course toward the certificate in Digital Marketing.

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Digital Marketing Campaigns

*Caleb Custer*

**X1** | 5 sessions | Jan. 22–Feb. 24

Create your real-time digital marketing campaign and take it live. In this course, we examine the progression of a marketing plan, from brief to channel selection to projection of ROI, and apply this expertise to your brand and business. We analyze simulations of outcomes and optimization strategies to prepare you to launch your campaign. $550

Counts as a required course toward the certificate in Digital Marketing.

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PUBLICITY AND PROMOTION

### Public Relations

*Shaunice Hawkins*

A | 15 sessions | beg. Jan. 22 | T 6–7:50 pm

Students learn practical skills for conducting public relations campaigns through traditional and online course outlets. They also explore theories of human behavior that help PR specialists develop campaigns and understand a campaign’s effectiveness. Other readings compare public relations with propaganda campaigns and cover ethical issues involved in using information to manipulate behavior. $760

Counts toward a bachelor’s degree when taken for credit.

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### Arts Management

*Pi-Isis Ankhra*

A | 15 sessions | beg. Jan. 24 | Th 6–7:50 pm

We examine the tensions between artistic integrity, economic viability, and stakeholder benefit in arts management. Readings and case studies deepen student understanding of the economic and social importance of the arts. Students also acquire practical skills—organizational, financial, strategic, and promotional—applicable to day-to-day and long-term management of nonprofit and commercial ventures in the arts. The backgrounds and interests of the students enrolled help the instructor determine which kinds of arts enterprises to emphasize: for-profit or nonprofit, popular arts or fine arts, performing arts or visual arts. $760

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WEBINAR INFO SESSION: Art and Design Courses and Certificates with Parsons at Open Campus

Wednesday, February 13, 5:30–6:30 p.m.

Want to learn more about how you can jump-start the career of your dreams with a certificate in art and design from Parsons?

Join us for an online information session to discuss the latest courses and noncredit certificate options in all areas of study, including graphic and digital design, fashion business, fashion design, infographics and data visualization, human-centered healthcare, interior design, and more!

RSVP at opencampus.newschool.edu/event/parsons-spring-webinar.
Effective communication design brings together creative concepting and graphic design fundamentals with technical skill in user experience (UX) and mobile-first, responsive design software. In these courses, students at all levels hone their abilities together through project-based work and tailored instruction. Assignments and guest presenters keep students current with the trends and techniques they need to know to enter the fields of graphic design, Web design, editorial design, packaging, advertising, and brand identity or further their careers in those industries.

Graphic and Digital Design Certificate

Be a future-focused creative professional. Today’s graphic, Web, and interactive designers must be adaptable and remain up-to-date in the evolving world of technology and visual culture. These courses develop design skills (concept, type, layout, color) and provide training in industry-standard software. Instruction enables both beginning and advanced students to progress during the semester.

Certificate requirements: This certificate can be completed entirely online or through a combination of online and on-campus study.

- Graphic/Digital Design Basic Core: Graphic Design I, Digital Graphics with Illustrator I, and Color Theory or each of these courses taken separately
- Digital Imaging with Photoshop I
- Graphic Design History
- Three electives (consult with an advisor on elective options)

Learn more and enroll at opencampus.newschool.edu/graphic-digital-design.
DIGITAL DESIGN

Digital Core: Adobe Creative Suite Basics
Andrew Graber
A I 12 sessions | beg. Jan. 25 | Th 6–8:30 pm
This course provides an overview of presentation graphics through the use of programs from the Adobe Creative Suite: Photoshop (five weeks), Illustrator (five weeks), and InDesign (two weeks). Weekly homework assignments and projects provide students with a basic understanding of the software programs and how they can best be used for different digital design tasks. Students learn how these programs are used in a variety of industry and professional applications. Close attention is paid to proper execution and technique. Students can engage in deeper study of and practice with programs from the Adobe Suite in single courses on Photoshop, Illustrator, and InDesign, offered both on campus and online. $776

Digital Imaging with Photoshop I
David Marcinkowski
A I 10 sessions | beg. Jan. 28 | M 7–9:50 pm
Alisa Evdokimov, Michael Grimaldi
X1 I 9 weeks | Jan. 22–Mar. 31
X2 I 9 weeks | Mar. 4–May 12
Acquire a working knowledge of this industry-standard software, used for print, webpages, animation, presentation, video production, and enhancement of traditional and digital photography. Explore scanning and color correction, tools and layers for image compositing, elemental retouching, and type treatments. Prerequisite: familiarity with the Mac operating system. Online students must have Photoshop CS or higher (Mac or Windows platform). $776
Counts as a required course toward the certificate in Graphic and Digital Design or as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.

Digital Graphics with Illustrator
Thomas Reed, Mark Kaplan
A I 10 sessions | beg. Jan. 24 | Th 7–9:50 pm
B I 10 sessions | beg. Jan. 26 | Sat 1–3:50 pm
John Jay Cabuay, Dino Colucci
X1 I 9 weeks | Jan. 22–Mar. 31
X2 I 9 weeks | Mar. 4–May 12
This course is for the design student who needs a comprehensive and intensive introduction to Illustrator. Learn to draw, delineate, and design electronically with this standard vector-based illustration and graphic design program. Create curves, lines, and shapes to make objects that can be colored, manipulated, moved, duplicated, scaled, and rotated, generating smooth-lined, clean, scalable graphics or artwork for both print and the Web. Use this course to make Illustrator an integral part of your digital graphics tool kit. Prerequisite: familiarity with the Mac operating system. Online students must have Photoshop CS or higher (Mac or Windows platform). $776
Counts as a required course toward the certificate in Graphic and Digital Design or as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.

Digital Layout with Adobe InDesign
Anne Finkelstein
A I 10 sessions | beg. Jan. 26 | Sat 10 am–12:50 pm
Andrea Cohn, Dino Colucci
X1 I 9 weeks | Jan. 22–Mar. 31
X2 I 9 weeks | Mar. 4–May 12
InDesign is the industry-standard program for professional page layout. In this course, we explore the potential of InDesign as a design tool. The focus of the class is on using the features of InDesign to develop design skills. There is also an emphasis on typography. Discussions include design critiques, in which students learn how to analyze design and how to give and receive constructive criticism. Prerequisite: familiarity with the Mac operating system; some exposure to Illustrator or Adobe products is desirable. CS Adobe InDesign will be used in the course. Online students must have InDesign CS or higher (Mac or Windows platform). Discounts on Adobe products are available to online students through my.newschool.edu. $776
Counts as a required course toward the certificate in Graphic and Digital Design or as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.
3D Modeling Fundamentals

Stuart Rentzler

A | 10 sessions | beg. Jan. 23 | W 7–9:50 pm

Learn 3D model creation with Maya—for professional growth and for personal maker projects. Maya is a versatile high-end modeling and animating tool used by artists, game designers, and makers and in the visual effects industry. Build original models or combine imported content to create 3D layouts of concepts and story ideas. Covered in this course are the fundamentals of building models, character design and control, and creating objects ready for 3D printing. The course also surveys the interconnectivity of Maya with other 2D and 3D software for the furthering of ideas and workflows. Basic animation techniques are also introduced. $776

Counts as a full elective toward the certificates in Graphic and Digital Design, Fashion Design, Interior Design, and Fine Arts.

Rhino I

Instructor to be announced

A | 10 sessions | beg. Jan. 26 | Sat 1–3:50 pm

Ian Gordon

X1 | 9 weeks | Mar. 4–May 12

Learn 3D modeling techniques using Rhino 3D—a powerful, versatile modeling software program applicable to design fields including architecture and interior, furniture, and product design. Rhino is fast, intuitive, easy to learn, and compatible with many other software packages. A wide array of plug-ins enable you to perform an impressive and ever-evolving range of functions with Rhino. Projects help you learn the fundamentals of digital design along with skills such as turning digital models into physical objects using laser cutting, 3D printing, and CNC milling. You develop a sense of freedom and independence using Rhino 3D that provides a foundation for further mastery of this important industry software. Basic familiarity with a PC operating system is helpful but not required. $776

Counts as a full elective toward the certificates in Graphic and Digital Design, Fashion Design, Interior Design, and Fine Arts.

AutoCAD I

Katharina Hoerath

A | 10 sessions | beg. Jan. 26 | Sat 10 am–12:50 pm

George Kontaroudis

X1 | 9 weeks | Mar. 4–May 12

This course covers the fundamentals of AutoCAD. Master the basic commands for drawing, editing, documentation, and presentation through brief lectures, demonstrations, and hands-on work. Learn to import to and export from other software and to model in SketchUp. Develop a project from sketches to professional drawings and concept-level 3D presentation while gaining a realistic understanding of the role of AutoCAD and SketchUp in professional practice. $776

Counts as a full elective toward the certificates in Graphic and Digital Design, Fashion Design, Interior Design, and Fine Arts.
ALUMNA PROFILE: Kristin Jaworowski

After getting her start in photography, Kristin Jaworowski soon transitioned into graphic design and art direction and found her true passion—visual storytelling. An alumna of the Graphic and Digital Design Certificate program with Parsons, Kristin now collaborates with small businesses, entrepreneurs, artists, and larger companies to build their brand identities. Fusing color, typography, photography, and technology in her work, Kristin expertly brings her clients’ visions to life. Read Kristin’s full profile at opencampus.newschool.edu/why-open-campus.

WEB DESIGN

Web Design I
Mira Alibek
A | 10 sessions | beg. Jan. 22 | T, 7–9:50 pm
Instructor to be announced
X1 | 9 weeks | Jan. 22–Mar. 31
Students learn how to hand-code webpages with HTML and Cascading Style Sheets. They discuss and master the elements of good Web design, the basics of user interface, responsive design, and recommended standards. Toward the conclusion of the course, each student designs a cohesive website. Prerequisite: familiarity with the Mac operating system. Knowledge of Photoshop is a plus. Online class requires (free online) code editors such as TextWrangler for Mac or Notepad++ for PC. $776
Counts as a full elective toward the certificates in Graphic and Digital Design, Fashion Design, Interior Design, and Fine Arts.

GRAPHIC DESIGN

Graphic/Digital Design Basic Core
Karine Igle Dangin, Etta Siegel
A | 24 sessions | beg. Jan. 23 | W, F, 7–9:50 pm
Ira Robbins, Eduardo Ivan Rivera
B | 12 sessions | beg. Jan. 26 | Sat 10 am–3:50 pm
In this introduction to visual communication concepts and tools, you learn the fundamentals of typography, graphic design, and layout, as well as digital skills. Taught by two instructors (one teaching concept and design and the other teaching digital skills), the class includes basic design and type exercises using Photoshop and Illustrator. Develop the essential design skills you need to produce graphics for print, advertising, corporate identity, and other media. $2,004
Counts as the equivalent of three required courses (Graphic Design I, Digital Graphics with Illustrator I, and Color Theory) toward the certificate in Graphic and Digital Design.
Graphic Design I
Carmile Zaino, Charita Patamikakorn
A | 12 sessions | beg. Jan. 24 | Th 7-9:30 pm
B | 12 sessions | beg. Jan. 26 | Sat 1-3:30 pm
Lucie Kim, Alisa Evdokimov
X1 | 9 weeks | Jan. 22–Mar. 31
X2 | 9 weeks | Mar. 4–May 12
Learn design fundamentals and concept development as they relate to typography, composition, and color. Discover what makes the difference between ordinary images and powerful, effective graphics. Strengthen your design communication skills and develop your style and vision as you transform your concepts into finished design. The class explores the concept of visual communication in terms of the triad of message, form, and audience. Projects focus on the design process: ideation, research, prototype, solution, and reflection. Students learn traditional media and techniques used in graphic design as well as out-of-the-box thinking that expands the field. The course includes design projects, written response to design, and source imagery collection and critique. This course does not require digital software skills. Online sections require access to a scanner. $776
Counts as a required course toward the certificate in Graphic and Digital Design and as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.

Graphic Design II
Aamina Ganser
X1 | 9 weeks | Mar. 4–May 12
Students continue to master the communication skills, techniques, and design process introduced in Graphic Design I. Projects explore a range of ideas—literal and abstract, metaphorical and symbolic—and incorporate research, illustrations, visual imagery, and graphics. Visual problem-solving skills are refined. Application of graphic design across disciplines and formats is discussed along with basic professional practices. Online group discussions and critiques strengthen students’ ability to think critically and thoughtfully about design. Prerequisites: Graphic Design I and working knowledge of Illustrator and InDesign. $776
Counts as a required course toward the certificate in Graphic and Digital Design and as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.

Typography I
Etta Siegel, Steven Kennedy
A | 12 sessions | beg. Jan. 22 | T 7-9:30 pm
B | 12 sessions | beg. Jan. 26 | Sat 10 am–12:30 pm
Steven Kennedy, Alexa Nosal
X1 | 9 weeks | Jan. 22–Mar. 31
X2 | 9 weeks | Mar. 4–May 12
An in-depth understanding of typographic concepts and methods is essential for effective visual communication. Students examine the evolution of the alphabet and the history and basics of typographic style (with an emphasis on 20th-century type design and application). Projects help students understand the difference between legibility and readability and develop a discerning eye and the ability to create effective and expressive type designs. The impact of technology on type design and the work of typographic innovators are discussed. This course does not require digital software skills. Online sections require access to a scanner. $776
Counts as a required course toward the certificate in Graphic and Digital Design and as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.
For course details and to enroll, visit opencampus.newschool.edu.

OPEN CAMPUS EXPO
Tuesday, February 19, 6:00–8:00 p.m.
University Center, 63 Fifth Avenue, New York City

Kick off spring by accessing a new kind of network at our Open Campus Expo. Experience The New School’s unique approach to continuing, professional, and pre-college education. Start by joining us for free pop-up classes, one-on-one advising, networking, and more!

RSVP at newschool.edu/opencampusexpo.

Print Production in a Digital World
Glenn Baken
A | 12 sessions | beg. Jan. 23 | W 7–9:30 pm
A must for every graphic designer, this course guides students through the changing landscape of digital and conventional printing techniques. Created specifically for design students and marketing professionals, this hands-on class explores state-of-the-art printing techniques as well as traditional methods, including offset, screen printing, die cutting, and letterpress. Field trips in and around Manhattan enable students to gain a better understanding of the process.
$776
Counts as a full elective toward the certificates in Graphic and Digital Design, Fashion Design, Interior Design, and Fine Arts.

Graphic Design History
Anna Daley
A | 12 sessions | beg. Jan. 24 | Th 7–9:30 pm
James Reeves, Anna Daley
X1 | 9 weeks | Jan. 22–Mar. 31
X2 | 9 weeks | Mar. 4–May 12
This course covers the history of graphic design from the mid-19th century through the digital revolution. Influential movements are examined, including Arts and Crafts, Art Nouveau, Dada, Constructivism, De Stijl, Bauhaus, Neue Grafik, DIY Punk, and today’s digital landscape. Students explore the evolution of the discipline from typesetting to lithography to digital design and investigate the relationship of the graphic design discipline to propaganda, advertising, branding, personal expression, and social change. $776
Counts as a required course toward the certificate in Graphic and Digital Design and as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.
Graphic Design Portfolio
Jeffrey Waldman
A | 6 sessions | beg. Jan. 24 | Th 7-9:30 pm
Through lectures, demonstrations, and studio work, students learn to build an original, effective graphic design portfolio to present to potential employers and undergraduate and graduate admission counselors. Students refine existing projects and consider new projects to fill gaps in their portfolios. They conduct research and develop and refine their presentation skills using both digital and traditional paper portfolio formats. This class is also ideal for professionals who are seeking to reawaken their creativity through personal projects and new processes that result in a fresh portfolio with a creative edge. This course is recommended for students in the final semester of the Graphic and Digital Design Certificate requirements or with equivalent experience. A laptop with Adobe Creative Suite InDesign is required. Discounts on Adobe products are available through my.newschool.edu. $388
Counts as a half elective toward the certificate in Graphic and Digital Design.

Professional Practices: Graphic Design
Kevin Brainard
A | 6 sessions | beg. Mar. 6 | W 7-9:30 pm
This course is an in-depth exploration of the business of graphic design and related professional practices, conducted through lectures, demonstrations, research, and studio work. Whether you intend to freelance, work in a small boutique office, or design at a large corporation, this course will help you understand what to expect. The course focuses on common design problems, including pricing, estimates, invoices, client relations, and professional conduct. If you are new to the profession of graphic design or are currently working in the industry and want to refresh your knowledge of the business, this class is intended for you. This course is recommended for students in the final semester of the Graphic and Digital Design Certificate requirements or with equivalent experience. $388
Counts as a half elective toward the certificate in Graphic and Digital Design.

Study on your own schedule.
We offer more than 80 online courses per term.
Fashion design merges the practices of design, construction, and making with the methods of design research and conceptual inquiry, guiding you to match what you learn with the power of your imagination. These courses cover subjects ranging from technique (construction and patternmaking) to the visual skills needed for production (fashion flats and design sketching). Students learn about fabrics and materials and how they work with the human body, gaining a deeper understanding of the fashion process. History and fashion trends courses reflect on fashion as an international cultural phenomenon. Fashion business courses, which teach basic business practices in the context of fashion and design, prepare students to work in a variety of fields in the fashion industry, including marketing, retailing, and merchandising.

Fashion Design Certificate

Create groundbreaking apparel. Only a school ranked No. 1 worldwide for fashion education can give you a 360-degree immersion in fashion trends, history, and foundational technique. The program develops each designer’s vision while cultivating the technical skills needed for the industry—from concept development and sketching to sewing and construction, draping, patternmaking, and textile selection. Build a portfolio and polish your job-seeking skills.

Certificate requirements: Six to eight online and/or on-campus courses (four to six required courses and two electives).

- Fashion Design Basic Core: Construction Techniques I, Design Sketching I, and Color Theory or each of these courses taken separately
- Construction Techniques II
- Fashion Flats
- Worth to Westwood: Fashion from the 19th to the 21st Century
- Two electives (consult with an advisor on elective options)

Learn more and enroll at opencampus.newschool.edu/fashion-design.
FASHION DESIGN

Fashion Design Basic Core  
Lesley Ware (Construction),  
Steven Broadway (Design and Concept)  
A 24 sessions | beg. Jan. 23 | W, F 7–9:50 pm  
Patricia Henry-Turner (Construction),  
David Leung (Design and Concept)  
B 12 sessions | beg. Jan. 26 | Sat 10 am–3:50 pm  
This intensive course is aimed at those who wish to engage in all aspects of the design process. It provides students with a foundation in the construction and graphic skills necessary for a career in fashion design and related industries. The course is taught in two sections—one on fashion design sketching and concept development and the other on sewing and construction methods. Each section is taught by a separate instructor, who covers basic skills and professional practices. Topics covered include form, color, and pattern; fabric selection and textiles; pattern drafting and draping; drawing from the model and the purpose of the design sketch; and research and the development of fashion concepts and clothing lines. Students are expected to complete regular weekly assignments and keep a standard fashion source book throughout the course. $1,734  
Counts as the equivalent of three required courses (Design Sketching I, Construction Techniques I, and Color Theory) toward the certificate in Fashion Design.
Design Sketching I
Lynne Levin
A | 12 sessions | beg. Jan. 23 | W 7–9:30 pm
B | 12 sessions | beg. Jan. 26 | Sat 10 am–12:30 pm
In the fashion world, new clothing designs are presented in the form of hand-drawn sketches before being chosen to go into production. Designers start with a croquis, a quick sketch of the traditional fashion figure that serves as the basis for the design of clothing and accessories, then add color and details to the garments. This is a basic course in making a designer’s sketch, in which students work from live models to learn drawing skills, fundamental anatomy, and the dynamics of movement in preparation for producing fashion illustrations. Attention is given to both the fashion figure and human proportions. $776
Counts as a required course toward the certificate in Fashion Design and as a full elective toward the certificates in Fashion Business, Interior Design, and Fine Arts.

Fashion Flats
John Jay Cabuay
A | 12 sessions | beg. Jan. 26 | Sat 10 am–12:30 pm
X1 | 9 weeks | Mar. 4–May 12
Flat sketching is an essential part of garment production. It communicates details in the design and construction of a garment, from concept to marketing. This course introduces the professional techniques used to create fashion flats, ranging from traditional hand sketching to the use of Adobe Illustrator to produce sketches digitally in a vector format. Prerequisite: familiarity with the Mac operating system. Knowledge of Adobe Illustrator or Photoshop is recommended. $776
Counts as a required course toward the certificate in Fashion Design and as a full elective toward the certificates in Fashion Business, Interior Design, and Fine Arts.

Construction Techniques I
Patricia Henry-Turner, Evelyn Nelson
A | 12 sessions | beg. Jan. 25 | F 7–9:30 pm
B | 12 sessions | beg. Jan. 26 | Sat 1–3:30 pm
Learn basic draping, flat patternmaking, and sewing techniques, along with the principles of design. Topics covered include three-dimensional muslin interpretation of skirts and bodices, developing slopers, and constructing a garment. $796
Counts as a required course toward the certificate in Fashion Design and as a full elective toward the certificates in Fashion Business, Interior Design, and Fine Arts.

Construction Techniques II
Evelyn Nelson, Phyllis De Verteuil
A | 12 sessions | beg. Jan. 25 | F 7–9:30 pm
B | 12 sessions | beg. Jan. 26 | Sat 10 am–12:30 pm
Building on the basic draping, patternmaking, and sewing skills learned in Construction Techniques I, explore intricate draping exercises to design more tailored apparel and study advanced patternmaking applications. Make muslin tests of garments and use fabric to create a finished garment. Prerequisite: Construction Techniques I or the equivalent. $796
Counts as a required course toward the certificate in Fashion Design and as a full elective toward the certificates in Fashion Business, Interior Design, and Fine Arts.

Sewing
Svetlana Lukyanovich
A | 10 sessions | beg. Jan. 27 | Sun 10 am–12:50 pm
Learn to sew simple garments using industrial equipment. Acquire the basic skills of cutting, construction, and finishing using a commercial pattern. Learn about fabric selection and practice hand sewing techniques. You will need a home sewing machine to complete homework assignments. $796
Patternmaking I
Laura Volpintesta
A | 10 sessions | beg. Jan. 26 | Sat 10 am–12:50 pm
Learn the fundamentals of design room patternmaking using basic body slopers. Become familiar with all areas of basic styling, including skirts, bodices, collars, sleeves, and dresses. Develop paper patterns and make a fabric sample that demonstrates a proper fit. $796

Fabric Selection and Design Style
Salvatore Cesarani
A | 6 sessions | beg. Jan. 22 | T 7–9:30 pm
Explore fabric research and color theory before drawing your own design. Develop color swatch boards like those used by designers to present their season collections. Discuss inspiration and personal style while selecting fabric swatches. As a final step, create an original finished design, sure to be a colorful addition to your portfolio. Three sessions of this course meet during daytime hours at fiber shows and mills; attendance is required. $388

Centering Your Brand: Design and Brand Strategy
Bliss Lau, Jasmine Takanikos
A | 3 sessions | beg. Apr. 13 | Sat 10 am–5 pm
This workshop, targeted to students and working professionals who have or intend to establish a business or brand in a creative industry, pairs design and brand strategy. Students who seek to achieve their goals and refine their voice and expression explore their unique vision through our interactive, hands-on workshop-style course. $388

Medium of Fashion: Textiles
Cecilia Metheny
A | 12 sessions | beg. Jan. 25 | F 7–9:30 pm
Owyn Ruck
X1 | 9 weeks | Mar. 4–May 10
In this course, you learn about the practical application of materials and techniques used in the manufacture of fabrics and textiles for the fashion business and related industries. Aimed at students of fashion design and design professionals interested in understanding the “how” as well as the “why” of textiles, this course covers the components involved in the design and fabrication of apparel and accessories. Topics covered include natural and man-made fibers, yarns, and textile structures such as knits and woven fabrics; garment structure; decorative trims; smart textiles; and surface design and applications (printing, dyeing, and embellishment). In the on-campus class, multiple field trips will be taken throughout the course. $776
Counts as a required course toward the certificate in Fashion Business and as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.

Worth to Westwood: Fashion from the 19th to the 21st Century
Mary Maxmen
A | 12 sessions | beg. Jan. 28 | M 7–9:30 pm
Patrick Hughes, instructor to be announced
X1 | 9 weeks | Jan. 22–Mar. 31
X2 | 9 weeks | Mar. 4–May 12
In this course, we explore fashion beginning with the father of haute couture (Charles Frederick Worth) and concluding with the designer who brought punk and new wave fashion into the mainstream (Dame Vivienne Westwood). We discuss fashion in its historical context, examining economic and technological influences, as well as those from science and the arts. Broad thematic considerations include the nature of fashion (what it is and what it does) and its relationship to contemporary culture, production and consumption, and identity and the body. We assess the relationship of key designers, events, and movements to these broad themes and the profound effect fashion has on culture. $776
Counts as a required history course toward the certificates in Fashion Design and Fashion Business and as a full elective toward the certificates in Interior Design and Fine Arts.
Fashion Trends
Patrick Hughes
X1 | 9 weeks | Jan. 22–Mar. 31

In this course, we examine the significant cultural phenomenon that fashion has become, as it moves from the runway to street and skate wear, cosplay, and a dozen other influences. Using history as a foundation, lectures cover themes that include revolution, music, cosmopolitanism, film, dissemination of couture, memory, and the acquisition of “the look.” This course also incorporates discussions and online viewings of current collections from the world’s fashion capitals. $776

FASHION BUSINESS AND ENTREPRENEURSHIP

Online Retailing
Joshua Williams
X1 | 9 weeks | Jan. 22–Mar. 31

This course introduces students to the online retailing environment and examines a variety of retail models, from the multichannel strategies of large retailers to the concepts employed for small niche markets. Students learn the retail terminology of the online fashion marketplace and compare Web and traditional brick-and-mortar or catalog retail formats. Special attention is paid to online consumers’ unique shopping habits, preferences, and responses to incentives. The course also examines methods of retail promotion in an interactive online environment and the importance of social media and user-generated content. Students develop a theoretical and practical understanding of online retail store design and ways to build profitable customer relationships. $776

Professional Practices: Fashion
Cathy Chuang
A | 6 sessions | beg. Jan. 24 | Th 7–9:30 pm

This course introduces you to working in the fashion industry, whether your focus is fashion design, illustration, textile design, buying, or merchandising. Through lectures, research, presentations by visiting professionals, and field trips, you are familiarized with current models of practice and study the various roles involved in shaping a contemporary fashion business. Whether you intend to freelance or intern, establish a small design studio, or work for a fashion company or are an industry professional wanting to refresh your knowledge of the business, this course helps you understand what to expect. You review common professional practices, including professional conduct, interviewing techniques, and writing a résumé, CV, and business proposal. This course is recommended for students in the final semester of the Fashion Design or Fashion Business Certificate requirements or with equivalent experience. $388
Fashion Industry Profile: New York City

*Cecilia Metheny*

**A | 10 sessions | beg. Jan. 24 | Th 3:50–6:40 pm**

Delve into the business of fashion in New York City, one of the world's most important fashion capitals. Survey New York City's industry structure across primary, secondary, and auxiliary markets. Explore the interrelationships between design, production, and marketing as they are practiced here. Examine recent developments in regional production, within and outside of the traditional Garment Center, and the skilled individuals and manufacturers who translate concept into reality. Learn about the rise of innovative local fashion incubators, scaled for the small business venture, that work with fashion designers and craftspeople and about the start-up economy. Acquire a working vocabulary of industry terminology to employ when communicating your insights. Multiple field trips are taken throughout the course.

$776


Retail Buying

*Stephanie Cozzi*

**A | 10 sessions | beg. Jan. 26 | Sat 10 am-12:50 pm**

Vasumathi Soundararajan, instructor to be announced

**X1 | 9 weeks | Jan. 22–Mar. 31**

**X2 | 9 weeks | Mar. 4–May 12**

Learn to work with a retail buyer or become one yourself. This course is essential for managers, retail business owners, and manufacturers’ account representatives. Topics covered include profitability, scrutiny, open-to-buys, initial and cumulative markup, shortages, sell-through, and sales to stock analysis. Special attention is paid to the rapidly changing production, buying, and merchandising systems within the fashion industry. The class discusses how consumer behavior and the rise of large online retail options, like Amazon, have changed the traditional fashion merchandising and buying systems and analyzes current disruptions to determine what’s next. Students learn how to buy or communicate with buyers and complete practical and realistic assignments.

$776

Counts as a required course toward the certificate in Fashion Business and as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.

Fashion Merchandising

*Nancy Klein*

**A | 12 sessions | beg. Jan. 23 | W 7–9:30 pm**

Joan Duncan, Mark Osborne

**X1 | 9 weeks | Jan. 22–Mar. 31**

**X2 | 9 weeks | Mar. 4–May 12**

Study the fundamentals of fashion merchandising and techniques for operating as a merchandiser in a successful fashion apparel company, as an entrepreneurial boutique owner, or as a freelancer. Analyze case studies outlining merchandising strategies used by manufacturers and retailers, with an emphasis on the rapidly changing merchandising and buying systems within the fashion industry. Examine the impact of consumer behavior and how it informs the merchandising process. Find out what has happened to traditional forecasting and how artificial intelligence has informed the way designers create and merchandisers plan. Learn about global merchandising, where it’s effective, and when it’s a good fit.

$776

Counts as a required course toward the certificate in Fashion Business and as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.

ALUMNI VOICES: Nidhi Garg

Fashion Design Certificate alumna

“Students from Paris, London, and other parts of the world would sit together around one table, with very different understandings of life, colors, patterns, anything. It was a very enriching experience. The teacher would put a form in the middle of the table and ask us to create something inspired by it. All of us would create something different, which is so amazing. You got to learn so much about perspectives.”
Fashion Marketing in a Global Environment  
Jeanine Polizzi  
A | 12 sessions | beg. Jan. 23 | W 7–9:30 pm  
X1 | 9 weeks | Mar. 4–May 12  
This course examines fundamental marketing concepts in the global fashion marketing environment. Students explore consumer insights, positioning, competitive advantage, and channel decisions using both theoretical and practical approaches. Students analyze and identify target markets and become aware of key marketing decisions as they develop a global marketing plan for a fashion company. $776  
Counts as a required course toward the certificate in Fashion Business and as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.

Consumer Behavior  
Marie Johnson  
X1 | 9 weeks | Jan. 22–Mar. 31  
Thomas Handley  
X1 | 9 weeks | Mar. 4–May 12  
Today’s competitive marketing climate has led most companies to invest in the study of their customers’ behavior. This course focuses on how this work is done, the profile of the consumer (psychographics and demographics), and consumer interests, with an emphasis on generational marketing. Segmented and niche markets and their development are also discussed. $776  
Counts as a required course toward the certificate in Fashion Business and as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.

Fashion Entrepreneurship  
Jeffrey Madalena  
A | 12 sessions | beg. Jan. 24 | Th 7–9:30 pm  
Donna Berger  
X1 | 9 weeks | Jan. 22–Mar. 31  
Students aspiring to become entrepreneurs in the fashion industry examine the skills needed to conceive, finance, open, and operate a successful fashion business. Through collaborative research and hands-on practice, students learn about the elements of opening a business and navigating the complexities of working with a team. They learn to create business models and structure legal business organizations and explore the details of financing. $776  

Did you know that according to the most recent rankings, Parsons’ School of Fashion is No. 1 in the country and No. 3 worldwide?
Demand is on the rise for professionals who know how to effectively organize interiors. Whether you’re interested in claiming your space in retail displays, decorating interiors, or just making the most of a New York City apartment, these courses will provide the skills you need.

**Interior Design and Architecture Studies Certificate**

Critically explore and create stunning environments. This certificate features two tracks that students may choose from, depending on their goals: Interior Space Planning and Decorative Arts. Courses in the Interior Space Planning track develop students’ understanding of spatial and structural design through sketching and drafting and build foundational skills in interior design. The Decorative Arts track offers courses that introduce students to the history of interiors, antiques, furnishings, and connoisseurship. Visits to design showrooms and important architectural sites provide learning opportunities for students taking courses on campus. Students can pursue electives in other art and design courses within Parsons at Open Campus.

**Certificate requirements:** Six to eight online and/or on-campus courses (four to six required courses and two electives). Students taking the certificate completely online do not have the option of taking Interior Design Basic Core but can take Color Theory, Basic Drafting, and Basic Interior Space Planning as separate courses.

- **Interior Design Basic Core (or Color Theory, Basic Interior Space Planning, and Basic Drafting)**
  - Residential Interior Design; Interior Design; and Drawing Interiors: Perspective and Rendering (Interior Space Planning track)
  - History of Interiors, 1400 to 1800: From the Medicis to Louis XVI; History of Interiors, 1800 to 2000: From Napoleon to Michael Graves; and Antiques Connoisseurship (Decorative Arts track)
  - Two electives (consult with an advisor on elective options)

Learn more and enroll at [opencampus.newschool.edu/interior-design](http://opencampus.newschool.edu/interior-design).
Healthier Materials and Sustainable Buildings Certificate ONLINE

Promote healthier environments. Developed by Parsons’ Healthy Materials Lab, this program serves professionals working in the field and students in Parsons degree programs. Courses offer practical information on designing interiors that foster health through their carefully selected material components. Students learn to identify hazardous substances used in buildings and compare options, explain the importance of designing with nontoxic materials, and specify materials according to established criteria.

Certificate requirements: Four online courses. The first two listed below introduce students to topics important to the field. The last two are designed for practitioners working with built environments or in the product specification, installation, and maintenance professions.

- Materials and Human Health
- Building Products and Chemistry
- Healthier Materials Design and Specifications
- Implementation and Execution

Learn more and enroll at opencampus.newschool.edu/healthier-materials.

WEBINAR INFO SESSION: Art and Design Courses and Certificates with Parsons at Open Campus

Wednesday, February 13, 5:30–6:30 p.m.

Want to learn more about how you can jump-start the career of your dreams with a certificate in art and design from Parsons?

Join us for an online information session to discuss the latest courses and noncredit certificate options in all areas of study, including graphic and digital design, fashion business, fashion design, infographics and data visualization, human-centered healthcare, interior design, and more!

RSVP at opencampus.newschool.edu/event/parsons-spring-webinar.

Interior Design Basic Core

Gersende Chevalier, Liza Kuhn
A | 24 sessions | beg. Jan. 23 | M, W 7–9:30 pm
Benedict Clouette, Adriana Pliego
B | 12 sessions | beg. Jan. 26 | Sat 10 am–3:50 pm

Learn basic drafting, rendering, and space layout while studying interior materials and professional practices and methods. Explore the philosophy, art, and science of constructing interior spaces. Taught in separate studio sections by two instructors, the course begins with basic drafting and rendering exercises and the fundamentals of interior construction. Students engage in critique and critical analysis through coursework and pinups and acquire a basic skill set with which to address more complex problems. $1,734

Counts as the equivalent of three required courses (Basic Drafting, Basic Interior Space Planning, and Color Theory) toward the certificate in Interior Design.
Basic Interior Space Planning

Nishan Kazazian, Pamela Hersch, instructor to be announced

A | 12 sessions | beg. Jan. 23 | W 7–9:30 pm
B | 12 sessions | beg. Jan. 26 | Sat 10 am–12:30 pm
C | 12 sessions | beg. Jan. 28 | M 7–9:30 pm

Anshu Bangia

X1 | 9 weeks | Jan. 22–Mar. 31

This is an introduction to planning interior spaces for students without drafting skills. Learn what it means to be an interior designer and apply conceptual approaches to interior design problems. Through sessions on color, scale and proportion, lighting, furniture arrangement, floor and wall treatments, and client psychology, learn to conceptualize and plan creative solutions for interior spaces. Master freehand drawing of floor plans. Complete one interior design project, from beginning concept through finished visual and verbal presentation. Learn about the use of equipment, tools, and scale drawings. No previous experience in interior design is necessary. $776

Counts as a required course toward the certificate in Interior Design and as a full elective toward the certificates in Fashion Design and Fine Arts.

Basic Drafting

Sangjoon Hahm, Conrad Pisarski

A | 12 sessions | beg. Jan. 22 | T 7–9:30 pm
B | 12 sessions | beg. Jan. 28 | M 7–9:30 pm

John Hooper

X1 | 9 weeks | Jan. 22–Mar. 31

An introduction to the preparation of drawings for architectural purposes. Topics covered include identification and use of drafting equipment, drafting in scale, basic lettering, line weights, and standard notation conventions. The emphasis is on orthographic projections related to floor plans, elevations, and ceiling plans. Trade information related to the practice of architectural and interior design is integrated throughout the curriculum. Learn the skills and techniques necessary to express any design concept graphically. Drafting tools are required. Materials cost approximately $100. $776

Counts as a required course toward the certificate in Interior Design and as a full elective toward the certificates in Fashion Design and Fine Arts.

Drawing Interiors: Perspective and Rendering

Leo Mulvehill, Dimitra Gavrilaki

A | 12 sessions | beg. Jan. 24 | Th 7–9:30 pm
B | 12 sessions | beg. Jan. 26 | Sat 1–3:30 pm

Katie Donahue

X1 | 9 weeks | Jan. 22–Mar. 31

Interior designers use drawing to conceptualize and represent spatial ideas. This course teaches students the mechanics of visual representation, the use of drawing and two-dimensional media to observe, document, and reimage interior spaces. You learn to read and to draw plans, sections, and elevations as well as one-, two-, and three-point perspectives. You learn to observe space, material, light, and shadow as they exist in the built interior and develop techniques for representing these qualities in two-dimensional drawings. We explore the use of a variety of media, including graphite, pen, colored pencils, and markers, to visually represent design concepts and ideas through freehand drawing. $776

Counts as a required course toward the certificate in Interior Design and as a full elective toward the certificates in Fashion Design and Fine Arts.
Commercial Interior Design
Ferruccio Babarcich
A | 12 sessions | beg. Jan. 22 | T 7–9:30 pm
Becca Roderick
X1 | 19 weeks | Jan. 22–Mar. 31
Students explore the design process for a mixed-use, live/work space project in a studio environment. They begin with a concept and develop their idea into a coherent interior space, exploring issues of spatial layout and significance, materials and finishes, lighting, and furniture. Students present their final projects, complete with rendered drawings and a materials board. Prerequisite: Basic Drafting and Basic Interior Space Planning, Interior Design Basic Core, or the equivalent. $776 Counts as a required course toward the certificate in Interior Design and as a full elective toward the certificates in Fashion Design and Fine Arts.

Residential Interior Design
Roger Urmson
A | 12 sessions | beg. Jan. 24 | Th 7–9:30 pm
Janine Carendi MacMurray
X1 | 9 weeks | Mar. 4–May 10
Explore the possibilities of designing interior space for a private home or apartment. Participate in exercises geared to finding viable and interesting solutions to design problems such as the placement of windows, ceilings, doorways, and floor and wall treatments. Use your drafting techniques to create projects and present them in a professional manner. Concentrate on space planning, furniture, color, and lighting. Explore materials, methods, and professional practices. Prerequisite: Basic Drafting and Basic Interior Space Planning, Interior Design Basic Core, or the equivalent. $776 Counts as a required course toward the certificate in Interior Design and as a full elective toward the certificates in Fashion Design and Fine Arts.

Interior Lighting
Jason Livingston
A | 12 sessions | beg. Jan. 24 | Th 7–9:30 pm
An introduction to theory, technique, and creative lighting concepts basic to all interiors. Study materials, color, luminaires and luminaire selection, layout, and approaches to various building types. Prerequisite: Basic Drafting or equivalent experience. $776 Counts as a full elective toward the certificates in Interior Design, Fashion Design, and Fine Arts.

Kitchen and Bath Design
Conrad Pisarski
A | 12 sessions | beg. Jan. 26 | Sat 1–3:30 pm
Visualize your dream kitchen and bathroom, then piece them together without bumping your head on the range hood. This class explores basic planning and layout; selection of materials, cabinets, and appliances; essential services; ventilation; lighting; conveying a design idea; and evaluating the existing setup for remodeling. Short assignments and final projects help you tackle practical realities. Prerequisite: Basic Drafting or equivalent experience. $776 Counts as a full elective toward the certificates in Interior Design, Fashion Design, and Fine Arts.
Rhino I
Instructor to be announced
A | 10 sessions | beg. Jan. 26 | Sat 1–3:50 pm
Ian Gordon
X1 | 9 weeks | Mar. 4–May 12
Learn 3D modeling techniques using Rhino 3D—a powerful, versatile modeling software program applicable to design fields including architecture and interior, furniture, and product design. Rhino is fast, intuitive, easy to learn, and compatible with many other software packages. A wide array of plug-ins enable you to perform an impressive and ever-evolving range of functions with Rhino. Projects help you learn the fundamentals of digital design along with skills such as turning digital models into physical objects using laser cutting, 3D printing, and CNC milling. You develop a sense of freedom and independence using Rhino 3D that provides a foundation for further mastery of this important industry software. Basic familiarity with a PC operating system is helpful but not required. $776
Counts as a full elective toward the certificates in Graphic and Digital Design, Fashion Design, Interior Design, and Fine Arts.

AutoCAD I
Katharina Hoerath
A | 10 sessions | beg. Jan. 26 | Sat 10 am–12:50 pm
George Kontaroudis
X1 | 9 weeks | Mar. 4–May 12
This course covers the fundamentals of AutoCAD. Master the basic commands for drawing, editing, documentation, and presentation through brief lectures, demonstrations, and hands-on work. Learn to import to and export from other software and to model in SketchUp. Develop a project from sketches to professional drawings and concept-level 3D presentation while gaining a realistic understanding of the role of AutoCAD and SketchUp in professional practice. $776
Counts as a full elective toward the certificates in Graphic and Digital Design, Fashion Design, Interior Design, and Fine Arts.

Showrooms: A Design Resource
Charles Pavarini
A | 10 sessions off-site | beg. Jan. 22 | T 3–5:30 pm
Explore some of the industry’s finest showrooms through instructor-guided tours and lectures. The industry is complex, and this course demystifies the showroom experience and enables the new designer to confidently access the products available on the market to complete a finished interior. Bring your design and resource knowledge up-to-date. View fabrics, lighting, and furniture, as well as window, wall, and floor coverings. The first class meets at the Greenwich Village campus; subsequent classes meet off campus at a variety of Manhattan locations. The course takes the student deep into the business of interior design through the specification of product. $650
Counts as a full elective toward the certificates in Interior Design, Fashion Design, and Fine Arts.

Did you know? If you take a course for credit today, you may be able to apply it toward a degree later.

Additional fees apply. See page 117 for details. Each student’s situation is unique. Consult with your advisor.
ALUMNA PROFILE: Jennifer Levy

After working as a commercial photographer, Jennifer Levy decided on a career shift to interior design and enrolled in the Interior Design and Architecture Studies Certificate program with Parsons at Open Campus. Levy went on to create CAVDesign—an interior design company that helps people solve their design problems by combining the practical with the imaginative. Jennifer says, “Because I was transitioning into a new career, I needed to continue to work while I was studying and would not have been able to do a four-year or even a full-time two-year program. With Parsons at Open Campus, I was able to spread my classes out in a manageable way while still working. I also knew that the program attracted a wide range of students, including a lot of international students and people like me, looking at a second career. I appreciated that diversity.” Read Jennifer’s full profile at opencampus.newschool.edu/why-open-campus.

Furniture Design
William Oberlin
A | 12 sessions | beg. Jan. 28 | M 7–9:30 pm
Students investigate all aspects of furniture design, including materials, fabrication techniques, form, style, drawing, and production. Emphasis is placed on scale, human factors, and industrial application. This course also covers the relationship of interior space, structure, and product purpose to object design. This is not a studio fabrication course, although scaled prototypes may be produced. $776
Counts as a full elective toward the certificates in Interior Design, Fashion Design, and Fine Arts.

Construction Documentation
Randall Goya
A | 6 sessions | beg. Jan. 28 | M 7–9:30 pm
This course provides an overview of construction processes and related project documents. Emphasis is placed on both the legal aspect of construction-related documents and the roles played by design professionals, contractors, owners, and others involved in the industry. You learn about construction documents, project manuals, bid proposals, specifications, contracts, submittals, and project closeout. You also examine standard forms and ethics. $388
Counts as a half elective toward the certificates in Interior Design, Fashion Design, and Fine Arts.

Professional Practices: Interior Design
Catharine Pyenson
A | 6 sessions | beg. Jan. 23 | W 7–9:30 pm
This course offers you an overview of the legal, ethical, and financial aspects of the interior design field. You are introduced to current models of practice and study the role of economics, contracts, liability, licensure, and standards of practice in shaping contemporary interior design practice. What kind of marketing and promotion are effective for your particular work? Whether you intend to freelance, create a small partnership, or work in-house at a boutique office or large company, this course helps you understand what to expect. You review common business practices, including business proposals, pricing, estimates, invoices, client relations, interviewing techniques, professional conduct, and writing CVs and résumés. If you are new to the profession of interior design or are currently working in the industry and want to refresh your knowledge of the business, this class is intended for you. This course is recommended for students in the final semester of certificate requirements or with equivalent experience. $388
Counts as a half elective toward the certificate in Interior Design.
**Interior Design Portfolio**
*Catharine Pyenson*

A | 6 sessions | beg. Mar. 6 | W 7-9:30 pm

In this course, you focus on designing and producing a professional interior design portfolio. The class begins by discussing the elements of a successful digital or traditional paper format portfolio. Your body of work is reviewed, and any gaps are identified. You undertake exercises, as needed, designed to strengthen your compositional and layout skills and then strategically collect, edit, reorganize, and produce material tailored to a working interior designer’s portfolio. Assignments that develop your presentation skills round out your preparations for entering the interior design industry. If you are preparing a portfolio for college admission or graduate school or are a working professional seeking to infuse your portfolio with new creativity, this class is intended for you. This course is recommended for students in the final semester of certificate requirements or with equivalent experience. $388

_counts as a half elective toward the certificate in Interior Design._

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**Architecture of New York City**
*John Kriskiewicz*

A | 12 sessions | beg. Jan. 23 | W 9:15-11:45 am

New York has a compelling architectural heritage, from the Federal-style rowhouse to the modern skyscraper. Acquaint yourself with the philosophy and forces that have shaped our city. Using the city as a classroom, physically experience New York City architecture and its urban environments. Learn to identify architectural styles and understand them in the context of social, economic, and technological currents. The first class meets at Parsons’ Greenwich Village campus; subsequent classes meet off campus at various Manhattan locations.

$776

_counts as a full elective toward the certificates in Fashion Design, Fine Arts, and Interior Design._

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**History of Interiors, 1800 to 2000: From Napoleon to Michael Graves**
*Erica Forester*

X1 | 9 weeks | Jan. 22–Mar. 31

This course provides a basic understanding of developments in European and American decorative arts from the turn of the 19th century to the end of the 20th. Particular attention is given to the complex design trends and expressions of the 20th century as the foundation of interior design today.

$776

_counts as a required course toward the certificate in Interior Design and as a full elective toward the certificates in Interior Design, Fashion Design, and Fine Arts._
Antiques Connoisseurship
Louise Devenish
A | 12 sessions off-site | beg. Jan. 24 | Th 12:10–2:40 pm
Modern fabrication techniques make it increasingly difficult to distinguish antiques from reproductions. Students develop an eye for good design and authenticity, learning to evaluate the quality of objects and differentiate masterpieces from lesser models. They examine, firsthand and with experts in the field, American, English, and French pieces in New York City museums, including The Metropolitan Museum of Art, and fine antiques galleries. They study objects’ historical contexts, production techniques, and methods of conservation and become familiar with the industry’s specialized vocabulary. Field trips to historic homes and conservation studios enhance students’ learning. $776
Counts as a required course toward the certificate in Interior Design and as a full elective toward the certificates in Interior Design, Fashion Design, and Fine Arts.

Materials and Human Health
Healthy Materials Lab
X1 | Jan. 22–May 12
This course explores the impact building materials can have on human health, revealing systemic intricacies that will challenge students to keep asking questions while offering suggestions for addressing these issues in their work. $50
Counts as a required course toward the certificate in Healthier Materials and Sustainable Buildings. Course can be taken anytime between January 22 and May 12. It is self-paced and can be completed in about two weeks.

OPEN CAMPUS EXPO
Tuesday, February 19, 6:00–8:00 p.m.
University Center, 63 Fifth Avenue, New York City

Kick off spring by accessing a new kind of network at our Open Campus Expo. Experience The New School’s unique approach to continuing, professional, and pre-college education. Start by joining us for free pop-up classes, one-on-one advising, networking, and more!

RSVP at newschool.edu/opencampusexpo.
Building Products and Chemistry

*Healthy Materials Lab*

X1 | Jan. 22–May 12

This course introduces students to the fundamentals of chemistry, enabling them to understand why particular outcomes and health impacts are produced. It introduces students to chemicals of concern and alternatives that are being formulated by green chemists. It asks how project health goals can be outlined and informed decisions made on the basis of these findings.

$50

Counts as a required course toward the certificate in Healthier Materials and Sustainable Buildings.

Course can be taken anytime between January 22 and May 12. It is self-paced and can be completed in about two weeks.

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Healthier Materials Design and Specifications

*Healthy Materials Lab*

X1 | Jan. 22–May 12

This course helps designers navigate industry resources and certifications, find and evaluate product options, and employ resources for maximum impact.

$50

Counts as a required course toward the certificate in Healthier Materials and Sustainable Buildings.

Course can be taken anytime between January 22 and May 12. It is self-paced and can be completed in about two weeks.

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Implementation and Execution

*Healthy Materials Lab*

X1 | Jan. 22–May 12

This course deals with the full process of creating healthier buildings, covering challenges encountered in design, construction, maintenance, and operation. The course is framed as a collection of lessons learned through professional experience. These lessons help professionals become better informed so that they can make decisions with an overall awareness of the protocols for healthier design.

$50

Counts as a required course toward the certificate in Healthier Materials and Sustainable Buildings.

Course can be taken anytime between January 22 and May 12. It is self-paced and can be completed in about two weeks.

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SHEILA C. JOHNSON DESIGN CENTER EXHIBITIONS

66 Fifth Avenue at 13th Street, New York City

Open daily 12–6 p.m. (Thursdays 12–8 p.m.);

closed all major holidays

Exhibitions at the Sheila C. Johnson Design Center galleries are at the forefront of political and social engagement through art and design. This past summer and fall, we presented a number of exhibitions and public programs, such as Disaster Preparedness in the Constructed Environment, in which students drew on case studies of New York City disasters (the 1977 and 2003 blackouts, the September 11 terrorist attacks, Hurricane Sandy) to respond to natural and human-made disasters through architecture, interior design, lighting design, and product design, and Protest, Picnic, Poiesis: How to Curate Art in the Public, a discussion with Karen van den Berg, professor and chair of Art Theory and Curating at Zeppelin University, Friedrichshafen, Germany.

For more details and information on upcoming exhibitions, visit newschool.edu/sjdc.
Fine arts courses provide students with a foundation in art and design in a collaborative educational environment in a studio setting. Beginning artists and illustrators are introduced to essential tools, concepts, and ideas for making, while those with more experience have the opportunity to continue developing their skills and creativity in more advanced courses. Find more fine arts courses in Arts and Social Engagement on page 102.

Fine Arts Certificate

Be the creative you were meant to be. Develop a fine arts foundation that opens doors to self-expression and helps you find your voice as a visual artist. Beginning artists and illustrators are introduced to essential tools and concepts underpinning historical and contemporary art; more experienced students enhance their practice in advanced courses. Students can complete electives in disciplines such as graphic design, digital design, fashion design and business, and interior design.

Certificate requirements: Eight online and/or on-campus courses (five required courses and three electives).
- Color Theory
- Drawing I
- Painting I
- Life Drawing
- Painting II
- Three electives (Graphic Design, Mixed Media, Collage, and others)

Learn more and enroll at opencampus.newschool.edu/fine-arts.
**Color Theory**
*Bevery Brodsky, Richard Beenen*

A | 12 sessions | beg. Jan. 22 | T 7–9:30 pm
B | 12 sessions | beg. Jan. 24 | Th 7–9:30 pm

Daniel McDonald, *instructor to be announced*

X1 | 9 weeks | Jan. 22–Mar. 31
g
X2 | 9 weeks | Mar. 4–May 12
g

Discover color and its implications for designers and artists. Study ideas of space and the use of color to solve spatial problems. Look at color harmony and the way colors interact, as well as color qualities and combinations. Online students must have access to a scanner. $776

Counts as a required course toward the certificates in Fine Arts, Graphic and Digital Design, Fashion Design, and Interior Design (except for those enrolled in Basic Core).

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**Drawing I**
*Gilda Pervin*

A | 12 sessions | beg. Jan. 28 | M 7–9:30 pm

A beginning course for those seeking an immersive experience in drawing instruction. In this studio course, seeing form through the use of light and shadow, texture, line, and color is emphasized. We discuss drawing materials, form, line, and shading. By creating still lifes and live models, students learn the drawing techniques of perspective, foreshortening, gesture, portraiture, and the representation of drapery. $776

Counts as a required course toward the certificate in Fine Arts and as a full elective toward the certificates in Fashion Design and Interior Design.

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**Drawing II**
*Michelle Greene*

A | 12 sessions | beg. Jan. 23 | W 7–9:30 pm

This class is geared to students seeking to improve their drawing skills as well as those who wish to build a portfolio to apply for higher education. There is an emphasis on selective observation to develop an understanding of structure and form. Students explore composition, line quality, and spatial relationships while developing their own personal forms of expression. Students are encouraged to explore different types of drawing materials and work on their own in their sketchbooks. References to art history and contemporary artists are included in the course as support for student learning. Each class session introduces new techniques, materials, and terminology. One-on-one instruction is stressed in this class, and demonstrations are given throughout the semester. Prerequisite: Drawing I or equivalent experience. $776

Counts as a full elective toward the certificates in Fine Arts, Fashion Design, and Interior Design.

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“I don’t like to say I have given my life to art. I prefer to say art has given me my life.”

—Frank Stella
Life Drawing
Grace Burney
A | 12 sessions | beg. Jan. 22 | T 7–9:30 pm
Drawing is the most accessible form of visual expression. Pick up a piece of charcoal, and it can happen spontaneously. With a range of marks—light, heavy, thin, thick, and variable—drawing enables experimentation. It can also articulate thoughts and communicate viewpoints. David Hockney wrote in a foreword to Jeffery Camp’s book Draw: How to Master the Art, “If you can draw, even a little bit, you can express all kinds of ideas that might otherwise be lost—delights, frustrations, whatever torments you or pleases you. To draw the human body adds LIFE. Devoid of the exacting symmetry, so often found in man-made objects, its spirit can be perceived through a soft touch, or a powerful mark, its flesh, by a twist of the wrist. Whether in revealing the serenity in a child’s face, or the frailty in an aged hand, one thing is clear; artists use similar methods—gesture, contour, values, and composition—yet, seen through their own eyes. Everyone has his or her unique perceptions.” Whether you have had previous instruction or are new to the figure, this class is designed to accelerate your growth. $776
Counts as a required course toward the certificate in Fine Arts and as a full elective toward the certificates in Fashion Design and Interior Design.

Painting I
Dik Liu
A | 12 sessions | beg. Jan. 22 | T 7–9:30 pm
This class is for students who have a basic understanding of oil painting as well as beginning oil painters. Students who wish to build a portfolio to apply for higher education will benefit from this class, as will those who want to improve their painting skills. Both painting from the figure and still life painting are explored. References to art history and contemporary artists are included to support student learning. $776
Counts as a required course toward the certificate in Fine Arts and as a full elective toward the certificates in Fashion Design and Interior Design.

Painting II
Margaret Krug
A | 12 sessions | beg. Jan. 26 | Sat 1–3:30 pm
Students practice painting, from direct observation, abstract motifs for sketches and fully developed pieces created in oil and watercolor. They explore ways to depart from established creative techniques to express their individual vision. Even “mistakes” and other surprises that are part of everyday studio activity are considered in the context of their contributions to creative practice. Students discover their own methods of engaging with painting, bringing the ancient art into the present. Prerequisite: Painting I or the equivalent. $776
Counts as a required course toward the certificate in Fine Arts and as a full elective toward the certificates in Fashion Design and Interior Design.
ALUMNI VOICES: Britt Bivens

“I think that my new deeper knowledge and understanding have made me a better consultant. Sometimes I do color consulting, and having taken Color Theory means that I’m able to more clearly communicate information to clients. I don’t know that you should only take design classes if you want to be a designer, as I think they help give you a better understanding of garments or the industry in general. And, of course, you can also take classes just for yourself, for fun.”

Collage

Mariah Fee
A | 6 sessions | beg. Jan. 26 | Sat 1–3:30 pm
Collage is the integration of painting, handmade surfaces, found objects, digital prints, and photographs to create multiple layers of visual meaning in an artwork or design. Collage offers an ideal medium for autobiographical work, storytelling, and visual narratives. Students develop their creative ideas and technical skills in a variety of compositions combining and juxtaposing diverse materials: digital inkjet/laser prints, art papers, fabrics, photos, and paint. The course includes demonstrations of collage layering techniques with many types of materials and a presentation on the history of collage in the first class. Final projects can be scanned for use in online portfolios and websites. $388
Counts as a half elective toward the certificates in Fine Arts, Fashion Design, and Interior Design.

Mixed Media: Contemporary Fusion

Mariah Fee
A | 6 sessions | beg. Mar. 9 | Sat 1–3:30 pm
This mixed media studio course is geared to students interested in experimenting with a variety of art materials and combining photo imagery with the transparent textures of paint and layering techniques. A variety of media and processes are used: water-soluble pencils and crayons, acrylic paints, inks, collage layering of textured papers from vintage magazines and books, photo transfers, and digital prints. Students create stand-alone artworks that can be scanned and incorporated into digital platforms. Students select one of their pieces to be scanned, digitally manipulated, and then printed on a large-format printer in a computer lab, enabling them to experience their studio work as large-scale prints. $388
Counts as a half elective toward the certificates in Fine Arts, Fashion Design, and Interior Design.

Project Studio

Peter Garfield
A | 12 sessions | beg. Jan. 23 | W 7–9:30 pm
This studio offers students at the intermediate to advanced level the opportunity to complete self-directed projects (drawing, painting, sculpture, mixed media, photography, video, animation, etc.). Rather than receiving class assignments, students plan, develop, and produce a project or series of their own design. Build your portfolio, create a coherent series of drawings or paintings, and work in video or sculpture with the technical and critical support of the instructor. A guest artist contributes to the dialogue. The emphasis is on articulating a personal approach to the chosen medium. $776
Counts as a full elective toward the certificates in Fine Arts, Fashion Design, and Interior Design.
MANAGEMENT, LEADERSHIP & ENTREPRENEURSHIP

MANAGEMENT, LEADERSHIP, AND ENTREPRENEURSHIP ......................... 54

- Leadership and Change Post-Master’s Certificate
- Organization Development Post-Master’s Certificate
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- Design Leadership for Business Certificate ONLINE
- Business Design for Social Impact Certificate—NEW ONLINE

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- Digital Marketing Certificate ONLINE
MANAGEMENT, LEADERSHIP, AND ENTREPRENEURSHIP

The world is changing from moment to moment—creating unprecedented risks and opportunities for companies and organizations in a variety of industries. Make your contributions count and meet people who will help you develop the skills you need to successfully launch your own start-up, navigate a new nonprofit venture, or keep your business—and your career—ahead of the competition.

New Technology for Social Impact Certificate ONLINE COMING SOON

Employ technology to address social and environmental challenges. New technologies are a gateway to new opportunities—both in business and in driving social and environmental change. This online certificate equips students with the skills they need to develop and implement sustainable solutions to social and environmental problems using technological innovations. Each course helps students master tools that are essential to advancing social responsibility initiatives in emerging and existing organizations.

Certificate requirements: Three courses, five weeks each. Students are advised to take Social Innovation Theory and Practice first and Technology Innovation for Social Impact last.

- Social Innovation Theory and Practice
- Technology Innovation Frameworks
- Technology Innovation for Social Impact

Learn more and enroll at opencampus.newschool.edu/tech-impact.
Leadership and Change Post-Master’s Certificate

The Leadership and Change Certificate program at Milano at The New School emphasizes learning in action and provides tools, time, and structure that enable participants to apply their learning in their own organizational situations. Students in this post-master’s program test their ideas and skills in real projects for real clients, discuss their experiences with faculty and fellow students, and return to their organizations with new insight.

For more information, visit newschool.edu/public-engagement/post-masters-leadership-change-certificate.

Organization Development Post-Master’s Certificate

This professional certificate is designed for current internal and external practitioners seeking to build on their professional knowledge and for those wishing to enter the organization development field. The Organization Development Certificate curriculum at The New School is critically reflective, rooted in real-world experience, and flexible in delivery. Our focus on change leadership competencies prepares students to work with a wide range of cultural and social identity groups within the global community in organizations that cross sectors.

For more information, visit newschool.edu/public-engagement/post-masters-organization-development-certificate.

Sustainability Strategies Post-Master’s Certificate

This post-master’s certificate program at The New School prepares working and aspiring managers who are or aim to be planners, directors, and consultants for environment-oriented nonprofits, emerging “green” industries, and planning and regulatory agencies. The certificate in Sustainability Strategies attests to successful completion of a short structured program of study designed to build competencies in defining and implementing sustainability as a value and a bottom-line management goal.

For more information, visit newschool.edu/public-engagement/post-masters-sustainability-strategies-certificate.

Graduate Certificate in Media Management

This graduate certificate program provides a strong foundation in management principles and leadership skills for business professionals working or seeking work in the ever-changing global media landscape. The curriculum includes courses in industry perspectives, media management and leadership, media economics, information technologies, competitive strategies, and corporate responsibility. The Media Management certificate curriculum can be completed on campus at The New School in New York City, online from anywhere, or through a combination of online and on-campus study.

For more information, visit newschool.edu/public-engagement/media-management-graduate-certificate.
Designing Online Learning Programs Certificate

Cultivate new learning communities. Emerging technologies and learning modalities provide education and training professionals in all sectors—from K–12 and higher ed to corporate and nonprofit settings—with a growing array of opportunities to offer rich, effective instruction to learners worldwide. Project-based online courses designed and taught by industry leaders offer virtual collaborative capacities and skills related to designing curricula, choosing delivery platforms, managing best practices, and attracting and retaining learners. The program enables you to implement skills as you learn, and a capstone e-learning plan integrates individual course outcomes.

Certificate requirements: Four courses, five weeks each. Students are advised to take courses in the order in which they are listed below.

- Designing Online Learning 101
- Implementing Technology and Support Systems for Online Learners
- Leading the Online Learning Operation
- Finding and Keeping Online Learners

Learn more and enroll at opencampus.newschool.edu/online-learning.

Social Innovation Theory and Practice
Latha Poonamallee
A | 5 weeks | COMING SOON

This course introduces students to the theory and practice of social innovation, the development and implementation of novel, unorthodox solutions to thorny social and environmental problems (such as climate change, global health, poverty, and inequality) that require institutional change. The goal is to develop solutions that are more effective, sustainable, and just than existing solutions and that benefit society as a whole rather than private individuals.

This course counts toward the certificate in New Technology for Social Impact.

Technology Innovation Frameworks
Ashwin Gopi
A | 5 weeks | COMING SOON

This course introduces technological innovation as a strategic function from the perspective of managers and entrepreneurs and considers the processes and structures involved in innovation. The class explores both internal and external sources of innovation as well as strategies and processes for capitalizing on them by systematically evaluating alternatives and recommending particular technology strategies for emerging and existing organizations.

This course counts toward the certificate in New Technology for Social Impact.
Technology Innovation for Social Impact

Latha Poonamallee
A | 5 weeks | COMING SOON

This course explores the emerging realm of socio-tech innovation and ways technological innovation can be harnessed to create positive social impact. Students also learn to critically assess the effects (including negative externalities) of technological innovation on various stakeholder groups.

This course counts toward the certificate in New Technology for Social Impact.

Introduction to Nonprofit Management

David Eng
A | 15 sessions | beg. Jan. 28 | M 6–7:50 pm

Nonprofit organizations have grown in number and importance over the last several years. In New York City, the nonprofit sector employs more people than the garment and financial services industries combined. This course introduces the principal theories of not-for-profit enterprise and the implications of various management practices for nonprofit organizations. Topics covered include the history and scope of the nonprofit sector, variations within this sector, and management issues as they pertain to nonprofits: fundraising and development, financial management, entrepreneurship, human resources management, marketing, governance and leadership advocacy, ethics, and nonprofit law. The course provides an ideal foundation for those contemplating a career in the field or seeking to become more effective board members or other volunteers. $760

Social Entrepreneurship

Latha Poonamallee
A | 15 sessions | beg. Jan. 23 | W 6–7:50 pm

Social entrepreneurship is a new field that blurs the lines between the nonprofit and for-profit sectors. It has emerged in response to the failure of government and philanthropy to alleviate the world’s social ills, focusing on market-based solutions to problems such as hunger, poverty, HIV/AIDS, and global warming. This course examines the three primary models currently being used: nonprofits starting for-profit ventures, for-profit companies with a social purpose, and nonprofits that approach social need in new and innovative ways. Students address such questions as: What does it take to be a social entrepreneur? Who are the leaders in this sector? What determines success and failure? Which is the appropriate business model for my idea? How does an organization find funding? How are corporations helping? And how does one assess the positive impact of the social venture? $760

Business Writing for Non-Native English-Speaking Professionals

Dan Bullock
A | 15 sessions | beg. Jan. 23 | W 6–7:50 pm

This course is designed for non-native English-speaking professionals who seek to enhance their business writing skills in various business communication settings. Students learn to write strategic business documents and produce clear and concise written correspondence such as standard cover letters, reports, proposals, and presentations for business audiences. Students learn to effectively employ business phrases, specialized vocabulary, and idioms common in standard business practice while mastering grammar, style, and the kind of communication typical of American business culture. Prerequisite: high-intermediate-level English language proficiency. $760
FACULTY PROFILE: Robert Ubell
Robert Ubell is the former vice dean of Online Learning at New York University’s Tandon School of Engineering and the current vice dean emeritus of Online Learning at NYU Tandon Online. He is also a published author in the online learning field and a frequent contributor to educational periodicals such as Inside Higher Ed, the Chronicle of Higher Education, and EdSurge. Robert is a course instructor for the certificate program in Designing Online Learning Programs, offered through Open Campus, in which he offers his observations about online learning leadership.

Designing Online Learning 101
Kristen Sosulski
A | 5 weeks | Jan. 22–Feb. 24
This course prepares you to design, develop, and teach online courses. Topics covered include the application of learning theory to online instruction, online course content development, and strategies for effective online curriculum planning and delivery. Learn how to identify the characteristics and needs of online learners, develop ways to meet these needs through online instruction, and define the differences between online and on-campus courses with respect to class participation, interaction, course materials, and the instructor’s involvement. Reinforce your skills by designing and delivering an online instructional unit in the academic or business environment. $550
This course counts toward the certificate in Designing Online Learning Programs.

Implementing Technology and Support Systems for Online Learners
John Vivolo
A | 5 weeks | Feb. 25–Apr. 7
The needs of online learners and faculty are unique. These needs become even more relevant when the next-generation learners are technology centered and have certain expectations about online learning. Organizations must now adapt to these needs by building flexible online learning support systems that can evolve in design and management. This course focuses on a wide range of management methods for online learning support units, including choosing personnel and evaluating educational technology. The goal for students is to create a plan incorporating elements including recruitment, marketing, student services, faculty pedagogy and technology training, and other research. $550
This course counts toward the certificate in Designing Online Learning Programs.

Leading the Online Learning Operation
Robert Zotti
A | 5 weeks | Apr. 8–May 12
Managers confront a number of serious obstacles that stand in the way of introducing and developing digital education at their institutions. This course explores the character of the challenges you will face. Together with your instructor and peers, you propose best practices to guide effective leadership strategies, with the aim of not only overcoming barriers but also creating sustainable virtual courses and programs. $550
This course counts toward the certificate in Designing Online Learning Programs.
Make the numbers work to your advantage. Our courses break down the complexities of investing, explain global markets, detail the best ways to financially manage for-profit and not-for-profit enterprises, and transform you from a novice to a data and statistics pro ready to ace any presentation to your company’s financial board.

**Finance for Management**

*Instructor to be announced*

A | 15 sessions | beg. **Jan. 24** | Th 4–5:50 pm

If understanding financial statements seems almost as easy as explaining nuclear fission, you might find it helpful to learn how and why standard financial statements are used at for-profit and not-for-profit enterprises, how enterprises of various sizes are financed, and how governance practices affect financial health. Case studies are used extensively in this course. $760

**The Basics of Investment**

*Aviva Ancona*

A | 15 weeks | beg. **Jan. 22**–**May 13**

Have you ever wondered what the Dow actually measures? What a hedge fund is? When you should prefer stocks to bonds? How to allocate your savings to various financial investments, and what difference it will make when you retire? This course covers the basics: the difference between financial assets and real assets and between stocks and bonds, how financial markets work, various types of financial instruments, mutual funds, the rudiments of asset allocation and its importance, and the risk/return nexus. $760

*Counts toward a bachelor's degree when taken for credit.*

**Convince with Numbers**

*Michelle Henderson*

A | 15 weeks | beg. **Jan. 22** | T 4–5:50 pm

Can’t quite understand a financial or statistical application at work? Maybe you finally have an opportunity to pitch your start-up company to potential investors or you want to identify the best use of your nonprofit’s funding or support your research findings. Numbers and statistics can provide the data you need to make a convincing presentation. If it is time for you to better utilize elements of statistics and basic financial analysis, this course is for you. You learn to 1) identify the situations in which numbers can strengthen a case, 2) find the best sources for reliable data, and 3) organize, graph, and present information in the most compelling way. This course will sharpen your skills in preparation for increased opportunities in your chosen profession. $760
BUSINESS OF DESIGN

You don’t have to be a designer to think like one or to use design practices to shape the way you do business. Business of design courses use cross-disciplinary methods to change the way students approach business, lend narratives to data sets, and empower designers and artists to successfully run a practice. In addition to benefiting from class instruction, students have the opportunity to form professional connections with classmates and professors and engage with the student body at the university.

Design Leadership for Business Certificate ONLINE

Propel your company—and career—into the future. This online course of study immerses students in design thinking methodologies, enabling them to address business challenges across industries. Students emerge equipped to lead innovation and implement creative strategies that inspire new perspectives in a range of business roles.

Certificate requirements: Five courses, six weeks each. Students planning to complete all the certificate courses are advised to take Design Thinking Fundamentals first and Futures and Foresight last.

- Design Thinking Fundamentals
- Design Leadership and Management
- Design and Innovation for Sustainable Business
- Economic and Cultural Context of Design
- Futures and Foresight

Learn more and enroll at opencampus.newschool.edu/design-leadership.
Design Thinking Fundamentals
Lee-Sean Huang
X1 | 6 weeks | Jan. 22–Feb. 24
X2 | 6 weeks | Feb. 25–Apr. 7
Design thinking is a practice pioneered by top design firms like IDEO and used by some of the world’s most innovative companies. In this course, you learn the methodology and develop the mindset that will equip you to better understand problems, unlock hidden needs, and design groundbreaking innovations to address those needs. We cover every element of the design thinking approach, from empathy research to ideation to prototyping to getting user feedback and iterating with your designs. You will be able to apply your design thinking skills to your own professional field or discipline, as well as everyday life. $550
Counts toward the certificate in Design Leadership for Business.

Economic and Cultural Context of Design
Holly Blondin
X1 | 6 weeks | Feb. 25–Apr. 7
This course surveys the broad economic and social context in which design leaders work. We examine salient phenomena and concepts such as automation, agility, and resilience and discuss how they affect business and design practices. Students develop thought leadership around selected topics to influence strategic conversations within their organizations and their industries. $550
Counts toward the certificate in Design Leadership for Business.

Business Design for Social Impact Certificate ONLINE
Harness the power of design for socially innovative business. In this online certificate program, students acquire skill in using design processes and other strategies to create and develop socially innovative businesses or lead socially conscious initiatives within existing companies. Each course builds on the one before, taking students from concept to venture and from prototyping to creating and validating a proof of concept. Students emerge with forward-looking business skills that enable them to effectively create business models, lead organizations, and pitch socially relevant ventures to investors.

Certificate requirements: Four courses, six weeks each. Students are advised to take Introduction to Design, Social Impact, and Entrepreneurship first and Launch and Scale Your Social Impact Venture last.

Introduction to Design, Social Impact, and Entrepreneurship
Designing Impact: From Idea to Proof of Concept
Business Models and Strategy for Social Impact
Launch and Scale Your Social Impact Venture

Learn more and enroll at opencampus.newschool.edu/business-impact.
Design Leadership and Management
Edward Cardimona
X1 | 6 weeks | Apr. 8–May 12
Designing for business is by definition a team effort that requires flexibility, adaptability, and vision. This course explores the theory, methods, and actions necessary to make ideas a reality. Students master techniques in facilitation, project management, and the creation of viable business models applicable to both entrepreneurial and intrapreneurial ventures. $550
Counts toward the certificate in Design Leadership for Business.

FACULTY PROFILE: Edward Cardimona
Edward Cardimona, BFA Product Design '83, is a creative director and futurist who develops strategies for some of the world’s most prominent brands in the home, sport, fashion, jewelry, and beauty industries. In 2015, he founded SPRQ, a creative lab that works with start-ups and established brands. He is an instructor at Parsons School of Design, his alma mater, where he teaches design strategies in undergraduate, graduate, and Open Campus courses.

Design Thinking for Better Business
Melissa Rancourt
A | 2 sessions | Apr. 20, 21 | Sat, Sun 9 am–5 pm
Eager to learn more about what exactly design thinking is and how you can apply design-led methodology to develop effective solutions to your business challenges? In this hands-on, intensive two-day workshop, learn how design thinking tools can be applied to any industry, challenge, or opportunity to change outmoded dynamics and find new approaches. You’ll be ready to walk into the office on Monday with actionable insights, best practices, and tools that can be readily applied to optimize your approach to the new economy. $550

Data Visualization 101
Julian Lange, Alvin Chang
X1 | 9 weeks | Jan. 22–Mar. 31
X2 | 9 weeks | Mar. 4–May 12
The presentation of data plays a critical role in the shaping of opinion, policy, and decision making in the boardroom and beyond. In this course, we start with the fundamentals—how is data created and archived, and how can we use it? Then, through a series of basic exercises using readily available software, we bring to life data sets to develop insights in your own specific fields of interest. The knowledge gained from this course can be applied to decision making and support, rapid knowledge assessment, and general storytelling. $550
At Open Campus, our online courses and programs connect you with a global network of peers and professionals invested in career advancement. Experience personalized, faculty-led, collaborative classes that enable you to study from anywhere in the world—on a schedule that works for you.

You will benefit from:

- Active discussion, produced lectures, and interaction with your peers
- Courses taught by working professionals who are highly accomplished in their fields
- Small classes, with sections capped at 20 students, providing an intimate learning experience
- Project-based learning that yields tangible results

Get started today: opencampus.newschool.edu/online.
Design Thinking for Human-Centered Healthcare  
*Patricia Beirne*  
**X1 | 5 weeks | Jan. 22–Feb. 24**  
This course introduces students to the unique design opportunities available within healthcare and some of the methods used to apply design thinking to these challenges. Using a project-based approach, students learn to identify opportunities to have an impact in their chosen context, understand the human experience of care, and develop strategies to shape a more human-centered experience for patients, staff, clinicians, and/or caregivers. This course is aimed at those with differing levels of design and/or healthcare experience and is appropriate for designers, administrators, clinicians, and entrepreneurs—anyone interested in the unique intersection of design and healthcare. $550

The Skilled Professional: Designing Your Future  
*Edward Cardimona*  
**A | 9 sessions | beg. Jan. 22 | T 7–9:30 pm**  
**X1 | 9 weeks | Mar. 4–May 12**  
In this course, your expertise and interests are assessed. You design future scenarios, reframing your personal narrative by identifying, highlighting, and articulating traditional and non-traditional work and life experiences through a new lens. You learn how to move forward on your professional (and personal) journey with a growth mindset, ready for change and skilled at constructive assessment and critique. You become a master at telling your newly reframed story in the context of various scenarios and learn to effectively network and engage with others in your industry. In hands-on exercises, you apply design thinking techniques to uncover new opportunities and solve new problems. By the end of the course, you will have gained the skills you need to design your future and become the professional you want to be. $810

ENTREPRENEURSHIP

Introduction to Design, Social Impact, and Entrepreneurship  
*Cynthia Lawson*  
**X1 | 6 weeks | Jan. 22–Feb. 24**  
This course introduces students to a human-centered design process and the way it can be applied to develop enterprises with social impact. It also introduces a social justice lens, integrating issues of power and privilege into the design process. Students have an opportunity to practice the methods of discovery and ideation to gain a deeper understanding of the unmet need they are hoping to address through their own venture. This class serves as a foundation for the courses that follow in the Business Design for Social Impact Certificate. $550  
Counts as a required course toward the certificate in Business Design for Social Impact.

Designing Impact: From Idea to Proof of Concept  
*Lee-Sean Huang*  
**X1 | 6 weeks | Mar. 25–May 5**  
In this course, students solidify their own social venture idea and learn skills and strategies with which to create and test prototypes of the idea as a means of developing a proof of concept. They also deepen their understanding of the ecosystem (field or industry) in which they are working and adapt their theory of change in order to strategically intervene in that system to achieve scalable impact. $550  
Counts as a required course toward the certificate in Business Design for Social Impact.
Centering Your Brand: Design and Brand Strategy
Bliss Lau, Jasmine Takanikos
A | 3 sessions | beg. Apr. 13 | Sat 10 am–5 pm
This workshop, targeted to students and working professionals who have or intend to establish a business or brand in a creative industry, pairs design and brand strategy. Students who seek to achieve their goals and refine their voice and expression explore their unique vision through our interactive, hands-on workshop-style course. $388

Fashion Entrepreneurship
Jeffrey Madalena
A | 12 sessions | beg. Jan. 24 | Th 7–9:30 pm
Donna Berger
X1 | 9 weeks | Jan. 22–Mar. 18
Students aspiring to become entrepreneurs in the fashion industry examine the skills needed to conceive, finance, open, and operate a successful fashion business. Through collaborative research and hands-on practice, students learn about the elements of opening a business and navigating the complexities of working with a team. They learn to create business models and structure legal business organizations and explore the details of financing. $776

Professional Practices: Graphic Design
Peter Kaplan
A | 6 sessions | beg. Oct. 31 | W 7–9:30 pm
This course is an in-depth exploration of the business of graphic design and related professional practices, conducted through lectures, demonstrations, research, and studio work. Whether you intend to freelance, work in a small boutique office, or design at a large corporation, this course will help you understand what to expect. The course focuses on common design problems, including pricing, estimates, invoices, client relations, and professional conduct. $388
Counts as a full elective toward the certificates in Graphic and Digital Design, Fashion Design, Interior Design, and Fine Arts.

Arts Management
Pi-Isis Ankhara
A | 15 sessions | beg. Jan. 24 | Th 6–7:50 pm
We examine the tensions between artistic integrity, economic viability, and stakeholder benefit in arts management. Readings and case studies deepen student understanding of the economic and social importance of the arts. Students also acquire practical skills—organizational, financial, strategic, and promotional—applicable to day-to-day and long-term management of nonprofit and commercial ventures in the arts. The backgrounds and interests of the students enrolled help the instructor determine which kinds of arts enterprises to emphasize: for-profit or nonprofit, popular arts or fine arts, performing arts or visual arts. $760

#OpenCampusNetwork
Marketing: a simple word with a complex definition. Our courses help you break down the many facets of marketing—from branding to publicity and promotion to digital media—and use them to further your career or business. Learn to develop brand strategies and identities, conquer the social media arena, and tame the public relations beast to take your company to the next level.

Digital Marketing Certificate ONLINE

Grow your brand’s relevance in the digital age. Mastering digital marketing is a path to success in today’s technology-driven global economy. Whether you want to jump-start a marketing career, launch an entrepreneurial venture, or inspire a team with best-in-class strategy, our online program will equip you with the industry-leading skills you need. Learn to develop digital strategies and tactical approaches across a range of platforms, leverage social media, and reach new audiences to support businesses of all kinds.

Certificate requirements: Five courses, five weeks each. Students planning to complete all the certificate courses are advised to take The Digital Marketing Ecosystem first and Digital Marketing Campaigns last.

- The Digital Marketing Ecosystem: An Introduction
- Getting Creative: Your Digital Marketing Strategy
- Social Media Marketing
- Programmatic, Mobile, and Native Marketing
- Digital Marketing Campaigns

Learn more and enroll at opencampus.newschool.edu/digital-marketing-certificate.
BRANDING AND STRATEGY

The Digital Marketing Ecosystem: An Introduction
Clint White
X1 | 5 weeks | Jan. 22–Feb. 24
Explore the evolution of digital marketing—how it began, where it is today, and where it’s heading. Understand the digital marketing ecosystem and how elements such as strategy, channels, and platforms interconnect. Learn to navigate industry terminologies, core concepts, and methods for creating a successful digital marketing campaign. $550
Counts toward the certificate in Digital Marketing.

Getting Creative: Your Digital Marketing Strategy
Nevaris Crawford
X1 | 5 weeks | Feb. 25–Apr. 7
Design, develop, and pitch your digital marketing plan. In this course, students learn how to apply a value proposition, identify and analyze brand attributes, and conduct a SWOT analysis for a brand, product, or service of their choosing. Learn from industry experts and guest speakers as you put theory into practice to create your own digital marketing strategy. $550
Counts toward the certificate in Digital Marketing.

Social Media Marketing
Stephanie Hlywak
X1 | 5 weeks | Jan. 22–Feb. 24
Tap into the enormous potential of social media to elevate your brand and business. In this class, we cover all the essentials—from mapping your strategy, choosing your channels, and crafting viral content to monitoring, measuring, and responding to user activity for publicity and promotion. $550
Counts toward the certificate in Digital Marketing.

Programmatic, Mobile, and Native Marketing
Caleb Custer
X1 | 5 weeks | Feb. 25–Apr. 7
Take your brand and business to the next level as we explore the roles of digital, mobile, and native marketing. In this course, we examine the pros and cons of various media, how they relate to one another and data optimization, and how it all comes together to form a campaign. Learn how to expertly assess what media are right for you and how to use media tools to achieve your marketing goals. $550
Counts toward the certificate in Digital Marketing.

Digital Marketing Campaigns
Caleb Custer
X1 | 5 weeks | Jan. 22–Feb. 24
Create your real-time digital marketing campaign and take it live. In this course, we examine the progression of a marketing plan, from brief to channel selection to projection of ROI, and apply this expertise to your brand and business. We analyze simulations of outcomes and optimization strategies to prepare you to launch your campaign. $550
Counts toward the certificate in Digital Marketing.
Fashion Marketing in a Global Environment
Jeanine Polizzi
A | 12 sessions | beg. Jan. 23 | Th 7–9:30 pm
X1 | 9 weeks | Mar. 4–May 10
This course examines fundamental marketing concepts in the global fashion marketing environment. Students explore consumer insights, positioning, competitive advantage, and channel decisions using both theoretical and practical approaches. Students analyze and identify target markets and become aware of key marketing decisions as they develop a global marketing plan for a fashion company. $776
Counts as a required course toward the certificate in Fashion Business and as a full elective toward the certificates in Fashion Design, Interior Design, and Fine Arts.

PUBLICITY AND PROMOTION

Public Relations
Shaunice Hawkins
A | 15 sessions | beg. Jan. 22 | T 6–7:50 pm
Students learn practical skills for conducting public relations campaigns through traditional and online course outlets. They also explore theories of human behavior that help PR specialists develop campaigns and understand a campaign’s effectiveness. Readings compare public relations with propaganda campaigns and cover ethical issues involved in using information to manipulate behavior. $760
Counts toward a bachelor’s degree when taken for credit.

WEBINAR INFO SESSION: Art and Design Courses and Certificates with Parsons at Open Campus

Wednesday, February 13, 5:30–6:30 p.m.

Want to learn more about how you can jump-start the career of your dreams with a certificate in art and design from Parsons?

Join us for an online information session to discuss the latest courses and noncredit certificate options in all areas of study, including graphic and digital design, fashion business, fashion design, infographics and data visualization, human-centered healthcare, interior design, and more!

RSVP at opencampus.newschool.edu/event/parsons-spring-webinar.
MEDIA, FILM & TECHNOLOGY

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Short Course

Online Course

Noncredit Certificate

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MEDIA STUDIES

Delve into the history of media and trace its evolution into present-day forms. Step behind the camera to claim your space as a cineaste, complementing your skills with scholarship on the art of filmmaking. Join your classmates and form your own production crew. Become an expert on current digital technologies for the silver screen and beyond, mastering modern communication strategies to develop your personal voice and vision through traditional narrative and radically experimental media modalities.

Introduction to Media Studies
Usman Shaukat
A | 15 sessions | beg. Jan. 24 | Th 6-7:50 pm
Aras Ozgun
B | 15 weeks | Jan. 22–May 13
Students explore media history and the basic concepts employed in media analysis, examining the history of technologies from the magic lantern to multimedia and focusing on the relationship between media and their social, political, and economic contexts. Since media are at once technology, art, entertainment, and business enterprises, they need to be studied from a variety of disciplinary perspectives. The readings for this course reflect this multifaceted approach and draw attention to the work of key thinkers and theorists in the field. Examples are drawn primarily from the visual media of commercial film, television, advertising, video, and the Internet, although alternative media practices are also noted. Students gain an understanding of how media texts are constructed, how they convey meaning, and how they shape one another in significant ways.

The Producer’s Role
Charles H. Schultz
A | 15 sessions | beg. Jan. 24 | Th 6-7:50 pm
Once a film is in pre-production, the producer is responsible for providing the best possible support system. The producer must organize all the elements, human and material, needed to implement the creative team’s artistic vision. A producer’s duties may include legal and accounting work; revising the script; casting actors; finding props, wardrobe, and equipment within budget; and working with the director and editor during and after the shoot. Low-budget and student filmmaking provides invaluable experience as preparation for larger productions, teaching students how to assess technical materials and the skills and talents of above- and below-the-line personnel. This course tracks the producer’s role, from the selection of material to the delivery of the production. Students choose a project and spend the term developing a professional-quality proposal.

$760
Counts toward the certificate in Film Production.
No. 1 for Small Classes
Among universities nationwide, The New School had the highest proportion of classes with fewer than 20 students.

The Business of Screenwriting
Douglas Tirola
A I 15 sessions I beg. Jan. 22 I T 8–9:50 pm
Talent is only one part of being a successful screenwriter. Navigating the complicated movie industry, with its many layers of professional personnel, is another. This course explains how to find an agent and what can realistically be expected from one. Learn what is involved in working with agents, producers, production companies, and studio executives. Guest speakers include agents, producers, development executives, studio executives, and screenwriters from organizations such as the William Morris Agency and Fox and from New York–based production companies, who tell you what it takes to do business with them. This course is useful for aspiring producers and development executives as well as screenwriters. $760
Counts toward the certificate in Film Production.

Art and History of Documentary
Silvia Vega-Llona
A I 15 sessions I beg. Jan. 22 I T 4–5:50 pm
Documentary filmmaking is a broad and diverse cinematic form that variously informs, delights, angers, touches, provokes, calls to action, shapes attitudes, and challenges assumptions. This introduction to the genre of ostensibly nonfiction filmmaking begins with the earliest actuality films of the Lumière brothers and moves through the deployment of various documentary modes and aesthetics, including propagandistic, expositional, direct cinema, poetic, performative, and self-reflexive explorations of film truth. The course examines how changing technology, shifting social and political realities, and the personalities and talents of influential individuals have continually re-defined what documentary means. Ethical as well as aesthetic issues are considered. Throughout the class, as we survey the art and history of documentary filmmaking, we supplement our viewing of various films with reading, written response, and discussion. $760
Counts toward the certificate in Film Production.

Selling Your Film
Amotz Zakai
A I 15 weeks I Jan. 22–May 13
Most screenwriting classes teach the fundamentals of putting feature film ideas on paper, from the “hero’s journey” to the three-act structure. This course goes a step further, teaching aspiring writers how to write a script that could actually be sold to a Hollywood studio, production company, or independent producer. Students explore the film genres whose scripts are the easiest to sell and learn how to come up with high-concept loglines and create castable characters capable of attracting A-level stars. The class also delves into the fine details of a screenplay that make it attractive to buyers: scene lengths, careful writing of dialogue and exposition, situations to avoid putting your characters in, and much more. $760
Counts toward the certificate in Film Production.

Audio Production
John Plenge
A I 15 sessions I beg. Jan. 28 I M 4–6:45 pm
This course emphasizes core concepts and skills that equip students to work across media, whether radio, film or video, multimedia, or CD production. Working with analog and digital recording technologies and digital audio workstations (Macintosh computers and ProTools software), each student produces three projects. In-class listening, analysis and critique, and assigned readings provide support and context for production work. Prerequisite: Integrated Media Production or permission of the instructor. $760
Counts toward the certificate in Film Production.
FILM STUDIES

Study the history of film and follow its evolution into present-day art forms. Step behind the camera and become a cinematographer or director. Write the movie you want to see on screen. Or claim all roles, writing, filming, and producing your masterpiece, and share the responsibility with a team united for a common purpose: to tell compelling stories on the screen.

Graduate Certificate in Documentary Media Studies

The Documentary Media Studies program at The New School provides an opportunity to study documentary filmmaking—production and theory—in a small, tightly focused program in New York City, the world’s documentary capital. This is a full-time, daytime intensive one-year curriculum. The program culminates in a student documentary festival, Truth Be Told, at the end of each school year, at which certificate students’ films are publicly screened and discussed by the filmmakers and faculty.

For more information, visit newschool.edu/public-engagement/documentary-media-graduate-certificate.
The Art of Film
Rebecca Qidwai
A | 15 weeks | Jan. 22–May 13
This course lays the foundation for understanding the practical techniques, specialized language, and unique aesthetics of motion pictures. Students analyze the basic elements of cinematic form as seen through essential properties of the medium, including editing, cinematography, production design, and sound design, and gain an appreciation of film history and of the impact of culture and technology on the development of the cinema. $760
Counts toward the certificate in Film Production.

Introduction to Cinema Studies
John Freitas
A | 15 weeks | Jan. 22–May 13
A survey of major theories and the critical literature on film from the 1920s to the present. Students develop an overall view of film theory and criticism with respect to the various modes of inquiry that have influenced the study of cinema. $760
Counts toward the certificate in Film Production.

Films of Douglas Sirk
Rebecca Qidwai
A | 5 weeks | Jan. 22–Feb. 24
This five-week class, which explores the celebrated work of classic Hollywood director Douglas Sirk, is part of the one-credit auteur series of courses exploring race, class, gender, and sexuality in the genre of melodrama. The series is aimed at investigating how the melodrama—a film genre typically associated with classic Hollywood—has been used, both historically and more recently, to simultaneously reinforce and subvert hegemonic ideals in the filmic construction of identity, the individual, and society. German-born filmmaker Douglas Sirk’s films reproduced the glossy façade of mid-20th-century America while investigating the cultural fractures and fault lines that lay just beneath the surface. Among cinema’s most frequently revisited films, Sirk’s work deserves academic treatment, not only for its beautiful cinematography and star-studded narratives but also for its depiction of the ways race, class, and gender were negotiated in mid-20th-century America through the cinematic form of the melodrama. Films examined in this course may include All That Heaven Allows, Imitation of Life, Written on the Wind, and Magnificent Obsession. $260

Movements in World Cinema 2
Jennifer Heuson
A | 15 sessions | beg. Jan. 22 | T 6–7:50 pm
This course surveys the key cultural and technological developments in cinema of the last 50 years, from the French New Wave (Nouvelle Vague) in the 1960s to the rise of digital cinema at the end of the 20th century. Although the class considers a variety of industry practices, including the evolution of American cinema from classical to new Hollywood films, the emphasis is on the alternative film tradition that runs parallel to Hollywood, including neorealism (with its use of locations and amateurs and its hybrid of fiction and documentary), the rise of the notion of the “auteur” and the idea of film as a form of individual expression, “art cinema” and other modernist practices, new modes of political cinema, and alternative uses of the medium of digital video. $760
Films of Pedro Almodovar  
Rebecca Qidwai  
A | 5 weeks | Feb. 25–Apr. 7  
This five-week class, which explores the celebrated work of Spanish director Pedro Almodovar, is part of the one-credit auteur series of courses exploring race, class, gender, and sexuality in the genre of melodrama. The series is aimed at investigating how the melodrama—a film genre typically associated with classic Hollywood—has been used, both historically and more recently, to simultaneously reinforce and subvert hegemonic ideals in the filmic construction of identity, the individual, and society. In this course, Almodovar’s films will be used to shed light on how melodrama as a genre contests and disrupts hegemonic constructs of identity. Almodovar’s films have consistently used melodrama to expose and contest patriarchy, homophobia, and heteronormativity in post-Franco Spain. Films examined may include *Women on the Verge of a Nervous Breakdown*, *Bad Education*, *Broken Embraces*, *High Heels*, *All About My Mother*, and *Volver*.  
$260

Films of Ava DuVernay  
Rebecca Qidwai  
A | 5 weeks | Apr. 8–May 12  
This five-week class, which explores the celebrated work of American director Ava DuVernay, is part of the one-credit auteur series of courses exploring race, class, gender, and sexuality in the genre of melodrama. The series is aimed at investigating how the melodrama—a film genre typically associated with classic Hollywood—has been used, both historically and more recently, to simultaneously reinforce and subvert hegemonic ideals in the filmic construction of identity, the individual, and society. In her work, American filmmaker Ava DuVernay seeks to interrogate American society and history through the lenses of race, class, and gender by crafting highly stylized pieces and stirring storylines that center Black women’s narratives, experiences, and subjectivities. While her oeuvre is not limited to melodrama, she has nonetheless used cinematic techniques characteristic of this style to create her own unique tableaux. Films and other works looked at in this course may include *Selma*, *I Will Follow*, *Middle of Nowhere*, *13th*, and episodes of *Queen Sugar*.  
$260

The New School was the first American university to teach the history of film.
Master the art and craft of filmmaking. Students explore all aspects of filmmaking and professional development, including pre-production planning, producing, writing, cinematography, directing, and editing.

**Film Production Certificate**

Master the art and craft of filmmaking. Students explore all aspects of filmmaking and professional development, including pre-production planning, producing, writing, cinematography, directing, editing, and other post-production steps. By successfully completing courses that engage with a range of technical and aesthetic aspects of production and cinematic practice, certificate students emerge prepared for industry work. Learn from our faculty of experienced teachers and working filmmakers.

**Certificate requirements:** Eight courses (one theory course, five production studios, and two electives) and a finished final film project. Students also enroll in CT LABS (certificate labs) that account for the minimum of five hours of work on graded assignments.

- The Art of Film
- Filmmaking Studio 1
- Film 2: Intermediate Film Lab
- Film 3: Advanced Pre-production and Development
- Film 4: Advanced Film Production
- Film 5: Advanced Post-production Workshop
- Two electives (consult with an advisor on elective options)

Learn more and enroll at opencampus.newschool.edu/film-production.
ALUMNUS PROFILE: Angelo Silvio Vasta

“I have always thought through images,” says Angelo Vasta, “and movement is a form of communication in itself.” Angelo has been paving his career in dance filmmaking since moving to New York City from Milan more than six years ago and graduating from The New School’s Film Production Certificate program. Read Angelo’s full profile at opencampus.newschool.edu/news/angelo.

Cinematography and Lighting

Niav Conty
A | 15 sessions | beg. Jan. 22 | T 4–6:45 pm
Marcus Turner
B | 15 sessions | beg. Jan. 24 | Th 7–9:45 pm

Students explore theoretical and practical elements of cinematography, with an emphasis on lighting and cinematographic language. While learning techniques of studio and location lighting, students also study historical and contemporary trends and styles. Theoretical and technical topics covered include operation and characteristics of cameras, lenses, accessory camera equipment, lighting, composition, digital compression, and exposure (in-camera tools like histograms as well as light meters) along with traditional film emulsion and laboratory processing. Professional techniques for altering the look of a film are demonstrated and discussed. Practical tests and scenes are shot with an eye to solving practical problems and achieving a visual strategy. $1,525
Counts toward the certificate in Film Production.

Film 2: Intermediate Lab

Jeremy Brooke
A | 15 sessions | beg. Jan. 22 | T 12–2:45 pm
John Didato
B | 15 sessions | beg. Jan. 28 | M 7–9:45 pm

To realize an artistic vision in film requires an in-depth understanding of the technology, process, and tools used. In this workshop, students explore advanced concepts and techniques in film and digital media production through a series of exercises that evolve into increasingly complex collaborative projects. $1,625
Counts toward the certificate in Film Production.

Film 3: Advanced Pre-production

William Pace
A | 15 sessions | beg. Jan. 28 | M 6–7:50 pm

Student filmmakers lay the groundwork for an advanced narrative, documentary, or experimental film project. $760
Counts toward the certificate in Film Production.

Film 4: Advanced Film Production

Marcus Turner
A | 15 sessions | beg. Jan. 23 | W 7–9:45 pm

The course covers all aspects of the production process as well as some ongoing (from Film 3) aspects of pre-production, including casting, production design, scheduling, and securing a crew as well as production challenges such as working with actors, communicating with a crew, sticking to a budget, and adhering to a restricted shooting schedule. $1,625
Counts toward the certificate in Film Production.

Filmmaking Studio 1

Kathleen Rugh
A | 15 sessions | beg. Jan. 23 | W 7–9:45 pm
Melissa Friedling
B | 15 sessions | beg. Jan. 24 | Th 4–6:45 pm
Caroline Key
C | 15 sessions | beg. Jan. 22 | T 7–9:45 pm

This course is an opportunity for the serious beginner to learn the fundamentals of 16mm filmmaking, a discipline that clarifies the fundamental concepts and terminology of all digital formats. Students engage in a series of exercises in basic cinematography, lighting, scriptwriting, directing, and editing. $1,625
Counts toward the certificate in Film Production.
Film 5: Advanced Post-production Workshop
Sonja Bozic
A 15 sessions l beg. Jan. 28 | M 7–9:45 pm
This course is an overview of the entire post-production and finishing process for students who have completed shooting a short film project. $1,200
Counts toward the certificate in Film Production.

Digital Editing: Art and Technique
Jeremy Brooke
A 15 sessions l beg. Jan. 22 | T 4–6:45 pm
Affordable and professional desktop editing software has given all filmmakers an economical and time-efficient way to edit films using the same tools as professionals. Through lectures, demonstrations, and hands-on exercises, this course offers a conceptual and technical introduction to post-production and nonlinear editing. $1,200
Counts toward the certificate in Film Production.

The Aesthetics of Directing
Greg Takoudes
A 15 sessions I beg. Jan. 25 | F 4–6:45 pm
Shimon Dotan
B 15 sessions I beg. Jan. 28 | M 7–9:45 pm
Greg Takoudes
C 15 sessions I beg. Jan. 23 | W 7–9:45 pm
Your challenge as a director is to realize your vision on the screen. Designed for students who are making or planning to make their own films, this course covers the art and craft of directing. Noncredit students must bring their own camcorders; New School cameras are available only for credit students. $860
Counts toward the certificate in Film Production.

Documentary Production Workshop
Instructor to be announced
A 15 sessions l beg. Jan. 23 | W 7–9:45 pm
This course covers the essentials of shooting a five- to seven-minute documentary: developing an idea, researching the topic, interviewing subjects, creating a visual strategy, and location scouting, lighting, and shooting. Creative uses of still photographs, artwork, and stock footage are also explored. Students may work individually or in groups. By the end of the term, each student or group should have a working rough cut or fine cut edited with non-linear editing software tools that students learn to use during in-class instruction. Students have access to New School digital video cameras, but each must bring a firewire drive. $1,625
Counts toward the certificate in Film Production.

OPEN CAMPUS EXPO
Tuesday, February 19, 6:00–8:00 p.m.
University Center, 63 Fifth Avenue, New York City
Kick off spring by accessing a new kind of network at our Open Campus Expo. Experience The New School’s unique approach to continuing, professional, and pre-college education. Start by joining us for free pop-up classes, one-on-one advising, networking, and more!
RSVP at newschool.edu/opencampusexpo.

Non-camera Filmmaking
Mary Serra
A 15 sessions l beg. Jan. 24 | Th 7–9:45 pm
In this do-it-yourself workshop, students create unique handmade short films without using cameras. The adventure begins with the film material itself as the class creates images and sounds directly on blank film using a variety of processes. Students have access to a library of recycled films where they can find images, or they can find and use their own footage. Assignments are supplemented and enhanced through film screenings and in-class discussions. The course requires extensive work outside of the classroom. There are no prerequisites. No prior knowledge of filmmaking is necessary. $1,625
Counts toward the certificate in Film Production.
SCREENWRITING

Share your story on the screen. Learn the fundamentals of screenwriting, from analyzing scripts to outlining to writing the first draft and revising. Write the movie you’ve always wanted to watch, develop the television show that earns a cult following, and come up with the jokes that keep sitcom viewers laughing.

Screenwriting Certificate

Write your story for the silver screen. Through a core sequence of screenwriting courses, students are guided in writing a full-length motion picture script, focusing on story, theme, character, action, dialogue, and visuals. Offered by the School of Media Studies at The New School, this program is open to anyone aspiring to complete a professional-quality screenplay. The certificate can be completed online or through a combination of online and on-campus courses. (Selected courses are offered online only in the spring and fall terms.)

Certificate requirements: Six courses (four required courses taken in the order shown below and two electives). Students also complete a professional-quality screenplay.

- Script Analysis
- Screenwriting 1: The First Act
- Screenwriting 2: Writing the Screenplay
- Screenwriting 3: Rewrite and Polish
- Two electives (consult with an advisor on elective options)

Learn more and enroll at opencampus.newschool.edu/screenwriting.
Introduction to Writing for the Screen
Douglas Morse
A | 15 sessions | beg. Jan. 22 | T 4–5:50 pm
Alonso Mayo
B | 15 weeks | Jan. 22–May 13
This course explores the basic theory, form, art, and craft of writing for the screen—whether for a feature-length film screenplay, a film short, or a serialized television show. $860

Script Analysis
Instructor to be announced
A | 15 sessions | beg. Jan. 28 | M 6–7:50 pm
James Bang
B | 15 sessions | beg. Jan. 22 | T 6–7:50 pm
Marina Shron
C | 15 weeks | Jan. 22–May 13
Whether you are a writer, a director, or a producer, an understanding of story structure and dramatic principles is essential. In-depth analysis of screenplays’ storylines, characters, dialogue, images, and themes reveals a wide range of narrative techniques and storytelling styles, from Hollywood to independent and everything in between. $860
Counts toward the certificate in Screenwriting.

Screenwriting 1: The First Act
Loren-Paul Caplin
A | 15 sessions | beg. Jan. 28 | M 8–9:50 pm
Alonso Mayo
B | 15 weeks | Jan. 22–May 13
This course for the beginning screenwriter guides students through the process of executing a detailed step outline and drafting a first act. $860
Counts toward the certificate in Screenwriting.

Screenwriting 2
Gregory DePaul
A | 15 sessions | beg. Jan. 24 | Th 6–7:50 pm
Students undertake the challenging task of finishing a draft of their feature-length screenplays. $860
Counts toward the certificate in Screenwriting.

Screenwriting 3
Ekwa Msangi
A | 15 weeks | Jan. 22–May 13
Instructor to be announced
B | 15 sessions | beg. Jan. 23 | W 6–7:50 pm
Just when you think your screenplay is complete, the rewriting process begins. The focus of this course is improving the first draft, polishing the material for submission to potential agents, producers, directors, or production companies. $860
Counts toward the certificate in Screenwriting.
Sitcom Writing 1
Jonathan Danzinger
A | 15 sessions | beg. Jan. 22 | T 8–9:50 pm
The sitcom is no joke. It is a specialized, highly competitive form of screenwriting that has its own set of rules, expectations, and required skills. For those wishing to break into TV writing, the front door is the “spec” script. A spec script, a sample episode for a current popular TV series, is an indispensable tool for selling your talents in the television marketplace. This course is an examination of the half-hour episodic TV comedy form that gives students the fundamental tools necessary to conceive and execute a sitcom teleplay. $860
Counts toward the certificate in Screenwriting.

Sitcom Writing 2
Gregory DePaul
A | 15 weeks | Jan. 22–May 13
This class is modeled on a half-hour comedy “writers’ room” and, as such, is a virtual facsimile of the real world of sitcom writing. Students are guided in writing a draft spec script from a half-hour comedy beat outline worthy of a professional writer. Students first rework a completed outline, simplifying the story, improving the DNA of characters, focusing and economizing scenes, creating mood and pacing, and “punching up” dialogue from the blueprint draft. Next, it’s on to the writing and polishing stage of the script. The course concludes with an overview of the business of the sitcom, the current comedy series marketplace, and breaking in as a writer. Students must have a complete outline coming into the course. Prerequisite: Sitcom Writing 1. $860

Episodic and Procedural
Lindsay Sturman
A | 15 weeks | Jan. 22–May 13
From period dramas like Mad Men and Boardwalk Empire to fairy tale-inspired procedurals like Grimm to musicals like Smash and Glee, the diversity of shows on TV today is unprecedented. The industry is always innovating and looking for fresh ideas. This course begins with a guided analysis of contemporary network and cable pilot scripts, ranging from the serialized (Breaking Bad, Big Love, Mad Men) to the procedural (Grimm, Awake, Psych). Students examine the structures, episodic breaks, and essential elements of functional origin stories. They are challenged to identify the qualities of a script that make it special to viewers. A discussion of dramatic questions explored in the course of a series or season and of unique selling points follows. Each student devises a five- to ten-page treatment or pitch document describing an idea for an original series, including character breakdowns, a pilot synopsis and brief outline of the first season, a description of episode structure (A and B stories), and a statement of theme and tone. After these have been reviewed, students go on to write the first and second acts of their original scripts. $860
The New School offered the first creative writing workshop in the country, pioneering a new philosophy of education. Today classes are taught using the workshop model, in which a professional writer works closely with serious-minded students who write regularly and participate actively in discussion of their own and classmates’ work, forming a community of new voices.

### INTENSIVES

**Starting in Silence:**
**Meditation and Writing**

Lisa Freedman  
A | 10 sessions | Feb. 22–May 3 | F 2–3:50 pm  
This ten-week intensive writing workshop provides practice in meditating and developing the ability to notice more and to be open to all that arises. Participants learn to bring attention to their breath, to relevant works of art, to texts, and to their own words. The practice includes suspending judgment and allowing room for surprise in the writing. $550  
Counts toward a bachelor's degree when taken for credit.

**Writing from Personal Experience**

Nancy Kelton  
A | 5 sessions | beg. Feb. 19 | T 4–5:50 pm  
Methods for capturing memories, dreams, childhood experiences, and personal truths in the writer’s unique voice form the heart of this intensive workshop. Emphasis is placed on developing precision in thought and language usage while quieting the inner critic. Assigned readings provide models of content, style, and form. $350  
Counts toward a bachelor's degree when taken for credit.

### One-Day Workshop:

**Personal Nonfiction**

Nancy Kelton  
A | 1 session | Mar. 9 | Sat 11 am–4 pm  
Whether the impulse to write comes from a longtime yearning, a recent itch, or a desire to get down your experiences for yourself and your loved ones, this workshop will help you capture your memories, dreams, childhood incidents, and truths in your own voice. You will learn to get rid of your internal critic, express yourself authentically, establish disciplined work habits, avoid procrastination, and open up. In-class writing exercises, home assignments, suggestions for outside readings, and marketing advice are given. $260

### FOUNDATIONS OF WRITING

**Style and Effectiveness**

Lisa Freedman  
B | 5 sessions | beg. Apr. 10 | W 6–7:50 pm  
This seminar addresses factors that contribute to prose style and effectiveness. Exemplary essays highlighting essential components are read and discussed, stylistic exercises provide practice, and responses in essay form to the assigned readings are workshopped. $350  
Counts toward a bachelor's degree when taken for credit.
Punctuation  
Lisa Freedman  
B 5 sessions | beg. Jan. 23 | W 6-7:50 pm  
No punctuation mark is left unturned in this supportive workshop for mastering proper punctuation. Every week, students write short essays practicing punctuation. All receive and give feedback in this ongoing discussion. $350  
Counts toward a bachelor’s degree when taken for credit.

Building the Sentence  
Lisa Freedman  
B 5 sessions | beg. Feb. 27 | W 6-7:50 pm  
Correct verb usage and syntax, or word order, are the focus of this short workshop. Exercises illustrate the correct use of the past and future tenses and the conditional as well as common mistakes in subject-verb agreement. Students practice these skills in short original pieces that are workshopped in class. $350  
Counts toward a bachelor’s degree when taken for credit.

Tools, Not Rules: Rhetorical Grammar for Writers  
Joseph Salvatore  
A 15 sessions | beg. Jan. 28 | M 4-5:50 pm  
Not a traditional course in grammar, this class examines the most complex tool in the writer’s tool box—the sentence—and its use to produce a wide range of rhetorical effects. The course begins at the beginning: nouns, verbs, subjects, predicates, all the parts of speech. Next come analyzing sentences, understanding syntax, building paragraphs, and ultimately creating a cohesive whole. Grammar and rhetoric textbooks and weekly practice exercises provide opportunities for writers of all genres and at all levels to better understand all the tools in the tool box. $860  
Counts toward a bachelor’s degree when taken for credit.

JOURNALISM AND FEATURE WRITING

Writing for NYC Newspapers, Magazines, and Webzines  
Susan Shapiro  
A 7 sessions | beg. Jan. 28 | M 6-9:50 pm  
B 7 sessions | beg. Apr. 1 | M 6-9:50 pm  
The New York Times, the Daily News, Newsday, the Village Voice, Time Out New York, and the New Yorker all use freelance writers for profiles, features, reviews, news stories, humor, and editorials. Taught by a writer whose work has appeared in more than 100 publications, this course reveals the secrets of breaking in. Topics covered include tailoring pieces to specific columns, writing a perfect cover and pitch letter, contacting the right editors, and submitting the work, following up, and getting clips. Speakers include top Manhattan editors. $860  
Counts toward a bachelor’s degree when taken for credit.

ALUMNI VOICES: Janet Lombardi

When love turned to bankruptcy for Janet Lombardi, she took it as a wake-up call and an opportunity to share her story and encourage women to take control of their bank accounts—before it’s too late. While writing her memoir, Bankruptcy: A Love Story, Janet enrolled in writing courses with Open Campus. Janet says, “The course I took with Susan Shapiro kept me focused on writing. The ideas exchanged in the class helped me think about how to develop, complete the draft, and position or market my book. I met wonderful editors in Susan’s class, including a Newsweek editor who bought my essay and added it as a My Turn column. That essay became part of my memoir.” Read Janet’s full profile at opencampus.newschool.edu/why-open-campus.
First-Person Journalism
Matthew Melucci
A | 15 weeks | Jan. 22–May 13
The new first-person journalism—the intersection of technology, reporting, and first-person-driven creative writing—is a signature form for our age. With the advent of blogs, social media applications, and self-publishing tools, more writers and non-writers are taking to journalism, while more journalists are experimenting with highly creative forms of storytelling on their own. This new journalism seems to have become particularly popular in an age of reality and socialized media and evolving technology. People are taking to social media and mobile and out-of-the-box publishing and media tools and using multimedia components to share their personal stories and realities. Writers who are serious about the form can learn not only to better write personal accounts and build social storylines but also to prepare multimedia exposés—all while exploring the ins and outs of telling stories in a digital universe. $860
Counts toward a bachelor’s degree when taken for credit.

Beginning Poetry Workshop
Kathleen Ossip
A | 15 sessions | beg. Jan. 24 | Th 6–7:50 pm
In this workshop, building verse—from the individual word through lines and stanzas to the finished, polished poem—is the focus. Activities designed to summon poetic inspiration and responses to it are explored. The class practices basic elements of the craft, such as line breaks, voice, openings, and closings, and reads and discusses the work of a variety of modern and contemporary poets. Students’ poems are read and discussed in each session. $860

Poetry and the Creative Process
Richard Tayson
A | 15 sessions | beg. Jan. 28 | M 6–7:50 pm
“If you can paint with a brush, you can paint with words,” a teacher told Joni Mitchell when she was in sixth grade. Just as language can be used in ways reminiscent of paint, it can also be observed as having musical and visual components as well. Open to all levels of experience, this poetry workshop considers how the arts influence and strengthen one another. How is writing a poem like composing a song, making a film, designing a garment, or performing a monologue? We think about how poems get made and make them by harnessing various theories of art. We discuss student work in an atmosphere open to all forms of creativity. Student participation includes deciding on readings together from multiple creative disciplines, using all art forms as inspiration. $860
Counts toward a bachelor’s degree when taken for credit.

FACULTY PROFILE: John Reed
John Reed teaches courses in writing and literature at The New School and Open Campus. He is the author of the novels A Still Small Voice, The Whole, the SPD bestseller Snowball’s Chance, All the World’s a Grave: A New Play by William Shakespeare, and Tales of Woe and the collection Free Boat: Collected Lies and Love Poems. He has received fellowships from Columbia University, where he earned his MFA in Creative Writing. His work has appeared in publications including Artnet, the Brooklyn Rail, Tin House, Paper magazine, Artforum, Hyperallergic, Bomb magazine, Art in America, the PEN Poetry Series, the Los Angeles Times, The Believer, The Rumpus, the Daily Beast, Gawker, Slate, the Paris Review, the Times Literary Supplement, the Wall Street Journal, Electric Literature, Vice, the New York Times, and Harper’s and has been anthologized in Best American Essays, Devouring the Green, StoryScape Anthology V2, American Wasteland, and The Brooklyn Rail Fiction Anthology. He is a two-term member of the board of directors of the National Book Critics Circle.
Poetry Lab

John Reed

A 15 sessions  

| beg. Feb. 21  | Th 6–7:50 pm |

“Poetry is nothing if it is not experiment with language,” wrote Wallace Stevens. In this workshop, we expand our poetic techniques, building on traditional forms and moving into the most contemporary iterations—even, if we so desire, hybrid media and video. Exercises and prompts contribute to discussion and lab submissions. The workshop format of the lab is further complemented by readings of historic to up-to-the-moment poets. As students explore their own innovations and those of their classmates, they begin inventing their own devices, forms, and anti-forms. Poetry workshop experience is recommended but not required.

$350
Counts toward a bachelor’s degree when taken for credit.

Fiction

Introduction to Fiction

Robert Lopez

A 15 sessions  

| beg. Jan. 28  | M 6–7:50 pm |

This course is intended to encourage and guide students who are starting to explore the many creative possibilities fiction affords. Through reading assignments, writing exercises, and discussions, we consider character development, dialogue, point of view, and significant detail. Attention is also paid to recognizing good ideas, developing stories, finding the best structure, and honing one’s own unique voice. Most class time is spent reviewing projects by students, which are workshopped on a weekly basis. Readings include works by Rick Moody, Jhumpa Lahiri, Tim O’Brien, Lorrie Moore, and Michael Cunningham.

$860
Counts toward a bachelor’s degree when taken for credit.

Beginning the Novel

Catherine Texier

A 15 weeks  

| Jan. 22–May 13 |

In a relaxed and supportive but intellectually rigorous atmosphere, this beginner’s course explores the delicate alchemy that produces excellent fiction. In our attempt to pinpoint exactly why we feel certain works are successful, we scrutinize character, tone, point of view, setting, plot, and dialogue, with a focus on the metaphor as a resonant thematic pattern. Close attention is paid to craft, to the necessary artifice behind the art of fiction. The course is taught as an interactive workshop: Students submit chapters from their novels-in-progress for group assessment. Most sessions include a topic presentation and a discussion of assigned readings. Ultimately, students must internalize the skills they learn until those skills become second nature.

$860
Counts toward a bachelor’s degree when taken for credit.

Novel Workshop

Catherine Texier

A 15 sessions  

| beg. Jan. 22  | T 6–7:50 pm |

This workshop is for students who want to develop the discipline and skills needed to write a novel. Exercises keep the class writing at a fast clip and are aimed at developing facility with elements of the novel, such as character, story, plot, dialogue, and meaning. The desire to write a novel is the only prerequisite.

$860
Counts toward a bachelor’s degree when taken for credit.
Fiction: Memory, Imagination, Desire
Robert Dunn
A | 15 weeks | beg. Jan. 24 | Th 6–7:50 pm
Fiction, though we write it to share with the world, comes from a place within us that is a private, interior alembic in which memory and imagination, heated by desire, mix. This course helps students discover this special place and the voices that arise from it and learn how to draw these voices into a well-written story. Each story is individually critiqued by the instructor, and marketing advice is given. $860
Counts toward a bachelor’s degree when taken for credit.

Accidental Realities: Fiction
Sharon Mesmer
A | 15 sessions | beg. Jan. 24 | Th 6–7:50 pm
Cutups, collage, dream images, and heightened language are often the provenance of poetry. In this class, experimentation with words and text is applied to the writing of fiction. Building upon pre-existing narratives, stories, or characters—or creating them—students learn to produce an exploded prose that opens up new avenues for creation and interpretation. Model readings—Woolf’s Mrs. Dalloway, Bataille’s The Impossible, and Cisneros’ House on Mango Street—are paired with writing assignments (the events of one day, an obsession, vignettes of childhood) and in-class writings (cutups, “exquisite corpses”) to inspire new ideas and methods for composing fiction. $860
Counts toward a bachelor’s degree when taken for credit.

Advanced Short Story Workshop
Alexandra Shelley
A | 15 sessions | beg. Jan. 23 | W 6–7:50 pm
This workshop is for short story writers who already know the rules and want to break them. Through exercises and class discussion, students experiment with new voices, push the envelope of form, plumb memory, and work at taking greater emotional risks. Stories by workshop members are read before each class session to provide the author with both written critique and focused class discussion. The aim is to revise the story until it’s as good as it can be. Workshop members also give a group reading and polish at least one piece that can be submitted to magazines. Readings of stories, poetry, and drama introduce the class to contemporary writers who are not in the usual anthologies. $860
Counts toward a bachelor’s degree when taken for credit.

Advanced Fiction: Revise and Polish
John Reed, instructor to be announced
A | 15 sessions | beg. Jan. 25 | F 4–5:50 pm
This workshop is an opportunity for writers to speed their creative and technical maturation. The course is for students who have progressed beyond introductory courses and are ready to take their writing to a higher level. Workshop time is dedicated primarily to student work; assignments look toward and initiate tasks commonly encountered by aspiring writers. The intention of the course is to help individuals prepare themselves and their work for the next phase of their vocation, be it approaching editors, agents, and literary journals or applying to graduate schools. These subjects are addressed realistically and reasonably, with the quality of the writing always foremost on the agenda. $860
Counts toward a bachelor’s degree when taken for credit.
OPEN CAMPUS EXPO

Tuesday, February 19, 6:00–8:00 p.m.
University Center, 63 Fifth Avenue, New York City

Kick off spring by accessing a new kind of network at our Open Campus Expo. Experience The New School’s unique approach to continuing, professional, and pre-college education. Start by joining us for free pop-up classes, one-on-one advising, networking, and more!

RSVP at newschool.edu/opencampusexpo.

NONFICTION

Introduction to Creative Nonfiction
Betty Liu
A | 15 weeks | Jan. 22–May 13
This workshop combines in-class writing and weekly assignments with readings of published work to provide serious beginners and more experienced writers with the opportunity to delve into personal essays, memoir, and documentary and literary journalism—all the forms that make up the world of creative nonfiction. $860
Counts toward a bachelor’s degree when taken for credit.

Writing Memoirs
Candy Schulman
A | 15 sessions | beg. Jan. 23 | W 6–7:50 pm
“The memoir is the novel of the 21st century,” writes Susan Cheever. This contemporary art form holds a prominent place in today’s literary world. Editors respond to voice and tone, with which writers capture the story, transport readers to another place, and convey honest feelings. Memoirs range in style from the humor of David Sedaris to the stark minimalism of Joan Didion and Nick Flynn, who break through boundaries. This workshop is designed for writers who have started a memoir as well as those looking to transform and cultivate an idea into larger themes. Students work on short personal histories or book-length projects. They develop a compelling voice and point of view, creating dramatic tension and scenes with sensual detail. Discussion topics include what makes a memoir publishable in today’s market and how to craft an elevator pitch and cover letter with which to approach agents and editors. $860
Counts toward a bachelor’s degree when taken for credit.

Suspenseful Storytelling
Jessica Sholl
A | 15 sessions | beg. Jan. 22 | T 6–7:50 pm
Why are some memoirs and essays almost impossible to put down? In this course, open to writers of all levels, we explore ways to create suspenseful, compelling, page-turning nonfiction. We discuss aspects of writing that help hook a reader—including dialogue, character, when to reveal crucial information, and how to bring about the correct level of uncertainty in a reader’s mind. We put these elements of craft to use in our own submissions. Each student has two opportunities to workshop an essay, a chapter of a memoir-in-progress, or any other type of nonfiction in a supportive, constructive atmosphere. By the end of the course, students will have completed a compelling piece of writing that will have readers hooked. $860
Counts toward a bachelor’s degree when taken for credit.
OPEN GENRE

Children’s Book Illustration and Writing
Jacquie Hann
A 15 sessions | beg. Jan. 28 | M 8–9:50 pm
In this course, each student develops a children’s book from an initial concept to a “dummy” ready for submission to a publisher. The class explores the entire production process, including searching for ideas, writing a first draft, making sketches and character studies, editing, creating finished artwork and dummies, and writing cover letters and submitting a finished work to publishers. $860
Counts toward a bachelor’s degree when taken for credit.

Food Narratives
Stacey Lehman
A 15 sessions | beg. Jan. 22 | T 6–7:50 pm
Food, glorious food! Is food a source of pleasure or anxiety? What did you have for dinner last night or for breakfast this morning? How did you decide what to eat and how to prepare it? Do you long for the food of your childhood? Do your religion and spiritual life guide your food choices? How would you describe the flavors of last night’s meal to your best friend? These are the sorts of questions that trigger the most memorable writing on the subject of cuisine and gastronomy. In this course, we examine the ways writers have depicted food, cooking, and eating. We look at the many forms of food writing and talk about those we find most satisfying. The instructor guides students in their exploration of the gastronomic essay, memoirs, short stories, poetry, blog posts, recipes, and restaurant reviews. The reading list includes Horace, Sholom Aleichem, M.F.K. Fisher, Laurie Colwin, Wendell Berry, Charles Simic, Robert Sheckley, Lydia Davis, Kevin Young, and others. Prominent figures from the world of newspaper and magazine writing, both online and print, visit the class. Students produce weekly assignments, some of which take advantage of New York City as a center of culinary activity. $860
Counts toward a bachelor’s degree when taken for credit.

Do-It-Yourself Public Relations
Richard Huff
A 15 weeks | Jan. 22–May 13
Today there are no more media gatekeepers. Anyone with a cause to pitch or a company to launch can create a low- or no-cost media platform to reach consumers, the media, and more. Launching a platform is one thing, however; planning, creating a theme for, and promoting a new business, a book, or a cause is another issue, one that involves strategy, creative thinking, writing, and execution. In this course, we cover everything students need to conceive and execute a multiplatform public relations campaign for their projects. We discuss how to work within a variety of media, including text, video, and social media. Students also learn how to be interviewed, what to do when something goes wrong, and how to maneuver through the vast array of digital and traditional media outlets to get the greatest possible exposure for their project. The class is targeted to those starting new businesses, considering switching careers, or looking for help promoting themselves in a multimedia way. $860
Counts toward a bachelor’s degree when taken for credit.

Business Writing for Non-Native English-Speaking Professionals
Dan Bullock
A 6 sessions | beg. Mar. 28 | Th 7–8:50 pm
This course is designed for non-native English-speaking professionals who seek to enhance their business writing skills in various business communication settings. Students learn to write strategic business documents and produce clear and concise written correspondence such as standard cover letters, reports, proposals, and presentations for business audiences. Students learn to effectively employ business phrases, specialized vocabulary, and idioms common in standard business practice while mastering grammar, style, and the kind of communication typical of American business culture. Prerequisites: high-intermediate-level English language proficiency. $760
**Playwriting**

*Robert Montgomery*

A | 15 weeks | Jan. 22–May 13

An introduction to the basics of drama, including story, character, conflict, scene construction, and overall plotting. Students also consider issues such as drama as metaphor, the realities of staging, and production problems. The course is geared to the theatrical experience of each student, with readings and writing exercises suggested when appropriate. Feedback from classmates approximates an audience experience, and the instructor provides detailed responses to all work submitted. Students should expect to complete at least 20 pages of script by the end of the course. $860

Counts toward a bachelor’s degree when taken for credit.

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**Writing About the Arts**

*Jerry Portwood*

A | 15 sessions | beg. Jan. 24 | Th 8–9:50 pm

If everyone’s a critic, why do we need arts writers? This writing workshop investigates arts journalism—encompassing theater, screens, architecture, food, dance, opera, fashion, music, visual arts, books, and more—and what it means to be a feature writer or critic in the 21st century. We look with an editor’s eye at classics (think Edmund Wilson to Susan Sontag) and contemporaries (beyond the *New Yorker*).

Weekly writing assignments include first-person essays, Q&A interviews, reviews, and blog stories, with an opportunity to pitch to and publish with both mainstream and alternative outlet editors. Guest lecturers include writers working in traditional as well as e-publishing, at Amazon and the *New York Times*, who offer their views on what good arts writing means to us today. Jerry Portwood is currently the executive editor at *Out* magazine, the world’s leading gay lifestyle and fashion magazine, working on print stories and overseeing its digital strategy, including its must-read Popnography blog. Previously he was the editor in chief at the alternative newsweekly *New York Press* and was the founding editor of CityArts, a weekly arts publication that continues to publish in New York City. $860

Counts toward a bachelor’s degree when taken for credit.

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**Walking in New York**

*Rebecca Reilly*

A | 15 sessions | beg. Jan. 28 | M 4–5:50

A uniquely urban form of literature—from the poetic reveries of James Schuyler and Frank O’Hara to the meditations on exile of Walter Benjamin and Paul Celan—has grown out of the activity of flanerie, or aimless strolling. In this course, students plan and document a series of walks, creating their own literary and autobiographical map of New York—a personal poetics of space. We create a poetics of walking, of ethnography, and of autobiography, mapping discoveries of self and others through writing. These journeys and readings provide the occasion to write a series of texts documenting our walks through New York and our responses to the literature of flanerie. Students are also encouraged to explore the intersections between writing and other media and art forms, such as performance, digital media, visual art, film, and sound as we document the unfolding and creation of our own New York landscapes.

Authors read include Frank O’Hara, Joe Brainard, James Schuyler, Walter Benjamin, Charles Baudelaire, Blaise Cendrars, Jean-Jacques Rousseau, and Paul Celan. $860

Counts toward a bachelor’s degree when taken for credit.

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“Learning is a place where paradise can be created.”

—bell hooks
LITERATURE, CULTURE, AND DEMOCRACY

These courses dissect fiction and poetry to examine their structure and role in our society. Topics explored include how authors and readers like you can use literature as a form of progressive activism and political protest.

Woolf: The Luminous Halo
Margaret Birns
A | 15 weeks | Jan. 22–May 13
In this course, we study Virginia Woolf, one of the 20th century’s most important and influential modernist writers, considered the preeminent lyrical novelist in the English language. Woolf's innovations in the exploration of consciousness allowed her to discard conventional limitations and explore a more-than-ordinary reality, one in which life loses its materiality and becomes a mysterious “luminous halo.” We study three of Woolf's major novels, each featuring characters whose mode of consciousness is unusually receptive to impressions from both within and without: a study of a day in the life of a privileged socialite and a shell-shocked war veteran, as their paths mystically cross; a remembrance of Woolf's childhood years at her family summer house, which become the occasion for a brilliant spiritual and psychological journey; and a fantastic and irreverent investigation of gender, biography, and history in which the arrow of time directs her hero/heroine to the timeless Woolfian values of “contemplation, solitude, love.” Readings: Mrs. Dalloway, To the Lighthouse, and Orlando. $760
Counts toward a bachelor’s degree when taken for credit.

Literature of Forgiveness
Terri Gordon
A | 15 sessions | beg. Jan. 24 | Th 4–5:50 pm
Since the South African Truth and Reconciliation Commission hearings in 1996, the question of forgiveness has become central to human rights discourse. In this course, we consider global political catastrophes and their consequences through a study of 20th-century novels and memoirs. We examine the Holocaust, South African apartheid, the Chilean military junta of General Pinochet, and the Rwanda genocide. We study not only forgiveness but related notions such as retributive and restorative justice, individual and collective responsibility, the virtues of vengeance, healing, memory, grief, compassion, shame, and silence. This course includes African, European, and American literature: Shakespeare's The Merchant of Venice, J.M. Coetzee’s Disgrace, Philip Gourevitch’s We Wish to Inform You That Tomorrow We Will Be Killed with Our Families, Simon Wiesenthal's The Sunflower, and Ariel Dorfman's Death and the Maiden. We also view Eytan Fox’s 2004 film, Walk on Water, and read theoretical texts by Nietzsche, Primo Levi, Jean Amery, Desmond Tutu, Hannah Arendt, Julia Kristeva, and Wole Soyinka. $760
Counts toward a bachelor’s degree when taken for credit.

For course details and to enroll, visit opencampus.newschool.edu.
Reading James Baldwin
Tracyann Williams
A | 15 sessions | beg. Jan. 24 | Th 6–7:50 pm
This course offers an intensive examination of James Baldwin's work in its own contexts and in the critical contexts in which others have read it. Baldwin is not only a powerful novelist but one of the most important political essayists of the 20th century, producing incisive scholarship, literary criticism, and analyses of contemporary U.S. race relations. We examine his contributions to each of these fields. We also consider the specific historical moments that Baldwin narrates in his fiction, as well as the historical and cultural events that shaped the creation of each novel as he wrote it. The course emphasizes the process of examining an individual author's work in view of the literary, biographical, historical, and cultural influences that shaped it.
$760
Counts toward a bachelor's degree when taken for credit.

New Orleans in Literature, TV, and Film
Eliza Nichols
A | 15 weeks | Jan. 22–May 13
This course focuses on the iconic American city of New Orleans as represented in fiction, creative nonfiction, media, and film. New Orleans, while a quintessential American city, is also our most African city. This course traces how American popular culture and notions of race were shaped by New Orleans history and culture and the city's pivotal role in the cultural exchange between Cuba, Haiti, France, Spain, and Anglo-America. New Orleans is an excellent example of the ways in which history, culture, politics, and public policy collide under extreme conditions and serves as an important lesson for the future of all cities. Using an interdisciplinary approach, we study such works as the HBO series Treme, Spike Lee's documentary When the Levees Broke, and fictional works such as Anne Rice's The Feast of All Saints.
$760
Counts toward a bachelor's degree when taken for credit.

The Right to Private Judgment
Gina Walker
A | 15 sessions | beg. Jan. 28 | M 6–7:50 pm
The Protestant demand for the right to private judgment placed responsibility on individual Christians to interpret the scriptures according to their own reason. Recent scholarship reveals that heterodox understandings produced by such private interpretations were a pivotal force in the emergence of the freedom to dissent as a value of civil society. This course considers the tangled evolution of the concept of the right of private judgment, from Martin Luther's defiance of pope and emperor to the development of the modern understanding of the right of political dissent, through three historical case studies: 1) the religious wars between Catholics and Huguenots (Protestants) in 16th-century France, the consequent invention of the virtual Republic of Letters, and the effect of Huguenot skepticism on early modern liberal thought; 2) the English Civil War in the next century and the role of religious intolerance in the regicide, abolition of the monarchy, and uneasy alternation between anarchy and order; and 3) the grassroots struggles of 18th-century British rational dissenters to cast off second-class citizenship, which led to radical reinterpretations of patriotism (many supported the American colonists' fight for independence), abolition of the slave trade, expansion of the franchise to working-class men, and even some attention to the wrongs of women.
$760
Counts toward a bachelor's degree when taken for credit.

“The educational journey is also a migration, and its destination is individuation.”
—Diana Goetsch, New School scholar-in-residence
STUDIES IN CULTURE & SOCIETY

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Investigate the complexity of human behavior through a multitheoretical approach. How do we grow, speak, think, dream, and define our sexuality? What are the bounds of “normality” and the types and depths of “abnormality”? How can we achieve inner calm? Our courses help you answer all these questions and more.

**Fundamentals of Psychology**
Ilaina Goldwert
A | 15 weeks | Jan. 22–May 13
This course introduces the field of psychology, the study of human behavior and mental processes. Through a survey of the key frameworks, landmark studies, and major subdisciplines of the field, students gain knowledge of the historical antecedents and contemporary questions and methods that make up modern psychology. Topics covered include the brain and neuroscience, behavioral genetics, cognitive and social development, perception, learning, memory, decision making, language, consciousness, emotions, psychological disorders, social identity and behavior, and cultural aspects of the field. $760

**Theories of Personality**
Anna Odom
A | 15 weeks | Jan. 22–May 13
Personality can be understood through a variety of theoretical perspectives, including psychoanalytic, trait-based, biological, behavioral, cognitive, and humanistic approaches. This course provides a survey of these perspectives and their supporting research and introduces various approaches to the assessment of personality in clinical and organizational settings. The class also examines personality disorders, including their conceptualization, diagnosis, and treatment. $760

**Developmental Psychology**
Catherine Mindolvich
A | 15 sessions | beg. Jan. 23 | W 6–7:50 pm
How do people grow and change through life, from conception to death? This course introduces the field of human developmental psychology. Topics addressed include the characteristics and capacities of the human infant, infant-parent attachment and interaction, cognitive development, control of emotions, social cognition, family and peer relationships, moral development, and aging. We consider both biological and cultural influences and explore controversial issues in the field of lifespan developmental psychology. Students learn about the research methods developmental psychologists use to ask and answer questions about change and stability across the course of an individual’s life. $760

**Abnormal Psychology**
Jessica Chavez
A | 15 weeks | Jan. 22–May 13
Using a multitheoretical model of psychopathology, this course surveys contemporary and historical conceptions of mental disorders. We introduce current classification systems of mental disorders and consider their strengths and weaknesses. $760
Counts toward the BA in Psychology and the Psychology minor when taken for credit.
Cognitive Psychology
Travis Cy
A 15 sessions | beg. Jan. 28 | M 6–7:50 pm
Ordinary mental activities such as recognizing a word, forgetting a phone number, and distinguishing a cup from a glass seem transparently simple. Examined more closely, they are complex and not easily explained. Cognitive psychology is the empirical study of longstanding questions about what we know, how we know it, and how our knowledge is structured, accessed, and used. We start with the psychology of William James, which examines how we experience thought and feeling. With that background, we examine the theory, research, and methods of contemporary cognitive psychology. We consider attention, perception, memory, the structure of knowledge, language, reasoning, problem solving, and cognitive neuroscience. $760
Counts toward the BA in Psychology and the Psychology minor when taken for credit.

Health Psychology
Gina Turner
A 15 weeks | Jan. 22–May 13
This course provides an overview of the rapidly growing field of health psychology. We examine current research to understand how biological, psychological, and social factors influence health outcomes, with a focus on chronic and life-threatening illnesses (e.g., cancer, AIDS, diabetes, hypertension, and chronic pain conditions). We explore the role of psychologists and psychological research in prevention, early detection, and adaptation to illness. Consideration is given to cultural and gender factors that influence health-related behaviors, access to and utilization of health-related resources, and health outcomes. $760
Counts toward the BA in Psychology and the Psychology minor when taken for credit.

Introduction to Social Psychology
Martino Ongis
A 15 sessions | beg. Jan. 22 | T 6–7:50 pm
Social psychologists attempt to understand how human behavior is influenced by the presence, or imagined presence, of others. Why do we conform, and how do we persuade? What are stereotypes, and how do they influence our behavior? In this course, we discuss these and a variety of other questions that intrigue social psychologists, as well as the methods used to study these questions scientifically. We also examine key theories and research findings from social psychology. $760
Counts toward the BA in Psychology and the Psychology minor when taken for credit.

Treating Victims of Abuse
Michele Frank
A 15 sessions | beg. Jan. 24 | Th 8–9:50 pm
This course introduces students to the dynamic and often controversial field of advocacy, intervention, and treatment for abused children, ranging from the reporting of abuse to protective services to therapeutic treatment of child victims and adult survivors. There are lectures and group discussions, and experts describe their professional experiences. Topics covered include the workings of the New York City Administration for Children’s Services, identification of child abuse and the investigative process, the range of services in foster care, the role of the battered women’s shelter movement, and the realities of working with abused children, their families, adult survivors, and child abuse offenders. Students and practitioners in social work and related fields can expect a thorough overview of child abuse advocacy, an understanding of how human services agencies currently interact in New York City, and valuable resources for using these agencies. $760
Counts toward the Gender Studies minor.
Mindfulness and Meditation
Jonathan Kaplan
A | 15 sessions | beg. Jan. 24 | Th 4–5:50 pm
Mindfulness—paying attention to the present moment with openness, curiosity, acceptance, and non-identification—is an ancient practice that has become increasingly popular today. This course is designed to familiarize students with mindfulness and meditation as studied in psychology. Particular attention is paid to their incorporation into psychotherapy as well as scientific research. Students also learn about the historical origins of these practices and their contemporary relevance. This course involves an experiential component, in which students practice mindfulness and meditation. $760
Counts toward the BA in Psychology and the Psychology minor when taken for credit.

Psychology of Men
Warren Spielberg
A | 15 sessions | beg. Jan. 23 | W 4–5:50 pm
Men grapple with identity, work, fatherhood, and the heroic male ideal. Men and boys lead statistics for violent crimes, suicide, early mortality, school failure, learning disabilities, and a host of psychiatric maladies. This course considers the complexities of male psychology, beginning with the neurobiology of, and psychoanalytic perspectives on, male development through the life cycle. We move on to examine the historical origin of the traditional male role model in Western civilization and contrast it with models in other parts of the world, incorporating more recent feminist critiques. We pay special attention to boyhood in the United States, including issues of sexuality, race, and violence. We conclude by considering various treatment models used in psychotherapy to address the particular psychological problems of men. $760
Counts toward the Gender Studies minor, the BA in Psychology, and the Psychology minor when taken for credit.

Psychology of Dreams
Patricia Simko
A | 15 sessions | beg. Jan. 23 | W 6–7:50 pm
Dreams are our subconscious attempt to reconcile our inner and outer worlds. Dreams are triggered by many needs—to resolve a problem, to gratify a wish, to relive an event, to give expression to suppressed emotions. What all dreams have in common is the depth of their message, for dreams come from the most profound part of the self. In dreaming, we explore that mysterious place; we evolve and become. The class studies the history of dream theory, with a focus on psychoanalytic theories of dream formation and analysis (Freud, Jung, Erikson, Kohut, etc.). We also explore the creative expression of the self through dream interpretation and work together on understanding ourselves and growing through our dreams. $760
Counts toward the BA in Psychology and the Psychology minor when taken for credit.
RACE AND ETHNICITY STUDIES

Discuss and debate the ways in which race and ethnicity permeate our society. Gain a better understanding of the way racial and ethnic identities shape you personally, as well as the world around you.

Race, Class, Education
Carla Kelly
A | 15 sessions | beg. Jan. 28 | M 6–7:50 pm
This course explores education through the diverse experiences and points of view of parents, teachers, and students. Learning is facilitated through the use of various media including written and visual texts, autobiography and memoir, ethnography, informational texts, official law and policy decisions, art, and documentary film and through guest lecturers. Students take a critical look at and engage in discussion about public, private, and nontraditional school/teaching settings (including prisons) and make connections between the various educational philosophies and paradigms that drive the systems extant today. Students are asked to draw on their personal educational philosophy in collaborating on a possible solution to a key problem faced by one or more of the classes of people served within the current educational environment. The goal of placing students in the position to explore these complex and at times uncomfortable realities is to foster empathy that gives rise to a greater commitment to act as agents of change. $760

Race and Biology
Jennifer Scott
A | 15 weeks | Jan. 22–May 13
What do we learn about ourselves from genetics and genealogy? How does DNA connect with what we know about our identities, ancestry, and cultural heritage? This course explores the intersection between biology, culture, and history. In particular, we examine the evolving scientific and social classifications of race and human difference. $760
Counts toward a bachelor’s degree when taken for credit.

Debates in Race and Ethnicity
Ricardo Montez
A | 15 sessions | beg. Jan. 23 | W 6–7:50 pm
Through an interdisciplinary engagement with contemporary literature and scholarship on race and ethnicity, this course considers the following questions: How do race and ethnicity organize the social world? What are the historical conditions under which the various definitions of racial and ethnic difference emerge? What is at stake in the institutional recognition of race and ethnicity, particularly as these categories come to be defined in relation to other nodes of difference, such as gender and class? How do individuals use labels of racial and ethnic difference to develop an understanding of the self in relation to the social and political worlds they inhabit? $760
Counts toward a bachelor’s degree when taken for credit.

Did you know that in 1948, W.E.B. DuBois taught the first course in African-American history and culture ever to be taught at a university? And it all happened right here at The New School.
What is popular is not always what is right. Our courses take an interdisciplinary approach to examining who has power, what justice means and who defines it, and whether we can maintain an ethical society in the face of present-day social conditions.

**Identity and Social Theory**  
*Aleksandra Wagner*  
A | 15 sessions | beg. **Jan. 24** | Th 6–7:50 pm  
Social theory, both classical and contemporary, has always wrestled with the issue of identity, seeking to interpret and explain the social processes and political struggles by means of which individual and collective identities are construed. Since the dawn of modernity, human identity—who we are as individual and collective beings—has never been viewed as a fixed, stable, or ascribed position. We begin with a discussion of self-identity in late modernity and then explore three theoretical frameworks within which identity is examined as a social and cultural construction. We analyze the conceptualizations of class and status in classical social theory; we discuss theories of collective action that elaborate on the production of collective identities within different social movements; and we examine feminist thought as it addresses the categories of women and gender and the complexities of identity politics. $760  
This course counts toward the Gender Studies minor.

**Creative Justice**  
*Yana Dimitrova*  
A | 15 sessions | beg. **Jan. 22** | T 6–7:50 pm  
Transformative justice builds on the cultural and social assets of a community to end all forms of violence while restoring safety and healing relationships. The arts can serve as a powerful tool in this process by generating dialogue, strengthening a sense of community, and providing a means of envisioning community-based interventions. In this course, we examine how artists, cultural workers, and community activists have devised creative strategies for responding to institutional and interpersonal violence and trauma. How can creativity be used to promote trust? How do the arts reveal social issues differently? Do the arts prompt more action? We start by looking at successful models of creative intervention and then consider the current issue of communities’ disenfranchisement through policing practices like “stop-and-frisk” and punitive criminal justice policies. We consider whether the very system that has had such a destabilizing impact on a community can also be depended upon to “serve and protect” that community. How might the arts be used to intervene in this dilemma? $760
Social Justice and Language
Leo Schmitt
A | 15 sessions | beg. Jan. 24 | Th 6–7:50 pm
In this course, we explore the role of language in our society and how it affects our perceptions of the world. In particular, we look at how injustice can be perpetuated through the use of language and how language can be used as a tool for creating a more just world. We critically examine popular views of language held by different speech communities and their impact on social reality. We also look at how these views reinforce existing cultural practices, social perspectives, and even power structures. Students explore their own perceptions of language and how those perceptions influence their own stances with regard to social justice. Particular attention is paid to the role of English in the world, second-language acquisition, and the implications for teachers in the language classroom. Those interested in enrolling in this course should contact Lesley Painter-Farrell, the program director, at painterl@newschool.edu. $760

English in the World
Alex Silverman
A | 15 weeks | Jan. 22–May 13
English is now spoken by more non-native speakers than native speakers. More and more English language interactions around the world involve non-native speakers. Who “owns” English now? What is ELF (English as a lingua franca)? And what does this shift mean for the way we teach English and the norms and standards that have developed in response to learners’ needs? This course explores the complex, controversial, and multifaceted roles of English in today’s globalized society. Students engage in a personal manner with these complex topics in four projects: Project I is a case study of a language conflict; Project II delves into the political and educational movement called English as a lingua franca; Project III is an ethnographic study; and Project IV is an in-depth interview with an English language learner. Those interested in enrolling in this course should contact Lesley Painter-Farrell, the program director, at painterl@newschool.edu. $760

The New School has always stood at the forefront of self-discovery and visionary social, intellectual, and aesthetic experimentation, attracting and embracing diverse students such as poet Robert Frost, anthropologist Margaret Mead, art historian Meyer Schapiro, and composer and conceptual artist John Cage.
GENDER AND SEXUALITY STUDIES

Approach gender and sexuality from a range of disciplinary perspectives. We design our courses to foster intellectual collaboration on the study of gender and sexuality between you, your fellow students, and faculty representing a variety of disciplines. You will be able to recognize and respond to questions like: What is gender? How is sexuality culturally constructed? How do attitudes toward gender affect individual experience, artistic production, and modes of social organization? What does social justice look like in a gendered (or post-gendered) world?

Gender and Sexuality Studies Certificate

Whether you’re exploring graduate school opportunities or furthering your career, the Gender and Sexuality Studies Certificate offers a path to advancement. Students who earn the certificate go on to careers in academia, the arts, design, fashion, public policy, government, NGOs, nonprofit management, and clinical psychology or pursue advanced study. The program prepares students to recognize and respond to gender-based questions such as: What is gender? How is sexuality culturally constructed? How do attitudes toward gender affect individual experience, artifact design, artistic production, and modes of social organization?

Learn more and get started at newschool.edu/gsscertificate.
“Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it’s the only thing that ever has.”

—Margaret Mead
ARTS AND SOCIAL ENGAGEMENT

Trace the arts’ influence on our society throughout history to the present day. Discover how we responded to certain movements and what those responses indicate about our society. Participate in serious inquiry into the arts from a global perspective and gain insight into the ideas that shape expression around us. Find more courses on fine arts on page 48 and on music on page 116.

New Technology for Social Impact Certificate ONLINE COMING SOON

Employ technology to address social and environmental challenges. New technologies are a gateway to new opportunities—both in business and in driving social and environmental change. This online certificate equips students with the skills they need to develop and implement sustainable solutions to social and environmental problems using technological innovations. Each course helps students master tools that are essential to advancing social responsibility initiatives in emerging and existing organizations.

Certificate requirements: Three courses, five weeks each. Students are advised to take Social Innovation Theory and Practice first and Technology Innovation for Social Impact last.

Social Innovation Theory and Practice
Technology Innovation Frameworks
Technology Innovation for Social Impact

Learn more and enroll at opencampus.newschool.edu/tech-impact.
New York Art Scene

John Zinsser

A | 15 sessions | beg. Jan. 24 | Th 3:50–5:40 pm
Each week, students visit a different exhibition. Course lectures illuminate the exhibitions in historical context and from a broader cultural perspective. Guest speakers include artists, gallery owners, curators, and art critics. We view a mix of contemporary and historical shows and compare the artworks we have seen. The New York art world offers eye-opening experiences for those who know how and where to look. $700

Museum Studies: An Introduction

Paula Stuttman

A | 15 sessions | beg. Jan. 22 | T 6–7:50 pm
This course offers a critical exploration of the history and role of museums and focuses attention on the elements that shape museums. $760
Counts toward a bachelor’s degree when taken for credit.

Business Design for Social Impact Certificate ONLINE

Harness the power of design for socially innovative business. In this online certificate program, students acquire skill in using design processes and other strategies to create and develop socially innovative businesses or lead socially conscious initiatives within existing companies. Each course builds on the one before, taking students from concept to venture and from prototyping to creating and validating a proof of concept. Students emerge with forward-looking business skills that enable them to effectively create business models, lead organizations, and pitch socially relevant ventures to investors.

Certificate requirements: Four courses, six weeks each. Students are advised to take Introduction to Design, Social Impact, and Entrepreneurship first and Launch and Scale Your Social Impact Venture last.

Introduction to Design, Social Impact, and Entrepreneurship
Designing Impact: From Idea to Proof of Concept
Business Models and Strategy for Social Impact
Launch and Scale Your Social Impact Venture

Learn more and enroll at opencampus.newschool.edu/business-impact.
Mapping, Discovery, Empire
Gina Walke
A | 15 sessions | beg. Jan. 28 | M 4–5:50 pm
This course is about the dynamic coming together of global exploration, cultural encounters, and the rise of the right to dissent in the early modern period. We begin by examining traditional accounts of the global flow of information and fantasy through maps and other texts that fueled adventures and ambitions, focusing on the revolution in cartography in the 15th century that produced a shift from symbolic Christian cosmology to mathematical mapping made possible by Islamic inventions. We consider the effects of this revolution on traders, trade routes, international competition, cultural collaborations, and stereotypes of masters and slaves. We make use of cutting-edge multimedia resources in combination with alternative narratives to explore the new field of "continental history" expressed in period maps, both accurate and imaginary, that helped motivate Britain, France, Spain, Russia, and the Netherlands to identify territories and penetrate, claim, and occupy them to build their empires. Finally, we consider how empire builders spread and manipulated information and disinformation for their own purposes, fostering the religious and philosophical dissent that erupted in Enlightenment revolutions.

$760
Counts toward a bachelor's degree when taken for credit.

The Music Video
Sonya Mason
A | 15 weeks | Jan. 22–May 13
This course traces the history of the music video from the early 1980s to the present, exploring the connections and interrelationships between culture, film and television, and music. We explore and analyze techniques such as the use of editing to create a visual landscape and reinforce the rhythm or form of the music. We survey video genres and the use of setting to trigger cultural associations in listeners, such as outdoor settings in hip-hop videos, as in Lauryn Hill's “Doo-Wop (That Thing),” and fantasy settings in pop videos, as in Duran Duran’s “Wild Boys.” We discuss sexuality, gender, and ethnicity and look at how their portrayal has changed over time, to bring us Lady Gaga’s “Judas” and Ricky Martin’s “Livin’ La Vida Loca.”

$760
Counts toward a bachelor's degree when taken for credit.

Philosophy for the 21st Century
Timothy Quigley
A | 15 weeks | Jan. 22–May 13
In this course, we examine the prospects for fashioning a radically new philosophical understanding of the world and our place within it. Rather than employing anthropocentric models of the modern period, we search for another system of coordinates based on broader ecological awareness and attention to both the human and the nonhuman world around us.

$760
Counts toward a bachelor's degree when taken for credit.
Enlightenment Debates

Fiore Sireci

A | 15 weeks | Jan. 22–May 13

This course explores Enlightenment debates about education, the balance between reason and emotion, and the role of the media. We read traditional works of philosophy and politics in their historical context and examine their relevance today. Texts read include *A Vindication of the Rights of Woman* by Mary Wollstonecraft, *Some Thoughts Concerning Education* by John Locke, *An Essay on Man* by Alexander Pope, *The Female Spectator* by Eliza Haywood, *The Wealth of Nations* and *The Theory of Moral Sentiments* by Adam Smith, *On the Sublime and Beautiful* by Edmund Burke, and early works by René Descartes and Francis Bacon. $760

Counts toward a bachelor’s degree when taken for credit.

Introduction to Design, Social Impact, and Entrepreneurship

Cynthia Lawson

X1 | 6 weeks | Jan. 22–Feb. 24

This course introduces students to a human-centered design process and the way it can be applied to develop enterprises with social impact. It also introduces a social justice lens, integrating issues of power and privilege into the design process. Students have an opportunity to practice the methods of discovery and ideation to gain a deeper understanding of the unmet need they are hoping to address through their own venture. This class serves as a foundation for the courses that follow in the Business Design for Social Impact Certificate. $550

Counts as a required course toward the certificate in Business Design for Social Impact.

Designing Impact: From Idea to Proof of Concept

Lee-Sean Huang

X1 | 6 weeks | Mar. 25–May 5

In this course, students solidify their own social venture idea and learn skills and strategies with which to create and test prototypes of the idea as a means of developing a proof of concept. They also deepen their understanding of the ecosystem (field or industry) in which they are working and adapt their theory of change in order to strategically intervene in that system to achieve scalable impact. $550

Counts as a required course toward the certificate in Business Design for Social Impact.
Social Innovation Theory and Practice
Latha Poonamallee
A | 5 weeks | COMING SOON
This course introduces students to the theory and practice of social innovation, the development and implementation of novel, unorthodox solutions to thorny social and environmental problems (such as climate change, global health, poverty, and inequality) that require institutional change. The goal is to develop solutions that are more effective, sustainable, and just than existing solutions and that benefit society as a whole rather than private individuals.
This course counts toward the certificate in New Technology for Social Impact.

Technology Innovation Frameworks
Ashwin Gopi
A | 5 weeks | COMING SOON
This course introduces technological innovation as a strategic function from the perspective of managers and entrepreneurs and considers the processes and structures involved in innovation. The class explores both internal and external sources of innovation as well as strategies and processes for capitalizing on them by systematically evaluating alternatives and recommending particular technology strategies for emerging and existing organizations.
This course counts toward the certificate in New Technology for Social Impact.

OPEN CAMPUS EXPO
Tuesday, February 19, 6:00–8:00 p.m.
University Center, 63 Fifth Avenue, New York City

Kick off spring by accessing a new kind of network at our Open Campus Expo. Experience The New School’s unique approach to continuing, professional, and pre-college education. Start by joining us for free pop-up classes, one-on-one advising, networking, and more!

RSVP at newschool.edu/opencampusexpo.
FOOD STUDIES

Explore the connections between food, culture, social policy, and the environment. You can investigate subjects like food-growing practices, food marketing, and global food security and public health issues like obesity and malnutrition. Drawing on a number of disciplines, these courses prepare you to implement positive changes in food systems by engaging with processes of production, distribution, consumption, and regulation.

**Food Fight!**
The Role of Food Advocacy
*Stefani Bardin*
A | 15 sessions | beg. Jan. 23 | W 4-5:50 pm
Food has become embedded in the fabric of popular culture because of the rise of technology and social media. However, complex issues such as hunger and food justice, health and obesity, locavorism, biotechnological influences, fair trade, ethical consumption, and sustainability are slowly starting to enter the larger dialogue about food on contemporary media outlets. In this course, we examine the role food plays in communication from semiotic and cultural points of view; food as the strategic focus for social, political, and environmental debates; food as culture; and food as the inspiration for art and media projects addressing these issues. Students explore and discuss different kinds of food and food advocacy content generators while reflecting on how to create effective forms of communication for food-related activism. $760
Counts toward a bachelor’s degree when taken for credit.

**NYC Eats: Food, People, Places**
*Cathy Kaufman*
A | 10 sessions | beg. Feb. 4 | M 6-7:50 pm
In this course, we examine the history of food in New York City, from its place in the city’s early colonization to contemporary restaurant culture. We explore issues of class, ethnicity, immigration, labor, technology, and culture, with a focus on New York’s culinary pioneers, from the Delmonico brothers to David Chang. $550

**Food and Media**
*Stefani Bardin*
A | 15 sessions | beg. Jan. 22 | T 4-5:50 pm
Why is food so common in movies? Why have food movies become so popular in the past few decades? In this course, we examine how food, its production, its consumption, and the sociopolitical issues related to it have been represented in movies. We look at how films illustrate the relationship between food and culture, sex, fantasy, and fear. Narrative, visual, and symbolic uses of food are explored and put into context within current popular culture. $760
Counts toward a bachelor’s degree when taken for credit.

**The Sweet and the Bitter**
*Michael Krondl*
A | 10 sessions | beg. Feb. 4 | M 6-7:50 pm
While the liking for sweetness is undoubtedly evolutionary in origin, desserts and candies are purely cultural phenomena. From a biological standpoint, confectionery is frivolous, unnecessary, and even harmful in excess, yet that’s precisely what makes it interesting. In this course, we examine the interplay of food, culture, and society from multiple perspectives: as it relates to religion, rituals, class, gender, slavery, industrialization, and diet. $550
Counts toward a bachelor’s degree when taken for credit.
FOREIGN LANGUAGES .............................................................110
ENGLISH LANGUAGE TEACHING ...............................................112
.nanoTime Certificate in Teaching English
Understand and get ahead in our increasingly global society, travel abroad, conduct business in other countries or with NYC’s multicultural communities, make new connections, and appreciate great literature or films in the original languages by learning a foreign language.

**Chinese Intensive 2**
Yan Deng  
A | 15 sessions | beg. Jan, 23 | M, W 6–7:40 pm  
This is the second course of an accelerated elementary sequence that introduces the fundamentals of speaking, listening, reading, and writing in Chinese. Students continue studying elementary grammar (present and past tenses, expressing negation, asking questions, and using pronouns). They practice by conversing and writing about shopping, food, daily life, health, technology, and ecology. Students continue to learn about Chinese culture. The course has a fully integrated multimedia program (electronic workbook with audio, video, chapter exercises, and activities). $1,200  
*Counts toward a bachelor’s degree when taken for credit.*

**French Intensive 2**
Alfredo Marques  
A | 15 sessions | beg. Jan, 23 | M, W 6–7:40 pm  
This is the second course of an accelerated elementary sequence that introduces the fundamentals of speaking, listening, reading, and writing in French. Students continue acquiring elementary grammar, building vocabulary, and practicing basic conversation and continue to learn about France and the Francophone world while enhancing their communicative skills. The course has a fully integrated multimedia program (electronic workbook with audio, video, chapter exercises, and activities). $1,200  

**Japanese Intensive 2**
Yuko Nakanishi  
A | 15 sessions | beg. Jan, 22 | T, Th 6–7:40 pm  
This is the second course of an accelerated elementary sequence that introduces the fundamentals of speaking, listening, reading, and writing in Japanese. Students continue acquiring elementary grammar, build vocabulary, and learn about Japan and the Japanese culture while enhancing their communicative skills. The course has a fully integrated multimedia program (electronic workbook with audio, video, chapter exercises, and activities). $1,200  
*Counts toward a bachelor’s degree when taken for credit.*
Spanish Intensive 1
Luis Guzman
A | 15 sessions | beg. Jan. 23 | M, W 6-7:40 pm
This is an accelerated elementary course for beginners with little or no knowledge of Spanish looking for an intensive, in-depth study of the fundamentals of speaking, listening, reading, and writing in Spanish. Students acquire elementary grammar skills, build vocabulary, and learn about the Spanish-speaking world while enhancing their communicative skills. The course has a fully integrated multimedia program (electronic workbook with audio, video, chapter exercises, and activities). $1,200
Counts toward a bachelor’s degree when taken for credit.

Spanish Intensive 2
Teresa Bell
A | 15 sessions | beg. Jan. 22 | T, Th 6-7:40 pm
This is the second course of an accelerated elementary sequence that introduces the fundamentals of speaking, listening, reading, and writing in Spanish. Students continue studying elementary grammar (present and past tenses, expressing negation, asking questions, and using pronouns). They practice by conversing and writing about shopping, food, daily life, health, technology, and ecology and continue to learn about Spanish and Latin American cultures. The course has a fully integrated multimedia program (electronic workbook with audio, video, chapter exercises, and activities). $1,200
Counts toward a bachelor’s degree when taken for credit.
ENGLISH LANGUAGE TEACHING

For more than 25 years, The New School has been educating English teachers to work at universities and other public and private schools; in international corporations, governments, and NGOs; and in community programs and independent practice. Our graduates teach English to adult students in the United States and abroad, create and administer ESOL programs, and develop new teaching methods.

Certificate in Teaching English

The New School offers a certificate for aspiring and working ESL teachers for whom a master’s degree is inappropriate or impractical. The certificate curriculum has a practical orientation based on theory and techniques of communicative, student-centered learning. Students learn a variety of skills readily applicable to classroom teaching and tutoring. Note: This program does not certify teachers for New York public schools.

The certificate is awarded for successful completion of these five courses:

- Methods and Techniques of Teaching ELLs
- English Grammar for ESL Teachers
- Teaching the Sound System of English
- Using Authentic Materials to Teach ESL
- ESL Teaching Practicum

For more information or to apply, visit the website at newschool.edu/tesol.
Methods and Techniques of Teaching ELLs

Theresa Breland
A | 15 sessions | beg. Jan. 23 | W 7-9:40 pm
Learn the basics of student-centered teaching and how to plan lessons that integrate contextualized grammar instruction with the teaching of vocabulary and the four language skills (speaking, listening, reading, and writing). Also learn about error correction and classroom management. The emphasis is on communicative learning and reflective teaching. Participants are required to observe at least three hours of ESL classes and teach an ESL/EFL class for a minimum of 20 hours during the semester. Participants are provided with a list of possible teaching sites and make their own arrangements for teaching. $1,200

ESL Teaching Practicum

Linda Pelc
A | 13 sessions | beg. Jan. 29 | T 6-7:50 pm
This course consists of two components: 30 hours of volunteer teaching (cumulative over the course of the semester) and a weekly seminar class with other student teachers. Students choose a location for their teaching from the many suggested off-site locations throughout the metropolitan area. Prerequisites: Methods and Techniques of Teaching ELLs, English Grammar for ESL Teachers, and Using Authentic Materials to Teach ESL. $760

Social Justice and Language

Leo Schmitt
A | 15 sessions | beg. Jan. 24 | Th 6-7:50 pm
In this course, we explore the role of language in our society and how it affects our perceptions of the world. In particular, we look at how injustice can be perpetuated through the use of language and how language can be used as a tool for creating a more just world. We critically examine popular views of language held by different speech communities and their impact on social reality. We also look at how these views reinforce existing cultural practices, social perspectives, and even power structures. Students explore their own perceptions of language and how those perceptions influence their own stances with regard to social justice. Particular attention is paid to the role of English in the world, second-language acquisition, and the implications for teachers in the language classroom. Those interested in enrolling in this course should contact Lesley Painter-Farrell, the program director, at painterl@newschool.edu. $760

Principles of Language and Teaching

Steven Cornwell
A | 15 weeks | Jan. 22–May 13
How do adults learn a second language? What factors affect the process? How does age make a difference? What effect does the first language have? Why are some people better at learning languages than others? What strategies can help? Where does the social dimension fit in? How about culture? In this course, students survey the main currents in second-language acquisition by studying and reflecting on work from major theorists and researchers in the field, including Chomsky (universal grammar), Krashen (comprehensible input), Swain (comprehensible output), Dörnyei (motivation), Carroll (aptitude), Vygotsky (sociocultural theory), and Norton (identity and investment). Seminal research is introduced and practical connections are made between theory and practice as the class examines both teaching and learning. $760
English for Specific Purposes
Emily Reynolds
A | 15 weeks | Jan. 22–May 13
Many teachers of English specialize in English for specific purposes, a burgeoning area in the field of English language teaching. This class introduces students to the pedagogy of teaching English for specific purposes, which includes English for business, English for science and technology, and English for medicine and many other disciplines. Students learn how to develop and conduct a needs analysis and to design curriculum that meets the needs of specific groups of language learners. During the course, participants read widely in relevant literature and write a research-based article. Those interested in enrolling must contact Lesley Painter-Farrell, the program director, at painterl@newschool.edu. $760

Business Writing for Non-Native English-Speaking Professionals
Dan Bullock
A | 6 sessions | beg. Mar. 28
This course is designed for non-native English-speaking professionals who seek to enhance their business writing skills in various business communication settings. Students learn to write strategic business documents and produce clear and concise written correspondence such as standard cover letters, reports, proposals, and presentations for business audiences. Students learn to effectively employ business phrases, specialized vocabulary, and idioms common in standard business practice while mastering grammar, style, and the kind of communication typical of American business culture. Prerequisite: high-intermediate-level English language proficiency. $420

Pronunciation Skills for Clear Communication
Elizabeth Marner Brooks
A | 6 sessions | beg. Feb. 7
Do people often ask you to repeat yourself? Do you hold back from entering a conversation or offering your opinion in a workplace meeting or class discussion? This pronunciation workshop for non-native English-speaking professionals, businesspeople, and students gives you the tools you need to overcome these obstacles to your career and academic success. Designed to improve and refine pronunciation and articulation, it offers precise exercises to eliminate lazy tongue and lips, tight jaw, the inability to be heard or understood easily, and monotony. This workshop provides tools with which to develop breath control, pitch variety, rhythm, and projection and an understanding of components needed for expression in speaking English. Prerequisite: intermediate-level English proficiency. $420
CERTIFICATES IN ENGLISH LANGUAGE LEARNING

ESL + University Preparation Certificate
ESL + Design Certificate
ESL + Food Certificate

The New School’s innovative ESL+ certificate programs and courses are designed as pathways to degree programs and professional training at The New School and beyond. The teaching approach emphasizes critical thinking, collaboration, projects, and presentations.

newschool.edu/esl
Play or sing in one of our large performing ensembles. You’ll join a community of like-minded musicians, with a range of abilities and levels of experience.

Community Orchestra
Conductor varies
A | 12 sessions | Jan. 23–May 8 | W 7:30–10 pm
The New School Community Orchestra enables students, staff, faculty, administrators, and alumni, together with individuals from the larger NYC community, to grow together in music, collaborating with world-class conductors and performing repertoire from a range of musical periods and styles. Participants come together to hone their skills, network with like-minded musicians, build lasting friendships, and perform throughout the year. Orchestral instrumentalists with various backgrounds are welcome. $20

New School Chorus
Nathan Koci
A | 12 sessions | Jan. 22–May 7 | T 7–8:45 pm
The New School Chorus is an exciting ensemble, open to members from the entire New School and greater New York City community. The chorus fosters joyful communal singing and offers participants a chance to explore a range of music and singing styles from around the world—everything from Western choral masterpieces to eastern European folk singing, classic American jazz and popular song to traditional music. In rehearsals, members perform both written works and music learned by ear using a fun and educational approach to exploring the sonic possibilities of the human voice. $20
Online

- Visit opencampus.newschool.edu/courses to get started.
- Filter by Spring 2019 Term, and further refine results based on what matters most to you—subject, school, meeting time—the choice is yours.
- Decide whether to register as a noncredit, credit, or certificate student. Most students take courses on a noncredit basis (the cheapest option; no grade is assigned, but an academic record is kept). However, please bear in mind that if you register as a noncredit student, it’s not possible to apply credits retroactively if you decide you’d like to use them down the road. If you think there’s a chance you might like to transfer credit for a course toward a degree or credential at a later date, we strongly encourage you to take your course for credit.
- Browse courses and click Enroll to proceed to the registration. If you are a new student, you will be prompted to create an account before enrolling can be completed.
- Pay by Mastercard, Visa, American Express, or Discover. Immediately after registering for your course, you will receive an email confirming your registration.
- Check out.

Over the Phone

Before Registering

- Select a course.
- Note the course title and section.
- Prepare payment. Full payment is due at the time of registration.
- Call 212.229.5690 (noncredit only). Hours: Monday–Friday, 9:00 am–6:00 pm. Pay by MasterCard, Visa, American Express, or Discover.

Tuition and Fees

NONCREDIT

Tuition: Noncredit tuition reflected throughout the catalog

Materials fee: Stated in course description if applicable

Registration fee: $40 per term

CREDIT

Tuition: SPE: $1,287 (per credit); Parsons: $1,640 (per credit)

Fees listed in the catalog are for noncredit registration. If you elect to take a course for credit, tuition of $1,287 and $1,640 for Schools of Public Engagement and Parsons courses, respectively, will be assessed per credit in addition to any applicable fees.

Materials fee: Stated in course description if applicable

Registration fee: $40 per term

CERTIFICATE

Tuition: The noncredit tuition

Materials fee: Stated in course description if applicable

Registration fee: $40 per term

Tuition and fees are payable in full at the time of registration. Payment can be made by bank debit card or cash (in person only for both), personal check, credit card (MasterCard, Visa, Discover, American Express), or wire transfer. Please make checks payable to The New School and include the student’s name and (if assigned) New School ID number in the memo section.

Registration is not complete until payment or payment arrangements, such as verification of employer reimbursement, have been made. Confirmation is the statement/schedule received at the cashier (mailed to students who register online or by fax or telephone).

Additional Payment and Registration Options

- In person at 72 Fifth Avenue, 2nd floor Regular hours: Monday–Thursday, 10 am–5:45 pm; Friday, 10 am–4:45 pm
- By fax to 212.229.5648. Use printable registration form found here: newschool.edu/registrar/forms.
- Pay by MasterCard, Visa, American Express, or Discover; by personal check or money order payable to The New School; or with cash.

For questions regarding registration, email reghelp@newschool.edu.

More questions about a class? Email opencampus@newschool.edu.
Verify the accuracy of your class schedule: You are not registered for and will not earn credit for any course that does not appear on your class schedule. You are responsible for all courses and charges that appear on the statement/schedule.

Register early. The class you want might fill or be canceled because of insufficient registration.

Deadlines: Online, telephone, and fax registrations must be submitted three business days before the class starts. If you miss these deadlines, you can still register in person.

CERTIFICATE PROGRAM REQUIREMENTS

All courses required for the certificate must be completed within two years.

A grade of “AP” must be earned in all required courses.

Students must petition for the certificate no later than one semester following completion of their final course.

Electives: Some of the certificate programs have elective requirements. Parsons courses meeting for nine or more sessions on campus or online meet the requirement for individual electives. A course meeting for fewer than nine sessions counts as half of an elective and would need to be combined to fulfill one elective requirement. With the exception of Color Theory, courses that are covered in the Basic Core course cannot be taken as electives.

Student ID Number and ID Cards

Your ID number (the letter N plus eight digits) appears on your Statement/Schedule. Use this number for future registrations and correspondence with The New School.

All students can obtain a photo ID at Campus Card Services, 72 Fifth Avenue, lower level. The hours are Monday, Tuesday, and Thursday, 9:00 am–5:30 pm, and Wednesday, 9:00 am–6:00 pm. There is a fee to replace a lost or stolen card.

If you withdraw from your courses, The New School may terminate your student privileges, including access to university buildings and resources.

Withdrawal/Refund Policy

▪ To cancel your registration in a course, you must formally withdraw with the Registrar’s Office (online, by fax, or in person). Nonattendance does not constitute withdrawal.

▪ The registration/University Services fee is not refundable unless you are withdrawing because of changes in the course schedule or instructor.

▪ Refund processing takes approximately four weeks.

For more information on refund policy, visit newschool.edu/registrar/registration-policies.

Find Your Class Location

▪ Online at newschool.edu/registrar:
  Click on Schedule of Classes/Location at the lower right-hand corner of the page. Room assignments can change, so check as close to your class start time as possible.

▪ In person on the day the class starts:
  Room assignments are posted on the lobby screens in all classroom buildings. Some courses meet at off-site locations, as indicated in the course description.

If your course is online, instructions for logging in to your virtual classroom will be emailed to you.
About The New School

The New School prepares students to understand, contribute to, and succeed in a rapidly changing society, and thus make the world a better and more just place. We will ensure that our students develop both the skills a sound liberal arts education provides and the competencies essential for success and leadership in the emerging creative economy. We will also lead in generating practical and theoretical knowledge that enables people to better understand our world and improve conditions for local and global communities.

Learn more at newschool.edu/mission-vision.

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Michelle Relyea, Vice President for Student Success
Donald Resnick, Chief Enrollment and Success Officer
Bryna Sanger, Deputy Provost and Senior Vice President for Academic Affairs
Tokumbo Shobowale, Chief Operating Officer
Steve Stabile, Vice President for Finance and Business and Treasurer
Joel Towers, Executive Dean, Parsons School of Design
Mary R. Watson, Executive Dean, Schools of Public Engagement
Maya Wiley, Senior Vice President for Social Justice
Dr. Helen Wussow, Senior Vice President and Dean, Open Campus

The New School in Brief

In 1919, a few great minds imagined a school that would never settle for the status quo, one that would rethink the purpose of higher learning. The New School was the result. Today it is a progressive university housing five extraordinary schools and colleges. It is a place where scholars, artists, and designers find the support they need to unleash their intellect and creativity so that they can courageously challenge convention. We dissolve walls between disciplines to create a community in which journalists collaborate with designers, architects with social researchers, artists with activists. Our academic centers in New York City and Paris offer almost 10,000 students more than 135 undergraduate and graduate degree programs uniquely designed to prepare them to make a more just, more beautiful, and better-designed world.

COLLEGE OF PERFORMING ARTS

newschool.edu/mannes
newschool.edu/jazz
55 West 13th Street, New York, NY 10011
212.580.0210
newschool.edu/drama
151 Bank Street, New York, NY 10014
212.229.5150

The College of Performing Arts is a progressive arts center housed within The New School, in the heart of New York City. Artists receive individualized training, becoming fearless risk takers who value real-world relevance, pursue excellence, and embrace collaboration. Celebrated faculty mentors guide students to take their place as artistic leaders who can make a positive difference in the world today.

We offer undergraduate and graduate degree programs for musicians, composers, actors, directors, writers, and performers of all kinds through three renowned schools: Mannes School
of Music, the School of Jazz and Contemporary Music, and the School of Drama. Unlike small stand-alone conservatories, our performing arts schools offer students the valuable opportunity to pursue interdisciplinary studies within a comprehensive university.

Mannes School of Music
Since 1916, Mannes has been training artists to engage with the world around them through music. By practicing—day in and day out—with some of the most revolutionary musicians anywhere, Mannes students have become world-renowned masters of their craft and the canon. Today Mannes has transformed traditional conservatory education by integrating our rigorous classical training with new music, improvisation, real-world experiences, and cross-disciplinary projects. Mannes also offers a program for adult learners and a preparatory program for young people.

School of Drama
Founded in the 1940s by Erwin Piscator as the Dramatic Workshop, the School of Drama interweaves rigor with creative experimentation. We focus on authenticity of expression and confront today’s most pressing societal issues through prose, composition, voice, and movement. Notable alumni include Marlon Brando, Walter Matthau, Harry Belafonte, Elaine Stritch, and Tennessee Williams, as well as more recent graduates like Adrienne Moore and Jason Kim. The School of Drama trains talented individuals for careers in the theater as actors, directors, and playwrights through undergraduate and graduate degree programs.

School of Jazz and Contemporary Music
Founded in 1986 by Arnie Lawrence, David Levy, and Paul Weinstein, the School of Jazz and Contemporary Music at The New School is renowned across the globe for its artist-as-mentor approach to learning. Students are immersed in the history and theory of and latest developments in jazz, blues, pop, and the ever-evolving genres of contemporary music. They learn from leading jazz and contemporary musicians, including Peter Bernstein, Cecil Bridgewater, Jeff Carney, and Jimmy Owens. Learning takes place in classrooms, student ensembles, one-on-one tutorials, public performances, and master classes.

Eugene Lang College of Liberal Arts
newschool.edu/lang
65 West 11th Street, New York, NY 10011 | 212.229.5665
At Eugene Lang College of Liberal Arts, part of The New School in NYC, scholarly rigor meets intellectual freedom. This small progressive liberal arts college is designed for fiercely independent scholars. Students map out their own curriculum. They immerse themselves in primary texts rather than textbooks, attend small seminars rather than large lectures, work closely with faculty, and become part of a community committed to social justice. Lang students ask the big questions, challenge assumptions, and develop their potential by studying disciplines across our entire university.

Parsons Paris
newschool.edu/parsons-paris
45 rue Saint-Roch, 75001 Paris, France +33 (0)1.76.21.76.40
Nearly a century ago, Parsons chose Paris, one of the world’s creative centers, as an ideal site in which to offer students an innovative academic path. Today Parsons’ unique connections throughout Paris and with the rest of Europe and New York City give students a one-of-a-kind education in an intimate, atelier-like setting that fosters close collaboration and interdisciplinary learning.
Parsons Paris offers the following undergraduate and graduate degrees at its campus in the heart of the city:
- Art, Media, and Technology (BFA)
- Fashion Design (BFA)
- Fashion Studies (MA)
- Strategic Design and Management (BBA)
In our historic building in the first arrondissement, students work closely with faculty and peers to establish the creative and professional practices needed to lead in emerging fields and global contexts. They benefit from the advantages of a flexible, American-style education in a city celebrated for its legendary artisanal traditions and access to makers and thinkers throughout the region. Local partners, including ENSAD (École Nationale Supérieure des Arts Décoratifs) and le Musée des Arts Décoratifs provide students with exceptional resources and enable them to explore studio practices in a French setting. Because Parsons Paris is part of The New School, students can collaborate and learn across disciplines and complete minors through travel to the New York campus and through online learning. They graduate with the creative network, critical abilities, and global orientation called for in the developing innovation economy.

Parsons School of Design
newschool.edu/parsons
2 West 13th Street, New York, NY 10011 212.229.8950
Parsons School of Design is the only major design school within a comprehensive university, The New School. Ranked by Quacquarelli Symonds 2018 World University Rankings the country’s top art and
design school, Parsons is at theanguard of design education, providing artists, designers, and scholars with the skills needed to devise design-ledapproaches to complex contemporary challenges—from sustainability to socialand economic inequalities toglobalization in creative industries. Aproven design education methodologyproduces graduates with a passionatecommitment to technical mastery andreflective practice through inquiry,radical ideas, iterative experimentation,and creative collaboration. In addition to its bachelor’s, master’s, and associate’sdegree programs, Parsons offersgeneral art and design courses andcertificate programs for students of allages.

Parsons offers undergraduate andgraduate degrees at its five schools:

- School of Art and Design History and Theory (ADHT)
- School of Art, Media, and Technology (AMT)
- School of Constructed Environments (SCE)
- School of Design Strategies (SDS)
- School of Fashion (SOF)

Students pursue degrees at Parsons’home campus in New York City and at Parsons Paris. They also gaininternational experience taking coursesonline and with partner universitiesworldwide.

SCHOOLS OF PUBLIC ENGAGEMENT
newschool.edu/publicengagement
66 West 12th Street, New York, NY 10011 | 212.229.5615

These schools and programs aredesigned for the intellectually curious andcreative, at all stages of life andcareer, who are passionate about socialjustice around the world. Here studentsare asked to challenge what others takefor granted. We offer innovativegraduate and undergraduate programsinema, creative writing, languages/TESOL, international affairs, policy, andmanagement that integrate real-worldpractice with cutting-edge theory.

Bachelor’s Program for Adults and Transfer Students

Designed specifically for adults andtransfer students seeking an alternative to the traditional four-year college experience, the bachelor’s program offers flexible study options (including part-time and full-time study), a curriculum tailored to individual goals, and credit for workplace experience.

Milano School of Policy, Management, and Environment

The Milano School offers graduate programs designed for students dedicated to addressing social, economic, environmental, and political issues. Students gain a truly global and multidisciplinary perspective on real-world problems through intellectually rigorous study as well as hands-on experiences. This renowned school takes advantage of the extensive resources available throughout New York City, its celebrated faculty, and its extraordinary partnerships in the private and public sectors.

Creative Writing Program

Concentrations in Fiction, Nonfiction, Poetry, and Writing for Children and Young Adults. In little more than 20 years, The New School’s Master of Fine Arts in Creative Writing has become one of the world’s best-respected graduate writing programs, attracting promising writers from all corners of the globe who shape the contemporary literary landscape and related industries and have the opportunity to live the writer’s life in New York City.

School of Media Studies

Our media studies programs are based on the belief that media can be a tool for social good. Students learn to think critically about the history of media and its evolving forms, with the aim of designing solutions to real problems. They are prepared for careers as media makers, critics, managers, and entrepreneurs able to interpret and improve our highly mediated world through critical reflection.

School of Languages

The ability to communicate acrosslanguages and cultures is an essential skill in a global economy. The School of Languages offers degree and certificate programs in English language instruction and for-credit, open enrollment, and weekend immersion courses in a number of foreign languages.

THE NEW SCHOOL FOR SOCIAL RESEARCH
newschool.edu/socialresearch
6 East 16th Street, New York, NY 10003 212.229.5700

In 1933, The New School gave a home to the University in Exile, a refuge for scholars fleeing persecution by the Nazis. Today The New School for Social Research (NSSR) is an internationally renowned graduate school where scholars, practitioners, and innovators guide students to understand the world around them in intellectually intense, heterodox ways. Our interdisciplinary master’s and doctoral degree programs in the social sciences break with traditional modes of thinking. Students develop knowledge through research, become critical and creative scholars, and learn to grapple with the tensions of contemporary society.
Accreditation

The New School has been regionally accredited by the Middle States Commission on Higher Education, a federally recognized body (MSCHE, 3624 Market Street, 2nd Floor West, Philadelphia, PA 19104; 216.284.5000), since 1960. All degree programs at the New York City campus of The New School are registered by the New York State Department of Education (NYSED, 89 Washington Avenue, Albany, New York 12234; 518.474.1551). Both NYSED and MSCHE provide assurance to students, parents, and all stakeholders that The New School meets clear quality standards for educational and financial performance.

Parsons Paris is a registered branch campus of The New School and is accredited by MSCHE and the National Association of Schools of Art and Design (NASAD, 11250 Roger Bacon Drive, Suite 21, Reston, VA 20190-5248; 703.437.0700). In addition, Parsons Paris has the authorization of the French Ministry of Education to operate in France.

The appropriate professional educational agency or board accredits professional curricula at The New School. Accrediting agencies of individual programs are listed below.

- Parsons School of Design has been accredited by the National Association of Schools of Art and Design (NASAD) since 1966. The BBA in Strategic Design and Management meets NASAD standards for the Bachelor of Arts—four years: Design and Management. It is registered as a Bachelor of Business Administration through the New York State Education Department (NYSED) and is listed as a Bachelor of Business Administration in Strategic Design and Management by The New School.

- The master’s program in Architecture has been accredited by the National Architectural Accrediting Board since 1994.

- The graduate Clinical Psychology program has been accredited by the American Psychological Association since 1981.

- The master’s program in Public and Urban Policy has been accredited by the National Association of Schools of Public Affairs and Administration since 1988.

Higher Education Opportunity Act and Distance Learning

The New School carefully monitors developments in state laws in every state. If authorization or licensure is necessary or becomes necessary, The New School will obtain the required additional approvals. The New School is currently authorized, licensed, exempt, or not subject to approval in 36 states. For additional information for students enrolling in a New School online program, see newschool.edu/provost/accreditation.

Academic Calendar

The university’s academic calendar can be found at newschool.edu/registrar/academic-calendar.
University Policies

The New School Board of Trustees has adopted a number of policies addressing student rights and responsibilities, some of which are summarized below. Other policies address sexual and discriminatory harassment, use of alcohol and illegal drugs, and disciplinary procedures. The texts of these policies are published on the university website at newschool.edu/policies and newschool.edu/student-rights-and-responsibilities and are available in the Office of Student Rights and Responsibilities.

Academic Honesty and Integrity

STATEMENT OF PURPOSE: ACADEMIC HONESTY AND INTEGRITY

The New School views “academic honesty and integrity” as the duty of every member of an academic community to claim authorship for his or her own work and only for that work, and to recognize the contributions of others accurately and completely. This obligation is fundamental to the integrity of intellectual debate and creative and academic pursuits. Academic honesty and integrity include 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 faculty members and other students). Academic dishonesty results from infractions of this “accurate use.” The standards of academic honesty and integrity, and citation of sources, apply to all forms of academic work, including submissions of drafts of final papers or projects. All members of the university community are expected to conduct themselves in accord with the standards of academic honesty and integrity.

Students are responsible for understanding the university’s policy on academic honesty and integrity and must make use of proper citations of sources for writing papers; creating, presenting, and performing their work; taking examinations; and doing research. Through syllabi, or in assignments, faculty members are responsible for informing students of policies with respect to the limits within which they may collaborate with, or seek help from, others. Individual colleges/programs may require their students to sign an Academic Integrity Statement declaring that they understand and agree to comply with this policy.

The New School recognizes that the different kinds of work across the schools of the university may require different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based in universal principles valid in all schools of The New School and institutions of higher education in general. This policy is not intended to interfere with the exercise of academic freedom and artistic expression.

DEFINITIONS AND EXAMPLES OF ACADEMIC DISHONESTY

Academic dishonesty includes, but is not limited to:

- cheating on examinations, either by copying another student’s work or by utilizing unauthorized materials
- using work of others as one’s own original work and submitting such work to the university or to scholarly journals, magazines, or similar publications
- submission of another student’s work obtained by theft or purchase as one’s own original work
- submission of work downloaded from paid or unpaid sources on the Internet as one’s own original work, or including the information in a submitted work without proper citation
- submitting the same work for more than one course without the knowledge and explicit approval of all of the faculty members involved
- destruction or defacement of the work of others
- aiding or abetting any act of academic dishonesty
- any attempt to gain academic advantage by presenting misleading information, making deceptive statements, or falsifying documents, including documents related to internships
- engaging in other forms of academic misconduct that violate principles of integrity

ADJUDICATION PROCEDURES

An administrator or faculty member at each of the colleges/programs of the university is the Dean’s designee with responsibility for administering the university’s Academic Honesty and Integrity Policy (hereinafter “School Designee”). The name of each School Designee is listed on the Provost’s Office website.

The steps below are to be followed in order. If the two parties come to agreement at any of the steps, they do not need to proceed further.

Throughout this policy where correspondence is indicated but the method is not specified, New School email accounts and/or hard copy sent through regular mail or hand delivery
Grades awarded under the university’s Academic Integrity and Honesty Policy are not subject to review under this Grade Appeal Policy.

Step 1: Notification to Student

A faculty member who suspects that a student has engaged in academic dishonesty will meet with the student. It is expected that the faculty member will contact the student within ten (10) days after the last day of classes for that semester in which the alleged incident occurs. If academic dishonesty is alleged on an examination, paper, or creative work due within the last two weeks of classes, the faculty member should submit an incomplete grade until the student can be properly notified and the matter resolved. If grading a major culminating work (for example, a Senior Exhibit, Master’s Thesis, or Doctoral Dissertation) which occurs. If academic dishonesty is alleged on an examination, paper, or creative work due within the last two weeks of classes, the faculty member should submit an incomplete grade until the student can be properly notified and the matter resolved.

The student must contact the faculty member within ten (10) days of the notification to schedule a meeting with the faculty member. The faculty member is responsible for setting the meeting. This meeting can be in person or via telephone. A student who fails to respond in the time required will be deemed to have waived his/her rights under this policy. If the student does not respond, and the faculty member determines that the infraction is an actionable offense, s/he will inform in writing the School’s Designee of his/her determination and include copies of the following: correspondence with the student, syllabi, and course assignments.

In cases where the student is taking a course with a faculty member of a different school, the faculty member’s school designee will inform the student’s School Designee, who will then oversee the adjudication process.

Step 2: Faculty Meeting with Student

During the meeting with the student, the faculty member will review the allegations with the student and allow the student the opportunity to respond. The student and/or the faculty member may, on a voluntary basis, request the presence of a designated third party from the student’s school or the university’s student ombudsman. A Third Party is appointed within each school for this purpose and can assist in clarifying questions about this policy and its processes, and facilitate communication between the faculty member and the student. The name of each Third Party is listed on the Provost’s Office website and the School Designee can never also serve as a Third Party. If the faculty member and/or the student elect to have a Third Party present, the requestor is responsible for notifying the other of his/her decision in advance of the meeting.

During this meeting, the student may either accept responsibility for the allegations or dispute them. Regardless, the faculty member will consult with the School Designee and then make one or more of the following determinations:

1. Indicate that the student has not committed an infraction of this policy.

2. Indicate that the student has committed an infraction and impose one of the following sanctions:
   a. require the student to resubmit the assignment; or
   b. give the student a failing grade for that particular assignment; or
   c. give the student a failing grade for the course.

3. Indicate that the student has committed an egregious infraction supporting the recommendation to the Dean that the student be suspended or expelled. Examples of egregious infractions include, but are not limited to:
   (1) multiple instances of academic dishonesty in a single course,
   (2) repeated instances of academic dishonesty by a student in different courses, and
   (3) academic dishonesty related to a major culminating work such as a Senior Exhibit, Master’s Thesis, or Doctoral Dissertation.

   The faculty member will send correspondence as well as syllabi and course assignments to the School Designee with his/her determination.

In the rare and exceptional circumstance where the Step 2 process cannot occur, the instructor or the School Designee shall notify the student of the instructor’s concern that the student has engaged in academic dishonesty and that the matter has been referred to the Dean for resolution. In such cases, the student may proceed as set forth in the Appeals Procedures.

Step 3: Review of Faculty Determination and Possible Imposition of Sanctions by School Designee

The School Designee will review the faculty member’s determination and consult, as needed, with appropriate academic personnel. Based on the faculty member’s determination, the
nature of the most recent violation as it relates to past violations, consistency within the college and across the university, and any other relevant information pertaining to the student’s record at the university, the School Designee may determine that modified sanctions should be imposed on the student that can include, but are not limited to, suspension or expulsion.

Recognizing the importance of the decision for the student, the faculty member and the School Designee will notify the student in writing of the sanction(s) as soon as possible, but not more than twenty (20) days after receipt of the faculty member’s written recommendation. In addition, the School Designee will notify the appropriate offices in the school, the faculty member, and the faculty member’s School Designee (if the course at issue is offered through another school), as well as the Office of the Assistant Vice President for Student and Campus Life.

APPEAL PROCEDURES

If the student is dissatisfied with the outcome of the adjudication procedures, s/he has the right to appeal.

Student’s Right to Appeal

The student may appeal the School Designee’s decision to the Dean/ Director of the School or his/her designee (hereinafter “Dean”). The appeal must be in writing and sent within ten (10) days of the decision letter received by the student. The student may request that the Dean convene a meeting of the existing committee that is responsible for academic standards and standing, or convene such a committee should one not already exist, to review the appeal. No member of this committee will have been part of the appeals process to date. The committee’s recommendation will be made to the Dean, whose decision is final except in cases where the student has been suspended or expelled. Alternatively, the student may waive review by a committee and request that the appeal be reviewed exclusively by the Dean or his/her designee, who will not be the School Designee.

The student’s appeal must be reviewed within fifteen (15) days of receipt. Note that an appeal to the Dean may result in a stricter penalty than that applied by the School Designee. The student must be notified in writing of the appeal decision within five (5) days of the decision. A copy of the decision must be sent to the faculty member who brought the initial allegations, the Office of the Assistant Vice President for Student and Campus Life, and other offices as appropriate. The Dean’s decision is final, and not subject to further appeal, except in cases where the decision is either to suspend or expel.

Appeal to the Provost

A student who has been ordered suspended or expelled from the university because of a violation of this policy may appeal to the Provost or his/her designee (hereinafter “Provost”). The appeal must be made in writing within five (5) days of receipt of the Dean’s decision.

If the Provost decides to consider the appeal, such a review will be limited to: (a) whether the adjudication procedures outlined in this policy were properly followed; and (b) whether the sanction imposed is appropriate given the nature of the violation, and is consistent with sanctions imposed across the university in the past for similar violations. Note that an appeal to the Provost may result in a stricter penalty than that applied by the Dean; e.g., an appeal of a Dean’s decision of suspension could result in the Provost’s decision of expulsion. The Provost will, within ten (10) days of receipt of the request, make a determination. The Provost’s decision is final.

Intellectual Property Policy

Under The New School’s Intellectual Property Policy, the university shall have a nonexclusive, royalty-free, worldwide license to use works created by its students and faculty for archival, reference, research, classroom, and other educational purposes. With regard to tangible works of fine art or applied art, this license will attach only to stored images of such work (e.g., slides, videos, digitized images) and does not give the university a right to the tangible works themselves. With regard to literary, artistic, and musical works, this license will attach only to brief excerpts of such works for purposes of education. When using works pursuant to this license, the university will make reasonable efforts to display indicia of the authorship of a work. This license shall be presumed to arise automatically, and no additional formality shall be required. If the university wishes to acquire rights to use the work or a reproduction or image of the work for advertising, promotional, or fundraising purposes, the university will negotiate directly with the creator in order to obtain permission.

Academic Freedom:

Free Exchange of Ideas

An abiding commitment to preserving and enhancing freedom of speech, thought, inquiry, and artistic expression is deeply rooted in the history of The New School. The New School was founded in 1919 by scholars responding to a threat to academic freedom in this country. The University in Exile, progenitor of The New School for Social Research, was established in 1933 in response to threats to academic freedom abroad. The bylaws of the institution, adopted when it received its charter from the State of New York in 1934, state that the “principles of academic freedom and responsibility ...
have ever been the glory of the New School for Social Research.” Since its beginnings, The New School has endeavored to be an educational community in which public as well as scholarly issues are openly discussed and debated, regardless of how controversial or unpopular the views expressed are. From the first, providing such a forum was seen as an integral part of a university’s responsibility in a democratic society.

The New School is committed to academic freedom in all forms and for all members of its community. It is equally committed to protecting the right of free speech of all outside individuals authorized to use its facilities or invited to participate in the educational activities of any of the university’s schools. A university in any meaningful sense of the term is compromised without unhindered exchanges of ideas, however unpopular, and without the assurance that both the presentation and confrontation of ideas take place freely and without coercion. Because of its educational role as a forum for public debate, the university is committed to preserving and securing the conditions that permit the free exchange of ideas to flourish. Faculty members, administrators, staff members, students, and guests are obligated to reflect in their actions a respect for the right of all individuals to speak their views freely and be heard. They must refrain from any action that would cause that right to be abridged. At the same time, the university recognizes that the right of speakers to speak and be heard does not preclude the right of others to express differing points of view. However, this latter right must be exercised in ways that allow speakers to state their position and must not involve any form of intimidation or physical violence.

Beyond the responsibility of individuals for their own actions, members of the New School community share in a collective responsibility for preserving freedom of speech. This collective responsibility entails mutual cooperation in minimizing the possibility that speech will be curtailed, especially when contentious issues are being discussed, and in ensuring that due process is accorded to any individual alleged to have interfered with the free exchange of ideas. Consistent with these principles, the university is prepared to take necessary steps to secure the conditions for free speech. Individuals whose acts abridge freedom of speech will be referred to the appropriate academic school for disciplinary review.

**Campus Crime Statistical Report**

The Security and Advisory Committee on Campus Safety will provide upon request all campus crime statistics as reported to the United States Department of Education. Anyone wishing to review the university’s current crime statistics can access them through the website for the Department of Education: ope.ed.gov/security. A copy of the statistics can also be obtained by contacting the Director of Security for The New School at 212.229.5101.

**Family Educational Rights and Privacy Act**

The Family Educational Rights and Privacy Act of 1974, with which The New School complies, was enacted to protect the privacy of education records, to establish the right of students to inspect and review their education records, and to provide guidelines for correction of inaccurate or misleading statements.

The New School has established the following student information as public or directory information, which may be disclosed by the institution at its discretion: student name; major field of study; dates of attendance; full- or part-time enrollment status; year level; degrees and awards received, including dean’s list; the most recent previous educational institution attended; addresses; phone numbers; photographs; email addresses; and date and place of birth.

Students may request that The New School withhold release of their directory information by notifying the Registrar’s Office in writing. This notification must be renewed annually at the start of each fall term.

The Family Educational Rights and Privacy Act (FERPA) affords students
certain rights with respect to their education records. These rights include:

The right to inspect and review the student’s education records within 45 days of the day the university receives a request for access.

A student should submit to the registrar, dean, head of the academic department, or other appropriate official, a written request that identifies the record(s) the student wishes to inspect. The university official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the university official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

The right to request the amendment of the student’s education records that the student believes are inaccurate, misleading, or otherwise in violation of the student’s privacy rights under FERPA.

A student who wishes to ask the university to amend a record should write to the university official responsible for the record, clearly identify the part of the record the student wants changed, and specify why, in the student’s opinion, it should be changed.

If the university decides not to amend the record as requested, the university will notify the student in writing of the decision and the student’s right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

The right to provide written consent before the university discloses personally identifiable information from the student’s education records, except to the extent that FERPA authorizes disclosure without consent.

The university discloses education records without a student’s prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by the university in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health services staff); a person or company with whom the university has contracted as its agent to provide a service instead of university employees or officials (such as an attorney, auditor, or collection agent); a person serving on the New School Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks.

A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for the university.

Addendum to FERPA Regulations
As of January 3, 2012, U.S. Department of Education FERPA regulations expand the circumstances under which education records and personally identifiable information (PII) contained in such records—including Social Security Number, grades, and other private information—may be shared without a student’s consent.

First, the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or state or local education authorities (“Federal and State Authorities”) may allow access to a student’s records and PII without the student’s consent to any third party designated by a Federal or State Authority to evaluate a federal- or state-supported education program. The evaluation may relate to any program that is “principally engaged in the provision of education,” such as early childhood education and job training as well as any program that is administered by an education agency or institution.

Second, Federal and State Authorities may allow access to education records and PII without the student’s consent to researchers performing certain types of studies, in certain cases even when the educational institution did not request or objects to such research. Federal and State Authorities must obtain certain use-restriction and data security promises from the entities that they authorize to receive a student’s PII, but the Authorities need not maintain direct control over such entities.

In addition, in connection with Statewide Longitudinal Data Systems, State Authorities may collect, compile, permanently retain, and share without a student’s consent PII from the student’s education records and may track a student’s participation in education and other programs by linking such PII to other personal information about the student that they obtain from other federal or state data sources, including workforce development, unemployment insurance, child welfare, juvenile justice, military service, and migrant student records systems.

The right to file a complaint with the U.S. Department of Education concerning alleged failures by the university to comply with the requirements of FERPA.

The name and address of the office that administers FERPA:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, SW
Washington, DC 20202-5901
Equal Employment and Educational Opportunity

Pursuant to federal, state and local laws, The New School does not discriminate on the basis of age, race, color, creed, sex or gender (including gender identity and expression), pregnancy, sexual orientation, religion, religious practices, mental or physical disability, national or ethnic origin, citizenship status, veteran status, marital or partnership status, or any other legally protected status.

In addition, The New School is committed to complying with Title IX of the Education Amendments of 1972 by providing a safe learning and working environment for all students and employees regardless of sex or gender identity. Title IX states that no individual “shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving federal financial assistance.” Title IX also prohibits retaliation against individuals who report sex-based or gender-based discrimination. The New School has adopted policies and procedures to prevent and respond to sex- or gender-based discrimination in the form of sexual harassment, sexual assault, or other types of sexual misconduct. These policies and procedures apply to all members of the university community, including students, staff, and faculty. The New School has designated a Title IX Coordinator to ensure the university’s compliance with and response to inquiries concerning Title IX and to provide resources for victims and community members who have experienced sex- or gender-based discrimination.

Inquiries concerning the application of the laws and regulations concerning equal employment and educational opportunity at The New School (including Title VI—equal opportunity regardless of race, color or national origin; Section 504—equal opportunity for the disabled; and Title IX—equal opportunity without regard to gender) may be referred to the following university officials:

Jennifer Francone
AVP for Student Equity and Access
Title IX Coordinator
72 Fifth Avenue, 4th floor
New York, NY 10011
212.229.5900 x3656
titleixcoordinator@newschool.edu

Jerry Cutler
Chief Human Resources Officer
79 Fifth Avenue, 18th floor
New York, NY 10003
212.229.5671 x4900
cutlerjm@newschool.edu

Inquiries regarding the university’s obligations under applicable laws may also be referred to The Office of Federal Contract Compliance Programs, U.S. Department of Labor, 23 Federal Plaza, New York, NY 10278; U.S. Department of Education, Office of Civil Rights, 32 Old Slip, 26th Floor, New York, NY 10005; or the U.S. Equal Employment Opportunity Commission (EEOC), New York District Office, 33 Whitehall Street, 5th Floor, New York, NY 10004. For individuals with hearing impairments, EEOC’s TDD number is 212.741.3080. Persons who want to file a complaint regarding an alleged violation of Title IX should visit the website of the Office of Civil Rights at the U.S. Department of Education or call 800.421.3481.

Use of Photographs by the University

The New School reserves the right to take or cause to be taken, without remuneration, photographs, film or videos, and other graphic depictions of students, faculty, staff, and visitors for promotional, educational, and/or noncommercial purposes, as well as approve such use by third parties with whom the university may engage in joint marketing. Such purposes may include print and electronic publications. This paragraph serves as public notice of the intent of the university to do so and as a release to the university giving permission to use those images for such purposes.

Student Life

Changes of Address and Telephone Number

Students are responsible for keeping their addresses and telephone numbers current with the university. They can update their contact information whenever necessary through MyNewSchool. University correspondence is mailed to the address designated as “official” or emailed to the student’s New School email address.
Tuition and Fees

Payment to the university is the responsibility of the student. Liability for tuition and fees is not contingent on completing courses, receiving grades, receiving passing grades, or realization of financial aid awards or loans. Failure to complete payment does not void your registration or charges due.

Contact Student Accounts at 212.229.8930 with inquiries about payment of tuition and fees, or email myaccount@newschool.edu using your New School email account if you have one. Access your personal account information online at my.newschool.edu.

DEFERRAL OF PAYMENT FOR EMPLOYER REIMBURSEMENT

Students expecting reimbursement from an employer or sponsor can defer payment of tuition and fees by submitting a signed authorization letter on official employer/sponsor letterhead along with the appropriate deferral form(s) as described below. This can be done by mail or fax or in person but not by email.

The authorization letter must show a current date and must include the student’s full name (and, if available, the student’s New School ID number), the amount to be reimbursed, the academic term for which the charges will be covered, the signer’s address and telephone number, and the specific terms for reimbursement (either contingent on receipt of grades or else billable upon registration; see below). Any portion of charges that the employer has not agreed to pay cannot be deferred. Certificate and nonmatriculated students must submit these forms with their registration forms.

Authorization letters and forms should be faxed to 212.229.8582; mailed to The New School, attention Third Party Billing, 79 Fifth Avenue, 5th floor, New York, NY 10003; or brought in person to the cashiering office at 72 Fifth Avenue, on the second floor.

Payment can be made at my.newschool.edu by ACH or credit card, or by faxing a credit card authorization along with the deferral form to 212.229.8582. Payment of all charges is the responsibility of the student. The student is liable for any and all deferred charges that the employer does not pay for any reason. The student’s liability is not contingent on receiving grades, receiving passing grades, or completing courses.

TERMS OF REIMBURSEMENT

If the reimbursement will be made upon receipt of grades: There is a participation fee of $150, and the student must complete both the Employer Reimbursement Deferment Form and the Deferral Credit Card Payment Authorization. (These forms can be downloaded from the website: Go to newschool.edu/student-financial-services and select Billing and Payment.) Payment of the $150 participation fee and any balance of tuition and university fees not covered by the authorization letter must be made before submission of the deferment forms or along with them. Deferred charges must be paid in full by February 1 for the fall semester, June 15 for the spring semester, and August 15 for the summer term.

If payment is not contingent on receipt of grades and The New School can bill the employer directly: There is no participation fee. The student submits only the Employer Reimbursement Deferment Form (found on the website; see above) with the employer authorization letter. The New School will send an invoice for payment to the employer according to the authorization. Payment for any balance due not covered by the authorization letter must be made before submission of the deferment forms or along with them.

For answers to questions regarding employer reimbursement, email myaccount@newschool.edu or call 212.229.8930.

TAX DEDUCTION FOR EDUCATION

Under certain circumstances, educational expenses undertaken to maintain or improve job skills are deductible for income tax purposes. Students are advised to bring this to the attention of their tax advisors.

RETURNED CHECK POLICY

All checks returned from the bank are automatically redeposited for payment. If, for any reason, a check does not clear for payment after being deposited a second time, a penalty of $30 is charged to the student’s account. The university cannot presume that the student has withdrawn from classes because the check has not cleared or has been stopped; payment and penalty remain due. Payment for the amount of the returned check and the $30 returned check fee must be made with cash, certified bank check, or money order; another personal check will not be accepted.

An additional 10 percent penalty is charged if payment for a returned check is not received within four weeks. After a second returned check, all future charges must be paid with cash, certified bank check, or money order. Personal checks will no longer be accepted from the student. If it becomes necessary to forward an account to a collection agency, an additional 10 percent penalty will be charged on the remaining account balance.

CANCELLATIONS, REFUNDS, ADD/DROP, STATUS CHANGES

Students are responsible for knowing university policies regarding adding or dropping courses and refund of tuition.
and fees. The policies and deadlines published in this bulletin are applicable to all certificate and nonmatriculated (noncredit or credit) students. Students matriculated in the Bachelor’s Program for Adults and Transfer Students should consult the website at newschool.edu/public-engagement/bachelors-program. Students taking courses in other schools of the university should consult the appropriate school or program website for applicable policies and deadlines.

SCHEDULE AND STATUS CHANGES
Withdrawals, transfers from one course to another, registration for additional courses, and changes of status (e.g., from noncredit to credit) must be completed within the deadlines (available on our website). Transfers from one course to another and changes of status can be made online, in person, or in writing. (They cannot be made by telephone.) Any additional tuition or fees resulting from a course transfer or status change are payable at the time the change is made.

REFUNDS FOR CANCELED COURSES
The New School reserves the right to cancel courses or to adjust the curriculum. Courses may be canceled because of insufficient enrollment, the withdrawal of the instructor, or inability to schedule appropriate instructional space.

If you are registered in a course that is canceled, you will be notified by telephone or email. You will be asked whether you wish to transfer to another course or you wish a full refund of tuition and fees (including registration fees).

If you are a certificate student, consult with your advisor if one of your courses is canceled.

WITHDRAWALS AND REFUNDS: CONTINUING EDUCATION
If you wish to withdraw from a course without adding another, log in to online registration at opencampus.newschool.edu/courses.

Alternatively, you can download and complete the Noncredit Add-Drop Form or the Credit Add-Drop Form, as appropriate, to transfer from one course to another. To drop a course, you can also download and complete the Continuing Education Request to Drop Form, or you can write a letter to the registrar stating your wish to withdraw from the course. Be sure to include your first and last names, your New School ID number (or date of birth), and the course master number (from your course schedule-receipt). Submit your signed and dated request in one of the ways listed below:

- Email the form to reghelp@newschool.edu. Please send it from the email address you provided at registration.
- Fax the form to 212.229.5648.
- Mail the form to The New School, Registrar’s Office, 72 Fifth Avenue, New York, NY 10011.
- Bring your request in person to 72 Fifth Avenue, 2nd floor, New York City.

Please note that we cannot accept requests made by telephone.

The following policies apply:

- Full refund of course tuition requires advance withdrawal. Otherwise, the refund will be prorated.
- Refunds are computed from the date and time the written notice is received in the Registrar’s Office or the date of the postmark if the notice is mailed.
- The registration/university services fee is not refundable unless a student’s withdrawal is due to a change of course schedule or instructor or the course is canceled by the university.
- Withdrawals or refund requests cannot be made by telephone.

- Refunds of fees paid by credit card will be processed as a credit to the same account.
- Failure to attend classes or notification to the instructor does not constitute official withdrawal. Failure to make or complete payment does not constitute official withdrawal.

Questions? Email reghelp@newschool.edu or call 212.229.5620.

Refund processing takes approximately four weeks.
Records, Grades, and Academic Transcripts

An official transcript carries the registrar’s signature and the New School seal. It documents a student’s permanent academic record at the university. You can request your transcript online at my.newschool.edu. Transcripts are not issued for students who have outstanding debts to The New School. For additional information, visit newschool.edu/registrar/transcripts.

GRADE REPORTING

Grades are recorded for all students registered in a course for credit or a noncredit certificate.

Students must be properly registered in order to attend any course or session of a course. Attendance in class and/or completion of course requirements is not the equivalent of registration and will not make a student eligible to receive academic credit or certificate approval for any course.

Grades are normally posted within two weeks after a course ends. Students can view their grades on the Internet at my.newschool.edu. A student ID number (printed on your statement/schedule and photo ID card) is required for access.

I Temporary Incomplete: Indicates failure to complete assigned work.

This mark is given not automatically but only on the request of the student and at the discretion of the instructor. A Request for Grade of 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 but can be no later than the seventh week of the following fall semester for spring or summer term incompletes or 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 “Z” by the Registrar’s Office.

W Official Withdrawal Without Academic Penalty: Written request must be presented in person at the Registrar’s Office by the published deadline. A grade of “W” will be recorded for the course and will appear on the student’s transcript. Deadlines for refunds of tuition and fees will apply.

Z Unauthorized Withdrawal: Issued by an instructor to a credit student who has not attended or not completed all required work in a course but did not officially withdraw. Faculty may also determine a letter grade as opposed to “Z” on the basis of student progress and attendance in the course. “Z” has no impact on a student’s GPA.

AP Approved (noncredit certificate student)

NG No Grade (noncredit certificate and noncredit students)

GM Grade Not Reported for Student

GRADE REVIEW POLICY

A student can petition for review of any grade within 60 days after the grade was issued. Before deciding to appeal a grade, the student should first request from the course instructor an informal explanation of the reasons for assigning the grade. If the student is not satisfied with the explanation or none is offered, the student can pursue the matter as follows:

1 The student submits a formal letter briefly stating objections to the assigned grade directly to the faculty member, with a copy to the department chair or director (or, if the faculty member is the department chair, with a copy to the dean).

2 The instructor is required to respond in writing to the student’s letter within one month of receipt, also with a copy to the department chair or director or the dean, as appropriate.

3 If the student is not satisfied by the faculty member’s written explanation, further appeal can be made by a written request to the dean’s office for a review of the previous communications. An appropriate administrator designated by the dean will then convene an appeals committee to review the student’s letter and the instructor’s response, clarify any outstanding questions or issues, and make a recommendation to the dean. The dean’s decision is final.

CHANGE OF GRADE

Final grades are subject to revision by the instructor with the approval of the dean’s office for one semester following the term in which the course was offered. After one semester has elapsed, all grades recorded in the Registrar’s Office become a permanent part of the academic record, and no changes are allowed.
Admission to Class

The New School reserves the right to deny a person admission to or continuance in its courses of study.

All persons wishing to attend any course at The New School must be properly registered. Students should be prepared to show a valid statement/schedule to the instructor or designated faculty services assistant for admission to any class. Possession of a current New School student ID card does not entitle the bearer to attend any particular course or session of a course.

The statement/schedule is issued by the Office of Student Financial Services upon receipt of payment. If you register by mail, telephone, or fax, or on the Web, your statement/schedule will be mailed to you. Please retain this form.

If you have not yet received your statement/schedule or have forgotten or lost it, you will be admitted to the class if your name appears on the class roster. You can access your course schedule online at my.newschool.edu (you will need your New School student ID number).

Campus Security

The New School employs a security staff to monitor and maintain the rights, privileges, and safety of members of the university community and the security of university property. It is assumed that members of the community will comply with security measures such as the checking of ID cards at building entrances and will report incidents to the security staff, if and when they occur. The university's latest crime reporting statistics can be viewed online at newschool.edu/campus-safety.

Other University Policies

The board of trustees has adopted policies on Free Exchange of Ideas and Freedom of Artistic Expression, Discriminatory Harassment, Sexual Harassment, Alcohol and Illegal Drugs, Smoking, University-Wide Disciplinary Procedures, and other matters. Copies of these policies are available at newschool.edu/student-rights-and-responsibilities and from the Office of Student Services.
The New School is located in New York City’s Greenwich Village. For a campus map and a list of building hours, visit newschool.edu/about.

Libraries and Archives
The New School Libraries and Archives consist of four separate locations that provide resources and services for the entire New School community. The libraries offer a variety of seating options, including bookable group workspaces and quiet study areas; computer workstations and printing, scanning, and copying services; on-site collections of heavily used materials; and self-checkout kiosks. The archives are open for research visits by appointment.

The collection consists of items in both digital and physical formats. These items include books and journals, scores, photographs and images, audiovisual materials, and archives and special collections. Our electronic resources are available to students enrolled in both on-campus and distance learning programs. Archives and Special Collections offers a rich array of unique and rare materials, with particular strengths in 20th-century design practices and the multilayered histories of all the colleges of The New School. Materials are discoverable through the library website.

Librarians offer faculty and students assistance with research methodologies and information literacy through one-on-one appointments, in-class sessions, workshops, a 24-hour virtual reference by email service (Ask Us), online subject- or course-related research guides, and help designing research assignments. In addition, archivists offer workshops in conducting primary-source research and work closely with students to help them discover materials relevant to their interests.

As members of the Research Library Association of South Manhattan and PALCI, most New School patrons also have access to materials and spaces outside of the New School Libraries and Archives.

For more information, please go to our website, library.newschool.edu.

University Learning Center
The University Learning Center (ULC) provides support to New School students in the following areas: undergraduate and graduate writing, ESL services, math and economics, Adobe Creative Suite, computer programming, oral presentations, and time management. Students are served through one-on-one tutoring sessions by trained and experienced tutors. Several academic and skill-building workshops are also offered throughout the semester.

The goal of ULC tutors is to support student development through constructive feedback and technical guidance. Sessions are highly interactive and focus on helping students clarify their ideas, evaluate their work, and strengthen their skills. For more information, visit newschool.edu/learning-center.

Canvas
The New School uses the Canvas “learning management system.” This online resource offers you access to important course information like syllabi, course resources, and announcements.

In Canvas, you will find the courses in which you are actively enrolled. Both on-site and online courses use Canvas, though online courses will often use it as the virtual classroom.

Log in by visiting my.newschool.edu and selecting Canvas from the menu icon located at the top right of the page. Be sure to do this frequently, and follow your instructor’s guidance on using Canvas in his or her course.

Computing Facilities
Students have access to the latest technology in the labs and work spaces. For services, locations of facilities, and hours of operation, visit newschool.edu/information-technology. For information on resources available to continuing education students, please see page 7.

Wireless
The New School provides free wireless Internet access throughout the campus. For information, visit newschool.edu/information-technology/wireless-network.

IT Central
IT Central is the point of contact for students, faculty, and staff requiring assistance or information on all university computing issues. Visit newschool.edu/information-technology/help for hours of operation and to create a support or service request ticket.

Location: 72 Fifth Avenue, lower level
Telephone: 212.229.5300 x4357 (xHELP)
Email: itcentral@newschool.edu

Student Accounts and Records
All registered students can access their current personal student information on the Internet through a secure connection. Go to account.newschool.edu to look up your Net ID and set or reset your
For course details and to enroll, visit opencampus.newschool.edu.

password. You will need your New School ID number (N plus eight digits). After you log in, click on the Academics tab for access to up-to-date records of your student activities, including your enrollment in courses, the status of your tuition and fees (paid, owed, refundable), and, if you enrolled as a credit or certificate student, your grades. You can also authorize parents, guardians, or employers to view your student accounts and make payments on charges due.

Students are responsible for keeping their own addresses and telephone numbers current in university records. They can update this information online at my.newschool.edu as necessary.

Note: All university correspondence will be mailed to the address designated “official” in the student’s record and/or emailed to the student’s email address.

Admission to Public Programs
Visit newschool.edu/events, call 212.229.5353, or email publicprograms@newschool.edu for more information.

Tickets can be reserved in advance with a credit card (MasterCard, Visa, Discover, American Express), and students and alumni with a valid university ID can obtain free tickets to most special events by presenting their ID at the Box Office.

International Student and Scholar Services
International Student and Scholar Services (ISSS) provides expertise and support to international students throughout the U.S. visa application process and advises on the maintenance of legal immigration status, employment, reinstatement, changes of status, program changes, and other immigration-related matters. ISSS also advises incoming students and scholars regarding higher education practices in the United States and other cultural adjustment issues and provides international student programs at The New School and with other institutions in New York City and in other countries.

For more information, please visit newschool.edu/international-student-services.

Services for Students with Disabilities
The New School is committed to helping students with disabilities obtain equal access to academic and programmatic services. Student Disability Services assists students who may need special accommodations, as required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973. If you have a temporary or chronic disability of any kind, please self-identify with Student Disability Services at the beginning of the semester. The staff will advise you on policies and procedures and discuss available support and accommodations.

For more information, including how to self-identify, visit newschool.edu/student-disability-services.
Register Now—Classes Start January 22

Talk to us. We are here to provide more information, answer questions, and introduce you to a unique path of academic excellence.

opencampus.newschool.edu
212.229.5620
opencampus@newschool.edu
Open Campus—a new approach to continuing education from The New School, a comprehensive university where progressive minds come together.

REGISTER NOW—CLASSES START JANUARY 22

opencampus.newschool.edu | 212.229.5620 | opencampus@newschool.edu