<u>Speak Music Speak Design</u>

PARSONS School for Design (PSAM 3050-B)
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Tuesdays: 12:10pm-2:50pm
Academic Entrance 63 Fifth Ave
Room: L106

http://speakmusicspeakdesign.com

<u>COURSE DESCRIPTION</u>

Musicians and designers share a variety of aspects in their creative process. We have similar methods and challenges, we try to be original and innovative, and we convey a message, feelings, or ideas. However, we use different languages and terminology that makes multi-disciplinary collaborations unnecessarily complex.

This class is a collaboration between Parsons and The New School for Jazz and Contemporary Music, taught jointly by one faculty of each division and populated with a 50/50 student ratio from each school. It is designed to give students of both areas the appropriate tools to be able to understand and work with each other fluidly.

This syllabus has a schedule that is tentative. You will find detailed information with homework and expected preparations on the class website:
www.speakmusicspeakdesign.com

To facilitate the collaboration in class, each student will create an online archive of visuals and sounds related to the disciplines of music and design. Each week will have an additional lens — inspired by a reading — to make your observations focused and comparable. We will use instagram & soundcloud for this. Please create accounts on both platforms and use #SMSD for all posts. Besides uploading three post per week, each student also has to comment on three post per week to start the collaboration outside of the classroom.

The collaborative process is divided into three segments:

1   **Intradisciplinary**
    Method: Exploring the grammar of a single discipline
    Assignment: Design Studio & Music Workshop
    Process: Students work individually and exchange experience, knowledge and methods in class.

2   **Crossdisciplinary**
    Method: Exploring one discipline through the perspective of another
    Assignment: The Dictionary
    Process: Students work in groups combining expertise of both discipline

3   **Transdisciplinary**
    Method: Exploring the synthesis of different disciplinary methods and integrating knowledge to achieve sophisticated applications.
    Assignment: The Final Pitch
    Process: Students synthesize new knowledge in teams

SCHEDULE
This is the tentative schedule for our class.
See class website for updates.

(left margin, rotated) Introdisciplinary—Design & Music Methods

(left margin, rotated) Crossdisciplinary—The Dictionary

(center margin, rotated) Intradisciplinary—Speak Music Speak Design Final Project

1

Introduction to class

1/22   Introduction to class, teacher, students
Your Visual & Auditory Archive:
Daily observations of your every day.

2

Design Studio

1/29   How do designers learn and what is their
specific language & culture in class? The
first step of the collaboration is a "typical
design" studio which is a mix of critiques
done by instructor and peers.

3

Music Studio

2/5   A Music Workshop is a regular meeting of
musicians to create a body of work and
develop an artistic integrity as composers and
performers. All students, designers as well as
musicians, have to complete an original Music/
Sound composition.

4

Translate Music into Design

2/12   Creating a response to an artwork in a medium
of a different discipline helps students to
sharpen their observational practices as well as
exploring a new domain in a playful way.

5

Translate Design into Music

2/19   For the second response, all students will
be inspired by design to create an original
composition.

6

The Dictionary 1

2/26   Compare the taxonomy of music and design.
Groups create a way to experience the same
term/expression in both disciplines.

7

The Dictionary 2

3/5   Present prototype for the dictionary in class,
gather feedback and brainstorm additional
terms/expressions.

8

The Dictionary 3

3/12   Final presentation of the Dictionary Project.

9

no class

3/19   Spring Break

10

Final Project Pitches

3/26   Pitch ideas for the final project to find your
collaborators.

11

Final Project

4/2   Work in groups with individual advising.

12

Final Project – Mock-up Presentation

4/9   Present your work to the class.

13

Final Project

4/16   Work in groups with individual advising.

14

Documentation

4/23   Strategies to document crossdisciplinary work.

15

Words

4/30   DUE: Written description of your project and
framework for documentation.

16

Final Presentation

5/7   Students present final work. This could be
public, outside of school, live-streaming – the
class decides about the framework.

READINGS

Berger, John. Ways of Seeing: Based on the BBC Television Series with John Berger. London: British Broadcasting, 2012.

Elam, Kimberly. Typographic Systems. New York: Princeton Architectural Press, 2007.

Ludovico, Allessandro. Post-digital Print: The Mutation of Publishing since 1894. Eindhoven: Onomatopee, 2013.

McCloud, Scott. The Invisible Art Understanding Comics. NY: HarperCollins Publishers, 1994.

Müller-Brockmann, Josef. Grid Systems in Graphic Design: A Visual Communication Manual for Graphic Designers, Typographers and Three Dimensional Designers. Sulgen: Verlag Niggli, 2015.

REQUIRED SKILLS

Jazz: Theory, Ear Training and Rhythm 2. Basic Pro Tools/Logic knowledge. Composing/arranging skills valued.

Parsons: Strong understanding of typographic elements and typesetting (layout, grid, on- and offline publication), fluency in Adobe Suite and understanding of interaction design & the web.

LEARNING OUTCOMES

By the end of this course, students will be able to

1   Demonstrate sensitivity towards working with another discipline including vocabulary and sense of current aesthetics.

2   Show strength in the ability to articulate possible intersections between contemporary design and music projects in practice and research.

3   Demonstrate the ability to utilize a wide array of tools/media (i.e. from playing a live instrument to electronic music - from digital media to physical art).

4   Possess a strong sense about how to carry forth a project including an organized approach, a range of research methodologies and how to move a project from research through iterations and testing to completion and assessment.

5   Show an understanding of cross-pollination of physical and digital technologies.

EVALUATION

Participation, Attendance, Presentations	20%
Design & Music Methods	20%
Dictionary	20%
Final Presentation & Documentation	40%

GRADING STANDARDS

A   Superior work. You have clearly demonstrated an enthusiasm for the projects, and an understanding of the concepts that guide your decisions. Your work demonstrates original and creative thinking and your projects are consistently and cleanly executed with a high level of attention devoted to craft and clarity of writing. You're able to explain your own work and offer insightful critique of your classmates' projects. You are present in class and participate in discussions.

B   Good work. You've completed all of the projects with a sufficient level of quality. Your projects are less conceptually clear, but you have displayed clear effort in attempting an understanding. Your projects are cleanly executed with a good level of attention devoted to craft and clarity of writing. You're able to explain your own work and offer insightful critique of your classmates' projects. You are present in class and participate in discussions.

C   Satisfactory work. You've shown that you can interact with the concepts presented in class, but you have not demonstrated a deep understanding or enthusiasm for your work. You do not demonstrate a high level of attention to craft. You participate in some discussions but have not added insightful critique.

D   Your work adheres to each project's guidelines but you have not demonstrated original thought or depth of understanding of the concepts presented in class. You have not participated in class discussions, or have missed a significant amount of classes.

F   Failing grades are given for required work that is not submitted or for incomplete final projects. Make-up work or completion of missed assignments may be permitted only with the approval of the instructor and the program director.

W   Grade of W
The grade of W may be issued by the Office of the Registrar to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript. A grade of W may also be issued by an instructor to a graduate student (except at Parsons and Mannes) who has not completed course requirements nor arranged for an Incomplete.

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

    Grades of Incomplete
The grade of I, or temporary incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student's academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only upon the student's request and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor. The time allowed for completion of the work and removal of the "I" mark will be set by the instructor with the following limitations:
    Undergraduate students: Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of "I" not revised in the prescribed time will be recorded as a final grade of "WF" by the Office of the Registrar.

    Resources
The university provides many resources to help students achieve academic and artistic excellence. These resources include:

The University (and associated) Libraries: http://library.newschool.edu

The University Learning Center: http://www.newschool.edu/learning-center

University Disabilities Service: www.newschool.edu/student-disability- services/

In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact Student Disability Service (SDS). SDS will conduct an intake and, if appropriate, the Director will provide an academic accommodation notification letter for you to bring to me. At that point, I will review the letter with you and discuss these accommodations in relation to this course.

    Making Center
The Making Center is a constellation of shops, labs, and open workspaces that are situated across the New School to help students express their ideas in a variety of materials and methods. We have resources to help support woodworking, metalworking, ceramics and pottery work, photography and film, textiles, printmaking, 3D printing, manual and CNC machining, and more. A staff of technicians and student workers provide expertise and maintain the different shops and labs. Safety is a primary concern, so each area has policies for access, training, and etiquette that students and faculty should be familiar with. Many areas require specific orientations or trainings before access is granted. Detailed information about the resources available, as well as schedules, trainings, and policies can be found at resources.parsons.edu.

DIVISIONAL, PROGRAM & CLASS POLICIES

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

    Participation

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

Attendance

Parsons' attendance guidelines were developed to encourage students' success in all aspects of their academic programs. Full participation is essential to the successful completion of coursework and

enhances the quality of the educational experience for all, particularly in courses where group work is integral; thus, Parsons promotes high levels of attendance. Students are expected to attend classes regularly and promptly and in compliance with the standards stated in this course syllabus.

While attendance is just one aspect of active participation, absence from a significant portion of class time may prevent the successful attainment of course objectives. A significant portion of class time is generally defined as the equivalent of three weeks, or 20%, of class time. Lateness or early departure from class may be recorded as one full absence. Students may be asked to withdraw from a course if habitual absenteeism or tardiness has a negative impact on the class environment.

Two absences lowers an overall grade one-third letter (i.e., A to A-).

Three absences lowers an overall grade by a full letter (i.e., B to C).

More than three absences are grounds for failure or dismissal from class.

Tardiness beyond one half-hour will be counted as an absence. Three latenesses beyond one half-hour will be treated as one absence. Final grades are based on meeting deadlines, your execution of tasks given, and on your participation in class.

Delays

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

Electronic Devices

Use of electronic devices (phones, tablets, laptops) is permitted when the device is being used in relation to

the course's work. All other uses are prohibited in the classroom and devices should be turned off before class starts.

Academic Honesty and Integrity

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

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. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. The full text of the policy, including adjudication procedures, is found at http://www.newschool.edu/policies/# Resources regarding what plagiarism is and how to avoid it can be found on the Learning Center's website: http://www.newschool.edu/university-learning-center/student-resources/

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 includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of 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. Please see the complete policy in the Parsons Catalog.

Intellectual Property Rights: http://www.newschool.edu/policies/#

Guidelines for Written Assignments

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

e University Writing Center also provides useful on-line resources to help students understand and avoid plagiarism. See http://www.newschool.edu/admin/writingcenter/. Students must receive prior permission from instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without the prior permission of instructors is plagiarism.

Guidelines for Studio Assignments

Work from other visual sources may be imitated or incorporated into studio work if the fact of imitation or incorporation and the identity of the original source are properly acknowledged.   There must be no intent to deceive; the work must make clear that it emulates or comments on the source as a source. Referencing a style or concept in otherwise original work does not constitute plagiarism.   The originality of studio work that presents itself as "in the manner of" or as playing with "variations on" a particular source should be evaluated by the individual faculty member in the context of a critique. Incorporating ready-made materials into studio work as in a collage, synthesized photograph or paste-up is not plagiarism in the educational context. In the commercial world, however, such appropriation is prohibited by copyright laws and may result in legal consequences.