

National Association of Schools of Art and Design

PARSONS PARIS SELF-STUDY [Branch Campus]

in *Format A*

Presented for consideration by the
NASAD Commission on Accreditation

by

PARSONS THE NEW SCHOOL FOR DESIGN

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DEGREES AND / OR PROGRAMS FOR WHICH RENEWAL OF PLAN APPROVAL IS SOUGHT:

Bachelor of Arts - 4 years:

- Strategic Design and Management (listed as a Bachelor of Business Administration by the institution)

Bachelor of Fine Arts - 4 years:

- Art, Media, and Technology
- Fashion Design

Master of Arts - 2 years:

- Design Studies
- Fashion Studies
- History of Decorative Arts and Design

Master of Fine Arts - 2 years:

- Design and Technology

The data submitted herewith are certified correct to the best of my knowledge and belief.

Date

Joel Towers

Executive Dean, Parsons The New School for Design

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INTRODUCTION

Parsons has a rich and long history in Paris, since Frank Alvah Parsons first established the Paris Ateliers of the New York School of Fine and Applied Art in 1911. The school offered courses in the decorative arts, architecture, scenography and costume design and included Elsie de Wolfe and Edith Wharton amongst its students. In 1930, Jean Michel Frank's students created the Parsons table, an icon of modern design, as part of coursework at the Ateliers. The New York School of Fine and Applied Art was later renamed "Parsons School of Design" in honor of its former President and his influence on art and design education in America. Due to the outbreak of World War II, the Paris Ateliers closed its doors in 1939. In 1948, Parsons School of Design began academic programming in Paris again. In 1970, Parsons merged with the New School and was enriched by the latter's connections to the intellectual community in Paris. From 1942 until 1946, the École Libre des Hautes Études was located at The New School, which provided visas for French and international scholars whose lives were endangered in Europe during World War II. The innovative methodologies of The New School thus contributed to the development of sociology and anthropology as academic disciplines in post-war Paris.

Although Parsons The New School for Design offered study abroad opportunities from 1970 until 2010 in Paris, the re-launch of Parsons Paris as a branch campus represents a new chapter in the institution's history in this city. Parsons Paris, as part of a larger university, provides students with access to visiting professors, distributed education, and diverse teaching practices; and offers a unique opportunity for international students to study design, art history, and the digital arts.

Parsons Paris' educational objective is to prepare graduates for careers in art and design by bringing together the rigor and depth of a Parsons design education with the academic breadth of the New School's Liberal Arts and Social Science curricula. It is The New School's firm belief that localized education is no longer sufficient in the global economy, and that our students need direct exposure to the larger, interrelated issues of today's world (e.g., climate change, urban systems, sustainability, global production, social justice). At Parsons Paris, we educate designers that will positively impact local and international communities. We believe that students must learn to work across and within research paradigms and practices emerging from design, social science and the humanities in order to be successful designers. Parsons' institutional structure is conceived to promote cross-disciplinary research practices, teaching, and institutional resource sharing.

As with all programs at Parsons in New York, the "City as Laboratory" provides a co-curricular component of education at the school. Located in the heart of one of the most vibrant creative economies in the world, Parsons Paris programs take full advantage of the city, offering extraordinary educational, cultural, and professional opportunities for the growing number of students who seek a range of experience across art, design, media, technology, and culture. Parsons Paris is in the process of developing a number of partnerships with cultural institutions and schools in Paris to promote and share its philosophy. By continuing its long history in this energetic and creative metropolis, Parsons Paris aspires to foster a meaningful exchange with the dynamic Parisian art and design community.

SECTION I. PURPOSES AND OPERATIONS

B. Size and Scope

Enrollment plans for the branch campus were made to create an academic community diverse in both background and academic pursuit. Parsons Paris welcomes a population consisting of matriculated students from around the world and study abroad students from Parsons as well as other institutions. Fiscal commitment from the university was established regardless of enrollment for the first five years, with resources ready to be augmented as necessary.

Some of Parsons' most successful programs were selected as offerings to draw students to the new branch campus. The undergraduate programs currently offered in Paris are representative of our three largest student populations at Parsons New York, and identified as those that would benefit from the local setting and resources.

Student cohorts are being introduced into the Paris campus on a staggered timeline. This year, the branch campus has been running first- and third-year courses for undergraduate students, with students pursuing coursework in the Bachelor of Fine Arts degrees in Art, Media and Technology and Fashion Design, as well as the BBA in Strategic Design and Management.

For the 2013-14 academic year, recruitment efforts succeeded in generating a high level of interest in Parsons Paris but yielded lower numbers than anticipated.¹ There were a number of contributing factors: restrictions on recruitment in France were placed until approval was received from the French Ministry of Education; a two-month construction delay set back the timeline for taking possession of the building; and there was continued confusion between this branch campus and the Paris College of Art (an issue only recently resolved). There was also the related challenge of being unable to utilize the physical space for faculty and staff to generate a presence.

Although the above circumstances have been resolved, there are other mitigating factors related to the launch of a new branch campus. Undergraduate courses at all levels will be offered to students in the coming year, along with the introduction of graduate-level offerings from the Master of Arts in Decorative Arts and Design and the Master of Fine Arts in Design and Technology. As these are new levels or programs being offered, our enrollment projections are conservative in some areas in anticipation of subsequent growth.²

C. Finances

Initial assumptions of revenue and steady-state projections were based on a number of variables including the building capacity, incoming enrollment numbers, and faculty teaching costs. The launch year has clarified some of the assumptions.

Most importantly, *in situ* analysis has found that the building's capacity, in terms of maximum number of students that can be enrolled while still providing a high quality experience, is less than was originally projected. Second, lower than anticipated enrollment numbers for the launch year and unanticipated labor

¹ See Paris MDP III.A.1 for Parsons Paris Executive Summary.

² See Paris MDP III.C.1 for enrollment projections.

taxes have resulted in lower revenue and higher instruction costs as compared to initial projections.

As a result, FY14 through FY16, expenses are expected to exceed revenue, with a balance anticipated in FY18. The New School is committed to funding the deficit in order to build a self-sustaining campus in Paris, including additional capital improvements to both enrich student experience and extend the sustainability of the campus by working within the present space. Possible innovations in delivery formats (low-residency, online, winter and summer sessions) will also bring additional revenue to support campus operations and, it is hoped, move the break-even point forward and contribute to operating surpluses in the future.

An annual budget process has been implemented for The New School as a whole, to review budget needs for the upcoming fiscal year. The Global Leadership Council meets regularly to discuss the status of the Parsons Paris campus, enrollments and finances, and the results of those discussions are put forward as part of the larger established budget process.

Parsons Paris, like the rest of the New School, depends almost exclusively on tuition as the primary source of its revenue, thus fundraising has not been a primary focus at this point in time. However, Parsons Paris has assembled an advisory board composed of distinguished French cultural leaders, which has scheduled its initial meeting for April 2014. The advisory board will be instrumental in developing a strategy for fundraising and the provision of in-kind donations to support the activities of the Paris campus.

D. Governance and Administration

The existing governance and administrative structures and activities at The New School and the branch campus in Paris, have been designed to carry out the stated purposes of the institution and art/design unit.

In order to achieve the academic goals of a global education, the University has developed and manages academic and administrative operations in Paris as its own branch campus. Parsons Paris, which has received provisional approval from the Middle States Commission as a branch campus, is a separate legal entity, established in France, though controlled and governed entirely by The New School. Students at Parsons Paris will, in fact, be students of The New School and receive their degrees from The New School.

The university has invested in staffing and leadership to ensure smooth operations and academic rigor. The governance and administrative structure for global and distributed activity is overseen at the university level by the Global Leadership Committee in The New School President and Provost's Office.³ The Global Leadership Committee (GLC) meets regularly to set strategic academic and administrative direction for Parsons Paris. The GLC consists of the New School President, the New School Provost, the Executive Dean of Parsons, the Vice President for Global and Distributed Education and the Associate Provost for Global and Distributed Education.

The University's Associate Provost for Global and Distributed Education is charged with academic oversight for Parsons Paris, and the Vice President for Global and Distributed Education with administrative oversight, including facilities, legal, financial, and budget matters. They jointly provide communication and decision-

³ See Paris MDP I.D.1b for an org chart of the Provost's Office.

making support for the Paris-based staff. The Parsons Paris Dean⁴ (like divisional deans across The New School) reports to the Provost, while the Parsons Paris Deputy Dean/ Director for Administration⁵ reports to the V.P. for Global and Distributed Education. The GLC guides global divisional activity, with advisement drawn from across the university as programing expands to include areas of academic programing beyond Parsons.⁶ They also represent the branch campus in various committees in New York. The Associate Dean for Global Initiatives is responsible for communicating and coordinating the international agenda within Parsons, working closely with school deans, the Director of Global Advising, full-time faculty, and administration. The Associate Dean is also a key liaison with the university's Associate Provost and Vice President for Distributed and Global Education on the coordination with our branch campus in Paris

In the evaluation of the type of, and the demand for, academic programs both current and pending in Paris, we have undertaken a variety of stress and programmatic analyses, looking at the relationships between matriculating degree, study abroad, and visiting student curricula and populations. Because Europe (and the EU) is undergoing substantial change in the higher education sector (in types of degrees as well as fiscal underpinnings), it is an important priority to maintain rigor and nimbleness in making changes and improvements. The GLC is key in evaluating the branch campus structure and procedures toward this goal.

Because The New School assumes all academic, administrative and fiscal oversight of the Paris branch campus, it is treated identically to a New York-based division. By building on current systems, and integrating the main New York City campus systems with the oversight of academic activities at branch campus in Paris, these structures are designed to maintain local individuality and relevance.

The fundamental educational and curricular continuity, stability, and consistency of each program in Parsons Paris is ensured by curricular committees in both New York and Paris and by a close connection to academic programs and the leadership structure of Parsons in New York. As Parsons Paris grows to encompass other areas of the university in the Liberal Arts, Social Sciences, and Performance, ties will be built to those divisions. At the same time, Paris' own curriculum committee and the University Curriculum Committee function to provide oversight, with links to the Parsons Curriculum Committee (PCC). By building onto existing curricular infrastructures, integrating established and successful systems from New York into the new Paris branch, the governance and administration systems are designed to safeguard the particular individuality and relevance of the branch campus, while at the same time, maintaining the integration and replication of Parsons' distinct culture at both locations.

In the interest of fulfilling our stated purposes and maintaining primary focus on supporting teaching and learning, the administrative structure is designed for optimal achievement – for students and faculty, as well as administrators. This means setting realistic goals for administrative workloads and providing adequate staffing support as needed. This will be the case at the branch campus, as it is at the main campus.

E. Faculty and Staff

The branch campus maintains the same standards for determining teaching qualifications, conducting evaluations, and setting baseloads as the campus in New York, while hiring practices are in keeping with

⁴ See Paris MDP I.D.2 for leadership and staff descriptions.

⁵ See Paris MDP I.D.2 for leadership and staff descriptions.

⁶ See Paris MDP I.D.3 for Global Leadership Committee membership.

French labor laws and regulations. As a result of French labor law, tenure and advancement are not viable in the branch campus. Faculty review procedures have been established to adhere to New School standards and practices, while maintaining compliance with French law.

The branch campus has provided opportunities for Parsons faculty to teach in Paris, for one academic semester or year, enabling productive cross-pollination of ideas, best practices, and pedagogy, as well as collegiality. With the pending launch of graduate curricular offerings in Parsons Paris, there will be consideration for drawing teaching and research assistants from graduate populations, if held viable and operable in the branch campus.

Staffing and administrative structure have been established with an eye toward the aforementioned objectives of maintaining an independent structure while also keeping communications and protocols in line with the university's standards.⁷ Staff members in the Provost's Office in New York are charged with administrative support for the branch campus and act as conduits between Paris and New York administration, while support staff at the branch campus engage in the more localized and space-centered areas like facilities, student life and everyday operations.

F. Facilities, Equipment, Health, and Safety

Facilities and equipment

The programs being offered at the branch campus are those that can be offered in a relatively inclusive, shared infrastructure; with the exception of a computer lab, small model making shop, and a small fashion construction studio, there is no need for large-scale fabrication facilities or discipline-specific dedicated studios. The facilities in Paris still serve the needs of the students in those majors to ensure they are able receive the same level of instruction and attainment of skills as students at the main campus.

Paris campus facilities are modeled on the main campus facilities, with regard to types of classrooms, offices, and equipment/technology being made available for the various degree populations (both faculty and students), and to the average square footage allotted per student and faculty member. A several-month long search was conducted to identify a space that would meet the needs of the each of the degree programs being offered, and support the size and scope of these programs, taking into account projected growth.

The campus at 45 rue Saint-Roch is ideally located, less than five blocks from the Tuileries Gardens and the Louvre, the Places Vendome, Madeleine, and de la Concorde, and the Palais Royale and Museums Orsay and Decorative Arts. Parsons Paris is closely located to elements in the city that foster valuable academic and experiential opportunities.

The facilities are comprised of ~12,000 SF of newly renovated spaces, including a new elevator and new windows, and entirely redone HVAC, mechanical, and electrical systems. This level of quality satisfies well our need for safe, well climatized, and productive infrastructure, with new standard wiring for data, new bathrooms and kitchen facilities on each floor, and generous sunlight from both the rue Saint-Roch and rue

⁷ See Paris MDP I.D.1a. for Parsons Paris staffing structure.

Sourdière sides of the building.⁸

Health and safety

The Paris facilities are designed in compliance with local fire and health codes. A space was secured in August 2012, and consultations with French safety and security authorities were subsequently completed. The branch campus underwent a successful inspection in the summer of 2013.

Safety standards for faculty and staff are currently communicated via workshops and information sessions on-site. Pending is the online publication of health and safety standards that directly apply to the branch campus and its facilities and equipment.

G. Library and Learning Resources

NASAD standards are assessed based on Parsons' electronic-access resources, and to a more limited degree, local resources. Parsons Paris students have access to all electronic-access resources available at The New School, as well as access to local English-language libraries and other resources unique to Paris.⁹ Students additionally have access to the works and resources available at the Musée des Arts Décoratifs.

Overall, the electronic-access and local resources are sufficient to support the degree levels and disciplines being offered in Paris. Because all of the programs being offered in Paris have sister programs on the main campus, relevant electronic resources are already in place and available to suit the needs of students at all levels and of faculty for both teaching and research purposes.

The staff structure for The New School's libraries facilitates student learning and faculty research; as much of the communication and assistance sought from library staff can be done online, students have easy access to support staff for library and learning resources offered by the University. Students at the branch campus have access to the same resources, like the patron-driven acquisition service¹⁰ and the online research guide¹¹.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

The branch campus holds to the University's standards for recruitment, admissions-retention, record keeping and advisement, with local staff working to provide appropriate support and acting as conduits to New York-based resources and protocols. The Director of Student Life and Advising is primarily responsible for advisement on coursework and extracurricular affairs; as well as for managing staff support around student services.

Admission staff in New York are responsible for recruitment and admission at the branch campus; as the size and scale of the population and programs offered are much smaller in Paris, only a few members of the admission team are engaged with this area. Students can find admission information for Parsons Paris on

⁸ See Paris MDP I.F.1. for a detailed description of facilities and equipment.

⁹ See Paris MDP I.G.1a. for a description of library holdings and access at The New School.

¹⁰ See Paris MDP I.G.1b. for a snapshot of the online acquisition service.

¹¹ See Paris MDP I.G.2. for a snapshot of the online research guide.

their website (<http://www.newschool.edu/parsons-paris/admission/>).

The branch campus uses the same systems as those of the University for record keeping and graduate document maintenance, which are in compliance with NASAD standards. The New School Registrar maintains academic records for students at the branch campus in Paris; in the future, documentation for graduating students' capstone projects will be maintained at the Paris campus for a minimum of five years.

I. Published Materials and Web Sites

Leadership and staff in Parsons Paris correspond in an effective and timely fashion with the university's various offices, particularly The New School's Communications and External Affairs department and Parsons' Academic Communications staff, to ensure accuracy and clarity with regard to curricula offered, policies, and any claims made regarding achievement or career placement.

The New School website has a page for the branch campus (<http://www.newschool.edu/parsons/paris/>), which links back to Parsons Paris' own dedicated homepage (<http://www.newschool.edu/parsons-paris/>). Both sites provide access to information on curricular programs and offerings in the branch campus, admission process, and the gallery, among other items.

J. Community Involvement

Please refer to the overview in the Management Documents Portfolio I.J.1.

L. Non-Degree-Granting Programs for the Community

The branch campus now houses Parsons Summer, Pre-College Academy, and Continuing Education, (SPACE) Paris programs. Parsons has been offering educational programming in Paris during the summer since the mid 1970's and the new Parsons Paris campus provides the university a unique opportunity to augment and design courses that will support the breadth of issues explored across the New School within a Parisian context. More information on current Paris Summer Intensive Studies (SIS) offerings is available on the Parsons Paris website (<http://www.newschool.edu/parsons-paris/summer-intensive-studies/>).

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

B. SPECIFIC PROGRAM NARRATIVES

Bachelor of Fine Arts, Art, Media and Technology - Renewal of Plan Approval

Statement of purpose

The new BFA in Art, Media and Technology provides an interdisciplinary course of study through which students explore the dynamic intersections of design, art, media, and technology. Launched in Parsons Paris in Fall 2013, this program reflects the curricula of the School of Art, Media, and Technology at Parsons in New York. The program enables emerging art and design thinkers and practitioners to develop their creativity in cross-disciplinary contexts and learn to see design as a transformative, future-facing enterprise.

Curricular table in the NASAD format

Program Title: Bachelor of Fine Arts, Art Media, and Technology
 Number of years to complete the program: 4
 Program submitted for: Renewal of Plan Approval
 Current semester's enrollment: 3
 Program director: Benjamin Gaulon

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
57 credits	12 credits	15 credits	36 credits	120 credits
47.5%	10%	12.5%	30%	100%

STUDIO AND RELATED AREAS

MAJOR ART/DESIGN STUDIES

Pxxx xxxx	Core Studio 1: Narrative	4 credits
Pxxx xxxx	Core Lab 1: Narrative	2 credits
Pxxx xxxx	Core Studio 2: Spatial	4 credits
Pxxx xxxx	Core Lab 2: Spatial	2 credits
Pxxx xxxx	Core Studio 3: Responsive	4 credits
Pxxx xxxx	Core Lab 3: Responsive	2 credits
Pxxx xxxx	Core Studio 4: Topics	6 credits
Pxxx xxxx	Dynamic Drawing and Letterforms	3 credits
PSAM 3550	Collaborative Studio	3 credits
Pxxx xxxx	Thesis 1	6 credits
Pxxx xxxx	Thesis 2	6 credits
total credits in Major Art/Design studies		42 credits

SUPPORTIVE ART/DESIGN STUDIES

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits

PUFY 1020	Space/Materiality	3 credits
PUFY 1030	Drawing/Imaging	3 credits
PUFY 1040	Time	3 credits
total credits in Supportive Art/Design studies		15 credits

Total credits in studio and related areas: **57 credits**

ART and DESIGN HISTORY AND THEORY

PLHT 1000	Objects as History	3 credits
PLVS 2025	History of Graphic Design	3 credits
PLVS 2500/1	Introduction to Design Studies	3 credits
PLxx 4xxx	Pre-capstone	3 credits
Total credits in Art/Design history		12 credits

GENERAL STUDIES

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
ULEC xxxx	University lectures	3 credits
ULEC xxxx	University lectures	3 credits
Total credits in General Studies		15 credits

ELECTIVES

varies	Studio electives	21 credits
varies	Liberal Arts/General Studies	15 credits
Total credits in electives		36 credits

Assessment of compliance with NASAD standards

In the BFA AMT, students develop their creative work in the context of an interdisciplinary exchange between singular disciplines, among various audiences, and within various perspectives and methodologies. Students explore increasingly complex concepts of scale within their curriculum, moving from a human or personal scale towards an urban/systems scale.

BFA AMT students share the Parsons first-year experience, in which they build foundational skills; in their choice of first-year elective, they may explore broadly or seek out courses inflected by their disciplinary interests. During the sophomore and junior years, the curriculum of the BFA AMT program continues work on developing core design principles within visual and time-based foci, and introduces new themes such as photographic, computational, interactive, installation, and performative media. Within their studios, students are introduced to critical perspectives within the discipline(s). They learn new methodologies of working, and engage with studio work within an increasingly rigorous design process. A suite of Core Studio courses, each paired with a Lab course in the first three semesters, provide cohesion and a broad skill base. Students are able to elect additional studio courses each semester, which further shape their area of emphasis. Students integrate their design research, interests and elective coursework into a series of their own projects that emphasize self-definition and engender rigorous art and design practices. During the sophomore year, students will be encouraged to experiment across boundaries and build up experience, rather than choosing

between pursuits in art or design. In their junior year, BFA AMT students will choose *Topics* and *Collaborative* studios that ultimately inform their final capstone projects. While not choosing a strict pathway in art or design, students delineate their interests more informally, via course selection and project definition. During the senior year, the *Thesis 1* and *2 Studios* shape the yearlong thesis process. The fall semester is dedicated to ideation, research and prototyping. Students are expected to begin the second semester with a solid design concept and research, and dedicate the spring term to the production of the thesis project.

Upon completing the degree, students should be able to:

- Evidence basic literacy in the conceptual and technical fundamentals of visual form, spatial and time-based media, dynamic systems and interaction.
- Have the ability to research, experiment, analyze and evaluate ideas from a critical perspective.
- Demonstrate the ability to utilize prototyping strategies including pre-visualization, iteration, modeling, documentation and user testing.
- Value the primacy of concept development as a precursor to execution.
- Understand the importance of being a lifelong learner within the context of ever-changing technologies and design paradigms.
- Demonstrate the ability to connect and integrate several disciplines, technologies and methodologies and to understand their relationship to each other theoretically and through practice.
- Demonstrate the ability to pursue a specific concentration in the field with greater depth, gaining a breadth of knowledge, technical ability, and cultural awareness
- Demonstrate the ability to research, create, evaluate and distribute work through new forms of communication that invite cross-cultural participation and collaboration.
- Demonstrate a fundamental level of social responsibility and understand design thinking as a way of looking at the world with an eye towards changing it.

Evaluating and utilizing program results

The BFA AMT is evaluating program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies. This information is further detailed in Section III of the main report. This program utilizes these established procedures along with course evaluations, which are reviewed each semester by the Parsons Paris Dean, as well as informal student and faculty feedback. One formal meeting is held between core faculty and students each semester to discuss the program.

Assessment/plans for strengths, areas for improvement, challenges and opportunities

As a newly launched program in a new branch campus, the BFA AMT is already undergoing careful assessment in terms of strengths, needed improvements, as well as future opportunities and viability. As the degree draws from the different disciplines of AMT (Communication Design, Design + Technology, Fine Arts, Illustration, and Photography), one key priority in program assessment is to ensure that specific outcomes and goals are met even as students are moving through a more flexible, broadly scoped course of study. As the enrollment in this degree is small at present, we are examining the projected facilities, faculty and fiscal resources needed in FY15 (AY 2014-15) when a full cohort is anticipated.

Bachelor of Fine Arts, Fashion Design - Renewal of Plan Approval

Statement of purpose

The BFA in Fashion Design engages undergraduate students in this discipline across societal, cultural, and historical contexts, while provoking and challenging existing theories and practices of fashion design. The curriculum responds to change in global fashion industry and reflects current design issues, including expanding design opportunities, new methods of fabrication and construction, the team-led workplace, sustainability, and the global marketplace. The program builds upon traditional methodologies of practice with an eye toward industry shifts and student interests.

Creative design research, innovation, and contextual understanding are essential graduate attributes and inform this degree’s academic objectives. An integrated design model is underpinned by creative technical finesse, while offering students a variety of opportunities to specialize. The program aims to develop and guide future leaders in fashion and its related professional fields, and to graduate young designers and entrepreneurs with exceptional skills in the fashion industry.

Curricular table in the NASAD format

Program Title: Bachelor of Fine Arts, Fashion Design
 Number of years to complete the program: 4
 Program submitted for: Renewal of Plan Approval
 Current semester’s enrollment in Majors: 8
 Program director: Jasonpaul McCarthy

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
57 credits	12 credits	15 credits	36 credits	120 credits
47.5%	10%	12.5%	30%	100%

STUDIO AND RELATED AREAS

MAJOR ART/DESIGN STUDIES

PUFD 2220	Design Studio 1	3 credits
PUFD 2221	Design Studio 2	3 credits
PUFD 3220	Design Studio 3	3 credits
PUFD 3221	Design Studio 4	3 credits
PUFD 2230	Visual Communication 1	3 credits
PUFD 2231	Visual Communication 2	3 credits
PUFD 2240	Technical Studio 1	3 credits
PUFD 2241	Technical Studio 2	3 credits
PUFD 3230	Specialized Studio 1	3 credits
PUFD 3231	Specialized Studio 2	3 credits
PUFD 4220	Thesis 1	6 credits
PUFD 4221	Thesis 2	6 credits
total credits in major Art/Design studies		42 credits

SUPPORTIVE ART/DESIGN STUDIES

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020	Space/Materiality	3 credits
PUFY 1030	Drawing/Imaging	3 credits
PUFY 1040	Time	3 credits
total credits in supportive Art/Design studies		15 credits

Total credits in studio and related areas: **57 credits**

ART and DESIGN HISTORY AND THEORY

PLHT 1000	Objects as History	3 credits
PLFS 2040	History of Fashion	3 credits
PLFS 2xxx	Introduction to Fashion Studies	3 credits
PLxx 4xxx	Pre-capstone	3 credits
Total credits in Art/Design history		12 credits

GENERAL STUDIES

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
ULEC 2xxx	University lecture	3 credits
ULEC 2xxx	University lecture	3 credits
Total credits in General Studies		15 credits

ELECTIVES

varies	Studio electives	21 credits
varies	Liberal Arts electives	15 credits
Total elective credits		36 credits

Assessment of compliance with NASAD standards

The program supports students' distinctive and individual approaches to design and learning. These include, but are not limited to: sketches/croquis; 3d development/draping; flat pattern; model-making; digital design; video/photography; collage; textile development; and sample-making /fabric manipulation. The curriculum embodies a holistic view of design that comprehensively covers all parts of the design process. Inclusive of diverse methodologies and perspectives in fashion design, the program enables students to achieve success not only by acquiring skill but also by defining success in a variety of ways.

Upon program completion, students are expected to:

- Communicate a personal design philosophy; cultivate a personalized approach to research methods reflecting a wide range of methodologies;
- Refine design ideas/solutions in both 2D and 3D processes that include (but are not limited to) hand drawing, digital design, prototype development utilizing draping and pattern drafting techniques, and the execution and resolution of fabricated garments;
- Demonstrate the ability to confidently analyze and communicate fashion design concepts and

processes

- Demonstrate the ability to self-select, reflect on individual choices and manage time effectively;
- Design and present a portfolio of work which supports a senior thesis, demonstrating an ability to confidently and competently visualize ideas in 2D;
- Contextualize an understanding of globalization's impact on the fashion industry, including an awareness of environmental sustainability and its social impact within the field of fashion design.

The curriculum instills these learning outcomes from the beginning; building upon the first year coursework, students are introduced to the methodologies of fashion design, materiality, research, garment construction, as well as development of a personal approach to design, in their second year. Previously acquired 2D and 3D skills are contextualized in fashion design processes. In the third year, students may specialize through informal pathways in which they explore broader and deeper modes of inquiry, and encouraged to develop increasingly interdisciplinary approaches to media and materials. Existing pathways include areas of ready-to-wear, menswear, knitwear, accessory design, and children's wear.

In the fourth year, students develop a thesis collection consisting of five to seven "looks" and a portfolio within a yearlong capstone experience (Studios 5 and 6). In the upcoming 120-credit model that will be adopted by the fourth year in fall 2016, this course framework will be replaced with *Portfolio Strategies: Personal Design Research* and *Portfolio Strategies: Resolution*. This curricular strategy is designed to enable students to adopt a more reflective capacity in conceptualizing and synthesizing their learning experience, rather than solely concentrating on developing a final look. In both iterations of the capstone experience, students are encouraged to explore their own artistic vision, establish their individual voice as a designer, and create their own visual aesthetic.

In addition to coursework that inculcates professional standards and practices, faculty utilize the urban environment and Paris' vital role in the fashion industry for fieldwork and other off-site learning opportunities.

Evaluating and utilizing program results

The program evaluates program effectiveness through university-codified assessment practices, and standardized procedures for faculty evaluations and review, and evaluation of the development of student competencies. This information is further detailed in Section III of the main report.

Assessment of strengths, areas for improvement

- The BFA in Fashion Design at Parsons is ranked as one of the top programs for fashion design worldwide, with a reputation for training fashion designers to become leaders in the field within the global industry;
- Faculty in this program and the School of Fashion possess high expertise and serve as leaders in the field, and are able to advance students' academic preparation and abilities to deliver forward-thinking design solutions;
- Specializations are cultivated within niche market categories, such as womenswear, menswear, children's wear, accessories, and knitwear.

- The degree currently offers one singular final thesis outcome (a collection of clothing with portfolio) and this does not support the variety of career pathways that serve as multiple entry points into fashion design.

Future planning goals, opportunities, challenges

- A strategic approach to external projects for this program will benefit the students and offerings in both campuses.
- There is consideration to develop a roster of related projects under an umbrella-themed elective course cluster (e.g., accessories) to support specific student interest in these particular opportunities; this is being developed in New York but could naturally extend to the activities of the branch campus.

Bachelor of Business Administration, Strategic Design and Management

Renewal of Plan Approval (listed as Bachelor of Arts by NASAD)

Statement of purpose

The BBA in Strategic Design and Management prepares students to deal with complex contemporary challenges generated by tensions among traditional social values, dynamic market forces and trends, and tightening environmental constraints. Students acquire the knowledge and skills to understand and influence market forces, with the goal of developing economically, environmentally and socially sustainable lifestyles through the design of products, services, systems, and environments. The program provides training and knowledge in design, marketing, management, and finance combined with critical and creative thinking guided by humanistic values, in order that graduates can positively shape the markets and societies of the 21st century.

This program is multi-faceted, encompassing strategic thinking and management in design-oriented businesses; project-based research in innovation and sustainability; quantitative reasoning and research, data analysis and financial management; critical thinking through reading and writing; visual communication and information design; scenario planning; effective oral communication and presentation skills; entrepreneurship and leadership. Through studio, seminar, and lecture courses, the curriculum integrates content in design, business, and the liberal arts, promoting interdisciplinary learning through wide-ranging research, individual and group work, project-based curriculum, and special workshops. Successful graduates are prepared to perform in a broad range of capacities, including starting their own business, managing creative people and projects, marketing new products and services, functioning as strategic consultants, and ultimately to assume strategic and leadership roles.

Curricular table in the NASAD format

Program Title: Bachelor of Business Administration, Strategic Design and Management
 Years to complete the program: 4
 Program submitted for: Renewal of Plan Approval
 Current semester's enrollment: 8
 Program director: Katherine Scott [interim]

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
30 credits	6 credits	51 credits	33 credits	120 credits
25%	5%	42.5%	27.5%	100%

STUDIO AND RELATED AREAS

STUDIO ART/DESIGN

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020/40	Space/Materiality OR Time	3 credits
PUFY 1030	Drawing/Imaging	3 credits

PUDM 4120	Senior Project 1: Capstone	3 credits
PUDM 4121	Senior Project 2: Capstone	3 credits
total studio credits		18 credits

SUPPORTIVE ART/DESIGN

PSDS 2100	Research and Development Methods	3 credits
PSDS 3100	Research and Development Adv Methods	3 credits
PUDM 2700	Information Visualization	3 credits
PSDS 4110/1	Portfolio Strategies	3 credits
total supportive art/design credits		12 credits

Total credits in studio and related areas: **30 credits**

ART and DESIGN HISTORY AND THEORY

PLDS 2190/1	History of Design	3 credits
PLDS 2500/01	Introduction to Design Studies	3 credits

Total credits in Art/Design history **6 credits**

GENERAL STUDIES

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
LMTH 1950	Quantitative Reasoning 1	3 credits
LMTH 2xxx	Quantitative Reasoning 2	3 credits
PSDS 2115	Managing Creative Projects and Teams	3 credits
PUDM 2315	Marketing, PR & Branding	3 credits
PSDS 3000/1	Innovation	3 credits
PUDM 3330	Strategic Management	3 credits
PUDM 3365	Business Design Planning	3 credits
PUDM 3409	Financial Management	3 credits
PUDM 3420	Global Professional Practices	3 credits
PUDM 4041	Ethical Decisions and Leadership	3 credits
PUDM 4045	Business Regulations and Practices	3 credits
PUDM 4322	Business Models + Entrepreneurial Strategy	3 credits
ULEC 2230/1	Introduction to Political Economy	3 credits
ULEC 2xxx	University lecture	3 credits

Total credits in General Studies **51 credits**

ELECTIVES

varies	Studio electives	21 credits
varies	Liberal Arts electives	12 credits

Total elective credits **33 credits**

Assessment of compliance with NASAD standards

The curriculum integrates three major content areas, business, design, and liberal arts, to develop students' application of market research, business and financial modeling, iterative refinement of ideas, and persuasive communication. Required coursework covers the wider social, political, and historical contexts in which graduates would professionally engage; this includes an academic grounding in ethics of sustainable

design. Students sharpen their critical reading, reasoning, writing and oral presentation skills throughout their degree. Introductory course requirements in quantitative reasoning and economics ensure that students have a solid foundational base for exploring business topics in later courses

The business curriculum includes courses in small business enterprise and project management for creative innovation, integrated with more traditional topics such as basic finance, business law, marketing, and international business. The design curriculum includes education in the basic principles of visual organization and communication design, alongside more advanced requirements in design-led research and development often situated in real-world projects and contexts. Both the business and the design curricula include courses specifically intended to help students understand the dynamics of collaborative work and creative teams, and to manage the processes of ideation, development, prototyping, scenario development and production.

A yearlong capstone experience allows students to develop projects of special relevance to them. These projects range widely, including business plans suitable for further development or startup funding after graduation; more explicitly design-oriented projects, such as the creation of a clothing line or jewelry collection; or a more scholarly project like a thesis-driven research paper.

Evaluating and utilizing program results

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies. This information is further detailed in Section III of the main report.

Additionally, the program in New York underwent a comprehensive external review in 2011. The curriculum, while always having included the three major strands of business, liberal arts and design, was modified to integrate these more closely; content has been reconfigured across courses so that such integration is expressed in specific course objectives and projects. Business courses emphasize problems characteristic of the creative industries, while design-oriented courses cover visual skills and image making through the lens of business-related themes or topics.

Assessment of strengths, areas for improvement and future planning

Recent curricular revisions have strengthened the core of the program, while also affording greater opportunities to explore curricular variety and extracurricular resources in the university and the community. Curriculum development has benefitted immensely from the input of the wider faculty community, both full-time and part-time, as well as through their voluntary participation in various information sessions and workshops.

The immediate goal for the BBA degree in Paris is to raise enrollments so that there is a healthy cohort and the development of a robust student culture around this program; this will be supported by the mobility students who are studying at the branch campus.

Master of Fine Arts, Design and Technology - Renewal of Plan Approval

Statement of purpose

The Master of Fine Arts in Design & Technology is a terminal degree program that places high value on engaged studio practice, encouraging active engagement with social concerns and the public sphere. As proposed in 1996, the program still aims to link technology and the creative process, and to produce thoughtful, knowledgeable, highly skilled and creative designers whose work benefits from the creative integration of advanced digital technology. It is distinct in its unique approach of innovative practice within and between the conventional disciplines of interaction design, computation, narrative and social engagement. The program eludes strict definitions in favor of hybrid thinking to surround the essential domains of narrative (stories), interaction (behaviors) and computation (machines) as a new framework for the 21st-century artist and designer. The most vital work to emerge from this program resists categorization because it brilliantly intersects research across society, art, design, storytelling, human-computer interaction and the generative yet mediating capacity of creative computing.

Curricular table in the NASAD format

Program title: Master of Fine Arts, Design and Technology
 Number of years to complete program: 2
 Program submitted for: Renewal of Plan Approval
 Current semester's enrollment: N/A
 Program director: N/A

Studio or related areas	Other studies in art/design	Electives	Total number of units
51 credits	3 credits	6 credits	60 credits
85%	5%	10%	100%

STUDIO / RELATED AREAS

PGTE 5410	Boot Camp (pre-program, summer)	0 credits
PGTE 5200	Major Studio 1	6 credits
PGTE 5201	Major Studio 2	6 credits
PGTE 5250	Creativity and Computation	3 credits
PSAM 5550	Collaboration Studio	6 credits
PGTE 5300	Integrative Thesis Studio 1	6 credits
PGTE 5301	Integrative Thesis Studio 2	6 credits
varies	Supportive electives	18 credits

*Some examples of supportive electives are *Creative Coding*, *Data Visualization*, *Game Design*, *Interactive Prototyping*, and *Making Wireless Toys*.

Total credits in studio or related areas **51 credits**

OTHER STUDIES IN ART/DESIGN

PGHT 5600/1	Design for this Century	3 credits
Total credits in other studies in art/design		3 credits

ELECTIVES

varies	Academic electives	6 credits
Total elective credits		6 credits

Compliance with NASAD standards

The curricular objectives and coherence of the program are loosely described within three conceptual devices: interaction, computation and narrative. The breadth and focus of the curricular offerings are formed as complementary pairs: generalized critical studios are required alongside specified technical or academic coursework. This structure has both helped and hindered the emergent, asymptotic evolution of the program, not driven by its own rigid sense of a coordinated self-design process. Across the program, students are expected to demonstrate the following outcomes upon degree completion:

- Fluency in the conceptual and technical fundamentals of computation, visual design, design process, narrative and interaction design;
- Ability to research, experiment, analyze and evaluate ideas from a critical perspective, valuing the primacy of concept development as a precursor to execution;
- Ability to articulate in visual, written and verbal forms, how new forms of technology and media can solve problems and create new possibilities;
- Utility of prototyping strategies, including pre-visualization, iteration, modeling, documentation, and user testing.
- Ability to integrate different disciplines, technologies and methodologies, to understand their relationship in theory as well as practice, and to understanding how changes in communications and information technologies inform and influence how we create, consume, learn and interact;
- Ability to engage in cross-cultural engagement and collaboration;
- Social responsibility and a civically engaged, socially proactive approach to design thinking.

The studio courses provide cohesion throughout the program; students learn to integrate their design research, interests and elective coursework into a series of their own projects that emphasize self-definition and engender rigorous art and design practices. Studio projects are expected to demonstrate innovation and social action, while seizing the means of production towards full technological realization. Individual voice, identity, and style are developed through the major studios, particularly in the thesis year. Interdisciplinarity is an inherent core characteristic of the degree program; the disciplinary range of the student population is leveraged to create a variety of hybrid forms through their thesis projects.

Areas of study within the program have expanded and shifted from what was initially proposed (multimedia, animation and visualization and fashion/textile computing) in keeping with contemporary practices and responsive to demand. Present areas of study include data visualization, dynamic systems, game design, interface design, physical computing, mobile media and synesthetic media. Projects in animation and time-

based media have decreased both in output of projects and applicants for admission, which likely reflects the new opportunities from recent technologies, as well as increasing demand for specific skill sets.

In the first semester, *Major Studio One* offers an 'interface' or introduction to the program itself, with an emphasis on iterative design process, the craft of design research, and an intensive foundation in the art and design studio critique model. Syllabi are coordinated across course sections. In *Major Studio Two*, greater emphasis is placed on experimentation and individualized research; students delve deeper into their respective areas of interest in anticipation of their thesis projects. *Design for This Century* provides an introduction to comprehending design as a mode of acting in the world, showcasing examples from the full spectrum of design professions and activities. This course draws different populations across Parsons' degree programs, including the MFA in Transdisciplinary Design, providing a curricular setting for cross-programmatic discourse. In *Creativity and Computation Lab*, students continue to develop fundamental technology execution skills alongside programming and other creative computing skills to support Major Studio projects.

Proficiencies required for entrance to the program

A diversity of backgrounds and experiences will be encouraged for entry to the program; innovation and cross-disciplinarity are highly encouraged. The curriculum is divided up into four types of courses: academic electives, which focus cultural context for design and technology practices via reading, discussion and writing; supportive electives, which focus on developing technical skills; *Collabs*, which focus on project based work with outside partners; and *Major Studios*, which integrate and synthesize knowledge and skills in a project-based studio setting, intended to generate a body of work and foster a strong sense of individual style.

Research and professional tools required in the program

The majority of both full- and part-time faculty in New York are practicing designers, technologists or artists (or a combination thereof), who provide important connections to creative industry; this will support and bolster the degree offering at the branch campus. Students will develop the capacities to needed to engage, work and present in professional settings via coursework, but also through these attenuated networks.

Candidacy and final project requirements for the program

Within the second year, *Thesis Studio 1* provides the venue for graduate students to ideate, define and propose their thesis. Finally, *Thesis Studio 2* finalizes the works into production, dissemination and exhibition. Since its founding, the program has become more academically rigorous, particularly in the incorporation of an intensive writing component in the thesis requirements. This dimension of the program invests research and scholarship in conventional understandings of academic research, and emphasizes writing as an act of thinking, articulation of theory as connected to practice, and a natural component of design methods. This academic rigor continues to mature and is anticipated to supported in the same way at Parsons Paris. The thesis writing component, typically a 50-page document, is required by the program. Each Thesis studio is paired with a writing faculty, most of which are annualized part-time faculty.

There is a perception amongst alumni that the thesis process, and the academic writing experience, while difficult, has resulted in desired outcomes for success of both the program and its graduates. For instance,

students who came into the program who needed no technical instruction, and could even teach the faculty, immediately recognized how the program gave them a rigorous, articulate means to discuss and disseminate their own work. We are anticipating that thesis students will coordinate an annual show in the exhibition space.

Evaluating and utilizing program results

The program will evaluate program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies. As a newly launched program in Paris, there will be regular informal assessment and feedback amongst leadership, faculty and students. The degree's curricular structure has not changed since its launch, aside from a reduction of credits from 64 to 60, which was only implemented this academic year. Faculty in the program will be instrumental in providing input for assessment and curricular modifications. Additionally, the program's experimental *collaboration studios* provide a focused setting for new pedagogy and curricula to be 'floated' - these courses comprise a uniquely dynamic arena for curricular innovation in establishing 'real-world' projects and collaborative processes via external partnerships.

Plans for addressing weaknesses and improving results

The program has become increasingly rigorous, has launched some groundbreaking initiatives and graduated very successful alumni. Priorities for future development focus on the goal of increasing the profile, selectivity and quality of the program.

The offering of the degree in both campuses will give rise to potential new opportunities for faculty, student and alumni exchange to be explored upon launch of the program in Paris. In Paris, partnerships with the Gaité Lyrique will allow for an interaction with European actors in new media, interactive games, and sound.

Master of Arts, Design Studies - Renewal of Plan Approval

Statement of purpose

The MA in Design Studies is an academic, research-based program that presents design as a key agent in shaping the 21st century. The program is part of a comprehensive suite of graduate programs in ADHT, complementing the MA degrees in Decorative Arts and Fashion Studies, and offering a scholarly context for the history and theory of design for other graduate programs at Parsons. Adopting an expansive approach to design as a historical phenomenon and theoretical set of ideas (rather than as exclusively a set of practical skills), the program presents the world of designed artifice as an increasingly crucial aspect that impacts the conditions of human life. Stressing the necessity of an interdisciplinary framework, the program positions theoretical, critical, and historical discourses in relationship to design practices, discourses, and products, allowing students to gain insight into how design operates as a significant component of knowledge as well as an agent of social change. The program aims for students to develop a critical and theoretical understanding of contemporary design, simultaneously underscoring how criticism and scholarship are world-changing, impactful activities, and primary paths of civic engagement.

The degree is intended for students from a wide variety of backgrounds—among which include undergraduate design programs; art history, visual studies, and cultural studies; media studies; anthropology; historical disciplines, among others—who desire to pursue advanced study in the multi-faceted world of design and how design shapes an increasingly technologized, interconnected world, and is a key component of sustainable practices and thinking. The program aims to educate a new generation of design scholars who will pursue a variety of careers: urban planning, sustainable research, curatorial practice, criticism and journalism, gallery or museum work, advanced (PhD) degrees in related fields, non-profit and governmental work, and so on.

Curricular table in the NASAD format

Program title:	Master of Arts, Design Studies
Number of years to complete program:	2
Program submitted for:	Renewal of Plan Approval
Current semester's enrollment:	N/A
Program director:	N/A

Major studies in art/design	Other studies in art/design	Electives	Total number of units
18 credits	3 credits	21 credits	42 credits
60%	10%	70%	140%

MAJOR STUDIES IN ART AND DESIGN

PGDS 5115	Discourses of Design Studies	3 credits
PGDS 5010	Writing for the Public Realm in the 21 st Century	3 credits
PGDS 5100	Seminar in Methods and Theory	3 credits
PGDS 5200	Advanced Thesis Preparation	3 credits

PGDS 5210 or PGDS 5211 or PGDS 5212	Design Studies Thesis Oral Exam Capstone Project	6 credits
Total credits in major studies in art and design		18 credits
OTHER STUDIES IN ART AND DESIGN		
PGHT 5600/1	Design for this Century	3 credits
Total credits in other studies in art/design		3 credits
ELECTIVES		
varies	Design Studies elective	3 credits
varies	General electives	18 credits
Total elective credits		21 credits

Compliance with NASAD standards

The MA in Design Studies is a 42-credit, 2-year program, anchored by a suite of required classes that provide students with a common, core base of knowledge. All required courses in the program are open to graduate students only, and advanced electives are either coded exclusively for graduate students at The New School; or are classes that are open to upper-level undergraduates who are expected to perform the same level of graduate work, including a substantial research paper.

The program required courses include a graduate seminar in *Method and Theory; Design for This Century* (a lecture/recitation class); *Design Studies Discourse; Writing for the Public Realm in the 21st Century*; and advanced *Design Studies Seminar*; and an *Advanced Thesis Preparation* class in the second year. The core classes provide students with the required knowledge base for Design Research and Scholarship programs, as stipulated by NASAD, including: a general knowledge of the history of design; a specialized knowledge of method and theory (including writing and criticism); as well as various critical perspectives on design shaped within different discursive and disciplinary frameworks. All classes in the program stress context-based knowledge, ensuring that students understand the multiple perspectives that shape design theory and practice. The program provides students with advanced research and integrative skills in the culminating Capstone project conducted during their final year

Proficiencies required for entrance to the program

Undergraduate coursework in art, architecture, or design practice, architectural and design history, or material culture. Alternatively, or in addition, undergraduate course work in fields such as sociology, anthropology, philosophy where social relations to the physical, natural and digital environments has been emphasized. Regardless of previous experience or disciplinary study, strong writing ability in the English language is also expected.

Whether from primarily practice or academic backgrounds, students must give indications of conceptual sophistication and an ability to think synthetically to be admitted to this transdisciplinary program. Demonstration of interest in exploring theoretical premises for, and potential of design as more than a set of

practical skills that produce finite results.

Research and professional tools required in the program

Research tools required in the program are the ability to identify and distinguish between primary and secondary sources, the knowledge of citations protocol, and proficiency in writing and grammar in English and French.

Candidacy and final project requirements for the program

The final project is undertaken with the supervision of a faculty adviser (or set of advisers/examiners). Students will be able to choose from an academic thesis, capstone paper and project/proposition, or final exam.

Evaluating and utilizing program results

The program will evaluate program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies. Student competencies are measured not only through their grades, but also via regular meetings with their assigned academic advisors. The academic advisors meet several times a semester to discuss student progress. Their levels of achievement should be evidenced in their capstone performances and grades. There are three options for capstone projects: a 40/50-page thesis; an oral exam and 15/20-page paper; a schematic design project (i.e. exhibition proposal and model) and a 15/20-page paper. As the choice between a thesis, oral exam, or academic project is determined partly by students' grades and performance up to that point, these choices are also a tool by which program outcomes are weighed.

Assessment of strengths, areas for improvement and challenges

One of the strengths of the program is its transdisciplinary pedagogy, which is enabled by the diverse curricular offerings available. As a program within Parsons and the New School at large, students can take courses in the other graduate offerings in Paris, while also utilizing The New School's offerings online.

Plans for addressing weaknesses and improving results

We are still developing the implementation plans for this degree at Parsons Paris, particularly with regard to faculty resources for the program.

Master of Arts, Fashion Studies - Renewal of Plan Approval

Statement of purpose

The MA in Fashion Studies anchors academic, scholarly study in the emerging field of fashion studies, emphasizing the contemporary significance of fashion as an economic, social, cultural and visual force. Fashion is explored as object, image, text, practice and theory, through a range of disciplinary frameworks that instill a critical understanding of fashion.

Graduates are prepared for a wide range of career choices after the program, particularly in fashion research for fashion companies, archives, museums, galleries, and/or advanced (PhD) graduate degrees in fashion and design history/studies, or in related courses of study and enter into teaching or academic careers. Given the degree’s broad applicability and comprehensive intellectual scope, the program also provides a springboard for careers in journalism, costume and dress research and styling for film, television, and magazines, media, advertising and consulting, and across all areas of the fashion industry.

Curricular table in the NASAD format

Program Title: Master of Arts, Fashion Studies
 Number of years to complete program: 2
 Program submitted for: Renewal of Plan Approval
 Current semester’s enrollment: N/A
 Program director: N/A

Major studies in art/design	Other studies in art/design	Electives	Total number of units
21 credits	6 credits	15 credits	42 credits
70%	20%	50%	140%

MAJOR STUDIES IN ART AND DESIGN

PGFS 5000	Fashion Studies: Key Concepts	3 credits
PGFS 5010	Fashion, History and Mediation	3 credits
PGFS 5030/5031	Fashion Cultures	3 credits
PGFS 5020	Interpreting Fashion	3 credits
PGFS 5200	Advanced Thesis Preparation	3 credits
PGFS 5210	Fashion Studies Thesis	6 credits
Total Major Studies in Art/Design		21 credits

OTHER STUDIES IN ART AND DESIGN

<i>varies</i>	Fashion Studies courses	6 credits
Total Other Studies in Art/Design		6 credits

ELECTIVES

varies	General electives	15 credits
Total elective credits		15 credits

Compliance with NASAD standards

The program offers the opportunity to apply transdisciplinary, historical, theoretical and cross-cultural perspectives and methods to investigate fashion as an important form of visual and material culture; a consumption practice; an industry; and as a global system of exchange in the development of capitalism. Emphasizing both the globalization of the fashion industry and its circulation of goods and ideas through products, online interfaces, blogs, and other media platforms—as well as the ways in which knowledge is increasingly transnational, culturally inclusive and global—the program is based upon an expansive approach, situating fashion in relationship to current cultural developments and discourse.

The MA in Fashion Studies is a 42-credit degree that spans two years of full-time study. The degree is anchored by a suite of core courses that comprise 50% of the units of study and offers a rigorous specialized course of study in the field. The courses *Fashion Studies: Key Concepts*; *Fashion, History and Mediation*; *Fashion Cultures*; and *Interpreting Fashion: Case Studies in Theory and Methodology* provide a broad-based knowledge of the history, theory, and criticism of the field. Students are required to successfully complete *Advanced Thesis Preparation* and the *Fashion Studies Thesis* in order to graduate. Students complement these specialized courses with Fashion Studies electives, and as well as the broad variety of offerings across the university.

Student competencies and levels of achievement are met in a number of ways. First, students take core classes and electives and are evaluated by instructors with final grades. Second, students meet regularly with assigned academic faculty and academic advisors, as well as the program director, providing a steady process of evaluation and feedback. In the middle of the semester, all faculty members reach out to students to evaluate and give feedback on student performance in class. The program director also conducts discussions with all core faculty on student performance in class to address any concerns. The program director then meets with each student for a one-on-one meeting to discuss each student's performance, academic route thus far, and aspirational next steps.

Proficiencies required for entrance to the program

The degree is intended for students who have completed undergraduate degrees in the humanities and social sciences, as well as students with BFA degrees in art and design. It also welcomes professionals in the fashion industry who desire to pursue a rigorous, scholarly course of study in their field. The vitality and demographic diversity of the student body contribute significantly to the intellectual richness of the program and course of study.

Candidacy and final project requirements for the program

Students are required to submit a thesis in order to graduate from the program. At the start of the second year, students are assigned a primary advisor and a secondary reader for the research and writing process of

the MA thesis. Students regularly meet with their instructors for Advanced Thesis Preparation, a course designed to pace students in their research process and provide additional support. Students regularly meet with their primary advisors and secondary readers for feedback on performance and achievement. There are multiple 'milestones' within this process (submission of 1/3, 2/3, and full thesis drafts, presentation of the thesis work in progress, etc.) that allow faculty advisors and the program director to evaluate student performance in an iterative framework. Mentoring and cyclical work in these semesters are key in evaluating student competencies and levels of achievement.

Evaluating and utilizing program results

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.¹² Additionally, the program director meets regularly with both students and faculty for feedback throughout the academic year. Mandatory meetings take place midway through each semester. At the end of the full academic year, the program director meets with each class for summative feedback on individual experiences, desired changes and improvements, and any potential concerns. This feedback is then relayed to program faculty for discussion and, where needed, implementation or modifications.

Other tools for evaluating program results are drawn from students' internship experiences, involvement in projects and collaborations, and job placement for alumni after graduation. Our alumni voice a strong desire to extend the community and network beyond the program, a testament to the program's strength and culture.

Assessment of strengths, areas for improvement and challenges

A major strength of this program is its interdisciplinary nature. Faculty are trained across a wide swath of disciplines, including art and design history, anthropology and sociology, visual culture and media studies. While similar programs focus on costume and dress history or liberal studies with a fashion concentration, our program is the only one of its kind that truly synthesizes theory, history, and practice within the unique setting of Parsons at The New School. This is evident in the wide array of MA thesis subjects, which have incorporated varying methodologies from image and object analysis, to archival work, interview and ethnographic field research.

Another major strength within the program is the sense of community among our students. Students initiate study groups in our student lounge, host guest speakers, organize professional development panels, brown bags, and socials. They have come together to create student groups, a student journal, and have organized events such as the end-of-year graduate symposium at the Parsons Festival. They have formed a strong network and alumni base to connect with internships, fellowships, and job opportunities.

Plans for addressing weaknesses and improving results

We are still developing the implementation plans for this degree at Parsons Paris, particularly with regard to faculty resources for the program.

¹² This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

Master of Arts, History of Decorative Arts and Design - Renewal of Plan Approval

Statement of purpose

The Master of Arts in the History of Decorative Arts and Design (MA HDAD) is a unique graduate program that combines rigorous academic study with a museum practicum. The degree is intended for students who aim to gain extensive knowledge of a specific area of the history of decorative arts, design history, and/or material culture. Students who wish to pursue advanced study and acquire graduate-level research and scholarship skills in an environment that offers hands-on pre-professional experience are attracted to the program for its unique combination of academic study and museum experience. Graduates go on to pursue more advanced (Ph.D.) degrees in relevant or related fields; museum positions, including curation and education; work in auction houses or galleries, as well as non-profit cultural institutions; historic preservation, and publishing, among others.

Curricular table in the NASAD format

Program Title: Master of Arts, History of Decorative Arts and Design
 Number of years to complete program: 2
 Program submitted for: Renewal of Plan Approval
 Current semester's enrollment: N/A
 Program director: N/A

Major studies in art/design	Other studies in art/design	Electives	Total number of units
12-15 credits	0 credits	33-36 credits	48 credits
40-50%	0%	110-120%	160%

MAJOR STUDIES IN ART AND DESIGN

PGHI 5100 Survey of Decorative Arts 1 3 credits
 PGHI 5102 Survey of Decorative Arts 2 3 credits
 PGHI 5105 Proseminar 3 credits
 PGHI 5920/3/4 Independent Study: Thesis OR Exam 6 or 3 credits
 Total Major Studies in Art/Design **12-15 credits**

OTHER STUDIES IN ART/DESIGN

Total Other Studies in Art/Design **0 credits**

ELECTIVES

varies General electives 33-36 credits
 Total elective credits **33-36 credits**

Compliance with NASAD standards

Through its integrative curriculum, the MA in the History of Decorative Arts and Design places emphasis on current analytical methods in the study and theorizing of contemporary and historical objects, exposing students to texts from a broad array of disciplines in the humanities and social sciences, from anthropology to visual culture, as a means of further developing critical reflection. The program focuses upon the stylistic, historical and theoretical contexts of European and American decorative arts and design, from the Renaissance to the present. The degree in Paris will optimize the school's partnership with the Musée des Arts Decoratifs. In object-based courses, the New York program takes full advantage of the Cooper-Hewitt's encyclopedic collections of European and American furniture, glass, ceramics, metalwork, architectural and ornamental prints and drawings, textiles, wall coverings, and graphic and industrial design, going beyond the traditional boundaries of connoisseurship to address objects as intersections of social meaning and aesthetic theory, integrating formal analysis with critical interpretation and historical research.

Broad-based knowledge of the decorative arts is acquired through core course requirements in the program. Two survey courses in the Decorative Arts and Design, taken as a consecutive, year-long sequence in the first year, span the history of the field from the fifteenth to the twenty-first centuries, inculcating a broad visual vocabulary and ability to critically engage in the major debates affecting decorative arts and design scholarship over the last two centuries. The *Proseminar* course equips students with the skills required for scholarship in the history of decorative arts and design, and will utilize the program's access to the resources in the Musée des Arts Decoratifs. While introducing a range of methodologies and critical approaches, the *Proseminar* also focuses on visual presentation and expository writing.

Elective courses fall into four broad categories: those based on objects made in a particular material or technique; those based on a historical period or cultural movement; those concerned with curatorial practices and museology; and those investigating theories of design or decorative arts. Some courses stress a comprehensive grasp of the history of decorative arts, design and material culture, while others offer more focused explorations of particular issues within that history. There is a distribution requirement that every student needs to take at least one course classified as theory or museology. In addition, the curriculum is enhanced by periodic intensive courses offered by renowned visiting scholars and curators from overseas. These two-week long courses have the same contact hours as a typical 3-credit course, and provide students with an opportunity to study a particular theme in extraordinary depth.

The capstone experience of the degree is either a comprehensive oral MA Examination in two fields of the student's choosing, or a Master's Thesis, written under the guidance of a faculty advisor. The Musée des Arts Decoratifs collections provide depth and breadth of resources for student research. Students will be given the opportunity not only to learn directly from the collection but also to work with curators, educators, visiting researchers, and designers in the museum's community of scholars. Students gain hands-on experience in museum practices and procedures.

Proficiencies required for entrance to the program

To enter the program, students must demonstrate some exposure to art history and grasp of the fundamentals of research on visual material. A minimum of 6 undergraduate credits in art history or related

visual studies courses, or their equivalent, is strongly encouraged. In cases where students do not have this background, they are commonly asked to audit an art history course before they arrive for their first semester; this provides the necessary background for them to embark on study toward the degree.

Research and professional tools required in the program

Students have a wealth of research resources, including The New School's rich store of library resources in art and design, as well as the learning resources in the Musée des Arts Decoratifs. Students having completed at least half of their required credits may apply for Teaching Assistantships for courses as offerings are expanded in Parsons Paris, providing them valuable experience in pedagogical and curricular development.

Candidacy and final project requirements for the program

A final project is required: either the MA Examination or Thesis. The MA Examination is a one-hour comprehensive oral exam covering two fields of study. A student typically works with two faculty advisors in a semester-long program of directed reading to prepare for the exam. Exam fields are chosen by the student in consultation with the Program Director or Associate Director, and typically cover a broad historical period. The Master's Thesis is a work of original research in the field. Only students with a 3.5 minimum grade point average can petition to write a Master's Thesis. Thesis topics must be approved by the Thesis Review Committee. Completed theses must be approved by two faculty advisors and program leadership. Prior to taking the exam or submitting a thesis proposal, students are required to pass a proficiency exam in a foreign language that relates to his or her area of concentration. Language tests are given every term and may be taken at any point prior to the scheduling of a student exam or the filing of a petition to write a thesis. The degree is conferred upon the successful completion of 48 course credits, with a GPA of 3.0 or better, and the passing of either the MA Examination or Thesis.

Evaluating and utilizing program results

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies. Additionally, program outcomes are evaluated in informal ways on a regular basis. Student performance in the capstone experience, whether a thesis or exam, is utilized to assess outcomes from the course of study, which is then weighed in an overall program assessment each year.

Following a recent review conducted in conjunction with the Provost's Office, the program has re-evaluated the exam and thesis process and implemented a further level of review for these capstone experiences; these changes will be implemented at the branch campus as well.

Course evaluations, part-time faculty observations and more informal reportage mechanisms are used to evaluate the effectiveness of each faculty member and course offered on an ongoing basis. Program leadership also regularly meets to discuss ways in which the curriculum can be improved to better address student needs and interests, and advances in scholarship in the field.

Assessment of strengths, areas for improvement, challenges and opportunities

The greatest strength of the program is that it aptly and effectively prepares students to become professionals and scholars. This is evident in the job placement for graduates in both the museum and commercial realms each year as well as matriculation in doctoral programs. We would like to consider ways of maintaining continued success in this regard in the context of Paris. We should maintain quality and currency in all aspects of the program, from identifying new directions in curatorial studies to seeking out additional internship opportunities at new venues.

Plans for addressing weaknesses and improving results

The Provost's Office's requests to evaluate specific aspects of the program will help us address some of our weaknesses. For instance, we have been actively considering and discussing new ways in which the MA Exam can be restructured to further student knowledge and readiness for the profession. We have also sought student feedback and have begun to incorporate these responses into future planning.

The program is undergoing an external review in Fall 2014. This comprehensive review process will highlight points for improvement, enhancement, and consideration in the program's structure and curriculum, informing strategies and plans for the future. Proposed changes to the program for the near future are a change to the degree title, from *History of Decorative Arts and Design* to *History of Design and Curatorial Studies*, primarily for greater clarity in communicating the goals of the program; and a revision of the credit structure, bringing the total number of degree credits from 48 to 42. We are currently in the process of finalizing our proposal documentation for internal review.

We also anticipate that the implementation of this degree in Paris will afford potential new opportunities, especially with regard to mobility and exchange or sharing of resources, best practices, and faculty. This will be closely examined from launch in Fall 2014.

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO**C. OTHER PROGRAMMATIC AREAS****Item EXH: Exhibitions**

The Parsons Paris storefront gallery's mission is to generate an active dialogue on the role of innovative art and design in responding to our contemporary world. Its critical curatorial agenda, informed by current environmental and social challenges, reflects and advances creative research and pedagogic practices. The exhibitions and public programs encourage an interdisciplinary examination of possibility and process, blurring the boundaries between classroom, laboratory and exhibition, and link the University to local and global debates. These objectives are in line with Parsons' overall purposes of providing an innovative art/design education that responds to our contemporary, global world. The gallery has also served for musical auditions for The New School's Jazz division, as a photo studio for students, and as a classroom space. It is a window for the student's work while being a point of entry to the school as 'storefront' space.

Exhibitions held in Fall 2013:

Faculty Show August 2013
Design Week: Evan Roth : From New York to Paris
Fashion Week: DeMains
Student & Orientation program shows
Field Exhibition: A Foray into Optimism

SECTION III. EVALUATION, PLANNING AND PROJECTIONS

A. ART/DESIGN UNIT

EVALUATION AND PLANNING FOR THE BRANCH CAMPUS

Parsons Paris mirrors the evaluation and planning processes of those established at The New School. This applies to its operations, faculty and pedagogical practices, staff, and student assessment. This consistency is maintained by the communication and coordination structures described in Section I.D. Governance and Administration.

As a branch campus that draws upon the curricular quality and innovations of Parsons and The New School, while simultaneously optimizing its location in an international and vibrant urban setting, Parsons Paris is a manifestation of the university's mission and objectives - its success is in itself an evaluative measure of the larger institution and its aims.

In accordance with The New School's broad-based evaluation of its international presence and initiatives in this regard, evaluation of Parsons Paris will guide the planning and improvements for the branch campus itself, but also the ways in which Parsons operates with regard to its global initiatives overall.

C. PROJECTED IMPROVEMENTS AND CHANGES

Projected improvements and changes pertain mainly to the unit as a whole. Particular projected improvements for the branch campus are renovations to create a digital lab and classroom, as well as to build additional classroom space.

In June 2014, construction will take place to maximize efficient use of the building by creating additional classrooms for teaching and task time. The Making Lab and Fashion Studio will also be expanded to include new equipment to match the expectations of students coming from (or going to) the New York campus.

PLANS FOR CURRICULAR OFFERINGS

The MS in Strategic Design and Management has been highly successful in New York; as the curriculum is designed in a modular way to allow for quick adjustments and its online components facilitate a global purview, this degree is being considered for implementation at Parsons Paris.

The Bachelor of Arts in Art and Design History and Theory (BA ADHT) is seen to be of potential interest to students seeking this type of liberal arts degree in the Parisian context. With the unique resources that are provided at the branch campus, we are considering this for implementation and launch in the near future.