COURSE SYLLABUS TEMPLATE

Instructions:

In Sections I & II, please enter your information on the gray areas. In Sections III, IV & V, enter your information under each category title. The entry fields are expandable and some modifications are possible. (Address formatting questions to Jeannie So at extension 3744 or at provaa@pratt.edu). Please follow the guidelines in the "Course Syllabus Policy and Guidelines" document and refer to the "Frequently Asked Questions about Course Syllabus Policy and Guidelines" document for further clarifications. Check with your department chairperson about departmental policies and regulations prior to distributing your syllabus to students.

COURSE SYLLABUS

I. BASIC COURSE INFORMATION

Course Title: A Line. A Robot: Motion and Meaning

Course No.: PIC3-- Course Section: tbd

School: Drop down menu Department: PIC Program: NA

Days: tbd Time: tbd Place of class meetings: tbd

Credit hours: 3

Course Coordinator or Chairperson (where applicable): Mark Parsons

Prerequisite courses/skills/other restrictions: none

II. INSTRUCTOR CONTACT INFORMATION

Name: Cole Belmont Academic Title: Visiting Assistant Professor, Staff

Office Location: HHS 319

Contact Information:

Office hours: by appointment

Phone no(s): Appropriate times to call:

Email address: cbelmont@pratt.edu Class listserv:

Special Instructions:

III. COURSE DESCRIPTION

Bulletin Description:

The Pratt integrated courses are designed as interdisciplinary explorations of a wide range of possible content, putting into practice multiple ways of thinking and ways of making. The courses will employ and integrate skills students have acquired in both studio and general education classes, recombining them in novel and unexpected ways that test, challenge, and expand the student's creative capacities.

These interdisciplinary courses allow students to explore themes and topics outside their majors, to delve deeply into areas of research that cross disciplinary boundaries, and to work with students in other departments on creative/critical and collaborative projects. They are taken by students during the period of their career when they have completed their Foundation courses and their general education core work, and are delving more deeply into the specialized training of their major disciplines and the post-core courses in liberal arts.

The overall objective of these courses is be to provide a unifying moment in the educational experience of Pratt undergraduates and opportunities for them to work on integrative assignments and a culminating project.

Detailed Description:

A Line - A Robot.

The Line. The line is the common denominator. Every designer uses lines to demarcate territories, to connect distant points, to describe a taught hem or a relaxed gesture. Lines imply movement and change. A line has quality and temporality – real or implied – from which the 4th dimension emerges to shape our experiences of the world. Our role as designers, architects, artists and researchers is to pursue the fundamental conveyance of line making whether this be through gesture, material or process. A line, a trajectory, a sequence, a vector, a design tool.

The Robot. Often understood as a complex manufacturing tool, the industrial robot is on the surface a pragmatic instrument employed for redundant, dangerous, and dirty work. But today the role of technology and human agency is changing. We are at Pratt at the forefront of this discussion, examining the terms between art and automation, between human and machine.

This course is available to all students at Pratt who fit the PIC criteria. No technical knowledge of robotics is required. This course serves to circumvent the technical complexities of programming an industrial robot in order to make the outcomes of robotic kinematics available as a point of inquiry and investigation to students who bring disciplinary and cross-disciplinary predispositions. The robot will be used in the "creation of a line" and how that line is utilized as a "generator of" or as a "scaffold for" other design and artistic outputs will be determined by the individual student.

This course will utilize industrial robotics while circumventing the need to program a robot or have any prior experience or knowledge of the softwares necessary to program robots. The goal of this course is to invert the typical sequence: to focus on the application of robotics to movement, gesture, mark making, dance, video and photo documentation, etc. without the prior knowledge of programming.

While being focused on hands on exercises, making, inventing and presenting, the course will also integrate various texts and required readings to stimulate thought and discussion. Periodic readings will punctuate instruction and discussion. Critiques and reviews will allow for broad discussions of the work produced and the various documentation strategies. The course will include critiques, hands on work, robotic demos, outside of class production and discussion.

Brief Description

Students will work at the Consortium for Research & Robotics in the Brooklyn Navy Yard with an ABB IRB 1600 industrial robotic arm. The course will give students a chance to engage the topics of automation/robotics/motion both physically and intellectually. Students will make decisions about robot kinematic and motion parameters, They will make tools and fixtures and ultimately they will develop critical theories and projects around robotics, automation and their integration into various fields. Students will have the opportunity to integrate their prior focus specific expertise while collaborating with students with different areas of study, creating work independently and in groups.

Course Goal(s):

Pratt Integrative Course GOALS

- To build integrative capacities;
- To prepare students to solve unscripted and complex problems both in teams and individually;
- To engage students in practices of making, thinking and doing that integrate multiple disciplinary knowledges and skills in ways that enhance collaborative work and self-knowledge;
- To instill a sense of agency in production of knowledge and creative work;
- To provide a platform for reflection and self-definition that spans majors and academic coursework;

OTHER Course GOALS:

- To develop an ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards;
- To develop an ability to work in collaboration with others and in multi-disciplinary teams to successfully complete design projects;

Student Learning Outcomes:

Pratt Integrative Course outcomes:

1) Students will be able to connect relevant experiences gained outside the classroom and academic knowledge.
2) Students will be able to make connections across disciplines and perspectives.
3) Students will be able to adapt and apply skills, abilities, theories and methodologies gained in one situation to new contexts and situations.
4) Students will be able to integrate modes of communication in ways that enhance meaning, making clear the interdependence of language—both visual and verbal—form, thought and expression.
5) Students will be able to self assess, track learning process, and demonstrate a developing sense of self as learner, building on prior experiences to respond to new and challenging contexts.

Specific Course Learning outcomes:

6) Students will develop a working knowledge of robotics and an ability to apply this knowledge to their various disciplines to create designs, performances and artifacts.
7) Students will physically engage robots and come up with unique proposals, tools, and fixtures to leverage robotic motion as a catalyst for design.

Course Calendar/Schedule:

Week 1 ***A Line, A Robot:***

Presentation and discussion on the multiplicity of interpretations of "the line" in both it's meaning and its physical/graphical output in various disciplines. Presentation and discussion on the various applications of robotics and automation in multiple fields and for multiple uses, examining both it's abilities and its physical/graphical outputs.

a/*What is a Line and what is a robot?*
b/*How is a line leveraged in different disciplines*

>> Readings for Week 2

Brell-Cokcan, Sigrid and Braumann, Johannes. Rob Arch 2012: Robotic Fabrication in Architecture, Art and Design. New York: Springer, 2013

>> Assignment 1 issued: A Line A Robot

- Assignment #1 A Line A Robot

Students will research and investigate interpretations and variations of "The Line" as well as examples of the use of robotics/automation/motion in a individual area of interest/s. The students should present 2 examples of "The Line" and 2 examples of robotics applications. The students will be asked to propose a means to transform motion into a performance or creation. The students will make brief verbal and graphic presentations of their research. This initial research will be discussed and critiqued and will result in a specific area of interest or focus for each student that will act as a departure point for assignment #2.

[PIC Outcomes: 1, 2, 4, 5, 6]

Week 2 ***Motion and Meaning:***

Presentations and discussion of Research. Discussion of readings and continued dialogue of robotic applications. Introduction to robot and kinematic motion. Students will inherit a robotic movement or motion and will begin to sketch out ways to transform this motion into a generator of design or media. How can this line be used?. What tool or tools can be mounted on the robot for this use?

a/*What are kinematics and how can one think about robotic motion?*
b/*How can the robot be used and what are its limitations?*
c/*Is the robot pushing or pulling?*

>> Readings for Week 3

McGee, Wes and Ponce de Leon, Monica. Robotic Fabrication in Architecture, Art and Design 2014. New York: Springer, 2014

>> Assignment 1 Due (Presentation and Discussion)

>> Assignment 2 issued: Motion and Meaning

- Assignment #2 Motion and Meaning

Students will inherit/select a simple linear robotic movement, a line, an arc, a gesture that is predetermined. They will observe the movement of the line and observe the related/ unrelated quality of kinematics 6/7 axis movement. They will develop a strategy to transform this movement into a design tool and an instrument of change. The robotic movement will become a catalyst for other outputs. The movement might make a mark; it might strum a guitar, it might modify material or it might be part of a performance. Students will develop and demonstrate an application of this motion on the 1600 robot. Students are asked to think critically about motion and meaning and come up with novel approaches specific to their interests and experiences. The class will talk about "how the line can" (achieve x, document y, etc)

[PIC Outcomes: 1, 2, 3, 4, 5, 6, 7]

Week 3

Motion Development and Output:

This week will focus on the refining of Assignment#1 and further development of design strategies. Presentations will be followed by critiques and discussion. Through testing and experimenting physically with the robot the students will develop their applications and refine their designs.

a/*What are the approaches to using the robot as a catalyst?*
b/*Is the robot an agent or a method of production?*

Week 4

A Tool or an Apparatus:

This week will focus on presentations, demonstrations and discussion of assignment #1. The remainder of the class will be directed toward discussion of tools to hold/manipulate/move other tools or materials. This discussion will lead to the development of individualized tools that will augment assignment#1. We will discuss traditional end of arm tools and how tool and material and process are linked.

a/*What does a tool do? Is it static or does it move?*
b/*Is a tool active or passive?*

>> Readings for Week 5

Aranda, Benjamin et al, Tooling. New York: Princeton Architectural Press, 2006

Kohler, Matthias and Gramazio, Fabio. The Robotic Touch. Zurich: Park Books, 2014

>> Assignment 2 Due (Presentation and Discussion)

>> Assignment 3: A Tool or an Apparatus

- Assignment #3 A Tool or an Apparatus

Students will develop a tool capable of holding other tools or materials. Students will present drawings, sketches, renderings or general proposals of tools for the robot. These proposals will include possible mounting strategies. Ultimately the students will prototype tools and refine their designs leading to the creation of a final tool. This tool will be shaped by decisions about process and material. This assignment allows the students to explore different methods of making and detailing refined objects whose purpose and shape is defined by the student and by the process.

[PIC Outcomes: 1, 2, 5, 6, 7]

Week 5 ***Tools and Materials Engagement:***

This week will focus on proposals for and development of tools. Students will present drawings, sketches, renderings or general proposals of tools for the robot. These proposals will include possible mounting strategies. Students will deeply engage the design of the tools and develop a critical approach to the way in which a tool amplifies or mediates motion or is an agent in a performance. A tool can be a mediator of material or an actor in a performance.

a/*How does one create a tool?*
b/*How does one attach a tool to the robot?*

Week 6 ***Motion and Velocity:***

This week will focus on variations of motion speeds that create differentiations in physical or material outcomes. The students will explore the ways in which acceleration, deceleration and different velocities can result in different processes and effects. Students will also test tools and

a/*How does velocity change the processes or material outcome?*
b/ *How does velocity impact perception?*

>> Readings for Week 7

Kwinter, Sanford. "Landscapes of Change" Assemblage, December 1992, pp.50-65

Descartes, Rene. Discourse on Methods. Indianapolis: Hacket Pub; Co., 1993

>> Assignment 3 Due (Presentation and Discussion)

>> Assignment 4 issued: Movement and Velocity

- Assignment #4 Movement and Velocity

Students will develop a position on speed and motion and will use velocity to inform their outputs and performances. The students will use various documentation strategies to exhibit and take advantage of velocity and will execute their refined motion taking into account this new variable. Assignment 4 will culminate in a presentation and robotic interpretation of the line.

[PIC Outcomes: 1, 2, 3, 6, 7]

Week 7 ***Motion and Documentation:***

This week will focus on ways in which to document robotic movement. Students will explore photography, video, rendering, drawing, audio recording and other media in order to capture, augment and synthesize the robotic gestures or outputs.

a/*How does one represent or capture motion and process?*
b/ *How does one display or describe motion?*
c/ *Does the method or process of documentation effect the process or output?*

>> Readings for Week 8

Deluze, Gilles. "Frame and Shot, Framing and Cutting" Cinema 1: The Movement-Image. London: The Athlone Press, 1986, pp.12-24

Week 8 ***Location, Orientation and Kinematics:***

Changing the location of "The Line" relative to the robot's base changes the 6 axis kinematics of the robot and as a result it's overall configuration and movement can be altered. This week will focus on ways to locate the line in order to alter the output or performance. In addition to location is orientation. The students will explore the way in which tool orientation can be leveraged in order to create effects and variation.

a/*How are line location and kinematics related?*
b/ *How can varying kinematics be harnessed as a design tool?*

>> Readings for Week 9

Manuel De Landa, "Extensive Borderlines and Intensive Borderlines," Borderline. New York: Springer, 2000

>> Assignment 4 Due (Presentation and Discussion)

>> Assignment 5 issued: Location and Orientation

- Assignment #5 Location and Orientation

Students will develop a position on location of "The Line" and the effect it has on kinematics. They will further explore how orientation of the tool also effects kinematic and ultimately performance and output. Assignment 5 will culminate in a presentation and robotic interpretation of the line.

[PIC Outcomes: 3, 5, 6, 7]

Week 9 ***Fixturing and Environment:***

This week will focus on creating jigs, fixtures and environments for robotic movement. The constructions can act as a sounding board for the movement, they

can hold material, hold instruments or other equipment or devices. The constructions will transform or enable the motions in some critical way.

a/*Can motion be effected by an environment?*
b/ *How can one hold material for a robot?*
c/*Can an environment become an index of behavior?*

>> Assignment 5 Due (Presentation and Discussion)

>> Assignment 6 issued: Fixturing and Environment

- Assignment #6 Fixturing and Environment

Students will develop an environment for the robotic motion. This may be a surface for mark making or a material to be modified. It maybe an instrument or a device. It can be static or in motion. The environment should enable, enhance or expand the motion and become an agent in the overall design.
[PIC Outcomes: 1, 2, 4, 6, 7]

Week 10 ***Return Reverse Retreat?:***

This week students will inherit/choose a return motion. They will explore the way in which a return to a home or a reverse can be a further generator for the performance or output. Students will develop critical approaches to the treatment of return the motion.

a/*Is the return motion the inverse of the launch motion?*
b/*Can a reversal of direction be used as a tool?*

>> Readings for Week 11

Kohler, Matthias and Gramazio, Fabio, ed. *AD*. Made by Robots. Issue 229. "May/June 2014"

Week 11 ***Combinatorial Motions:***

This week students will inherit/choose an alternate motion. They will explore the way in which an additional motion can be a further generator for the performance or output. Students will develop critical approaches to the treatment of the motion.

a/*Does tool orientation change with the additional motion?*
b/*Does the velocity change?*

>> Readings for Week 12

Noble, David. Forces of Production: A Social History of Industrial Automation. New York: Oxford University Press, 1986

>> Assignment 6 Due (Presentation and Discussion)

>> Culminating Assignment issued: Final Creation/Performance

- Culminating Assignment: Final Creation/Performance

Students will create a final presentation including a performance/creation using the robot and all the tools developed throughout the course of the semester. The final culminating project will be a presentation that shall include associated documentation of the process and the design. Through work shops, robotic testing sessions, individual critiques and group discussion students will refine their designs and performances. Students will work in and out of class to rework their motions, tools, fixtures and environments for a final presentation.

[PIC Outcomes: 1, 2, 3, 4, 5, 6, 7]

Week 12-13 ***Development of Performance and Output:***

These weeks will be made up of work shops, testing sessions, individual critiques and group discussion that will help students to further refine their designs and performances. Students will work in and out of class to refine their motions, tools, fixtures and environments.

Week 14-15 ***Preparation for Final:***

These weeks will be focused on preparation for final presentations and operations including developing and refining all previous assignments into one final project. The class time will be occupied by robotic testing and execution, discussion and critiques.

IV. COURSE REQUIREMENTS

Textbooks, Readings, and Materials:

Bibliography:

Deluze, Gilles. "Frame and Shot, Framing and Cutting" Cinema 1: The Movement-Image. London: The Athlone Press, 1986, pp.12-24

Kwinter, Sanford. "Landscapes of Change" Assemblage, December 1992, pp.50-65

Descartes, Rene. Discourse on Methods. Indianapolis: Hacket Pub; Co., 1993

Manuel De Landa, "Extensive Borderlines and Intensive Borderlines," Borderline. New York: Springer, 2000

Aranda, Benjamin et al, Tooling. New York: Princeton Architectural Press, 2006

Brell-Cokcan, Sigrid and Braumann, Johannes. Rob Arch 2012: Robotic Fabrication in Architecture, Art and Design. New York: Springer, 2013

McGee, Wes and Ponce de Leon, Monica. Robotic Fabrication in Architecture, Art and Design 2014. New York: Springer, 2014

Kohler, Matthias and Gramazio, Fabio. The Robotic Touch: How Robots Change Architecture. Zurich:

Park Books, 2014

Noble, David. Forces of Production: A Social History of Industrial Automation. New York: Oxford University Press, 1986

Kohler, Matthias and Gramazio, Fabio, ed. *AD*. Made by Robots. Issue 229. "May/June 2014"

Menges, Achim, ed. *AD*. Material Computation: Higher Integration in Morphogenetic Design. Issue 216. "March/April 2012

Project(s), paper(s), assignment(s):

ASSIGNMENTS >>> PIC OUTCOMES

- Assignment #1: A Line - A Robot

Students will research and investigate interpretations and variations of "The Line" as well as examples of the use of robotics/automation/motion in a individual area of interest/s. The students should present 2 examples of "The Line" and 2 examples of robotics applications. The students will be asked to propose a means to transform motion into a performance or creation. The students will make brief verbal and graphic presentations of their research. This initial research will be discussed and critiqued and will result in a specific area of interest or focus for each student that will act as a departure point for assignment #2.

[PIC Outcomes: 1, 2, 4, 5, 6]

- Assignment #2: Motion and Meaning

Students will inherit/select a simple linear robotic movement, a line, an arc, a gesture that is predetermined. They will observe the movement of the line and observe the related/ unrelated quality of kinematics 6/7 axis movement. They will develop a strategy to transform this movement into a design tool and an instrument of change. The robotic movement will become a catalyst for other outputs. The movement might make a mark; it might strum a guitar, it might modify material or it might be part of a performance. Students will develop and demonstrate an application of this motion on the 1600 robot. Students are asked to think critically about motion and meaning and come up with novel approaches specific to their interests and experiences. The class will talk about "how the line can" (achieve x, document y, etc)

[PIC Outcomes: 1, 2, 3, 4, 5, 6, 7]

- Assignment #3: A Tool or an Apparatus

Students will develop a tool capable of holding other tools or materials. Students will present drawings, sketches, renderings or general proposals of tools for the robot. These proposals will include possible mounting strategies. Ultimately the students will prototype tools and refine their designs leading to the creation of a final tool. This tool will be shaped by decisions about process and material. This assignment allows the students to explore different methods of making and detailing refined objects whose purpose and shape is defined by the student and by the process.

[PIC Outcomes: 1, 2, 5, 6, 7]

- Assignment #4 Movement and Velocity:

Students will develop a position on speed and motion and will use velocity to inform their outputs and performances. The students will use various documentation strategies to exhibit and take advantage of velocity and will execute their refined motion taking into account this new variable. Assignment 4 will culminate in a presentation and robotic interpretation of the line.

[PIC Outcomes: 1, 2, 3, 6, 7]

- Assignment #5 Location and Orientation:

Students will develop a position on location of "The Line" and the effect it has on kinematics. They will further explore how orientation of the tool also effects kinematic and ultimately performance and output. Assignment 5 will culminate in a presentation and robotic interpretation of the line.

[PIC Outcomes: 3, 5, 6, 7]

- Assignment #6 Fixturing and Environment:

Students will develop an environment for the robotic motion. This may be a surface for mark making or a material to be modified. It maybe an instrument or a device. It can be static or in motion. The environment should enable, enhance or expand the motion and become an agent in the overall design.

[PIC Outcomes: 1, 2, 4, 6, 7]

- Culminating Assignment: Final Presentation/Creation/Performance:

Students will create a final presentation including a performance/creation and associated documentation. Through work shops, testing sessions, individual critiques and group discussion students will refine their designs and performances. Students will work in and out of class to rework their motions, tools, fixtures and environments for a final presentation.

[PIC Outcomes: 1, 2, 3, 4, 5, 6, 7]

PIC OUTCOMES >>> ASSIGNMENTS

- PIC Outcomes#1:
  -Assignments 1, 2, 3, 4, 6, Culminating Project

- PIC Outcomes#2:
  -Assignments 1, 2, 3, 4, 6, Culminating Project

- PIC Outcomes#3:
  -Assignments 2, 4, 5, Culminating Project

- PIC Outcomes#4:
  -Assignments 1, 2, 6, Culminating Project

- PIC Outcomes#5:
  -Assignments 1, 2, 3, 5, Culminating Project

- PIC Outcomes#6:
  -Assignments 1, 2, 3, 4, 5, 6, Culminating Project

- PIC Outcomes#7:
  -Assignments 2, 3, 4, 5, 6, Culminating Project

Assessment and Grading:

Students will be graded on the thoughtfulness and effectiveness of the designs and performances they create. There will be a fair amount of making in the class of tools and fixtures but constructions will be graded primarily on their effectiveness and not necessarily on their detailing. Each of the assignments is intended to build on the last and to come together as a single final design or robotic performance. Students will be graded on their ability to effectively sequence the assignments and to extract the performance potentials latent in each exercise and to then implement and redeploy them effectively to create and document a refined culminating project. The grading criteria of individual assignments is listed below.

Assignment #1

-Has the student presented 2 clear examples of "The Line" in their respective discipline?
-Has the student presented 2 clear examples of robotics applications?
-Is the student able to present a strategy to transform robotic motion into a performance or an act of creation?

Assignment #2

-Is the student demonstration able to transform robotic motion into a performance or an act of creation?
-How has the student applied robotics to their particular area of interest?
-Has the student developed a strategy that can turn motion into function?

Assignment #3

-Has the student created an effective tool or apparatus that further develops the performance or making capacity of the motion?

Assignment #4

-Has the student used the velocity of the motion to develop the performance or making capacity of the motion?
-Has the student adopted an approach to velocity which serves the function of the performance or act of making?

Assignment #5

-Has the student allowed the location of the movement to become an agent in the design process?
-Has the student considered different locations and made decisions based on refinement of the motion and kinematics?

Assignment #6

-Has the student created the necessary fixtures and environments for the motion.
-Does the fixture and environment function to serve the performance or making capacity of the motion?

Culminating Assignment

-Has the student created a final performance, process or artifact that effectively translates robotic motion into a generative design tool?
-Has the student appropriately documented the performance, process or artifact with video, photography, drawings, or other media.

-Has the student applied robotics to their particular area of interest/discipline?

In accordance with Pratt Institute's Attendance Policy, the attendance policy for this class is as follows:

Attendance: It is mandatory to attend all classes.

Absences: More than two absences will result in reduction of the grade by one whole grade. More than three absences are grounds for failure.

Lateness: Lateness is not acceptable. Chronic lateness will result in a lower grade or, in extreme circumstances, failure.

Discussions: 5%
Assignment #1: 5%
Assignment #2: 10%
Assignment #3: 10%
Assignment #4: 10%
Assignment #5: 10%
Assignment #6: 10%
Culminating Assignment: 40%

A = sustained level of superior performance demonstrated in all areas of Course Requirements
B = consistent level of performance that is above average in a majority of the Course Requirements
C = performance that is generally average and Course Requirements are achieved
D = below average performance and achievement of the Course Requirements
F = accomplishment of the Course Requirements is not sufficient to receive a passing grade
(Pratt Institute's Grading System can be found in the Undergraduate and Graduate Bulletins).

V. POLICIES

PRATT INSTITUTE-WIDE INFORMATION

Academic Integrity Policy

At Pratt, students, faculty, and staff do creative and original work. This is one of our community values. For Pratt to be a space where everyone can freely create, our community must adhere to the highest standards of academic integrity.

Academic integrity at Pratt means using your own and original ideas in creating academic work. It also means that if you use the ideas or influence of others in your work, you must acknowledge them.

At Pratt,

- We do our own work,
- We are creative, and
- We give credit where it is due.

Based on our value of academic integrity, Pratt has an Academic Integrity Standing Committee (AISC) that is charged with educating faculty, staff, and students about academic integrity practices. Whenever

possible, we strive to resolve alleged infractions at the most local level possible, such as between student and professor, or within a department or school. When necessary, members of this committee will form an Academic Integrity Hearing Board. Such boards may hear cases regarding cheating, plagiarism, and other infractions described below; these infractions can be grounds for citation, sanction, or dismissal.

Academic Integrity Code

When students submit any work for academic credit, they make an implicit claim that the work is wholly their own, completed without the assistance of any unauthorized person. These works include, but are not limited to exams, quizzes, presentations, papers, projects, studio work, and other assignments and assessments. In addition, no student shall prevent another student from making their work. Students may study, collaborate and work together on assignments at the discretion of the instructor.

Examples of infractions include but are not limited to:

1) Plagiarism, defined as using the exact language or a close paraphrase of someone else's ideas without citation.

2) Violations of fair use, including the unauthorized and uncited use of another's artworks, images, designs, etc.

3) The supplying or receiving of completed work including papers, projects, outlines, artworks, designs, prototypes, models, or research for submission by any person other than the author.

4) The unauthorized submission of the same or essentially the same piece of work for credit in two different classes.

5) The unauthorized supplying or receiving of information about the form or content of an examination.

6) The supplying or receiving of partial or complete answers, or suggestions for answers; or the supplying or receiving of assistance in interpretation of questions on any examination from any source not explicitly authorized. (This includes copying or reading of another student's work or consultation of notes or other sources during an examination.)

For academic support, students are encouraged to seek assistance from the Writing and Tutorial Center, Pratt Libraries, or consult with an academic advisor about other support resources.
Refer to the Pratt website for information on Academic Integrity Code Adjudication Procedures.

Attendance Policy

General Pratt Attendance Policy

Pratt Institute understands that students' engagement in their program of study is central to their success. While no attendance policy can assure that, regular class attendance is key to this engagement and signals the commitment Pratt students make to participate fully in their education.

Faculty are responsible for including a reasonable attendance policy on the syllabus for each course they teach, consistent with department-specific guidelines, if applicable, and with Institute policy regarding reasonable accommodation of students with documented disabilities. Students are responsible for knowing the attendance policy in each of their classes; for understanding whether a class absence has been excused or not; for obtaining material covered during an absence (note: instructors may request that a student

obtain the material from peers); and for determining, in consultation with the instructor and ahead of time if possible, whether make-up work will be permitted.
Consistent attendance is essential for the completion of any course or program. Attending class does not earn students any specific portion of their grade, but is the pre-condition for passing the course, while missing class may seriously harm a student's grade. Grades may be lowered a letter grade for each unexcused absence, at the discretion of the instructor. Even as few as three unexcused absences in some courses (especially those that meet only once per week) may result in an automatic "F" for the course. (Note: Students shall not be penalized for class absences prior to adding a course at the beginning of a semester, though faculty may expect students to make up any missed assignments.)

Pratt Institute respects students' requirements to observe days of cultural significance, including religious holy days, and recognizes that some students might need to miss class to do so. In this, or other similar, circumstance, students are responsible for consulting with faculty ahead of time about how and when they can make up work they will miss.

Faculty are encouraged to give consideration to students who have documentation from the Office of Health and Counseling. Reasonable accommodations for students with disabilities will continue to be provided, as appropriate.

Refer to the Pratt website for information on Attendance.

Students with Disabilities
The instructor will make every effort to accommodate students with both visible and invisible disabilities. While it is advisable that students with disabilities speak to the instructor at the start of the semester if they feel this condition might make it difficult to partake in aspects of the course, students should feel free to discuss issues pertaining to disabilities with the instructor at any time. Depending on the nature of the disability, and the extent to which it may require deviations from standard course policy, documentation of a specific condition may be required, in compliance with conditions established by the campus Learning Access Center, and in compliance with the Americans with Disabilities Act. Students who require special accommodations for disabilities must obtain clearance from the Office of Disability Services at the beginning of the semester. They should contact Elisabeth Sullivan, Director of the Learning Access Center, 718-636-3711.

Religious Policies
In line with Pratt's Attendance Policy, Pratt Institute respects students' requirements to observe days of cultural significance, including religious holy days, and recognizes that some students might need to miss class to do so. In this, or other similar, circumstance, students are responsible for consulting with faculty ahead of time about how and when they can make up work they will miss.

Course Policies
-Mandatory completion of assignments 1-6 and the culminating assignment with associated documentation.

-Attend class and reviews on time and participate in discussions.

-Read assigned texts and be prepared to discuss them in class.

-Engage material presented through readings and in class discussions by showing weekly project development.

-Present design work and participate in discussions during pin-ups and reviews throughout the semester, leading to the completion of a culminating assignment to include a final presentation and review for the seminar.