

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: Blind Home

Course No.: PIC3--

Course Section:

School: Design

Department: PIC

Program:

Days: tbd

Time: tbd

Place of class meetings: tbd

Credit hours: 3

Course Coordinator or Chairperson (where applicable):

Prerequisite courses/skills/other restrictions: none/take semesters 5 or 6

II. INSTRUCTOR CONTACT INFORMATION

Name: Chelsea Limbird

Academic Title: Visiting Assistant Professor

Office Location:

Contact Information:

Office hours:

Phone no(s):

Appropriate times to call:

Email address: climbird@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 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:

Home is a noun. It is an idea. It can be a person, a place or a thing. It can be all of these. This course will pursue a definition of Home through the senses. Students will pursue theoretical, poetic and physical projects that question personal and cultural memory, the affect of the present and inclinations of the future.

A foundation of academic and artistic writings and works of art and design will support each student in devising, creating and presenting Home. Students will work through an iterative, creative process, moving through words, two and three-dimensional and time-based work. Each will act in a productive pursuit of a hypothesis where the experiment and final product become an evolution of an idea.

Site visits, guest artists and designers will infiltrate the work, support the mission and enrich the questioning throughout the semester.

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 goals:

- To explore the present as a function of the memory and the human senses.
- To engage in research and conversations across cultures and time in order to broaden an understanding of one's place in the world and space as an artist, designer and individual.

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 be able to communicate ideas through varied media and platforms that isolate and expose understanding through the human senses.

Course Calendar/Schedule:

Week 1 Introduction to Course Content, Structure and Requirements
Discussion of Home Book and Home Glossary requirements

Project One. Collage, Inventory, Synaesthesia

Assignment One. (one week)

Blind Collage.

Create a tactile collage that describes Home.

Consider the experience of the collage.

Consider its construction.

Consider its posture.

Consider weight.

Consider form.

Consider blindness.

Consider translation.

Consider communication.

Consider it Home.

Reading: "Holy Water", from 'The White Album, Joan Didion
"Architecture of the Seven Senses", Juhani Pallasmaa
"All the light we cannot see", excerpts, Anthony Doerr

Screening: Sans Soleil, Chris Marker

(PIC Outcome 1, 2, 4, 6)

Week 2 Discussion of Blind Collage

Presentation: Visualizing Information, Quantity, Quality, Composition

Project 1, Assignment Two. (one week)

Inventory.

Reflect on the tactile composition you have created.

Create three visual inventories of the composition.

Each inventory should explore new and different compositions of the original using its content and proportions.

Reading: "The Interaction of Color", excerpts, Josef Albers
"The Search for the Real", Hans Hoffman
"Envisioning Information", excerpts, Edward Tufte

(PIC Outcome 1, 2, 3, 4, 5, 6)

Week 3 Discussion of Inventory, Iteration, Invention

Presentation and workshop: Human Sense Storyboard

Project 1, Assignment Three. (one weeks, storyboard, production)
Synaesthesia.

Consider memory as a space of understanding Home.

Create a final iteration of the inventory that isolates a sense other than vision or touch.

Consider the process of testing, experimentation and production, as a realm to explore the Sense. Consider these processes as moments to explore Memory. Consider the potential of the process and the product to conjure Home.

Plan this experience.

Present this work to the class.

Reading: "Santa Ana", Joan Didion
"A Moveable Feast", excerpts, Ernest Hemingway
Screening: "Lamentation", Martha Graham
"Out of Africa", Sydney Pollack
"I am Love", Luca Guadagnino

(PIC Outcome 1, 2, 3, 4, 5, 6)

Week 4 Project 1 Presentation
Synaesthesia, Translation and Evaluation

Resources for Week 5 Interlude:

Reading: "Manhattan Transcripts", excerpts, Bernard Tschumi
Listen: "Don Giovanni", Wolfgang Amadeus Mozart
"Metamorphosis", Philip Glass
"Sgt. Pepper's Lonely Hearts Club Band", The Beatles
"Kind of Blue", Miles Davis

Week 5 Interlude: Blue, Sound Montage (one week)
Read the conversation between Tim Robbins and Felix Gonzalez-Torres.
Recreate this dialogue using sound.
In class, rehearse this translation and create a visual draft of a score.
Develop this performance for week 6.

(PIC Outcome 1, 2, 3, 4, 6)

Week 6 Presentations: Blue

Discussion and workshop: Mapping

Introduction to Project Two: Child's Play

In a scene almost three-quarters through the film Mary Poppins, Mary, the children and Bert jump into the world of a sidewalk drawing.

In a travelling exhibition, the children's book, Goodnight Moon, was re-created at a larger than life scale. Visitors walked through and could say 'goodnight' to the green room, saw the red balloon and the con-

jumping over the moon.

Assignment One: Story Set. (one week)

(Re)collect a children's story.

The story may be from your own childhood or one you know now.

The story may be one of an oral history or written.

Create a map of this story.

Consider narrative tools to represent time, action, space, character and conversation.

Reading: "I love beginnings", Louis Kahn

"Sequences", Manhattan Transcripts, Bernard Tschumi

Screening: "The Life Aquatic with Steve Zissou", Wes Anderson

Resources: S, M, L, XL (OMA)

(PIC Outcome 1, 2, 4, 6)

Week 7 Presentation and discussion of Story Set.

Project Two, Assignment Two (two weeks, proposal, production)

Stage Set.

Reflect on your mapped understanding of the story.

Create a space or a sequence that can be experienced at the scale of the human body.

Reading: Film Architecture, excerpts, Dietrich Neumann

Screening: "The Cabinet of Dr. Caligari", Robert Wiene

"Metropolis", Fritz Lang

"Bladerunner", Ridley Scott (1982, 2017)

Resources: William Kentridge, Anything is Possible

"The Architect and the Painter: Charles and Ray Eames"

Isamu Noguchi, stage sets

Robert Rauschenberg, collaborations in set design

The Archigram Archive

(PIC Outcome 1, 2, 3, 4, 5, 6)

Week 8 Proposal Presentations for Story Set.

Discussion of a Stage (Scale, Point of View, Sound)

Week 9 Presentation of Project Two.

Resources for Interlude II:

Reading: "Theory of the Derive", Guy Debord

On Notation, Stan Allen

"Walking in the City", Michel DeCerteau

Week 10 Interlude II: Derive, Psychogeographic Mapping (two weeks)

A walk, TBD.

(PIC Outcome 1, 2, 3, 4, 5, 6)

Week 11 Interlude II, Part II: A Map
Together, students create a representation of the walk, through the context of memory and conversation, discussing discrepancies, differences and commonalities in perception and experience.

Reading for Project 3: *Invisible Cities*, Italo Calvino

Week 12 Introduction to Project Three: A Tale of Five Cities.

Project Three, Assignment One. (one week)

(Visible) City.

Read Italo Calvino's *Invisible Cities*.

Select one city and create two(2) two-dimensional representations that:

1. Represents the experience of being outside the city
2. Represents the experience of being inside the city.

Format 18"x24". Media individual to student.

(PIC Outcome 1, 2, 3, 4, 5)

Week 13 Presentation and discussion: The City, Interior and Exterior

Assignment Two (Two Weeks, templating, production)

City Armor

Reflect upon your representations of the city.

Through making, you have researched your understanding and interpretation of the story.

Create a work, wearable on the body, that describes the city.

Consider inside and outside.

Wear this work.

Reading: *The Architecture and the City*, excerpts, Aldo Rossi
Panopticism, from *Discipline and Punishment*, Foucault
"The Downtown Athletic Club", Rem Koolhaas
"The Destructive Character", Walter Benjamin

Screening: "Notebook on Cities and Clothes", Yohji Yamamoto

(PIC Outcome 1, 2, 4, 5, 6)

Week 14 Template, Production, Conversation.

Project Three, Assignment Three (final performance)

Civic Conversation.

In groups of two or three, create a performance of these cities.

Consider from the dialog of Marco Polo and Kublai Kahn.

Consider from the words of Polo (Calvino).

Consider from your two dimensional representation.

Act. Perform this dialogue.

Reading: Merchant of Venice, Shakespeare, excerpts.
Screening: Sleuth

(PIC Outcome 1, 2, 3, 4, 5, 6)

Week 15 Final Performance.

IV. COURSE REQUIREMENTS

Textbooks, Readings, and Materials:

Readings:

Albers, J. (1975) *The Interaction of Color*.
Allen, S. (1999) *Points and Lines: Diagrams and Projects for the City*.
Benjamin, W. (1931) *The Destructive Character*, *Frankfurter Zeitung*.
Calvino, I. (1978) *Invisible Cities*.
Debord, G. (2000) *Society of the spectacle*
De Certeau, M. (1984) *The practice of everyday life*.
Didion, J. (1961) *Slouching towards Bethlehem*.
Didion, J. (1979) *The White Album*.
Doerr, A. (2014) *All the light we cannot see*.
Foucault, M. (1995) *Discipline and Punishment: The Birth of the Prison*.
Hemingway, E. (1964) *A Moveable Feast*.
Hoffman, H. (1967) *The search for the real*.
Kahn, L. (2003) *Louis Kahn Essential Texts*.
Koolhaas, R. (1997) *Delirious NY: A retroactive manifesto for Manhattan*
Koolhaas, R. (1995) *S, M, L, XL*.
Neumann, D. (1999) *Film Architecture: From Metropolis to Blade Runner*.
Pallasmaa, J. (2012) *The Eyes of the Skin: Architecture and the senses*.
Tschumi, B. (1994) *The Manhattan Transcripts*.
Tufte, E. (1990) *Envisioning Information*, excerpts.
Rossi, A. (1984) *The Architecture of the City*.

Films:

Anderson, W. (Dir.). (2004) *The Life Aquatic with Steve Zissou* [Motion Picture]. USA: Buena Vista Pictures.
Cohn, J. and B. Jersey (Dir.). (2011) *Eames: The architect and the painter* [Motion Picture]. USA: First Run Features.
Guadagnino, L. (Dir.). (2009) *I am love* [Motion Picture]. Italy: Mikado Film.
Lang, F. (Dir.). (1927) *Metropolis* [Motion Picture]. Germany: UFA.
Marker, C. (Dir.). (1983) *Sans Soleil* [Motion Picture]. France: Argos Films.
Pollack, S. (Dir.). (1985) *Out of Africa* [Motion Picture]. USA: Universal Pictures.
Scott, R. (Dir.). (1982) *Bladerunner* [Motion Picture]. USA: Warner Bros.
Wenders, W. (Dir.). (1989) *Notebook on Cities and Clothes* [Motion Picture]. France: Axiom Films.
Wiene, R. (Dir.). (1920) *The cabinet of Dr. Caligari* [Motion Picture]. Weimar Republic: Decla-Boscop.

Other:

“Don Giovanni”, Wolfgang Amadeus Mozart
“Metamorphosis”, Philip Glass
“Sgt. Pepper’s Lonely Hearts Club Band”, The Beatles
“Kind of Blue”, Miles Davis
Isamu Noguchi, stage sets
Robert Rauschenberg, collaborations in set design
The Archigram Archive
William Kentridge, Anything is Possible
“Lamentation”, Martha Graham

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

Home Book

Each project will be included in a final publication. The publication shall include all process work and thinking as well as the Home Glossary.

Home Glossary

Over the course of the semester, build a verbal and visual annotated glossary of Home. For each entry, define the word using a dictionary as well as writing your own association with it. Cite any sources used to create the glossary in the annotations and in an bibliographic index.

Students will be provided with examples of annotated glossaries and bibliographies.

Assignments

Description of assignments:

Project One. Collage, Inventory, Synaesthesia

The three assignments that compose Project One aim to isolate and study human senses of touch and sight, culminating in an experiment to propose experience informed through one sense to conjure another. In the development and creation of the works, students will use memory to include relevant experiences outside the classroom to then bring into the questions inherent in the work (PIC Outcome 1). They will be able to make connections across disciplines and perspectives through the creation of two and three-dimensional work and in presenting the work to classmates to receive feedback (PIC Outcome 2). Moving from the initial testing ground of ‘touch’ and ‘vision’ in Assignments 1 and 2, into Assignment 3, students will be able to adapt and apply skills, abilities, theories and methodologies gained in one situation to new contexts and situations (PIC Outcome 3). 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 in the work of presentation and representation through media and writing (PIC Outcome 4). 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 in the process of presenting Assignment 1 and 2, processing and responding to feedback and culminating in the presentation of all components of Project 1 (PIC Outcome 5). Students will be able to communicate ideas through varied media and platforms that isolate and expose understanding through the human senses and will test and receive feedback on these in the weekly presentations of their work (PIC Outcome 6).

Interlude One: Blue

Interlude One site at the moment between Project One and Project Two, a study of the presentation of the senses to the development of a space to experience a narrative. The Interlude acts to compress time and thinking and to respond viscerally to a text, develop it through the sense of sound, rhythm and composition, and present it, composed and clear while it is still fervent with experimentation and question.

Project Two. Child's Play

In a scene almost three-quarters through the film Mary Poppins, Mary, the children and Bert jump into the world of a sidewalk drawing.

In a travelling exhibition, the children's book, Goodnight Moon, was re-created at a larger than life scale. Visitors walked through and could say 'goodnight' to the green room, saw the red balloon and the con-jumping over the moon.

Project two explores narrative and translation from written and spoken word to media, visual and other. Searching memory, experiencing the present and imagining the translations of these understandings into media takes the project through a series of assignments defines through story, character, plot and space.

Students will be able to connect relevant experiences, stories, learned, known or remembered outside the classroom and translate visually through mapping (PIC Outcome 1). Students will be able to make connections across disciplines and perspectives, from written and spoken literature to translation into media and space and in remembering across time, from different parts of their lives and from different cultures and eras in the notion of the story and memory (PIC Outcome 2). Students will be able to adapt and apply skills, abilities, theories and methodologies gained in one situation to new contexts and situations, in gaining understanding through precedents of spatial exploration and theoretical discourse to then apply to their own proposals for a narrative space (PIC Outcome 3). 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, in the translation of a narrative work to a narrative space with objects, color, light and a 'stage' that tell the story through the organization of the elements (PIC Outcome 4). 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, as they bring learning from Project 1 in the articulation of the presentation of work that seeks out the senses and in this application to the design and creation of Project 2 (PIC Outcome 5). Students will be able to communicate ideas through varied media and platforms that isolate and expose understanding through the human senses, by working through two and three dimensional and time-based media (PIC Outcome 6).

Interlude Two: Derive

Interlude Two is positioned between Project 2 and Project 3, a moment between creating a space of a narrative to constructing a body that is a narrative. This transitions proposes the occupation of the city through presence and movement and recollecting this in a representation that is conceived in the truth of that experience.

Project Three: A Tale of Five Cities

Project Three develops a translation of a story about a city to the construction for the body where the body inhabits the city and the city becomes the armor for the body. Students will be able to connect relevant experiences gained outside the classroom and

academic knowledge in applying their understanding from Interlude 2, the Derive and mapping of the city to notions of narrative structure and understanding of Calvino’s text (PIC Outcome 1). Students will be able to make connections across disciplines from urban planning, architecture and spatial design to fashion, textile and product design. (PIC Outcome 2). Students will be able to make connections from a variety of perspectives across cultures and history in theoretical readings and film screenings where narrative structure, technique and a sense of both the individual and the community are exposed and attempted to be understood (PIC Outcome 2). Students will be able to adapt and apply skills, abilities, theories and methodologies gained in one situation to new contexts and situations from Projects 1 and 2 and the two Interludes, reflecting on feedback and process, applying communication skills to the development of new works (PIC Outcome 3). 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, in the work of storyboarding and production in the assignments of Project 3 (PIC Outcome 4). 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 in the translation of the written word into an armor to be experienced by the body, it is a shift in perspective and a jump from the tale understood through words to the space understood as it holds the body in and holds the world around (PIC Outcome 5). Students will be able to communicate ideas through varied media and platforms that isolate and expose understanding through the human senses in the development and experience of this final work, built from an iterative exploration through varied media and constructed for the space of the body (PIC Outcome 6).

Assessment and Grading:

Students will be evaluated on their involvement, dedication, exploration and experimentation with course work and projects. Students are expected to complete all projects on time and with great vigor and inspiration. Taking risks and experimenting with ideas through iteration, reflection and refinement is expected and will be recognized. Progress and development will be recognized over the course of the semester through the coursework and discussion. Students are expected to attend all classes, arriving in a timely manner. Students with extensive absences (three or more for any reason) may be required to drop the course or may receive a failing grade at the discretion of the instructor.

Project 1:	20%
Interlude I:	10%
Project 2:	20%
Interlude II:	10%
Project 3:	25%
Book:	10%
Glossary:	5%

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

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.

Additional space for departmental or course policies