# Table of Contents

## From the Provost

<table>
<thead>
<tr>
<th>Policy:</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Information</td>
<td>9</td>
</tr>
<tr>
<td>Registration Policies</td>
<td>14</td>
</tr>
<tr>
<td>Academic Policies and General Graduation Requirements – Undergraduate</td>
<td>20</td>
</tr>
<tr>
<td>Academic Policies and General Graduation Requirements – Graduate</td>
<td>37</td>
</tr>
<tr>
<td>Off-Campus Programs</td>
<td>45</td>
</tr>
<tr>
<td>Other Programs on Campus</td>
<td>48</td>
</tr>
</tbody>
</table>

## Course Announcement Guide:

| Guide to Reading Course Descriptions                                 | 52   |
| Credit Requirements for Undergraduate Degree Programs                | 53   |
| Advising                                                              | 54   |
| Interdisciplinary Studies, Non-major Electives, and Non-major Studio Electives | 55   |

## Degree Requirements and Course Descriptions:

### Division of Architecture + Design

| Apparel Design            | 61   |
| Architecture              | 67   |
| Furniture Design          | 83   |
| Graphic Design            | 93   |
| Industrial Design         | 115  |
| Interior Architecture     | 129  |
| Landscape Architecture    | 147  |

### Division of Experimental & Foundation Studies

| First-Year Program of Study | 161  |
| Digital + Media            | 169  |

### Division of Fine Arts

| Ceramics                   | 177  |
| Film/Animation/Video       | 187  |
| Glass                      | 203  |
| Illustration               | 215  |
| Jewelry + Metal smithing   | 239  |
| Painting                   | 253  |
| Photography                | 263  |
| Printmaking                | 275  |
| Sculpture                  | 287  |
| Textiles                   | 299  |

### Division of Liberal Arts

| Global Arts and Cultures      | 311  |
| Nature-Culture-Sustainability Studies | 317  |
| History of Art and Visual Culture (is now Theory & History of Art & Design) | 321  |
| History, Philosophy, and the Social Sciences                          | 331  |
| Liberal Arts and Science Electives                                   | 345  |
| Literary Arts and Studies                                           | 355  |

### Concentrations

| Computation, Technology, and Culture                              | 369  |
| Drawing                                                            | 372  |
| History of Art and Visual Culture                                 | 374  |
History, Philosophy, and the Social Sciences ................................................................. 376
Literary Arts and Studies ............................................................................................... 379
Nature-Culture-Sustainability Studies ......................................................................... 380
European Honors Program .......................................................................................... 384
RISD in Seoul ............................................................................................................... 387
Graduate Education ...................................................................................................... 390
Teaching + Learning in Art + Design ........................................................................... 397
Wintersession: ................................................................................................................ 409
  Wintersession Policies ............................................................................................... 409
  Wintersession Course Descriptions .......................................................................... 415
Index ............................................................................................................................... 447

The Course Announcement is published annually in April in limited print quantities.

A PDF version is available (with bookmarks) at http://wa.risd.edu.

The Course Announcement is not intended to constitute an agreement, contract, or offer to enter into a contract between any student and Rhode Island School of Design. The course offerings, requirements and policies of Rhode Island School of Design are under continual examination and revision. This Course Announcement presents the offerings, requirements and policies in effect at the time of publication and in no way guarantees that the offerings, requirements and policies will not change. RISD specifically (but without limitation) reserves the right at any time without notice, to delete, adjust, reschedule, or replace any course(s) published herein due to insufficient enrollment, faculty changes, budgetary restrictions, or unforeseen circumstances and to change requirements for any major during any particular year.

Non-Discrimination Notice:
Rhode Island School of Design does not discriminate on the basis of race, color, religion, age, sex, sexual orientation, gender identity or expression, disability, national origin, veteran status, or any other characteristic protected by law in admission to, participation in, or administration of its educational programs and activities; in employment; or in its other programs and activities. Additional information can be found at http://www.risd.edu/about/policies-disclosures.
A MESSAGE FROM THE PROVOST

The 2018-19 Course Announcement provides you with information you need to plan your upcoming semester. Please review your graduation requirements and the academic policies of your department when you make your course selections to assure that your semester registrations consider overall degree requirements. Meeting with your Academic Advisor is a good way to consider options and discuss any relevant questions you may have. Please remember that it takes two to make advising work. Keep in mind as you put together a prospective schedule that some classes are in high demand. It is important to have alternative courses in mind in case your top choices fill.

Registration for Fall classes takes place in May. Please take advantage of the planning and course browsing features of the student planning system for selecting classes.

Offerings for the upcoming academic year provide an exciting array of courses that have been designed to help you develop your knowledge, abilities, and capacity to think and work critically. I encourage you to challenge yourself, to try something new, and to create an individual program that encourages your broadest growth as an engaged artist, designer, and scholar.

Tracie Costantino
Provost
GENERAL INFORMATION
The Course Announcement
The Course Announcement is an important document providing information about Rhode Island School of Design (RISD). The Course Announcement is published annually in April in limited quantities. Students and faculty may request a copy from the Registrar’s Office, but the preferred use is to access the electronic pdf which is accessible to RISD students, staff, and faculty as well as the general public. The pdf document is bookmarked and accessible from the Registrar’s Office website www.risd.edu/registrar.

Accreditation
Rhode Island School of Design is accredited by the New England Association of Schools and Colleges (NEASC), which accredits schools and colleges in the six New England states, and by the National Association of Schools of Art and Design (NASAD), which is the principal national accreditor for schools of art and design. Accreditation by these Associations ensures that the institution has been carefully evaluated and found to meet standards agreed upon by qualified educators. Particular programs in Rhode Island School of Design are accredited by other agencies or associations. They are:

- **Architecture**: The National Architectural Accrediting Board (NAAB)
- **Landscape Architecture**: The Landscape Architecture Accreditation Board (LAAB) of the American Society of Landscape Architects
- **Art Education**: The Rhode Island Department of Elementary and Secondary Education (RIDE)

Institutional and Regional Accreditation
Rhode Island School of Design is accredited by the Commission on Institutions of Higher Education (CIHE) of New England Association of Schools and Colleges (NEASC), the regional accreditation agency for colleges and universities in the six New England states. The Commission is recognized by the U.S. Secretary of Education as a reliable authority on the quality of education for the institutions it accredits. RISD is a charter member and has been accredited by the National Association of Schools of Art and Design (NASAD), the specialized, professional accrediting agency, since 1948. RISD’s most recent comprehensive review by both NEASC and NASAD was conducted in 2016.

Program Accreditation
- **Architecture**
  The Bachelor’s of Architecture and Master’s of Architecture programs are accredited by the National Architecture Accrediting Board (NAAB)
- **Landscape Architecture**
  The Master’s of Landscape Architecture programs are accredited by the Landscape Architecture Accreditation Board (LAAB) of the American Society of Landscape Architects (ASLA)
- **Art Education**
  The Master of Arts in Teaching is accredited by the Rhode Island Department of Elementary and Secondary Education (RIDE)

Information by Phone
Inquiries about specific issues may be addressed to the following offices. On campus calls need only dial the last 4 digits:

- Main Switchboard (401) 454-6100
- Academic Affairs (401) 277-4928
- Admissions Office (401) 454-6300
- Continuing Education (401) 454-6201
- International Student Services (401) 277-4957
- Registrar’s Office (401) 454-6151
- Student Affairs (401) 454-6600
- Student Financial Services (401) 454-6661

Reference the listing for each Division and Academic Department for their specific contact information.

Building Hours
Academic buildings and facilities are open and accessible only for certain hours of the day and night. These hours adjust to allow for additional access towards the end of the semester/term. The schedule of available hours in academic buildings is available at the beginning of each academic year on the Registrar’s website. All academic buildings are accessible during available hours via your RISD ID card. See the posted hours for more details on specific building access. Shops and computer labs are accessible during many, but not necessarily all, of the hours a building is open. Graduate
students have 24-hour access to their graduate studios at the discretion of their department.

**The Academic Calendar**
The Academic Calendar is available electronically on the Registrar’s office website at [www.risd.edu/registrar](http://www.risd.edu/registrar) in the tab labeled ‘Academic Calendars’. Basic dates, detailed dates, as well as instructions on how to subscribe to the Academic Calendar through Google are available. The academic year consists of Fall and Spring semesters and a mandatory Wintersession term. Note that some programs start in the summer prior to their first Fall enrollment.

**Student Records**

**Chosen Name Policy**
Rhode Island School of Design (RISD) is committed to a genuine inclusion of all. RISD recognizes that any member of our community may choose a name to identify themselves that differs from their legal name. RISD’s Chosen Name Policy strives to accommodate this self-identification.

The use of a chosen first name will be recognized and applied across as many RISD systems as possible, wherever legal name is not required by law and as long as it is not used for the purposes of misrepresentation or fraud. At present, your chosen name appears on the class roster, grading roster, and program evaluation in WebAdvisor, as well as the My RISD student directory. This includes systems you may have given parents/guardians access to e.g., risd bucks, etc.

A community member may want to utilize the Chosen Name Policy for the following reasons:
- A middle name instead of first name
- An abbreviated name (Rob instead of Robert, Lizzie instead of Elizabeth)
- An Anglicized name (Wendy instead of Haiyan)
- A name that better represents your gender identity

The Chosen Name Policy applies only to first name. For legal first name and/or last name changes, refer to the college policy on official name changes at [http://policies.risd.edu/academic/name-change-policy](http://policies.risd.edu/academic/name-change-policy).

For F-1 or J-1 visa status, the first and last legal name must be used on all immigration documents including, but not limited to I-20s and DS-2019s.

To add a Chosen Name, complete the Change of Name form available on the Registrar website at [www.risd.edu/registrar](http://www.risd.edu/registrar).

Please note that we are in the process of updating and streamlining the Chosen Name Policy and procedure. The full, and most updated Chosen Name Policy, is available at: [http://policies.risd.edu/academic/chosen-name-policy](http://policies.risd.edu/academic/chosen-name-policy).

**Change of Address**
Students must promptly notify the Registrar’s Office of changes in permanent (home) address and telephone, as well as local address and local phone number. Changes may be reported in person or via RISD email to registrar@risd.edu.

International students on an F-1 Visa must report a change of address within ten days of the address change to the Office of International Student Services. All students on F-1 Visas must report both local and foreign address information through both the Registrar’s Office and Office of International Student Services; a home address in the native country must be on file at all times.

Students living in a RISD residence hall need not report a local address. A RISD box number is not sufficient for a local address, and all students who are not living in RISD residence facilities should have their local address and a local phone number on file at all times. In addition, students need to inform the Registrar or Student Financial Services of the address to which bills and billing information is to be sent.

Online through Student Self Service, students are requested to maintain emergency address information. A contact number in case of campus wide emergency as well as a phone number to contact in case of personal emergency should be provided.

**Transcripts**

**Official Transcripts**
Students or alumni who need a copy of their academic record (called a ‘transcript’) must request an official transcript online. The official transcript arranges the academic record in semester sequence, prints on official paper, and contains the RISD seal and signature of the Registrar. The fee for each transcript ordered is $7.25 which includes the processing fee. Transcripts are normally mailed to recipients via regular 1st class United States Postal Service (USPS) mail, for no additional charge. Current fees for express delivery via FedEx are
posted on the Registrar’s website. For an additional priority processing (“rush”) fee of $10.00, transcripts will be processed by the next business day, and then delivered based on the method selected. RISD is in the process of implementing electronic PDF transcript delivery. See the Registrar’s website for the most up to date information.

Transcript ordering is provided through the National Student Clearinghouse, a non-profit organization serving the higher education community. Transcripts can be ordered via the web anytime, 24/7, using any major credit card. A link to the transcript request page is available on the Registrar’s website at www.risd.edu/registrar in the ‘Frequently Requested Forms’ section, or directly through the Clearinghouse website at www.getmytranscript.com (select Rhode Island School of Design).

Transcripts are processed in the order received. Generally, they are processed within 2-4 business days, except during registration or certain times of the year when requests are especially heavy. Students are encouraged to plan transcript needs accordingly. In addition, currently enrolled students requesting transcripts at the end of a semester must indicate in their request whether the transcript should wait to include the grades for the current semester or be sent immediately. The transcript is a complete and permanent record of all courses and grades taken at the institution while enrolled. As such, requests to remove courses from the transcript are not entertained.

The Registrar’s office accepts electronic transcripts from Parchment, The National Student Clearinghouse and e-SCRIP-SAFE. Check the Registrar’s Office website for further information www.risd.edu/registrar.

Web Access to Records
Current degree-seeking students have electronic access via WebAdvisor and Self-Service Student Planning to view their grades, unofficial transcript, class schedule, and additional account information. Information requires a user name and password, which all students are assigned as they enter the College. Students who need help logging in should contact the Information Technology Services by phone (401) 454-6106 or by email at its@risd.edu.

In addition to ordering official transcripts, current students have direct access to unofficial transcripts via Student Planning by selecting the “Transcript” link. The cumulative academic record is arranged in semester sequence. Note, this option is not considered an official transcript.

In some cases, along with a grade, faculty provide narrative evaluations of student performance. Narrative evaluations are an important part of student assessment and are strongly encouraged for studio classes. These narrative comments are not considered a part of a student’s official record. Faculty evaluations of student performance are available to current students via their WebAdvisor account.

Likewise, current students have direct access to their Program Evaluation. The Program Evaluation is in the form of a graduation audit checklist, and is used for academic advising and degree audits. The Program Evaluation is available in Student Planning in ‘My Progress’.

Course descriptions of courses offered in an academic year are available in the Course Announcement. The current Course Announcement, along with prior editions, are posted on the Registrar’s Office website.

Current students (and students on a current leave of absence) have 24-hour access to their WebAdvisor and Self-Service accounts. Beginning in 2012, alumni may continue to access WebAdvisor indefinitely after graduation. Students who are withdrawn from the College have access for 30 days. Contact Information Technology Services with questions regarding access.

Through WebAdvisor and Self Service, faculty advisors also have web access to the grades and transcripts of their advisees. Additionally, faculty may view their class rosters as well as submit grades, midterm warnings and final evaluations.

Notice of Student Rights with Respect to Education Records (FERPA)
The Family Educational Rights and Privacy Act (FERPA) affords you certain rights with respect to your education records. These rights include:

1. The right to inspect and review your education records (with certain limited exceptions) within 45 days of the day RISD receives your request for access. You should submit any such request to the Registrar’s Office in writing, identifying the records you wish to inspect. The Registrar’s Office will make arrangements for access and notify you of the time and place where the records may be inspected. Records that are customarily open for
The right to request the amendment of your education records if you believe them to be inaccurate. You should submit any such request to the Registrar’s Office in writing, clearly identifying the records that you want to have amended and specifying the reasons you believe them to be inaccurate. The Registrar’s Office will notify you of its decision and, if the decision is negative, of your right to a hearing regarding your request for amendment. Additional information regarding the hearing procedures will be provided to you at that time.

2. The right to consent to disclosures of personally identifiable information contained in your education records, except to the extent that FERPA authorizes disclosure without consent. One such exception permits disclosure to “school officials” with “legitimate educational interests.” A “school official” is any person employed by RISD in any administrative, supervisory, academic or research, or support Staff position (including public safety and health services Staff); any person or company with whom RISD has contracted to provide a service to or on behalf of RISD (such as an attorney, auditor, or collection agent); any person serving on RISD’s Board of Trustees; or any student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks. A school official has a “legitimate educational interest” if the official needs to review an education record in order to fulfill the official’s professional responsibility.

Another such exception permits RISD to disclose your “directory information”, consisting of your name; local, home, and e-mail addresses; local and home telephone number; major field of study; enrollment status/rank (e.g., undergraduate or graduate; full time; freshman, sophomore, junior, or senior; first-year, second-year, or third-year); dates of attendance; anticipated degree and degree date; degrees, honors, and awards received; participation in officially recognized activities; student ID number, user ID, or other unique personal identifier used by the student for purposes of accessing or communicating in electronic systems; most recent educational agency or institution attended; and photograph, to anyone within the RISD community and to the general public. Students who wish to have their directory information withheld must notify the Registrar’s Office in writing. (Please note that such a notification will prevent RISD from providing your directory information to your friends, prospective employers, arts organizations, and others with whom you may wish us to share such information, so make your decision carefully.) You may give such notification at any time, but it will be effective only prospectively.

Upon request, RISD also discloses education records without consent to officials of another school in which a student seeks or intends to enroll or where the student is already enrolled so long as the disclosure is for purposes related to the student’s enrollment or transfer. Information on other such exceptions is available through the Registrar’s Office.

At or before the beginning of the Fall semester, each new student is sent a “Student Information Release” form. By signing and returning this form to the Registrar’s Office, you may authorize RISD to release your grades and other information from your education records to your parents. This consent remains in effect until changed in writing with the Registrar’s Office. Continuing students who did not fill out the form as a freshman may do so at any subsequent time. If you choose not to file the form, you are urged to inform your parents of your decision.

4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by RISD to comply with the requirements of FERPA. The name and address of the office that administers FERPA is: Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-4605.

Additional Support for Students Office of International Student Services

The Office of International Student Services (OISS) offers support to all international students at RISD. The office is located on the 3rd floor of Carr House and provides resources on matters concerning immigration, employment, living in the United States and in the Providence area, and cultural adjustment. OISS coordinates the international student orientation held in the fall and assists students in finding the campus resources they need. OISS works closely with the international students to help them maintain their immigration status in the United States. Finally, the office helps international students become part of the RISD community and make the most of their experiences here.
The Center for Arts & Language
The Center for Arts and Language (A&L) offers free, one-to-one peer tutoring in writing (academic, professional, personal), public speaking (presentations, critiques, artist talks, etc., addressing content and delivery), and visual communication (websites, presentation visuals, and any printed matter, focusing on basic graphic design concepts). We work with all kinds of composers (strong, struggling, and in between) and at all stages of the process (from brainstorming to drafting to revision).

Tutors are graduate and undergraduate students with strong communication skills, collaborative spirits, and training in working together to clarify ideas, try new strategies, and build confidence. They all work with both writing and public speaking. Select tutors (those in a Graphic Design program) also help with visual communication; A&L’s online schedule identifies these tutors with a “VC” next to their name.

While one-hour tutoring sessions are our primary service, A&L is more broadly a community of students and faculty who value written, spoken, and visual communication in all disciplines. We believe that expressing through words as well as work is empowering and edifying—an essential form of critical thinking, expression, and citizenship. To this end, we offer a variety of workshops, provide handouts, house a small library, and promote related events and opportunities.

A&L is located in College Building, Room 240, and is open weekdays, weekends, and most evenings. For more information or to make an appointment, go to artsandlanguage.risd.edu.

Questions? Email artsandlanguage@risd.edu or call (401) 454-6486.

Disability Support Services
Disability Support Services is the designated office that obtains and maintains Disability related documents, certifies student eligibility for services, determines reasonable accommodations, and develops plans for such accommodations for students with disabilities.

DSS’s mission is to create an accessible community where people are evaluated on their ability, not their disability. Disability Support Services strives to provide students with the necessary tools by which they can get the most out of their education at RISD.
REGISTRATION POLICIES FOR ALL STUDENTS

General Registration Information
At RISD, most academic departments pre-register students into major classes and students then choose electives and Liberal Arts on their own using Student Planning, the online web registration system. In addition to this pre-registration, certain academic departments, mainly Architecture, Landscape Architecture, Industrial Design, and Interior Architecture, hold presentations for each advanced studio section just before classes begin.

The Academic Calendar provides dates of registration. When web registering with Student Planning, students are limited to 16 credits. See “Maximum Semester and Wintersession Term Credits” for more information.

Information on registration procedures is posted on the Registrar’s Office website. A pdf version of the Course Announcement is also available on the Registrar’s Office website.

Full-Time Enrollment Requirement for Undergraduates and Graduates (Fall/Spring)
The college’s resources are designed to serve its full-time students and do not allow for the unrestricted enrollment of part-time students. Students are required to register in no fewer than 12 credit hours each Fall and Spring semester in order to remain in good academic standing. There are academic (and possibly financial) consequences for students registered less than 12 credits.

Failure of an international student to be enrolled full-time in a required term is violation of F-1 status and will result in the student losing their immigration status. The student will be required to leave the U.S immediately. All students must be registered for a minimum of 12 credits by the end of the Add/Drop deadline for the semester. Students attempting less than 12 credits for the semester will be subject to academic probation.

Authorization to attend on reduced credit load may be granted by exception to policy only as a needed accommodation for students who are registered with Disability Support Services for appropriate documented medical conditions, and/or for legitimate academic reasons. While it is typically preferable for a student with a disability to be accommodated through methods such as academic advising and academic adjustments, it may in some circumstances be appropriate for the student to seek the accommodation of requesting a reduced credit load. Factors such as inadequate academic preparation, failure to make use of appropriate academic accommodations, poor class attendance, employment, extracurricular activities, or family/personal obligations, are not in themselves acceptable reasons for a reduced credit load.

Authorization to attend on reduced credit load must be requested of the Academic Standing Committee no later than one month prior to the start of the semester for which the reduced credit load is requested. See the Academic Calendar for exact deadline dates for each semester. Plan accordingly as requests for reduced credit load will not be accepted once the deadline passes. Use the ‘Request for Exception to Academic Policy’ form available in the Registrar’s Office. A request based on a disability must be supported by appropriate documentation and reviewed and endorsed by the Office of Disability Support Services. For upperclass undergraduate students or graduate students, the request must also be accompanied by the student’s coursework plan for the completion of the degree, signed and approved by the student’s department head for undergraduates or graduate program director for graduate students. For first-year undergraduates, the request must be accompanied by the student’s coursework plan for the completion of Foundation year requirements.

Students are charged the full-time tuition fee even when authorized to attend on reduced load (fewer than 12 credits). Exceptions to this requirement may be made in the case of medical or disability-related reductions.

Students attending on an approved reduced load remain eligible for the same benefits and privileges as students enrolled full time. However, students allowed to attend on reduced load should follow up with Student Financial Services to determine whether their financial aid will be adversely affected. Also, RISD students are not eligible for RISD sponsored student health insurance if enrolling in less than 9 credits for a semester. Reduced load students must check with non-RISD providers (such as personal health insurance and non-college-sponsored scholarships) as these and other services may be adversely affected by the reduction in semester hours.

Outside entities are not bound by the College’s decision to grant a reduced credit load/full-time status designation.
**Full-time Enrollment Requirement (Fall/Spring): Supplementary Paragraph for International Students (F-1 Visas)**

International students are required by the Department of Homeland Security’s Federal visa regulations to enroll full time and maintain full-time status. There are very limited circumstances in which a reduced load for medical or academic reasons may be granted. An international student who is granted reduced load for medical reasons may be granted such reduction for not more than 12 months, which may or may not be consecutive. A reduced load granted for allowable academic reasons may be granted for only one semester. In order to maintain their immigration status in the United States, an international student must visit the Office of International Student Services (OISS) prior to filing the ‘Request for Exception to Academic Policy’ form seeking a reduced load.

International students at RISD who will be studying abroad through one of RISD’s programs must still be enrolled as a full-time student. Please see OISS for details.

**Full-Time Enrollment Requirement for Undergraduates and Graduates (Wintersession)**

Every degree program student, undergraduate or graduate, is required to enroll in a minimum of 3 credits during each Wintersession term in order to remain in a full-time student status at RISD and to remain in good academic standing. Wintersession is a mandatory term. There are academic (and possibly financial consequences) for students who fail to register for Wintersession. All students must be registered for a minimum of 3 credits by the Wintersession Add/Drop deadline. Independent Study, Collaborative Study, and credit-bearing Internships each count towards the purpose of this requirement. Students who fail to register for 3 credits in Wintersession will be subject to academic probation.

Exceptions:
1. Students graduating mid-year
2. Upper-class Brown | RISD Dual Degree students (although encouraged to take a class if their Brown schedule permits)
3. Students going on Spring EHP travel. (Students returning from Fall EHP travel are encouraged to take a class if their schedule permits)
4. Students coming/going from approved RISD Global exchange programs

Authorization to waive Wintersession may be granted by exception to policy only as a needed accommodation for appropriate documented medical conditions, and/or for legitimate academic reasons. These requests are considered exceptions to academic policy and must be requested in advance, using the ‘Request for Exception to Academic Policy’ form. Factors such as teaching a Wintersession class, graduate application preparation, credits not needed towards degree requirements, inadequate academic preparation/planning, employment, extracurricular activities, or family/personal obligations, are not in themselves acceptable reasons for a Wintersession waiver. Authorization to waive Wintersession must be requested of the Academic Standing Committee no later than one month prior to the start of Wintersession. See the Academic Calendar for the exact deadline date. Plan accordingly as Wintersession waiver requests will not be accepted once the deadline passes. Use the ‘Request for Exception to Academic Policy’ form available in the Registrar’s Office.

**Waivers:**
- Must be requested of the Academic Standing Committee no later than one month prior to the start of Wintersession.
- Use the ‘Request for Exception to Academic Policy’ form available in the Registrar’s Office.

**Credit Load Definition**

*How does RISD define a credit hour?*

For undergraduate courses as well as most graduate courses, a semester hour of credit typically represents at least three hours of work each week (60 minute hours), on average, for a 14-15 week semester, or the equivalent amount of instruction during a 5-week Wintersession. In 2018 – 2019 | REGISTRATION POLICIES
lecture/discussion courses requiring outside preparation, one hour of credit represents one hour of work each week of the term in class, and two hours of work outside class. In studio/laboratory courses, one hour of credit represents three hours of time in the studio/laboratory and home space each week of the term. Three credit studio classes generally meet in-class for five hours per week, and Foundation studio classes meet 7.5 hours per week.

Courses and credits are approved by Department Heads and Divisional Deans, then by the College Curriculum Committee or Wintersession Curriculum Committee as needed and called for by the rules of the Committee. The Deans, Department Heads, and applicable Curriculum Committee are responsible for ensuring accurate and reliable application of credit hour policies.

Maximum Semester and Wintersession Term Credits
The normal credit load is 12-15 credits per semester, and 3 credits in the Wintersession term. The maximum credit load for Fall and Spring semesters is 16 credits and 6 credits during Wintersession. The semester credit limit includes any courses taken simultaneously at another institution, including Brown University.

During Fall and Spring, students wishing to exceed this maximum should use the ‘Request for Exception to Academic Policy’ form, available from the Registrar’s office to seek approval from their Department Head and Academic Advisor. During Fall and Spring Semester, students may not exceed 18 credits. Exceptions must be received by the Registrar’s office by the Add/Drop deadline. During Wintersession, no exceptions to the 6 credit maximum rule are allowed. For information on Summer, refer to “Academic Year and Course Credit Load” in the Academic Policies section which follows.

Foundation Course Work, First-Year Program (Applies to Undergraduates Only)
Freshmen at RISD take the First-Year Program of Experimental & Foundation Studies studios and Liberal Arts courses. The year-long curriculum is outlined in the “Experimental & Foundation Studies” section. Freshmen are not allowed to drop any courses on their own. Courses in Experimental & Foundation Studies and in the three Liberal Arts departments (History of Art and Visual Culture; Literary Arts and Studies; and History, Philosophy, and the Social Sciences) are required of all first-year students. A student must see the Dean of Experimental & Foundation Studies if they are considering a drop. The Dean will, after discussion with the student, approve or deny the request.

Transfer students fulfill the 18 credits of the First-year studios by transfer of credit from another institution or by completion of the RISD ’Summer Experimental & Foundation Studies’ along with transfer of credit. The First-Year Summer Program consists of 9 credits and is usually taken in the summer before admission. In a situation in which the student does not have sufficient studio credit even after transfer of credit and completion of the summer program, the student must see the Dean of Experimental & Foundation Studies. Transfer students fulfill required first year coursework in Liberal Arts by transfer of credit from another institution, or enrollment in required courses, as possible, and in consultation with the Division of Liberal Arts. H101 cannot be waived or substituted. The total credit requirement for the degree (126/156) is never reduced. See the Admission Catalog for additional information.

Registration for the First-Year Program
The offices of Experimental & Foundation Studies (EFS) and Liberal Arts pre-register first semester freshmen for all required studios and Liberal Arts courses. First year students cannot take courses at Brown University. Wintersession is the first time that freshmen select their own course(s). In Spring, freshmen are assigned studios but they select their own Liberal Arts courses from a limited group of choices. Foundation students may not drop or withdraw from any First-Year Program courses without the written approval of the Dean of Experimental & Foundation Studies.

Changing Courses after Registration
Adding/Dropping Courses
Students, other than freshmen, may add a course(s) or drop a course without penalty, until the end of the Add/Drop period. Refer to the Academic Calendar for exact dates. Students should check their class schedules each semester/term prior to the end of the Add/Drop period to ensure that their schedule is correct.

Freshmen may not change their class schedules without special permission from the Dean of Experimental & Foundation Studies, except during Wintersession.
A few days before classes begin, web registration shuts down on Student Planning. Once classes begin, adding must be done on the paper ‘Add/Drop’ form. Dropping may be done on Student Planning for electives and Liberal Arts, but required classes must be dropped using the ‘Add/Drop’ form.

Adding a class requires the written permission of the instructor on the official ‘Add/Drop’ form available from the Registrar.

The signature of the instructor is not needed to drop a class. By the drop deadline, the student must file the paperwork needed in the Registrar’s office to record the drop or drop it themselves on Student Planning. The students’ failure to drop a course will result in an F grade. Students should be certain that they officially drop classes they are not attending and should not rely on the instructor to officially remove them from a class. Unofficial adds, in which an unregistered student sits in on a class, will not be graded or credited on the academic record. Requests to retroactively add a course after the semester has passed will not be considered.

Note: International Students on an F-1 Visa may not drop below 12 credits of enrollment at any time. In certain situations, international students may be below 12 credits in their final semester by completing a ‘Request for Exception to Academic Policy’ form. International students should always check with the Office of International Student Services prior to making any changes to their RISD program. Any changes in program must be updated on the Form I-20 immigration document at all times.

Waiting for a RISD Off-Campus Global Learning Program

Prior to Program Commencement:
Requesting to withdraw from a RISD off-campus global learning program (including but not limited to RISD in Rome, RISD in Seoul, RISD Global Exchange, RISD Global Summer and Wintersession Travel Courses), once accepted, is highly discouraged. Should there be a need to withdraw prior to the program please submit a petition at least 45 days prior to the beginning of the program. This petition will be reviewed by a committee and you will be notified approximately 15 days after the petition is received. Please be sure to provide the committee with any pertinent information that supports your request (i.e. medical documentation). Please note, in the case a student is approved to withdraw from the program in advance, a full reimbursement will only be possible if the School has not yet incurred any associated costs.

After Program Commencement:
Using the add/drop process, it is not possible to drop a RISD off-campus global learning program or course (including but not limited to: RISD in Rome, RISD in Seoul, RISD Global Exchange, RISD Global Summer and Wintersession Travel Courses) after it has commenced. RISD provides many resources to support students during their RISD Global experiences. In the case of unforeseen and extenuating circumstances, and after you have spoken with the faculty lead, the host school international office, and/or in special circumstances RISD Global for approval to withdraw from the program, please be aware that no refund will be issued. Returning to RISD in the current semester is not an option.

Waitlists and Closed Courses

Some classes which reach full capacity are set up to allow for waitlists on Student Planning. Electronic waitlisting is available for most courses in Liberal Arts, namely courses with a subject code of HAVC, HPSS, LAEL, LAS, and SCI, and for some studios. Students will be able to place their names on waitlists in Student Planning during web registration. If a seat becomes available, the next person on the waitlist will be notified via RISD email that they have permission to register for the class. The email recipient will have two days (48 hours) to register for the class. The transaction for adding classes is done via Student Planning. At the end of the forty-eight (48) hours, if the student has not registered, the opportunity to register will be removed and offered to the next person on the waitlist.

For classes which do not have electronic waitlisting, students can continue to check for an available seat and they may contact the instructor via email to ask if they keep a manual waiting list.

Waitlists shut down about a week before classes begin. After that time--whether you have waitlisted electronically or emailed the professor--you must go to the first class (or subsequent class during the Add/Drop period) with an ‘Add/Drop’ Form to seek the instructor’s written permission to be added to a class. The ‘Add/Drop’ Form is available from the Registrar’s Office beginning the afternoon prior to the first day of classes.
Withdrawing from a Course with a Grade of “W”

With the written approval of the instructor on the ‘Course Withdrawal’ form, a student may withdraw from a course with a grade of “W” during the course withdrawal period. Deadline dates are published in the Academic Calendar.

The grade of “W” has no effect upon the grade point average. Courses graded “W” do not count toward the minimum semester total of 12 credits required for good academic standing.

Cross-Registration Arrangement with Brown University

Registration

As a result of a long-standing cooperative agreement between the two institutions, all upperclass RISD students (undergraduate sophomore and above, as well as graduate), may enroll in courses at Brown University as part of their RISD tuition. RISD first year students must have prior approval from the Dean of Experimental & Foundation Studies, although this permission is not often given due to the workload and other factors affecting first years. Additionally, visiting students and exchange students enrolled at RISD for a full time credit load, may take advantage of this agreement. This opportunity is not open to non-matriculating part-time students enrolled through the ‘special student’ program.

Courses at Brown must be applicable toward RISD degree requirements or they will not be approved. Brown University is the only college or university with which RISD has a reciprocal cross-registration agreement for the fall and spring semesters.

Brown | RISD Dual Degree students do not follow the cross-registration process (registration details are provided during initial enrollment).

Enrollment at Brown is on a space-available basis and is subject to written permission of the Brown Instructor and the Brown Registrar. Brown University courses taken by RISD students will be recorded by RISD as three credit courses with the appropriate RISD subject followed by a course number of 8800 (e.g. LAEL-8800), and will be calculated with that credit value in all RISD credit load calculations.

Fall/Spring cross-registration courses at Brown are recorded on the RISD transcript as identified in the grading grid below, unless the course is dropped with the RISD Registrar and Brown Registrar prior to the RISD deadline for dropping courses. Course withdrawals must be done within the deadline set on the RISD academic calendar. RISD students must follow RISD academic deadlines.

Fall and Spring semester courses may be taken under this cross-registration arrangement. Summer and Wintersession are not a part of the cross-registration agreement between the schools; however, at present, Brown students may take courses at RISD over Wintersession. Brown has a Wintersession pilot program that is not currently available to RISD students. For Summer, if RISD students register for a summer course at Brown, they must pay Brown directly, and they must receive prior approval from the appropriate RISD department to transfer the course to RISD. Summer courses at Brown are recorded on the RISD transcript as transfer credit.

RISD students may register for Brown courses no earlier than the first day of Brown’s classes. Brown students who wish to take courses at RISD may not register prior to the first day of RISD classes.

For more information, refer to the ‘Brown | RISD Cross-Registration’ forms and instructions on the RISD Registrar’s Office website, which also provides a link to an instructional cross-registration video. Brown students cross-registering at RISD are responsible to pay any associated RISD course fees at the time of registration. Payments must be made at risd.afford.com and then confirmed by Student Financial Services. Brown students interested in registering for a RISD independent study must register with a RISD full time faculty member though the cross-registration paperwork.

Cross-Registration Grading

Grading Options for RISD students taking courses at Brown:

<table>
<thead>
<tr>
<th>Grade Earned at Brown</th>
<th>Grade Recorded at RISD</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Option 1: Pass/No Credit</strong></td>
<td></td>
</tr>
<tr>
<td>A, B, C or S</td>
<td>P (Credit earned but not calculated in GPA)</td>
</tr>
<tr>
<td>No Credit</td>
<td>NC</td>
</tr>
<tr>
<td>Incomplete</td>
<td>I (Must be completed following RISD deadlines)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Grade Earned at Brown</th>
<th>Grade Recorded at RISD</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Option 2: Letter Grade/No Credit</strong></td>
<td></td>
</tr>
<tr>
<td>A, B, C</td>
<td>A, B, C</td>
</tr>
<tr>
<td>No Credit</td>
<td>NC</td>
</tr>
<tr>
<td>Incomplete</td>
<td>I (Must be completed following RISD deadlines)</td>
</tr>
</tbody>
</table>
In selecting a grading option, students are reminded that credits graded “P” do not apply toward the minimum of 12 required credits for consideration of semester Honors. The grade option selection will not be changed after the RISD Add/Drop deadline or the Brown deadline, whichever is earlier. Brown courses that contain the designation “S/NC” at the end of the Brown course description may only be taken with that grade option.

Tuition and Fees

Payment Policy
Information on tuition, fees, fines, and refund policies, can be obtained by visiting: http://www.risd.edu/sfs.

Payment
Student accounts must be paid according to policies and deadlines established by Student Financial Services. Payments can be made by visiting risd.afford.com. Students who do not pay their tuition bill, or make other acceptable financial arrangements, by the August (Fall) and January (Spring) due dates, will be assessed a late fee. In addition, RISD reserves the right to withhold services from students whose accounts are past due, including, but not limited to, withholding grades, transcripts, on campus room selection, and registration; or administratively withdrawing a student from the College. Past due accounts may be assigned to a collection agency and if they are, students may be responsible for collection and/or legal expenses.

Wintersession
Full-time students in either Fall or Spring are not assessed separate Wintersession tuition or room charges as it is included in the charges for Fall and/or Spring semesters. A student enrolled in Wintersession without full-time status during Fall or Spring of that academic year is assessed per credit tuition charges.

Additional Fees on Select Courses
Courses during Fall, Wintersession, or Spring may require payment of fees for materials, rentals, or other reasons. Travel courses require additional fees for travel expenses, which are to be paid by published due dates.

Mandatory Academic Laptop Program
The following academic majors require students to have department-specific laptop hardware and software tools, which will be used extensively within the departmental curriculum. Some students may already own a laptop and/or software which fulfills the requirements of their major and, in other cases, a student will need to purchase the necessary computer and/or software. All students entering these departments will receive detailed required system specifications, ordering instructions for discounted purchases, and laptop program policy information during the late spring/early summer before they begin in their majors.

- Architecture
- Digital + Media
- Furniture Design
- Graphic Design
- Industrial Design
- Interior Architecture
- Landscape Architecture
- Photography

Total Academic Laptop Program costs vary depending on each department's specifications, but total required hardware and software costs generally range between $2,900 and $3,500. Please be sure to account for these additional costs in your financial planning calculations.
ACADEMIC POLICIES FOR UNDERGRADUATE STUDENTS

Degree Offerings and Concentrations
For undergraduates, Rhode Island School of Design offers the Bachelor of Fine Arts (BFA) degree, which is usually completed in four years of study. Also offered is a professional Bachelor of Architecture (B.ARCH) degree, usually completed in five years of study.

In addition to pursuing a major, students may also choose a concentration (like a minor). Concentrations may only be pursued concurrently with the degree.

Liberal Arts Concentrations:
- History of Art and Visual Culture
- History, Philosophy, and the Social Sciences
- Literary Arts and Studies

Interdisciplinary Concentrations:
- Computation, Technology, and Culture
- Drawing
- Nature-Culture-Sustainability Studies

The requirements for concentrations must be successfully completed prior to graduation. Upon graduation, successful completion of a concentration is noted on the student’s official transcript. Students may not remain at RISD to fulfill a concentration if all of their degree requirements are already satisfied.

Graduation Requirements for Undergraduates
Students are governed by the college-wide requirements in place when they enter RISD and follow departmental graduation requirements and policies in place and published when they declare their major. Readmitted students who have been away from RISD for four years or more will be required to satisfy the graduation requirements that are in effect at the time of their readmission.

Academic Evaluations, also known as Program Evaluations, show progress toward the degree. This degree audit is available electronically to each student as well as to their departmental advisor at all times via Student Planning.

Bachelor of Fine Arts Degree Requirements
1. A minimum cumulative grade-point average of 2.00.
2. A minimum of two full-time years on the RISD campus in a program leading to a Bachelor of Fine Arts degree.
3. Satisfactory completion of the final semester and degree project as a full-time student at the College-normally in the second semester of the senior year (fifth year for B.ARCH students).
4. Payment of all financial obligations to the College or satisfactory arrangements for such payment.
5. Filing a Graduation Application in the senior year by the established deadline.
6. Completion of a minimum of 126 credits, including:
   a. Foundation Studies Studios - 18 credits
   b. Major - 54 credits
      (Refer to the curriculum outlines elsewhere in the Course Announcement)
   c. History of Art and Visual Culture - 12 credits
      (Including HAVC-H101 and HAVC-H102)
   d. Literary Arts and Studies - 9 credits
      (Including LAS-E101)
   e. History, Philosophy, and the Social Sciences - 9 credits
      (Including HPSS-S101. S101 is a prerequisite for further Fall and Spring elective study in the department of HPSS).
   f. Additional electives in Liberal Arts - 12 credits
      (This category includes four courses chosen from electives in any of the above areas (HAVC, LAS, HPSS) or from a pool of other courses which carry Liberal Arts credit (courses designated as SCI or LAEL which include courses in mathematics, the natural sciences, theater, and the history of specific studio disciplines, among others.)
   g. Non-major Studio Electives - 12 credits
      Typically, studio courses taken outside of one’s major. However, up to 6 of the 12 credits may be in non-major electives that are neither Liberal Arts nor visual art or design studio, such as engineering, music, or theater. Students must get the approval of their department head before registering for a course expected to substitute for a non-major studio. Beginning in 2016, Brown | RISD Dual Degree students may substitute up to 12 credits of their choosing for the RISD non-major studio electives.

Total Credits for BFA: 126 credits
Changes and Exceptions to Graduation Requirements
Changes, substitutions, or waivers to any of the degree requirements must be approved in writing, using the 'Degree Requirement Substitution/Waiver' form available on the Registrar’s website.

Bachelor of Architecture Degree Requirements
1. Satisfactory completion of all requirements for the RISD BFA degree.
2. Completion of an additional 30 credits as specified in the curriculum outline for the B.ARCH for a minimum total credits of 156.
3. The B.ARCH degree requires a minimum full-time course of study of five years at an accredited college. Up to two years may be transferred to RISD from another accredited college. Students with at least three years of study at an accredited school of architecture may be granted a maximum of two-and-one-half years’ credit toward residence. For a student who entered RISD as a freshman, up to one year of study away from the Providence campus may count toward the total five-year residency requirement. For transfer students, participation in any independent study away from the Providence campus of RISD does not count towards the RISD residency requirement.
4. Payment of all financial obligations to the College or satisfactory arrangements for such payment.

Special Notes about Graduation Requirements for Transfer Students
Transfer students fulfill the Foundation Studies eighteen (18) credit requirement by transfer of credit from another institution or by completion of the RISD Summer Experimental & Foundation Studies Program (9 credits) along with transfer of credit. In a situation in which the student does not have sufficient Foundation credit even after transfer of credit and completion of the summer program, the Dean of Experimental & Foundation Studies may grant permission to substitute comparable courses earned through extra RISD course work in any studio area of the College. The total credit requirement for the degree (126/156) is never reduced.

Liberal Arts Degree Requirements: Transfer students who have adequate academic experience in art history may be waived from HAVC-H102 and substitute an elective HAVC course. “Adequate academic experience” is defined as one of the following: passing the AP Art History exam with a grade of 4 or 5; passing (with a C or better) any 3 credit course in Art History at an accredited college or university; or taking an art history course as part of the International Baccalaureate degree. There are no waivers for HAVC-H101. Likewise, HPSS-S101 and LAS-E101 are required for all students. Entering transfer students admitted with credits applicable may be permitted to substitute these credits for HPSS-S101 or LAS-E101. See the transfer credit policy for more information.

Mid-Year Completion of Degree Requirements
The vast majority of RISD students complete their degree requirements at the end of the Spring semester by design of program curriculum. However, for students in the Liberal Arts MA programs, and select students off-track, they may be ready to complete requirements at the end of the Fall semester or after Winter session, which is referred to as mid-year graduation. For mid-year graduation, students should declare their intentions to their department as well as the Registrar’s Office by December 1.

Students who are confirmed for mid-year graduation will be eligible for a letter attesting to their completion of requirements, but the actual degree and diploma will not be conferred or available until the day of commencement in early June (or late May, depending on the academic calendar). Beginning January 2020, when the first class of Liberal Arts MA students graduate, mid-year diplomas will be awarded.

International students (F-1 Visa) should see the Office of International Student Services if they plan to graduate mid-year. The program end date that is listed on the student’s Form I-20 immigration document will need to be adjusted. At that meeting, OISS reviews options for international students after graduation. International students may stay enrolled at RISD only as long as needed to complete graduation requirements.

Graduation Date
RISD holds one annual commencement ceremony on the Saturday after Memorial Day, which is the only official graduation date for all students who complete degree requirements between Sept. 1 and commencement day. A current student who completes graduation requirements after commencement but by September 1 will officially graduate on the
commencement date that just passed, provided that documentation of completion (e.g. transcript, grade change form) arrives in the Registrar’s Office by September 1.

A student who completes degree requirements after September 1 will earn the degree as of the commencement date following completion of the work, provided that documentation has arrived in the Registrar’s Office. For example, if on the day of commencement one additional course is needed to graduate and that course is taken and passed in the subsequent Fall semester, then the official graduation date for that student will be the date of commencement which follows the date the student completed the work.

Student academic records are sealed upon graduation and no changes or additions to that record will be entertained once a student officially graduates.

Commencement Eligibility and Participation
RISD holds a commencement ceremony once a year on the Saturday following the Memorial Day holiday. Students must have degree requirements completed (assuming successful completion of Spring classes in progress) in order to be listed in the Commencement program, participate in the graduation ceremony, and receive their diploma.

There are limited exceptions to this policy, namely: Students who are within 6 credits of completing all degree requirements by September 1 must seek approval from the Academic Standing Committee (ASC) in order to participate in commencement activities. A ‘Plan to Complete Degree Requirements’ form available from the Registrar, must be completed and filed with the Registrar by April 1 for ASC review. The ASC reviews and makes determinations on the ‘Plan to Complete’ forms and notifies students of its decision by May 1 or as close as possible thereto.

Honors
By semester (Fall/Spring): Students who achieve a semester grade-point average of at least 3.750 with a minimum of 12 credits included in the GPA calculation earn honors at the end of the semester. Courses taken at Brown through cross-registration must be taken with the A, B, C letter grade system in order for these credits to apply toward the minimum of 12 required for consideration for semester honors.

Semester honors are based on grades recorded with the Registrar’s Office at the end of each semester. When honors are calculated, students with one or more incomplete grades for the semester will not be eligible for semester honors. Semester honors are recognized by a letter from the Academic Standing Committee.

Upon graduation: College graduation honors are conferred for Undergraduate students who have completed all graduation requirements with a cumulative GPA of 3.750 or higher on the day of commencement. Honors will NOT be awarded to a student whose GPA rises to 3.750 or higher after their official commencement date (due to a grade change or completion of additional work).

Class Attendance
Absence from Class
The policy on absences assumes student maturity and responsibility for their own behavior, but also assumes that students will communicate their intentions and circumstances to their instructor. Unexcused absences are considered “cuts.”

A student who “cuts” the first class meeting, or any two or more class meetings, may be removed from the course if the instructor so requests. Depending upon when the instructor made the request, the student is either dropped from a course, given a grade of “W,” or a grade of “F.” Requests received during the Add/Drop period will result in a class drop; receipt during the Course Withdrawal Period will result in the posting of a final grade of “W” to the student’s record, and receipt after the Withdrawal deadline will result in a final grade of “F.” Due to the nature of one-credit course schedules, any absences may result in a student being removed from the course by the instructor. The student is either dropped from a course, given a grade of “W,” or a grade of “F,” depending upon when the instructor made the request.

International students must attend classes full-time to maintain F-1 Visa status. Please see the Office of International Students Services if there is a medical or academic need for a reduced credit load.

Students are cautioned that the instructor may or may not choose to request removal for unexcused absence(s). It is a student’s responsibility to monitor their registration, hence it is essential that a student act immediately on their decision to leave a course by dropping it from their registration. Prompt action will
also ensure that a drop does not become a withdrawal ("W") or an "F".

It is ultimately the instructor’s decision to determine the consequences of excessive absences (up to and including failure of the course), even if absences are excused or due to unforeseen circumstances. Additionally, the student will not be excused from tests, in-class assignments, or homework assignments as a result of any absence.

Absence for Religious Holy Days
RISD respects the religious beliefs of all members of the community, affirms their rights to observe significant religious holy days, and will make reasonable accommodations, upon request, for such observances. If one’s religious observance is in conflict with a class then the student should inform the instructor(s) of the class. If it is an academic experience or other school function but not a scheduled class, then the student should inform the person in charge. It is the student’s responsibility to make the necessary arrangements mutually agreed upon with the instructor(s).

See the Religion Policy on the RISD website for detailed information on faculty and student expectations: http://policies.risd.edu/academic/class-attendance.

Academic Standing

Academic Standing Committee
The Academic Standing Committee (ASC), along with the student’s Department Head, review the academic performance of all students at the end of the Fall and Spring semesters. The committee also reviews the performance of students who attended the Summer Experimental & Foundation Studies Program, as successful completion of that program may be specified as a condition of acceptance to RISD.

This committee also hears requests from students seeking exceptions to academic policy (e.g. enrolling for less than full time credit load, late course adds or drops, walking at commencement with unfinished degree requirements, etc.)

This committee meets regularly during the academic year. Students may file requests for exceptions with the Registrar’s Office. The Academic Standing Committee is chaired by the Registrar. Members include elected faculty and the Dean of Student Affairs.

Academic Standing, Probation and Dismissal
Good Academic Standing
Good academic standing is maintained by meeting the standards for credits attempted and for grade point average. A student must attempt a minimum of 12 credits in the Fall and Spring semesters and 3 credits each Wintersession. Courses graded Audit (AU) and Withdrawn (W) do not count toward the attempted minimum credit loads. Failure of an international student to be enrolled full-time in a required semester/term is violation of F-1 Visa status and will result in the student losing immigration status. The student will be required to leave the U.S immediately.

Students must also earn a semester grade-point average at or above the minimum standard of 2.00. In order to graduate, the minimum cumulative grade-point average required is 2.00.

The Academic Standing Committee reviews the academic performance of all students at the end of each semester. Students are expected to meet the minimum academic standards, not only for each semester, but also cumulatively. In Fall and Spring, any student attempting fewer than the required minimum number of credits, or earning a semester grade-point average of less than the published standard, will be subject to Academic Probation. Additionally, in Wintersession, every student is required to register for a minimum of 3 credits to remain in a full time status and to remain in good academic standing; failure to do so will be subject to Academic Probation.

Two successive semesters or three non-consecutive semesters of substandard performance/probation will normally result in dismissal of the student from the College for a minimum of one year.

Even if a student has not been at RISD for multiple semesters so could not already have been placed on probation, the Academic Standing Committee (ASC) could determine that mandatory leave or dismissal from the College is appropriate when the student’s academic performance is below the required minimum Grade Point Average (GPA), or when a student fails too many prerequisite courses to be allowed to register for the sequential courses in the upcoming semester. Similarly, the ASC could make this determination for a student in the first semester of a new major or degree program when the GPA is below minimum or when a student fails too many prerequisite courses to be allowed to register for the sequential courses in the upcoming semester.
The ASC considers such determinations upon the recommendation of the student's Department Head and Divisional Dean.

Once a student is placed on probation, they will remain in that status until the end of the next semester, at which time the Academic Standing Committee will review the student's academic record. Dismissed students, returning from a leave of absence, will continue on probation for the semester they return.

For purposes of academic review by the Academic Standing Committee, a grade of I (for incomplete) is computed in the grade point average as an F. Students may be subject to a warning of academic probation or a warning of academic dismissal (as appropriate) until the I grade is made up by completion of required work by the published deadline.

**Foundation (First-Year) Evaluation**

At the end of the first semester and at any time during the second semester of the student’s Foundation year, there may be a review of any student whose performance indicates a probable inability to meet the requirements of the College. After review by the Experimental & Foundation Studies Faculty, the EFS Dean, and a member of the Academic Standing Committee, the student may be academically dismissed. A student who desires to return to RISD after being dismissed from Experimental & Foundation Studies may be required to re-apply for admission through the Admissions Office rather than be eligible for the readmission procedure.

**Academic Appeals and Exception to Academic Policy**

Students may request an exception, for cause, to academic standards or regulations using the ‘Request for Exception to Academic Policy’ form. In order to consider a student’s request for exception, the Academic Standing Committee (ASC) requires the following:

- An ‘Exception to Academic Policy’ form from the student which includes a clear, detailed explanation and detailed reasoning for the exception. The student’s plan to complete degree requirements and a current program evaluation should be attached. Cases are reviewed based on the information submitted. The ‘Request for Exception to Academic Policy’ forms are available at the Registrar’s Office. See the Registrar’s office for the necessary recommendations required for each specific exception to policy.

Recommendations may be required, when applicable, from the following:

- A recommendation from a course instructor
- A recommendation from the student’s Academic Advisor
- A recommendation from the student’s Department Head
- A recommendation from the student’s Division Dean
- A recommendation from the Dean of Liberal Arts when the request is in regard to Liberal Arts, or from the Dean of the Division offering the course if the course is outside the student’s major division
- A recommendation from the Dean of Student Affairs if the student’s exception is for medical reasons, or otherwise when applicable
- A recommendation from the Office of International Student Services, if a student is on an F-1 Visa

Students will receive instructions from the Registrar’s Office for submitting their Exception to Academic Policy requests. Note, there are specific deadlines for filing some requests. Check the Registrar’s website for more information. The ASC meets monthly. Students should take this timeframe into account when requesting exceptions for items that need timely response. The student will be notified of the Committee decision via their RISD email.

**Academic Code of Student Conduct**

I. Academic Misconduct

*Overview and Introduction*

RISD seeks to help its students realize their fullest intellectual, artistic, and personal potential through a distinctive combination of studio and liberal arts courses. The College values the creative process and freedom of expression. The College also honors its responsibility to protect the values and standards of an academic community.

The College recognizes the need for risk-taking and experimentation in a challenging art, design, and liberal arts education. Moreover, the long history of appropriation, subversion, and other means of challenging convention in the arts may, at times, complicate attempts to definitively codify forms of acknowledgement/attribution. That said, forms of experimentation that do challenge these boundaries
must at all times adhere to the fundamental value underlying academic conduct at RISD: honesty in the creation and presentation of one’s work as well as in one’s relations to others and their work.

Academic writing must follow conventions of documentation and citation. Others’ ideas—whether quoted directly or paraphrased, whether taken from a book, website, or lecture—must be clearly attributed both to provide a record of the writer’s research and to avoid plagiarism, or presenting another’s ideas as one’s own. Liberal Arts faculty will often explicitly address documentation expectations, including preferred styles, in class.

In the studio culture, the conventions governing the use and reference to others’ work are less clearly defined than in academic writing. These conventions are often defined by particular disciplinary histories and practices and are best addressed in the context of the particular studio experience. Given the wide variety of disciplinary histories, conventions, traditions, and practices applicable to liberal arts and studio activities, the individual faculty member defines, within reason, what constitutes academic misconduct within the context of a given course.

II. Definitions of Academic Misconduct

Academic misconduct compromises the academic integrity of the College and subverts the educational process. Primary, but not exclusive, kinds of such misconduct are:

**Cheating**
The use of unauthorized information, study aids or other materials, communication with, or copying from another student on papers, projects, tests, or other academic work. It is the responsibility of students to consult with their faculty concerning what materials and types of collaboration are permissible.

**Plagiarism**
The passing off of someone else’s ideas, writing, or work as one’s own is plagiarism. Appropriate methods and forms of attribution vary by discipline. Some courses will include instruction in appropriate conventions for citation and attribution within the field. Students are expected to seek out relevant guidelines on their own (the RISD Writing Center offers resources and guidance), to ask faculty when in doubt about standards, and to recognize that they are ultimately responsible for proper citation.

**Falsification and Fabrication**
The attribution of information or material included in one’s work to a false or fabricated source, or the falsification or fabrication of the information or materials themselves.

**Unauthorized Reuse**
The submission of work to satisfy requirements for one course that has previously been submitted for another course. Students are expected to create new work in specific response to each assignment, unless expressly authorized to do otherwise.

**Unfair Academic Advantage**
For purposes of the Academic Code of Conduct, Unfair Academic Advantage is the theft, destruction, or defacement of, or other interference with the work of other students for the purpose of gaining academic advantage. This includes but is not limited to the engagement in activities that place other students at an academic disadvantage, such as theft, concealment, or alteration of needed resources or other materials; or other manipulation of the academic system in one’s favor.

**Noncompliance with Course Expectations**
The violation of specific course expectations set forth in a syllabus or otherwise provided to the student by the instructor whether verbal or written.

**Reporting Suspected Academic Misconduct Cases**
The following procedures are intended to provide guidance to faculty on handling and reporting cases of suspected academic misconduct and to inform students on the procedure for adjudicating charges of academic misconduct.

III. Procedures
If academic misconduct is suspected, the faculty member must first speak with the student prior to any action taken to help determine whether the suspicion is warranted. If so, the faculty should then confer with their department head and dean for advisement or clarification of the following three options. The accusing faculty and the Department Head and / or Dean should
consult the Coordinator of Student Conduct to
determine whether the student has a record of similar
misconduct on file with the Student Conduct Office and/
or to seek further guidance.

A. Teachable Moment
If a faculty member suspects that a student has engaged
in academic misconduct, in addition to discussing the
matter with the student, the faculty member may elect
to require the student to redo the assignment correctly,
in accordance with academic standards, or reduce the
grade on the assignment. If the assignment grade is
lowered to a 'D' or higher, and if the faculty feels no
further punitive action is necessary, the incident will be
considered a “teachable moment.” The grade appeal
process is available to provide the student with due
process should they feel the faculty’s grading was unfair.

B. Grade of ‘F’ for Assignment and/or Grade of ‘F’ for
Class
If, after discussing the matter with the student,
Department Head/Dean, Coordinator of Student
Conduct and others who are deemed appropriate, a
faculty member decides to give the student a failing
grade for the assignment or course because of academic
misconduct, a notice of failure is sent to the student in
writing, and given to the student in person in a meeting
with the faculty member, the Department Head, and a
representative from the Office of Student Affairs. The
notice should outline the findings of the faculty member
issuing the Notice of Failure and the given grade of “F”.
This notice is copied to the Coordinator of Student
Conduct, The Registrar’s office (if grade F for Class),
Student’s Department Head and Division Dean. The
Notice of Failure makes the student aware of academic
standards as well as put them on notice that further
violations of academic misconduct could lead to
permanent separation from the college.

C. Conduct Board Hearing A student may be called
before the Conduct Board in the following
situations:
(Procedures for the Student Conduct Board can be found
under Student Code of Conduct found at:
https://policies.risd.edu/academic/academic-code-of-
conduct
• A faculty member believes the student has
committed an act of academic misconduct that
merits severe disciplinary action beyond a failing
grade for the assignment or course (e.g. suspension
or expulsion).
• A faculty member wishes to have the Conduct Board
review the case and make a determination that a
violation of the Academic Code of Student Conduct
occurred as well as provide the appropriate sanction
if the student is found responsible for a violation of
the Academic Code of Student Conduct.
• A fellow student has reported a violation of
Academic Misconduct and wishes that the board
hear the case and determine whether or not a
violation of the Academic Code of Conduct has
occurred

IV. Appeals
For Section III Procedures option B Only. Students who
are sent directly to the Conduct Board (Section III option
C) follow the appeal procedures outlined within the
code found at:
https://policies.risd.edu/academic/academic-code-of-
conduct/.

A student who wishes to appeal or challenge the
sanction of Option B. Grade of ‘F’ for assignment and/or
grade of ‘F’ for class must do so in writing to the Dean
of Student Affairs or designee within 7 “school days”
from the date of the “notice of failure” and should
outline the following points:
• The circumstances surrounding the incident and
• Why the student feels that the incident does not
constitute Academic Misconduct as outlined by the
Academic Code of Conduct
The Dean of Student Affairs or Designee will then
decide, after conferring with the faculty and Department
Head whether or not an appeal is warranted. If the
appeal is granted, the Dean of Student Affairs will
forward the information to the Coordinator of Student
Conduct who will convene the Student Conduct Board,
which will hold a hearing based on the procedures in the
Student Code of Conduct.

Course and Credit Rules and Restrictions
Academic Year and Course/Credit Load
For most students, the academic year consists of two
semesters (Fall and Spring), and a mandatory
Wintersession term.
Credit load restrictions and consequences: The
normal credit load is 12 to 15 credits per semester, and
3 credits during Wintersession. Twelve (12) credits per semester is the minimum requirement for full-time enrollment. Registering for less than 12 credits in a semester (and less than 3 credits in Wintersession) is not permitted. Students who do not attempt at least 12 credits in a semester (or 3 credits during Wintersession) will be placed on academic probation and run the risk of jeopardizing their financial aid.

International students on an F-1 Visa must enroll in at least 12 credits (and 3 credits in Wintersession) to maintain their visa status. Any internships done in the United States must be credit bearing and require Curricular Practical Training (CPT) work authorization. Please see the Office of International Student Services or visit oiss.risd.edu for more information.

Requests to enroll for less than 12 credits (referred to as “reduced load”) are considered according to the policy described in the section entitled “Full-time Enrollment Requirement” in the Registration Policies. Requests for reduced load must be made in writing to the Academic Standing Committee using the ‘Request for Exception to Academic Policy’ form and submitted to the Registrar’s Office no later than one month prior to the start of classes.

Refer to the entry entitled “Maximum Semester and Wintersession Term Credits” in the Registration policy section for the policy on maximum semester credits.

Students may take credit bearing courses at RISD in the Summer under limited circumstances. These circumstances include internships (for which registration is completed prior to beginning the internship), Summer Travel courses through Global Partners and Programs, and enrollment in the Summer Experimental & Foundation Studies Program which offers up to nine credits to incoming as well as continuing students seeking to make up coursework in Foundation Studies. RISD Continuing Education offers credit bearing courses. See the “Other Programs” section for more information.

Transfer Credit

Transfer Credit Requirements
Transfer credit is awarded on the basis of credits earned at a regionally accredited, residential, non-profit, college or university. Online courses are accepted only from regionally accredited, residential, non-profit, 4-year colleges and universities. Credits are transferable only for courses in which a grade of “C” or better is earned. “P” in a pass/fail system, or other such notations, are interpreted as “C” or better. RISD does not accept credit for life experience, workforce, or military training. RISD does accept prior learning assessment credit for some Advanced Placement (AP), Advanced Level (A-Level) subject qualification, or International Baccalaureate (IB), but does not award credit for College Level Examination Program (CLEP), Dantes Subject Standardized Tests (DSST), or workshop or programs approved by the American Council on Education (ACE).

Credits for transfer courses will be adjusted to match the credit system in effect at Rhode Island School of Design. Credits from schools on the quarter system (rather than semester system) will be converted as 5 quarter credits equal to 3 semester credits. Grades from transferred courses are not recorded on a student’s RISD transcript nor are they included in the calculation of the RISD GPA. Instead, like all other transfer credit, a grade of “T”, for transfer credit, is assigned. Credits earned at institutions outside the United States are evaluated on a case-by-case basis, taking into account all factors deemed necessary, including appropriate national recognition of institutional quality.

The Registrar’s office must receive official transcripts from each school attended. Credits are transferable only from the institution where the credit was earned. Transfer credits must be approved for transfer by the student’s Department Head (for major courses or non-major studio electives) or by the Dean of Liberal Arts (for liberal arts courses). For studio credit, the course must also be considered equivalent in subject matter to professional/non-major electives (for studio course credit) offered or approved by Rhode Island School of Design. The department granting the transfer credit submits a form to the Registrar’s Office with supporting transcripts or credit evaluations.

The College’s policy on the transferability of credits after ten years allows such credits to be accepted by the College provided that: a) the institution from which credits are to be transferred was regionally accredited at the time the credits were earned, and b) the credit transfer is approved by the appropriate Rhode Island School of Design Department Head (for studio courses) or the Dean of Liberal Arts (for liberal arts courses.)

Transfer Credit for Transfer Students
Prior college transcripts for transfer students are automatically reviewed for transferable credit in
Foundation Studies and Liberal Arts. Transfer students desiring transfer credit in their major or in non-major studio electives must request consideration from their department head during the first semester of their entering year. Transfer credits are only evaluated for transferability towards RISD degree requirements. Transfer credits are not added to a student’s RISD record if the credit is not applicable to a RISD degree requirement. Students may transfer in as many credits as applicable to their RISD degree requirements from coursework taken elsewhere prior to RISD matriculation.

**Transfer Credit Limitations after Initial Enrollment**

After initial enrollment at RISD, undergraduates may only transfer in up to 12 semester credits from another accredited institution once matriculated. Students are eligible to take course credits during the summer or while on leave. Non-major studio electives and liberal arts courses intended for transfer back to RISD must be approved by the student’s Department Head (studios) or the Dean of Liberal Arts, respectively, before the course is taken. Students who take summer classes, or take a leave from RISD and attend another college, should keep this credit limitation in mind as they formulate their educational plans.

The Office of Continuing Education (RISD|CE) offers elective courses over the summer for credit. Students must check with the Liberal Arts Division ahead of time to confirm that Liberal Arts credit will be granted for a course in that area. RISD|CE summer courses may be transferred to a student’s degree transcript with pre-approval. The credits and the grade are treated as if they were transferred in from another school, with the grade recorded as a “T”, which does not count in the overall GPA calculation. Courses taken during the summer from RISD Continuing Education are considered part of this 12 credit limitation.

**Advanced Standing**

In limited circumstances in some departments, a student may be advanced from one course level to another based on a portfolio review, and the student will be waived from the lower level course. The portfolio review usually occurs at the end of the first semester of study at RISD and is done by the student’s department head at the student’s request. Granting of advanced standing does not mean that course credit is granted, and the student must make up the credit from the missing lower level course by taking an additional elective or transferring in credit. Students should check with their department to learn whether a portfolio review is offered. Advanced standing that is unaccompanied by additional credit transfer may not reduce the number of semesters needed to complete degree requirements. Departments will notify the Registrar’s Office of any approved Advanced Standing students. Course substitutions and waivers will be processed using the ‘Degree Requirement Substitution/Waiver’ form.

**Auditing of Classes**

Auditing is a privilege extended to matriculated full-time RISD students who wish to attend classes or other regular activities of a course, but not to receive grades or credit or to submit work to the instructor for criticism. Non-degree seeking students, including students visiting or here on exchange, are not eligible to audit.

In order to audit a course, instructor permission is required. Instructors will accept auditors only if class size and facilities permit. Registration for audit status is indicated by using the ‘Add/Drop’ form during the Add/Drop period only. Audit status must be specifically approved on the form by the instructor.

Auditors may change to regular enrollment (i.e. for credit and a grade) only during the Add/Drop period. Requests to audit a course after the Add/Drop period will not be accepted. For purposes of maintaining good academic standing, auditing is not counted toward the student’s required minimum credit load. As such, since no credits are awarded when auditing, students do not need to request an exception for a credit overload if they are already at their maximum semester credit load. Students are eligible to audit a course as long as they are actively registered for the semester. There is a maximum of three audits in a student’s career.

When auditing, there is an attendance requirement of a minimum of two-thirds of the class meetings. The student’s satisfactory participation as an auditor will be indicated by “AU” on his or her transcript. Students who do not meet the attendance requirement may be withdrawn from the course by the instructor, in which case the grade of “W” will be recorded.

**Course and Credit Restrictions**

A student may not receive credit for a course that is a prerequisite for a course for which the student has
already received credit. A student may not take cross listed courses and receive credit for both courses.

**Repetition of Courses**
Students may not take and receive credit for the same course twice, unless the course description specifically states “May be Repeated for Credit” (courses in which the course content varies from semester to semester or differs from that of a previous offering).

In rare cases, exceptions to this policy are considered under the following conditions: (1) the course content must be different; (2) the students obtain prior approval, using the ‘Exception to Academic Policy’ form, from the course’s instructor and the course’s department head.

This policy inherently prohibits a student from receiving duplicate credit for completing a RISD course that is a repeat of (or equivalent to) a course transferred from another institution, or for which credit has already been given as the result of an Advanced Placement examination. If such a case occurs, the transfer or Advanced Placement course credit will be removed from the academic record. Students are cautioned against repeating courses without first consulting their academic adviser.

If a course is failed and then repeated, all course attempts and grades are recorded on the student’s transcript. Request to have any failed courses removed from the transcript will not be considered as they are a part of the student’s academic history. For any course failed in Fall 2015 or after, and repeated in a subsequent semester at RISD, only the most recent grade is included in the computation of the Grade Point Average (GPA).

**Majors and Programs**

**Declaration of Majors**
Freshmen must declare a major before entering their sophomore program. While freshmen may request any major, there may be limits imposed by physical space, equipment, and staffing that make it impossible for a department to enroll all students declaring the major. Such limits will be considered only to ensure and maintain the quality of education for all students in the department.

**Change of Major**
Students who elect to change their major should obtain the ‘Change of Major’ form at the Registrar’s Office. Chances of switching out of one major and into another are increased if requested after freshmen declarations in late February/early March and before new transfer students are accepted through Admissions in mid-April. International students on an F-1 Visa must report a major change within ten days of the change to the Office of International Student Services.

Incoming transfer students may not transfer from the department to which they were admitted into another department during their first year. Thereafter, internal transfer is subject to review and space limitations.

**Double Majors/Secondary Majors**
A double major represents the completion of work in two academic majors but for one degree. For example, a student who majors in Graphic Design and Industrial Design will receive only one BFA diploma. As double majoring is not an official policy at RISD, evaluation and approval of student requests to pursue a double major are handled on a case by case basis. It is rare for a student to double major at RISD due mainly to the amount of extra work involved. It usually demands at least one extra year of study, sometimes more than that.

Freshmen are not eligible for double major consideration (since they have not yet started a specific major). Other students interested in pursuing two majors should first consult with their academic advisor in their current home department. Then, the student should meet with both academic Department Heads to gain written permission to formally declare both majors using the ‘Exception to Policy and Secondary Major’ form, available at the Registrar’s Office. The approval process may begin as early as the first semester of sophomore year and cannot begin after the first semester of junior year. Double majors who receive financial aid should seek counseling from Student Financial Services, particularly in regard to aid eligibility in the fifth year and beyond.

One major will be designated “primary” and the other “secondary”. Students generally pursue both majors simultaneously rather than sequentially, hence the intention to double major must be declared by the middle of the junior year. Both majors must be completed before the degree can be earned, unless the student formally withdraws their double major declaration by notice to the Registrar’s Office. A double major is different from a double degree. Students will only receive one diploma.
Grades and Grading

Evaluation of a student's performance in a RISD course is done by letter grade. A letter grade is awarded to indicate the level of performance. It becomes a part of the student's permanent academic record. In studio classes, these letter grades may be supplemented by written narrative comments or evaluations from the instructor describing and analyzing each student's performance in the class. Written comments/evaluations are not a part of the student's permanent academic record. The Registrar's office does not provide these to students or alumni. Students can access their written comments/evaluations through WebAdvisor.

The following grading scale is used for letter grades:

<table>
<thead>
<tr>
<th>Grade</th>
<th>GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.00</td>
</tr>
<tr>
<td>A-</td>
<td>3.70</td>
</tr>
<tr>
<td>B+</td>
<td>3.30</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td>2.70</td>
</tr>
<tr>
<td>C+</td>
<td>2.30</td>
</tr>
<tr>
<td>C</td>
<td>2.00</td>
</tr>
<tr>
<td>C-</td>
<td>1.70</td>
</tr>
<tr>
<td>D+</td>
<td>1.30</td>
</tr>
<tr>
<td>D</td>
<td>1.00</td>
</tr>
<tr>
<td>F</td>
<td>0.00</td>
</tr>
</tbody>
</table>

*The grade of IF is used when a student fails to complete their incomplete by the given deadline.
**The grade of UW is used when an instructor indicates a student stopped attending or never attended class or the instructor has not submitted a grade.

Grades not included in the GPA:

- P = (Pass)
- NC = no credit (used only for courses taken but not passed, ie: courses taken at Brown)
- S/U = (Satisfactory/Unsatisfactory) are used only as midterm grades.
- W = course withdrawal

As of Fall 2015, if a course is failed and then repeated, all course attempts and grades are recorded on the student’s transcript; however, in the calculation of the grade point average, only the grade from the most recent attempt used.

All RISD courses are letter graded with the exception of internships, one-credit workshops and courses taken at Brown University. RISD Internships taken for credit and one-credit workshops are the only RISD courses graded using a pass/fail system (P/F). See the ‘Cross-Registration Arrangement with Brown University’ section for more information about grading for cross-registered courses. The grading system for one-credit courses can be designated as letter grade or pass/fail at the discretion of the instructor and approval from the department head prior to course registration. The grading system may not be changed once registration has begun. A student does not decide on a P/F option. The entire course is either pass/fail or it is letter graded.

A permanent grade of "W" is assigned when the student withdraws from a course during the Course Withdrawal Period (see the Academic Calendar for the Withdrawal deadline).

RISD does not compute and does not report a student's rank in class.

Mid-Semester Warnings

During Fall and Spring semesters, students whose academic performance in a particular class is unsatisfactory may receive a mid-semester warning of potential failure. Any student receiving such a warning is strongly urged to work on improving their performance and discuss their situation with their instructor and their academic advisor. Mid-semester warnings are not included on the official transcript.

Grade of Incomplete

A grade of incomplete ("I") is assigned to signify temporary deferment of a regular final letter grade. It is used sparingly in compelling situations when a student is not able to complete work in the course by the end of the semester due to extenuating circumstances beyond the ability of the student to predict and control. Assignment of an incomplete grade presumes both that the student will be able to complete the coursework in the time frame established below and that the instructor will be able to review the completed work in that time frame.

Incompletes must be completed within these deadlines, or earlier if so established by the course instructor, or the grade will automatically revert to an "IF." If an extension to the deadline is requested, the student should file the ‘Exception to Academic Policy’ form and procure the approval of the instructor and the instructor’s Department Head.
February 1 — Deadline for completion of work in order to replace incomplete grades awarded in the previous Fall semester

March 15 — Deadline for completion of work in order to replace incomplete grades awarded in the previous Wintersession

October 15 — Deadline for completion of work in order to replace incomplete grades awarded in the previous Spring semester or Summer. Make-up work received from a student in the summer must be evaluated by the faculty within (10) days after Fall semester begins. It is the student’s responsibility to make arrangements with the instructor to complete the coursework by the established deadline. The replacement grade must then be recorded with the Registrar within ten (10) days from the applicable deadline for student completion of work established above.

Incomplete grades are averaged into a student’s semester GPA with a grade point value of 0.00. Incompletes can affect a student’s academic standing. If the student’s GPA falls below the required minimum as a result, that student will be put on academic probation (or dismissed) as appropriate. However, when reviewing a student’s record and determining his or her academic status with respect to good standing, probation, or academic dismissal, the Academic Standing Committee will take note that this status may be temporary. If a student would otherwise be in good standing, a single incomplete grade will not normally be interpreted as justifying probation or academic dismissal.

Student Submittal of Faculty Evaluations
Evaluations of course instructors by students are done at the end of each semester. These evaluations are kept on file in the Office of Academic Affairs. The course instructor is provided access to the evaluations, but only after all semester grades have been submitted and recorded. Student evaluations of instructors are important feedback mechanisms for the course itself as well as for instructor evaluations by department heads. Students must be officially enrolled in the class by the end of add/drop to be eligible to complete an evaluation.

Grade Changes/Grade Appeals
Once an instructor submits their grades (via WebAdvisor) to the Registrar’s office, the grades are recorded on the students permanent record and may change only by following the grade change procedures outlined below. A student who is not satisfied with his or her grade may appeal it by following the grade appeal procedure.

Grade Changes
If a grade change is requested by an instructor, the following policy applies:
1. The acceptable reasons for a grade change on a student’s record include:
   a. Clerical error (the grade as reported was not the grade which the student had earned and which the instructor intended to give).
   b. Incomplete or misleading information (the grade as reported was based on information which later proved to be misleading or incomplete).
2. In the event that a grade change is requested by an instructor, a ‘Grade Change’ form must be submitted to the Registrar. When an incomplete grade is replaced by a regular final letter grade the instructor’s signature alone is sufficient. When a regular final letter grade is replaced by another, the signature of the instructor’s Department Head must accompany the instructor’s signature.
3. No regular letter grade may be changed more than 60 days after the last day of the semester for which it was awarded without the approval of the instructor, Department Head, and the Dean of the Division within which the course was offered.

Grade Appeals
A student who wishes to challenge a course grade should follow the procedure described here. Step two must be initiated within six (6) weeks of the start of the semester immediately following the semester in which the course was taken.
- A Fall or Wintersession appeal must be initiated within six weeks of the start of the Spring semester.
- A Spring or Summer appeal must be initiated within six weeks of the start of the Fall semester.
1. Discuss the matter first with the course instructor, doing so as soon as possible after receiving the
grade. (In most cases, the discussion between the student and the instructor should suffice and the matter should not need to be carried further.)

2. If, after discussion with the instructor, or, if the student seriously tried but was unable to establish contact with the instructor, and the student’s concerns remain unresolved, the student should see the instructor’s department head, who, if he or she believes the challenge may have merit, is expected to discuss it with the instructor. In a case where the instructor happens to be the department head or division dean, the student should see the Division Dean, respectively.

3. If the matter still remains unresolved, the student may wish to appeal to the Academic Standing Committee (ASC). The student should submit a letter of appeal to the aschairs@risd.edu. The ASC will verify that the student has already moved through step 1 and step 2 in the appeal process. Upon ASC consideration, if the committee believes that the challenge may have merit, it will ask the instructor’s immediate administrative superior to appoint a three (3) person ad hoc faculty committee composed of faculty members in the instructor’s department or in closely allied fields. If the ASC determines that the appeal does not have merit, the ASC will notify the student, concluding the grade appeal process.

4. If the ad hoc committee determines that the grade should not be changed, it will so inform the ASC as well as the person who appointed the committee. The ASC will notify the student of the decision, concluding the grade appeal process.

5. If the ad hoc committee determines that the grade should be changed, it will request that the instructor make the change, providing the instructor with a written explanation of its reasons. Should the instructor decline, he or she must provide a written explanation for refusing.

6. If, after considering the instructor’s explanation, the ad hoc committee concludes that it would be unjust to allow the original grade to stand, the committee will then recommend to the instructor’s immediate administrative superior that the grade be changed. That individual will provide the instructor with a copy of the recommendation and will ask the instructor to implement it within ten days. If the instructor continues to decline, that administrative superior will then change the grade, notifying the instructor and the student of this action.

**Alternative to the Grade Appeal Procedure - Grade Reevaluation**

Once the six week grade appeal deadline has passed, a student may still request a reevaluation of a final grade with their instructor; however, in order for a grade change to be considered, the instructor must support the change of grade, for the student no longer has recourse to the grade appeal procedure described above in steps 2 - 5. The deadline for a student to request a re-evaluation of a final grade with their instructor is six months after the final day of the semester in which the grade was given.

**Courses and Credit: Additional Opportunities**

**Independent Study Project (ISP) and Collaborative Study Project (CSP)**

Independent Study Project (ISP) allow students to complete a supervised project for credit in a specific area of interest to supplement the established curriculum. The project requires independent study but also includes tutorial supervision; its purpose is to meet individual student needs by providing an alternative to regularly offered courses.

A Collaborative Study Project (CSP) allows two or more students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member.

Each ISP/CSP may receive 3 credits. A combined total of 9 credits of Independent Study/Collaborative Study work may be credited toward any four- or five-year undergraduate degree. ISPs are available Fall, Wintersession, and Spring. They may not be taken during the Summer.

Students (sophomores and above) with a cumulative grade point average of 3.00 or above may register for a particular ISP/CSP by requesting the assistance of a faculty member with appropriate interests and competencies to serve as a tutor. With the consent and assistance of the faculty member, a student should prepare a proposal and an application for the work to be accomplished (electronic application forms can be obtained online from the Registrar’s website). The student will be properly enrolled once the electronic
form, along with the required approvals, are completed and sent to the Registrar’s Office. Approval for an ISP/CSP must be submitted to the Registrar in accordance with the timeline outlined in the Academic Calendar. In order to meet this deadline, students are encouraged to meet with their chosen tutor as soon as they know they desire an ISP/CSP in the semester prior.

**ISP/CSP Established Deadlines:**

<table>
<thead>
<tr>
<th>Semester</th>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2018</td>
<td>Student to Faculty Tutor</td>
<td>Friday, May 11, 2018*</td>
</tr>
<tr>
<td></td>
<td>Faculty Tutor to Department Head</td>
<td>Weds., May 16, 2018</td>
</tr>
<tr>
<td></td>
<td>Department Head to Registrar’s Office</td>
<td>Friday, August 31, 2018</td>
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<tr>
<td>Wintersession 2019</td>
<td>Student to Faculty Tutor</td>
<td>Friday, November 30, 2018</td>
</tr>
<tr>
<td></td>
<td>Faculty Tutor to Department Head</td>
<td>Weds., December 5, 2018</td>
</tr>
<tr>
<td></td>
<td>Department Head to Registrar’s Office</td>
<td>Friday, December 14, 2018</td>
</tr>
<tr>
<td>Spring 2019</td>
<td>Student to Faculty Tutor</td>
<td>Friday, November 30, 2018</td>
</tr>
<tr>
<td></td>
<td>Faculty Tutor to Department Head</td>
<td>Weds., December 5, 2018</td>
</tr>
<tr>
<td></td>
<td>Department Head to Registrar’s Office</td>
<td>Monday, February 11, 2019</td>
</tr>
</tbody>
</table>

*Incoming Graduate students must submit an ISP form to the tutoring faculty by the first day of the Fall semester.

**Guidelines for Studio Independent Study and Collaborative Study Projects**

The total amount of work involved (including meeting times, research, and writing) must be roughly equivalent to the amount of work the student or students would do in a typical studio course. For example, if a course meets for 5 hours per week, with an expectation of at least 5 additional hours of out-of-class work, students will typically be doing a total 10 hours of work per week or 120 hours in a 12-week term. The equivalent amount of time and effort must take place for shorter semesters, such as Wintersession.

The student, or students, and tutor must meet on a regular basis for discussion—usually, 6-12 times per term.

The ISP or CSP should occur on campus. If students plan to travel or work off-campus, there must be a good rationale for the travel or off-campus site in terms of the content of the proposal including how the travel or location contributes to the project in an essential way and how the “meetings” will take place. Email as the sole form of weekly communication with the instructor is not acceptable, although videoconference or similar technology could be.

The description and rationale of the ISP or CSP, the schedule and manner of work to be produced, the meeting schedule, and the method of evaluation should be articulated very clearly and thoroughly in the Independent Study Application or the Collaborative Study Application.

There is a criteria checklist available for Independent Study in Liberal Arts which may be found at [www.risd.edu/registrar > Students > Independent Study section](http://www.risd.edu/registrar > Students > Independent Study section).

**Interdisciplinary Study Option**

The Interdisciplinary Study Option (ISO) permits undergraduate students with approved study plans to apply ISO credits earned outside their major department toward their major requirement by substituting those ISO credits for an equal number of credits normally earned in their home department. Between three and twelve ISO credits may be counted for major credit.

The purpose of the ISO is to permit students to augment their study in their major discipline in a meaningful way. This option is open to juniors in good standing with a cumulative GPA of 3.50 or higher.

Applicants must submit a proposal in writing stating the reasons his/her major studies will be enhanced by study in another discipline. Application forms are available from the Registrar’s Office.

**Internship**

Three-credit internships are permitted in Fall, Wintersession, Spring, and Summer. In a few departments that were grandfathered in under the former policy (pre-2008), such as Apparel Design and Teaching + Learning in Art + Design, an internship may be taken for six credits.

Undergraduates are eligible to take a Fall, Wintersession, or Spring internship once they have
successfully completed their freshman year. They may take their first Summer internship after completing their sophomore year. Undergraduates must have a minimum cumulative GPA of 3.00 to participate in a credit bearing internship. Students may take a maximum of six internship credits towards their degree.

Enrollment in a credit-bearing internship requires completion of an online Internship Registration and Agreement in ArtWorks (RISD’s online system used for tracking internships) by the deadline posted on the academic calendar. International students on an F-1 Visa must obtain Curricular Practical Training (CPT) work authorization in order to participate in an internship in the United States. Please see the Office of International Students Services or visit oiss.risd.edu for more information. Applications for internships are subject to specific deadlines as outlined in the academic calendar. Registration for an internship requires special approvals through ArtWorks:

https://risdregistrar.wordpress.com/students/artworks

Students must follow application deadlines and registration add/drop deadlines when registering for a Professional Internship. Students may not retroactively register for internships after the semester has passed. Students must be enrolled in the internship during the semester in which the credit is sought. Exceptions will not be considered to retroactively add internships after the semester has passed. Students who participate in Summer internships for academic credit must be returning as enrolled students for the following Fall semester. Grading is Pass/Fail only.

The Career Center works cooperatively with academic departments to identify quality internships for students. Academic credit may be granted (with department approval) for student’s participation in an internship experience. Students often find that the professional experience and knowledge gained are invaluable in determining their career path and direction. Any student interested in exploring internship opportunities should review the Student Internship Info at the risdcareers website at:


An online form for evaluating the student’s work as an intern is provided to the internship supervisor and student through ArtWorks as the internship is nearing completion. Supervisors and students will submit their internship evaluation forms electronically at the end of the internship period through ArtWorks.

Sample evaluation forms for students and internship supervisors can be viewed in advance to help clarify the educational expectations for the internship.

The student sample evaluation form can be found here:

The supervisor sample evaluation form can be found here:

Students are graded by the instructor on record for the registered internship. The grading process is supported by the supervisor and student evaluations submitted through ArtWorks.

Leaves of Absence and Readmission
Leave of Absence
RISD allows for undergraduate leaves of absences in the following categories: Personal, Medical, Administrative, and Military Leaves. These leaves are described in subsequent paragraphs. Undergraduate students may apply for a leave of absence for a period of up to 1 year (see below for the allowable duration of a military leave). Students are expected to return to RISD at the conclusion of their leave or request a leave extension of up to one more year. A student who has not returned to RISD after their leave will be officially withdrawn. Students can apply for one of the leave categories by meeting with Student Affairs. To make an appointment, visit the 3rd floor of Carr House, email studaff@risd.edu or call (401) 454-6600. Taking this step will help to assure readmission with a minimum of difficulty after the leave of absence is granted.

Students on a Leave of Absence are still considered candidates for the RISD degree even though they are not formally enrolled. If you receive permission from RISD to take classes elsewhere while on leave, you must enroll there as a guest or visiting (non-degree seeking) student, not as a transfer or degree-seeking student. Students can be candidates for the bachelor’s degree at only one institution. Students who receive Financial Aid must meet with Student Financial Services to complete the necessary exit interview and to learn whether there are consequences of a leave on their financial aid eligibility or loan repayment. International Students must meet with the International Student Advisor before applying for a leave to ensure compliance with their visa
status. A Leave of Absence from RISD could affect the health insurance status for a student. Consult with your health insurance carrier for details.

Students who are granted a leave of absence during a semester will be dropped from all courses if it’s within the Add/Drop deadline, or withdrawn from all classes with a course grade of “W” if it is before the withdrawal deadline (see Academic Calendar). This does not impact the student’s grade point average. If the leave is after the deadline date for course withdrawals, the student may have failing grades recorded. For information on refund schedules contact Student Financial Services.

Undergraduate Leave of Absence Information:
Supplementary Paragraph for International Students (F-1 Visas)
International students that will be taking a leave of absence from RISD must meet with the Office of International Student Services as part of applying for a leave. Note that students on F-1 Visas who take a leave of absence may forfeit their F-1 work authorization benefits upon their return. Please see the Office of International Student Services for details.

Personal Leave of Absence
Students who are granted a leave for personal reflection, financial concerns, academic exploration beyond the programs and classes of the RISD curriculum, or off-campus study opportunities that are not recognized by RISD, are on Personal Leave.

Medical Leave of Absence
RISD, through the Office of Student Affairs, authorizes medical leaves of absences through consultation with on-and off-campus medical providers. If a medical leave is issued during an academic semester after the Add/Drop period the student receives a course grade of “W.” The length of time a medical leave is expected to last is determined on a case-by-case basis, allowing the student sufficient time away from campus to achieve sustained stability and to engage in activities that will contribute to a successful return. In order to return, the student must comply with the conditions stated in the Medical Leave Readmission Guidelines available from the Office of Student Affairs. RISD may choose to take appropriate measures should there be evidence of self-harm or the risk of harm to others.

Administrative Leaves
Students may be asked to leave for reasons of poor scholarship, unacceptable behavior, or non-payment of tuition. See the section on ‘Academic Standing’ for procedures and process regarding dismissal for academic reasons. See the Code of Student Conduct at http://policies.risd.edu/academic/academic-code-of-conduct/ and procedures regarding academic or behavioral misconduct. Additionally, students expected to return for the upcoming semester, who fail to enroll (and remain out of contact with Student Affairs) will be placed on administrative leave.

Active Military Service Leaves
In order to support and accommodate RISD students called to active military service, RISD’s policy is the following:
1. Any student required to leave RISD because of a call to active military service will receive a leave of absence and a refund of tuition and fees paid for the interrupted semester of study. Should a student’s hiatus begin after a semester ends, no refund would be given.
2. Cost of RISD housing and meal plan will be prorated to the effective date of the leave of absence.
3. A place will be held in the student’s department which will guarantee re-admittance to RISD after military service is completed, and at a time in the academic year which best fits with the student’s departmental curricular program.
4. The leave of absence may be for the duration of the military service. It is not limited to the normal restriction of one year.

Readmission
General Requirements, Deadlines, Forms
With the exception of medical leaves, readmission to RISD after a leave of absence requires completion of the ‘Application for Readmission’ form, which is available from the Registrar’s Office, or online at www.risd.edu/registrar. For information on returning to RISD after a medical leave of absence contact Student Affairs. The deadline for applying for readmission is April 1 for Fall semester entry and October 1 for Wintersession and Spring semester entry. Students are highly encouraged to speak with their department head in advance of the readmission deadline date. Readmission decisions are made on an individual basis.
and are subject to availability of space in your designated program. Applications received after the deadline date may not be accepted, but if they are, they will be reviewed after new transfers have been accepted which may reduce or eliminate any space in the program.

The Application for Readmission and any required accompanying documents, as described in each section below, should be submitted to the Registrar’s Office by the deadline dates for application. International students must obtain a new I-20 to apply for an F-1 Visa.

If you intend to apply for Financial Aid, submit your Free Application for Federal Student Aid (FAFSA) by February 15 prior to the academic year you expect to return. Student Financial Services can be contacted at (401) 454-6661.

For students wishing to live on campus, a completed housing contract must be submitted to Residence Life. The deadline to enter the housing lottery is several weeks prior to the deadline for the readmission application itself, so apply early if you want to join the housing lottery. Undergraduates who are considered first-year or second-year students must live on campus. You need not wait to hear the status of your readmission application to apply for housing. Residence Life can be reached at (401) 454-6650.

A complete and updated Health Form must be on file in Health Services before readmission will be approved. Health Services can be contacted at (401) 454-6625.

Applications received more than three years after leaving or after withdrawal from RISD may be subject to review and approval by the Academic Standing Committee.

**Readmission after Academic Dismissal**

Readmission after academic dismissal is subject to review and approval by the Academic Standing Committee. Readmission applications by students who were academically dismissed should address the problems which led to the academic dismissal and put forth the case for the student’s success upon returning to RISD. Students should refer to the letter of dismissal sent by the Academic Standing Committee to review the materials required for return, in addition to the ‘Application for Readmission’ form. Transcripts that prove courses taken outside of RISD should be sent directly from the institution. In addition, if transfer credit is being sought, indicate the courses taken and the credit desired. These documents must be submitted to the Registrar’s Office by the deadline noted in the student’s letter from the Academic Standing Committee. The Academic Standing Committee cannot review the student’s readmission application until all required documents have been received. Dismissed students, returning from a leave of absence, will continue on probation for the semester they return.

**Readmission after Dismissals Related to Conduct**

Readmission applications by students who were dismissed for conduct reasons should complete the ‘Application for Readmission’ form and attach any relevant information that was requested at the time of the leave.

**Readmission after Medical Leave**

Instructions for readmission after a medical leave are communicated at the time of the leave. Contact the Student Affairs Office at (401) 454-6600 or studaff@risd.edu with questions.

**Graduation Requirements**

RISD may not approve a return after a student’s leave of absence has expired. A student who is granted readmission after being away from RISD for four years or more will be required to satisfy the graduation requirements in effect at the time of their return.

**Transfer of Credits Taken While on Leave**

Students should seek permission in advance if they intend to request transfer credit for courses completed while on leave. The maximum number of credits to transfer back to RISD upon readmittance is twelve. That is, after a leave from RISD a student will be granted no more than 12 credits in transfer for coursework taken while on leave. See the section on “Transfer Credit Limitations after Initial Enrollment” for more information.
ACADEMIC POLICIES FOR GRADUATE STUDENTS

Degree Offerings and Concentrations
Rhode Island School of Design offers graduate degrees at the Masters Degree level, including the Master of Fine Arts (MFA), Master of Architecture (M.ARCH), Master of Industrial Design (MID) Master of Landscape Architecture (MLA), Master of Design in Interior Studies (MDes) Master of Arts in Interior Architecture (MA), Master of Arts in Teaching (MAT), Master of Arts in Art + Design Education (MA), Master of Arts in Global Arts and Culture (MA) and Master of Arts in Nature-Culture-Sustainability Studies (MA).

RISD’s History of Art and Visual Culture Department offers the opportunity to enhance advanced degree studies with a graduate concentration in this area. This concentration is described in the Concentrations section. Additionally, RISD’s Teaching + Learning in Art + Design department offers a certificate in Collegiate Teaching in Art & Design for students interested in developing a reflective teaching practice. More information is available on the department’s page.

Students are governed by college-wide and departmental graduation policies in place and published when they enter RISD. Readmitted students who have been away from RISD for four years or more will be required to satisfy graduation requirements that are in effect at the time of their readmission.

General eligibility requirements are listed below but see the relevant department section for specific course and degree requirements.

Graduation Requirements for Graduate Students

Master's Degree Requirements
1. Satisfactory completion of all published course credit requirements with a cumulative grade-point average of not less than 3.00, with the exception of M.ARCH and MLA candidates who need a cumulative GPA of 2.75 or higher.
2. Fulfillment of the minimum on-campus residency requirements.

<table>
<thead>
<tr>
<th>Degree Offerings</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>MA in Global Arts and Cultures</td>
<td>1.5-year</td>
</tr>
<tr>
<td>MA in Nature-Culture-Sustainability Studies</td>
<td>1.5-year</td>
</tr>
<tr>
<td>MFA, MID, MDes, MLA (2-yr)</td>
<td>2-years</td>
</tr>
<tr>
<td>M.ARCH, MLA (3-yr) and MFA (3-yr)</td>
<td>3-years</td>
</tr>
<tr>
<td>MAT, MA in Art + Design Ed, MA in Interior Architecture</td>
<td>1-year</td>
</tr>
<tr>
<td>MID (2.5-yr)</td>
<td>2½-years</td>
</tr>
</tbody>
</table>

3. Successful completion of the following course credit requirements:

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Duration</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MA in Art + Design Education</td>
<td>(1-year)</td>
<td>33 credits</td>
</tr>
<tr>
<td>MAT in Art + Design Education</td>
<td>(1-year)*</td>
<td>36 credits</td>
</tr>
<tr>
<td>MA in Interior Architecture</td>
<td>(1-year)*</td>
<td>45 credits</td>
</tr>
<tr>
<td>MA in Global Arts and Cultures MA in Nature-Culture-Sustainability Studies</td>
<td>(1.5-year)</td>
<td>39 credits</td>
</tr>
<tr>
<td>M.ARCH</td>
<td>(2-year)</td>
<td>63 credits</td>
</tr>
<tr>
<td>M.ARCH</td>
<td>(3-year)</td>
<td>111 credits</td>
</tr>
<tr>
<td>MLA-I</td>
<td>(3-year)*</td>
<td>111 credits</td>
</tr>
<tr>
<td>MDes</td>
<td>(2-year)*</td>
<td>75 credits</td>
</tr>
<tr>
<td>MLA-II</td>
<td>(2-year)*</td>
<td>72 credits</td>
</tr>
<tr>
<td>MFA, MID</td>
<td></td>
<td>66 credits</td>
</tr>
<tr>
<td>MID</td>
<td>(2.5-year)</td>
<td>84 credits</td>
</tr>
</tbody>
</table>

*indicates that the program begins in the summer prior to the first fall semester

4. Payment of all financial obligations to the College, or arrangements for such payment satisfactory to the College.
5. Filing a Graduation Application by the deadline established in the final year.
6. Graduate Thesis. Typically, the completion of a graduate thesis or degree project is a final requirement for a graduate degree at RISD. The thesis requires basic standards of excellence and high-quality professional appearance. Note that formats may vary within departments, as criteria must be developed specifically with each student. The thesis is composed in relation to the pedagogy of each department and the nature of the specific thesis work. Each graduate student convenes a thesis committee (generally of three members) in the final year of a degree program. The final bound document must be submitted to the thesis
committee for signatures and ready for delivery to the Fleet Library one week before Commencement.

Changes and Exceptions to Graduation Requirements
Changes, substitutions, or waivers to any of the departmental course requirements, or other degree requirements, must be approved in writing, using the ‘Degree Requirement Waiver/ Substitution’ form available in the Registrar’s Office and on their website.

Graduation Date
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Graduation Date’ in the Undergraduate policy section.)

Commencement Eligibility and Participation
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Commencement Eligibility and Participation’ in the Undergraduate policy section.)

Class Attendance
Absence from Class
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Absence from Class’ in the Undergraduate policy section.)

Absence for Religious Holy Days
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Absence for Religious Holy Days’ in the Undergraduate policy section.)

Academic Standing
Academic Standing Committee
The Academic Standing Committee (ASC), along with the student’s Department Head or Graduate Program Director, review the academic performance of all students at the end of the Fall and Spring semesters.

This committee also hears requests from students seeking exceptions to academic policy (e.g. enrolling for less than full time credit load, late course adds or drops, walking at commencement with unfinished degree requirements, etc.)

This committee meets regularly during the academic year. Students may file requests for exceptions with the Registrar’s Office. The Academic Standing Committee is chaired by the Registrar. Members include elected faculty and the Dean of Student Affairs. See the section entitled “Academic Appeals and Exception to Academic Policy” for additional information.

Academic Standing, Probation and Dismissal
Good Academic Standing
Good academic standing is maintained by meeting the standards for credits attempted and for grade point average. A student must attempt a minimum of 12 credits in the Fall and Spring semesters and 3 credits each Wintersession. Courses graded Audit (AU) and Withdrawn (W) do not count toward the attempted minimum credit loads. Failure of an international student to be enrolled full-time in a required term is violation of F-1 Visa status and will result in the student losing immigration status. The student will be required to leave the U.S immediately.

Students must also earn a semester grade-point average which meets the following minimum standard:
2.00 First-year M.ARCH candidates
2.70 First-semester MLA candidates
3.00 All graduate students, except first-year M.ARCH candidates and first-semester MLA candidates

The minimum cumulative grade-point average required for graduation is 3.00, except for M.ARCH and MLA candidates who need a minimum cumulative GPA of 2.750.

The Academic Standing Committee reviews the academic performance of all students at the end of each semester. Students are expected to meet the minimum academic standards, not only for each semester, but also cumulatively. In Fall and Spring, any student attempting fewer than the required minimum number of credits, or earning a semester grade-point average of less than the published standard, will be subject to Academic Probation. Additionally, in Wintersession, every student is required to register for a minimum of 3 credits to remain in a full time status and to remain in good academic standing; failure to do so will be subject to Academic Probation.

Two successive semesters or three non-consecutive semesters of substandard performance/probation will normally result in dismissal of the student from the College.

Even if a student has not been at RISD for multiple semesters so could not already have been placed on probation, the Academic Standing Committee (ASC)
could determine that mandatory leave or dismissal from the College is appropriate when the student's academic performance is below the required minimum Grade Point Average (GPA), or when a student fails too many prerequisite courses to be allowed to register for the sequential courses in the upcoming semester. Similarly, the ASC could make this determination for a student in the first semester of a new major or degree program when the GPA is below minimum or when a student fails too many prerequisite courses to be allowed to register for the sequential courses in the upcoming semester. The ASC considers such determinations upon the recommendation of the student's Department Head, Graduate Program Director, and Divisional Dean.

Once a student is placed on probation, they will remain in that status until the end of the next semester, at which time the Academic Standing Committee will review the student’s academic record. Dismissed students, returning from a leave of absence, will continue on probation for the semester they return.

For purposes of academic review by the Academic Standing Committee, a grade of I (for incomplete) is computed in the grade point average as an F. Students may be subject to a warning of academic probation or a warning of academic dismissal (as appropriate) until the I grade is made up by completion of required work by the published deadline.

**Academic Appeals and Exception to Academic Policy**

Students may request an exception, for cause, to academic standards or regulations using the ‘Request for an Exception to Academic Policy’ form. In order to consider a student’s request for exception, the Academic Standing Committee (ASC) requires the following:

- An ‘Request for an Exception to Academic Policy’ form from the student which includes a clear, detailed explanation and detailed reasoning for the exception. The student’s plan to complete degree requirements and a current program evaluation should be attached. Cases are reviewed based on the information submitted. The ‘Request for Exception to Academic Policy’ forms are available at the Registrar’s Office. See the Registrar’s office for the necessary recommendations required for each specific exception to policy.

Recommendations may be required, when applicable, from the following:

- A recommendation from a course instructor
- A recommendation from the student’s Academic Advisor
- A recommendation from the student’s Graduate Program Director
- A recommendation from the student’s Department Head
- A recommendation from the student’s Division Dean
- A recommendation from the Dean of Liberal Arts when the request is in regard to Liberal Arts, or from the Dean of the Division offering the course if the course is outside the student’s program division
- A recommendation from the Dean of Student Affairs if the student’s exception is for medical reasons, or otherwise when applicable
- A recommendation from the Office of International Student Services, if a student is on an F-1 Visa

Students will receive instructions from the Registrar’s Office for submitting their Exception to Academic Policy requests. Note, there are specific deadlines for filing some requests. Check the Registrar’s website for more information. The ASC meets monthly. Students should take this timeframe into account when requesting exceptions for items that need timely response. The student will be notified of the Committee decision via their RISD email.

**Academic Code of Student Conduct**

(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Academic Code of Student Conduct’ in the Undergraduate policy section.)

**Course and Credit Rules and Restrictions**

**Academic Year and Course/Credit Load**

For most students, the academic year consists of two semesters (Fall and Spring), and a mandatory Wintersession term.

Credit load restrictions and consequences: The normal credit load is 12 to 15 credits per semester, and 3 credits during Wintersession. Twelve (12) credits per semester is the minimum requirement for full-time enrollment. Registering for less than 12 credits in a semester (and less than 3 credits in Wintersession) is not permitted. Students who do not attempt at least 12 credits in a semester (or 3 credits during Wintersession) will be placed on academic probation and run the risk of jeopardizing financial aid.
International students on an F-1 Visa must enroll in at least 12 credits (and 3 credits in Wintersession) to maintain their visa status. Any internships done in the United States must be credit bearing and require Curricular Practical Training (CPT) work authorization. Please see the Office of International Student Services or visit oiss.risd.edu for more information.

Requests to enroll for less than 12 credits (referred to as "reduced load") are considered according to the policy described in the section entitled “Full-time Enrollment Requirement” in the Registration Policies. Requests for reduced load must be made in writing to the Academic Standing Committee using the ‘Request for an Exception to Academic Policy’ form and submitted to the Registrar’s Office no later than one month prior to the start of classes.

Refer to the entry entitled “Maximum Semester and Wintersession Term Credits” in the Registration policy section for the policy on maximum semester credits.

Students may take credit bearing courses at RISD in the Summer under limited circumstances. These circumstances include internships (for which registration is completed prior to beginning the internship), Summer Travel courses through Global Partners and Programs, and enrollment in the Summer Experimental & Foundation Studies Program which offers up to nine credits to incoming graduate students seeking to make up coursework in Foundation Studies to meet a condition of admission. In addition, select graduate programs have Summer credit requirements, such as the MLA in Landscape Architecture, the MAT program in Art Education, the MDes program in Interior Studies (Adaptive Reuse), and the MA in Interior Architecture.

Transfer Credit
At the graduate level, credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are accepted only in the Departments of Architecture, Landscape Architecture, and Interior Architecture, and within those departments the credit may be applied only in limited circumstances as determined by the department. Normally, a maximum of twelve credits may be transferred in for these departments. The credit must be approved for transfer by the student’s Department Head, the Divisional Dean, and a grade of “B” or better is needed.

In all other graduate level programs, credit may not be transferred in, whether the course(s) was taken prior to enrollment at RISD or after. In certain circumstances, a student’s Department Head (or Graduate Program Director) and Divisional Dean may grant an exception to this policy, provided the exception is approved by the Provost, but usually no more than six credits may be transferred. Credit is never awarded based on portfolio reviews.

Grades from transferred courses are not recorded on a student’s RISD transcript nor are they included in the calculation of the RISD GPA. Residency requirements for the degree are not reduced on the basis of transferred credit.

Auditing of Classes
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Auditing of Classes’ in the Undergraduate policy section.)

Course and Credit Restrictions
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Course and Credit Restrictions’ in the Undergraduate policy section.)

Repetition of Courses
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Repetition of Courses’ in the Undergraduate policy section.)

Change of Major/Internal Transfer
Graduate students are admitted into a specific department and degree program, unlike undergraduates who are admitted into the College. Hence, graduate students are not permitted to change degree programs via the Change of Major route as an internal transfer. A graduate student who desires entry into another RISD program must go through a formal Admissions application procedure.

Grades and Grading
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Grades and Grading’ in the Undergraduate policy section.)

Mid-Semester Warnings
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Mid-Semester Warnings’ in the Undergraduate policy section.)
Grade of Incomplete
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Grade of Incomplete’ in the Undergraduate policy section.)

Student Submittal of Faculty Evaluations
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Student Submittal of Faculty Evaluations’ in the Undergraduate policy section.)

Grade Changes/grade Appeals
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Grade Changes’ in the Undergraduate policy section.)

Grade Appeals
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Grade Appeals’ in the Undergraduate policy section.)

Alternative to the Grade Appeal Procedure – Grade Reevaluation
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Alternative to the Grade Appeal Procedure – Grade Reevaluation’ in the Undergraduate policy section.)

Courses and Credit: Additional Opportunities
Independent Study Project (ISP) and Collaborative Study Project (CSP)
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Independent Study Projects (ISP)/Collaborative Study Projects (CSP)’ in the Undergraduate policy section.)

Guidelines for Studio Independent Study and Collaborative Study Projects
(The policy is the same for Undergraduate and Graduate level students. See the section labeled ‘Guidelines for Studio Independent Study and Collaborative Study Projects’ in the Undergraduate policy section.)

Internship
Three-credit internships are permitted in Fall, Wintersession, Spring, and Summer. Graduate students may take a maximum of three internship credits toward their graduate degree, except where departmental requirements dictate that students acquire more experience beyond three credits.

Enrollment in a credit-bearing internship requires completion of an online Internship Registration and Agreement in ArtWorks (RISD’s online system used for tracking internships) by the deadline posted on the academic calendar. International students on an F-1 Visa must obtain Curricular Practical Training (CPT) work authorization in order to participate in an internship in the United States. Please see the Office of International Students Services or visit oiss.risd.edu for more information. Applications for internships are subject to specific deadlines as outlined in the academic calendar. Registration for an internship requires special approvals through ArtWorks:
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Students must follow application deadlines and registration add/drop deadlines when registering for a Professional Internship. Students may not retroactively register for internships after the semester has passed. Students must be enrolled in the internship during the semester in which the credit is sought. Exceptions will not be considered to retroactively add internships after the semester has passed. Students who participate in Summer internships for academic credit must be returning as enrolled students for the following Fall semester. Grading is Pass/Fail only.

The Career Center works cooperatively with academic departments to identify quality internships for students. Academic credit may be granted (with department approval) for student’s participation in an internship experience. Students often find that the professional experience and knowledge gained are invaluable in determining their career path and direction. Any student interested in exploring internship opportunities should review the Student Internship Info at the risdcareers website at:

An online form for evaluating the student’s work as an intern are provided to the internship supervisor and student through ArtWorks as the internship is nearing completion. Supervisors and students will submit their internship evaluation forms electronically at the end of the internship period through ArtWorks.

Sample evaluation forms for students and internship supervisors can be viewed in advance to help clarify the educational expectations for the internship.
The student sample evaluation form can be found here:
StudentInternshipEvaluationSAMPLE.pdf

The supervisor sample evaluation form can be found here:
SupervisorInternshipEvaluationSAMPLE.pdf

Students are graded by the instructor on record for the registered internship. The grading process is supported by the supervisor and student evaluations submitted through ArtWorks.

Leaves of Absence and Readmission

Leaves of Absence
RISD allows for graduate leaves of absences in the following categories: Personal, Medical, Administrative, and Military Leaves. These leaves are described in subsequent paragraphs. Graduate Students may apply for a leave of absence for a period of up to 1 year (see below for the allowable duration of a military leave). Students are expected to return to RISD at the conclusion of their leave, or request a leave extension of up to one more year. A student who has not returned to RISD after their leave will be officially withdrawn. Students can apply for one of the leave categories by meeting with Student Affairs and by meeting with their Graduate Program Director. To make an appointment with Student Affairs, visit the 3rd floor of Carr House, email studaff@risd.edu or call (401) 454-6600. Taking this step will help to assure readmission with a minimum of difficulty after the leave of absence is granted.

Students on a Leave of Absence are still considered candidates for the RISD degree even though they are not formally enrolled. If you receive permission from RISD to take classes elsewhere while on leave, you must enroll at that institution as a guest or visiting (non-degree seeking) student, not as a transfer or degree-seeking student. Students can be candidates for the master’s degree at only one institution.

Students who receive Financial Aid must meet with Student Financial Services to complete the necessary exit interview and to learn whether there are consequences of a leave on their financial aid eligibility or loan repayment. International Students must meet with the International Student Advisor before applying for a leave to ensure compliance with their visa status. A Leave of Absence from RISD could affect the health insurance status for a student. Consult with your health insurance carrier for details.

Students who are granted a leave of absence during a semester will be dropped from all courses if it’s within the Add/Drop deadline, or withdrawn from all classes with a course grade of “W” if it is before the withdrawal deadline (see Academic Calendar). This does not impact the student’s grade point average. If the leave is after the deadline date for course withdrawals, the student may have failing grades recorded. For information on refund schedules contact Student Financial Services.

Graduate Leave of Absence Information:
Supplementary Paragraph for International Students (F-1 Visas)

International students that will be taking a leave of absence from RISD must meet with the Office of International Student Services as part of applying for a leave. Note that students on F-1 Visas who take a leave of absence may forfeit their F-1 work authorization benefits upon their return. Please see the Office of International Student Services for details.

Personal Leave of Absence
Students who are granted a leave for personal reflection, financial concerns, academic exploration beyond the programs and classes of the RISD curriculum, or off-campus study opportunities that are not recognized by RISD, are considered to be on Personal Leave.

Medical Leave of Absence
RISD, through the Office of Student Affairs, authorizes medical leaves of absences through consultation with on-and off-campus medical providers. If a medical leave is issued during an academic semester after the Add/Drop period the student receives a course grade of “W.” The length of time a medical leave is expected to last is determined on a case-by-case basis, allowing the student sufficient time away from campus to achieve sustained stability and to engage in activities that will contribute to a successful return. In order to return, the student must comply with the conditions stated in the Medical Leave Readmission Guidelines available from the Office of Student Affairs.

RISD may choose to take appropriate measures should there be evidence of self-harm or the risk of harm to others.
Administrative Leaves
Students may be asked to leave for reasons of poor scholarship, unacceptable behavior, or non-payment of tuition. See the section on ‘Academic Standing’ for procedures and process regarding dismissal for academic reasons. See the Code of Student Conduct at http://policies.risd.edu/academic/academic-code-of-conduct for policy and procedures regarding academic or behavioral misconduct. Additionally, students expected to return for the upcoming semester, who fail to enroll (and remain out of contact with Student Affairs) will be placed on administrative leave.

Active Military Service Leaves
In order to support and accommodate RISD students called to active military service, RISD’s policy is the following:
1. Any student required to leave RISD because of a call to active military service will receive a leave of absence and a refund of tuition and fees paid for the interrupted semester of study. Should a student’s hiatus begin after a semester ends, no refund would be given.
2. Cost of RISD housing and meal plan will be prorated to the effective date of the leave of absence.
3. A place will be held in the student’s department which will guarantee re-admittance to RISD after military service is completed, and at a time in the academic year which best fits with the student’s departmental curricular program.
4. The leave of absence may be for the duration of the military service. It is not limited to the normal restriction of one year.

Readmission
General Requirements, Deadlines, Forms
With the exception of medical leaves, readmission to RISD after a leave of absence requires completion of the ‘Application for Readmission’ form, which is available from the Registrar’s office or online at www.risd.edu/registrar. For medical leave readmission, see Student Affairs. Normally, the deadline for filing for readmission is January 15 for Fall semester entry and October 1 for Wintersession and Spring semester entry. Students are highly encouraged to speak with their Graduate Program Director and/or Department Head in advance of the readmission deadline date. Readmission decisions are made on an individual basis and are subject to availability of space in your designated program.

The Application for Readmission and any required accompanying documents, as described in each section below, should be submitted to the Registrar’s Office by the deadline dates for application. International students must obtain a new I-20 to apply for an F-1 Visa. Documents which a student considers confidential, such as medical notes, may be sent directly to the Student Affairs Office, but the student should indicate that the documents are being sent separately on their application. The Student Affairs Office is located on third floor of Carr Haus and the number is (401) 454-6600.

If you intend to apply for Financial Aid, submit your Free Application for Federal Student Aid (FAFSA) by February 15 prior to the academic year you expect to return. Student Financial Services can be contacted at (401) 454-6661.

For students wishing to live on campus, a completed housing contract must be submitted to Residence Life. The deadline to enter the housing lottery is several weeks prior to the deadline for the readmission application itself, so apply early if you want to join the housing lottery. You need not wait to hear the status of your readmission application to apply for housing. Residence Life can be reached at (401) 454-6650.

A complete and updated Health Form must be on file in Health Services before readmission will be approved. Health Services can be contacted at (401) 454-6625.

Readmission after Academic Dismissal
Readmission applications by students who were academically dismissed should address the problems which led to the academic dismissal and put forth the case for the student’s success upon returning to RISD. The student should attach to their ‘Application for Readmission’ form a letter stating the following:
• A statement describing how the time away has been spent, addressing the problems which led to the dismissal and explaining how those problems will not occur if readmission to RISD is granted.
• Other materials which were required at the time of dismissal that may be relevant to the dismissal. These documents must be submitted to the Registrar’s Office by the deadline dates for application and should accompany the Application for Readmission. The Academic Standing Committee cannot review the student’s readmission application until all required documents are submitted.
documents have been received. Dismissed students, returning from a leave of absence, will continue on probation for the semester they return.

**Readmission after a Dismissal Related to Conduct**
Readmission applications by students who were dismissed for conduct reasons should complete the ‘Application for Readmission’ form and attach any relevant information that was requested at the time of the leave.

**Readmission after Medical Leave**
Instructions for readmission after a medical leave are communicated at the time of the leave. Contact the Student Affairs Office at (401) 454-6600 or studaff@risd.edu with questions.

**Graduation Requirements**
RISD may not approve a return after a student’s leave of absence has expired. A student who is granted readmission after being away from RISD for four years or more will be required to satisfy the graduation requirements in effect at the time of their return.
OFF-CAMPUS, GLOBAL LEARNING PROGRAMS

Through a variety of off-campus global learning programs, RISD is committed to developing and sustaining opportunities, programs, and networks that address the challenges, meanings and importance of art and design in a global context, and prepare creative agents for a changing world.

In order to be eligible to apply and participate in any off-campus semester programs (including RISD in Rome: European Honors Program (EHP), RISD in Seoul, and/or Global Exchange Program) all RISD students must have a minimum cumulative grade-point average of 3.00. Short term off-campus courses (such as Wintersession Travel Courses and Global Summer Studies) require a minimum cumulative grade-point average of 2.50 at the time of registration. The application and registration process must be completed in full, and vary depending on the program type.

Students are expected to meet the GPA eligibility requirements, not only at the time they apply, but up until, and throughout, their time on the off-campus program. Students who fail to maintain the required GPA will be subject to dismissal from the off-campus program prior to, or throughout, the program of study. RISD Global, in accordance with RISD Registrar and the Academic Standing Committee, review the academic performance of all students prior to their departure, usually at the end of the previous semester. Should a student not maintain the required minimum GPA, RISD will terminate the student’s participation in the off-campus program. In such cases, RISD is not required to refund the student’s program costs.

RISD in Rome: European Honors Program (EHP)

EHP enables a select number of eligible junior and senior students to undertake a supervised, but largely independent study program centered in Rome, Italy during their study at Rhode Island School of Design. EHP offers an option to choose one of two semesters; the Fall semester runs from September to December, and the Spring semester runs from January to May.

Eligibility: Candidacy for the EHP program is competitive and requires application to the EHP Committee through RISD Global during the semester prior to the semester of intended participation in the program. For information on current deadlines, please visit: http://gpp.risd.edu/ehp.

In order to participate, students accepted to EHP must have completed their sophomore year and have a 3.00 or better cumulative GPA. Each student must consult their department head and academic advisor prior to application. It is important to note that each student, including EHP students, must have two years residency at the Providence campus for graduation from RISD, or three years of residency for the five-year programs (e.g. the Bachelor of Architecture). Applications and additional information are available from the Office of Global Partners & Programs and online at http://gpp.risd.edu/ehp.

Credits: Participants in EHP earn 15 credit hours in Fall and 18 in Spring. The session begins with a structured 12-week block during which the EHP student receives 12 credits (3 in History of Art and Visual Culture, 3 Liberal Arts elective (LAEL) for Italian language and 6 studio). During the remaining weeks, 3 additional studio credits (6 in Spring) are earned in independent study. Students accepted to the EHP program need to meet with their department head prior to leaving in order to make arrangements for how the studio credits earned will fulfill degree requirements so that RISD can record the appropriate credits accordingly.

RISD in Seoul

RISD in Seoul is a unique, multidisciplinary residency program that welcomes a select group of RISD students in their Junior and Senior year to spend the fall semester immersed in one of the world’s most exciting and contemporary cities. A global center of commerce, technology, and culture, Seoul is a major nexus of innovation, and is home to RISD’s largest group of international alumni.

The program, in collaboration with the South Korean partner Ewha University in Seoul, South Korea, takes students to another global city for a fully immersive academic and cultural experience and provide an opportunity for RISD students to explore the contemporary culture in East Asia, while working with students from Ewha University.

The 10-12 selected RISD students will be immersed in Seoul’s urban life and neighborhoods, working on a collaborative project with Ewha students in a six-credit Studio course lead by RISD leading Faculty appointed for the academic year.
RISD students will also develop their individual study in a three-credit Studio Concentration course also taught by the Faculty lead. The RISD in SEOUL program is housed in a dedicated studio space that is situated within the urban environs of central Seoul, and at Ewha's campus nearby. The students will also attend a liberal art class at Ewha University and will have an opportunity to experience a research field trip to other megacities in East Asia, to explore the different metropolitan and cultural differences and dynamics.

Global Exchange Program
Global Exchange is open to all RISD degree candidates, giving them the unique opportunity to spend a semester studying at one of RISD’s forty partner schools across the world. Students interested in applying are encouraged to clearly formulate their objectives and discuss their academic and residency requirements with their advisors and department head. The program currently includes more than forty participating schools located in more than twenty countries.

Students interested in participating in a global exchange program during their time at RISD must contact the RISD Global office for an advising appointment. Students will be provided information about the application process, as well as the partner schools during their appointment. For more information please visit: http://gpp.risd.edu/exchange. To set-up an advising appointment please visit http://gpp.risd.edu. A cumulative GPA of 3.00 or higher is required to apply.

Students are responsible for knowing how their credit taken overseas will fulfill RISD degree requirements. Prior to travel (or once their schedule is solidified), students are expected to complete a ‘Learning Agreement’ form and submit it to the Office of Global Partners and Programs (GPP), who in turn will send copies to the student’s department head and the Registrar’s Office. The student should contact their department head to ascertain the transferability of the courses. This must be done in a timely fashion so that RISD can record the appropriate course credit load on the student’s record. Financial Aid is based on the number of credits that will be transferable, so in order to receive Aid for the semester abroad, a course pre-approval must be done ahead of time.

Students must arrange with the exchange coordinator at the foreign school for an official transcript to be sent to the RISD Registrar’s office at the end of their semester. Transcripts should be received directly from the international school. If received from a student, it must be in a sealed envelope.

Once back on RISD’s campus, the student is expected to schedule an appointment with their department head to review the transcript. If a liberal arts course was taken, the student should make sure that credit is transferred in by the Liberal Arts Office. Even though the student is on an official exchange, the usual transfer grade of “T” is assigned. If a course taken is not to receive credit due to low grade or failure, then the class is not recorded on the student’s academic record (transcript).

AICAD Mobility Program (Domestic Exchange)
RISD degree candidates interested in experiencing another school during their tenure at RISD might consider the Mobility Program. RISD participates in the Mobility Program of the Association of Independent Colleges of Art and Design (AICAD). This is an informal relationship through which undergraduates from RISD may spend a semester at one of the 33 participating member institutions. The mobility schools are located within the United States and Canada.

Mobility is open to students in their junior year who meet the eligibility requirements of their specific programs, although some seniors have participated. A cumulative GPA of 3.00 or higher is required to apply. Students must apply one semester in advance. The deadlines for application are April 1 for the Fall semester and November 1 for the Spring.

For more information regarding the Mobility Program visit: http://gpp.risd.edu/aicad-mobility or stop by the RISD Global Offices.

Students from other colleges attending RISD under the mobility program are eligible for Fall or Spring classes but not eligible to attend the RISD Wintersession.

Global Summer Studies
RISD Global offers a series of creative and culturally immersive courses in diverse locations across Europe, Asia, and Africa. RISD faculty lead 3-4 week (3 credit) courses, which are open to all students, artists, and designers of all disciplines and backgrounds. All courses are offered on a first-come, first serve basis, and have limited capacity. For more information on Global
Summer Studies courses, and registration deadlines, see the GPP website at http://gpp.risd.edu/summer.

**Wintersession Travel Courses**
RISD offers a variety of off-campus Travel courses, which involve travel to locations worldwide. See the policy information in the back of the Course Announcement in the 'Wintersession' section for more information.

**Withdrawing from a RISD Off-Campus Global Learning Program**

*Prior to Program Commencement*
Requesting to withdraw from a RISD off-campus global learning program (including but not limited to RISD in Rome, RISD in Seoul, RISD Global Exchange, RISD Global Summer Studies and Wintersession Travel Courses), once accepted, is highly discouraged. Should there be a need to withdraw prior to the program please submit a petition at least 45 days prior to the beginning of the program. This petition will be reviewed by a committee and you will be notified approximately 15 days after the petition is received. Please be sure to provide the committee with any pertinent information that supports your request (i.e. medical documentation). Please note, in the case a student is approved to withdraw from the program in advance, a full reimbursement will only be possible if the School has not yet incurred any associated costs.

*After Program Commencement*
Using the add/drop process, it is not possible to drop a RISD off-campus global learning program or course (including but not limited to: RISD in Rome, RISD in Seoul, RISD Global Exchange, RISD Global Summer Studies and Wintersession Travel Courses) after it has commenced. RISD provides many resources to support students during their RISD Global experiences. In the case of unforeseen and extenuating circumstances, and after you have spoken with the faculty lead, the host school international office, and/or in special circumstances RISD Global for approval to withdraw from the program, please be aware that no refund will be issued. Returning to RISD in the current semester is not an option.

For further information about EHP, the AICAD Mobility Program, Global Exchange Program, Wintersession Travel Courses, and Global Summer Studies, students are welcome to visit the RISD Global Office and website at gpp.risd.edu, and to make an appointment to visit our office located on the 3rd floor of 20 Washington Place. To make an appointment, please call GPP at (401) 454-6725.
OTHER PROGRAMS

Brown | RISD Dual Degree Program
The first class of Brown | RISD Dual Degree students began in Fall 2008. The Brown | RISD Dual Degree Program is open to students upon admission to both RISD and Brown, and who have applied and been accepted to the Dual Degree Program through the regular admissions process. Current students, readmits, and new transfer students are not eligible. A comprehensive handbook for students in the Program is available at: http://risd.brown.edu/handbook.

Programs for Non-RISD Students

Visiting Student Program
There are two ways to attend RISD in a category called “Visiting Student.” Students enrolled in degree programs at accredited institutions which are not members of the Association of Independent Colleges or Art and Design (AICAD), may apply through the RISD Admissions Office to attend RISD on a full-time basis, for a period of up to one year, as a Visiting Student. Permission to attend RISD must also be granted by the student’s home institution.

Additionally, a student who has previously attained a bachelor’s degree may apply as a Visiting Student, with the understanding that the program carries no graduate credit and does not apply in any way toward a RISD graduate degree.

Special Student Program
“Special Students” is a category of part-time registrant who is a “casual” student and not a RISD degree candidate. The registrant selects a course to meet their individual needs. A formal application for admission is not required, but registration requires the approval and signature of the course instructor.

The form for Special Student registration is available in the Registrar’s Office. Registration is on a space available basis on or after the first class day (and by the Add/Drop deadline). Tuition is charged by the credit and some courses have additional charges for materials or fees. Payment of tuition and fees must be made at the time of registration at risd.afford.com, and then confirmed by Student Financial Services. Final approval will be given by the Registrar upon confirmation of payment.

A maximum of 6 credit hours may be taken in a semester. Audit status and independent study options are not open to Special Students. An International student may NOT attend RISD on-campus classes as a Special Student due to visa limitations. International students are open to take RISD travel courses as a special student and should make arrangements with their home country for travel to the international location.

Continuing Education
The mission of Rhode Island School of Design Division of Continuing Education (RISD|CE) is to educate students of all ages in art and design with high quality, accessible programs.

Programs
Year-round, hundreds of non-credit RISD|CE courses, workshops and lectures are offered in all aspects of art and design for adults, teens and children. RISD|CE’s fall and spring terms offer courses up to 12-weeks in length, while winter and summer terms offer more intensive six-week courses. In the summer, RISD Continuing Education also offers the Pre-College Program for high school artists and designers, and a broad range of summer programs for college credit: Summer Studies courses in visual arts and design; the Textiles Summer Institute; the Summer Institute for Graphic Design Studies (SIGDS) and Summer Design Intensives. RISD|CE also offers a diversity of non-credit certificate programs for adults and teens.

Students
The Division of Continuing Education serves about 4,135 individual students per year; approximately 3,400 in RISD|CE courses, 535 in the Pre-College Program, 200 in credit-bearing Summer Programs. Approximately 350 RISD|CE students are enrolled in certificate programs.

Faculty
Approximately 250 faculty members lead RISD Continuing Education courses and programs each year. Faculty members come from a variety of backgrounds; many are RISD alumni or graduate students, and most others include practicing professionals, renowned local artists and art educators.

Visit ce.risd.edu for details.
RISD Continuing Education Summer Programs

RISD Summer Programs offers a broad range of courses for college credit: Summer Studies courses in visual arts and design and Liberal Arts; the Textiles Summer Institute; and the Summer Institute for Graphic Design Studies (SIGDS). Courses are open to matriculating students (including RISD students), RISD alumni, art and design professionals and those considering a degree in the visual arts. Credit-bearing programs include:

Summer Studies
Summer Studies courses in visual arts and design and Liberal Arts are designed to meet the needs of beginning, intermediate and advanced students. Students work alongside distinguished artists, designers and educators from around the globe, and can expand upon current skillsets and interests — or to try something entirely new.

Textiles Summer Institute
Material, technique, and conceptual development are at the heart of the Textiles Summer Institute philosophy. Small class size and concentrated course structure enable students to create two- and three-dimensional projects, whether for apparel, interiors, or fine art. Students share ideas, experiences and alternative disciplinary approaches through hands-on learning and group critiques.

Summer Institute for Graphic Design Studies
Summer Design Intensives are an immersive studio experience at RISD focused on specific and experimental topics related to new trends and technology. These two-week programs led by RISD faculty explore new and experimental components within the concepts of design, fashion and art. The two-week Design Intensives are for professionals and students who seek to experiment with new approaches to materials, technology and design.

Visit summer.risd.edu for details.
GUIDE TO READING RISD COURSE DESCRIPTIONS FOR 2018 – 2019

A Subject and Course Number: In some departments, a few course numbers have special meaning. These are:

999G Graduate class (not all graduate classes follow this convention)
1099 Liberal Arts Elective
C999 Choice of credit in HAVC or HPSS or LAS, as noted in course description
H999 History of Art and Visual Culture credit
E999 Literary Arts and Studies credit
S999 HPSS credit
W999 Wintersession course (some Wintersession courses, but not all, begin with a "W")

Used in the Architectures:
99ST Studio class
99JR Junior studio

B Course title, Credits, Instructor name, if known, and Course description:

C Permission required: The department head or instructor must provide written approval (or an email) in order for a student to register in the course. Courses requiring written approval from an instructor are not available for registration via Student Planning.

D Prerequisites, Co-requisites: Prerequisite courses or knowledge which must be completed prior to taking this class. Co-requisite courses must be planned and registered for during the same semester. Open to: May only be taken by majors or non-majors or, indicates other restrictions such as liberal arts courses. Some courses are required by majors and others are electives. Some electives are open to non-majors.

E Estimated Materials Cost: Approximate out-of-pocket expenses the student should expect for materials and supplies.

F Also offered as: This course is cross-listed and may be taken through either of these departments. Register using the code for the department for which credit is desired. In the example, a Glass major desiring non-major credit would sign up for DM-7009, or for major credit would sign up for GLASS-7009.

G (SPRING): The semester(s) in which the course is offered. If (Fall/Spring) the course will be offered in both semesters.

Note: The total cost of textbooks and/or materials is listed on Student Planning in the course description. You may find information on required and recommended textbooks via Student Planning, the bookstore or your course syllabus provided by the instructor.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
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<tbody>
<tr>
<td>GLASS-7009</td>
<td>EXPERIMENTS IN OPTICS</td>
</tr>
<tr>
<td>3 credits</td>
<td>Instructor</td>
</tr>
<tr>
<td>This class serves as an interface between the new technologies of digital and the old technologies...</td>
<td></td>
</tr>
<tr>
<td>Elective: Open to senior, fifth-year and graduate students.</td>
<td></td>
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<tr>
<td>C Permission of Instructor required. Course not available via web registration.</td>
<td></td>
</tr>
<tr>
<td>D Prerequisites: none</td>
<td></td>
</tr>
<tr>
<td>E Estimated Materials Cost: $75.00</td>
<td></td>
</tr>
<tr>
<td>F Also offered as DM-7009; Register in the course for which credit is desired.</td>
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<tr>
<td>G (SPRING)</td>
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</tbody>
</table>
CREDIT REQUIREMENTS FOR UNDERGRADUATE DEGREE PROGRAMS

Bachelor degree programs (majors) are listed alphabetically within each Division. Resources for these curricula are available in several ways.

-- Automated self-service program evaluations are available to all students via Student Planning. The evaluation allows a student to monitor their progress toward the degree.

-- Academic advising is available from the student’s major advisor or department head, as well as from their Liberal Arts Advisor. First year students are advised by their advisor in Experimental & Foundation Studies. Brown | RISD dual degree students (BRDD) also have a BRDD program advisor.

Assistance with producing and reading program evaluations is available from the Office of the Registrar. The chart below outlines recommended yearly credit distribution for undergraduate programs.

Undergraduate Degree Recommended Credit Distribution:

<table>
<thead>
<tr>
<th>CREDITS¹</th>
<th>YEAR 1</th>
<th>YEAR 2</th>
<th>YEAR 3</th>
<th>YEAR 4</th>
<th>YEAR 5</th>
</tr>
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<tr>
<td>18</td>
<td></td>
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<tr>
<td>Foundation</td>
<td>18</td>
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<tr>
<td>42</td>
<td></td>
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<tr>
<td>Liberal Arts²</td>
<td>12</td>
<td>12</td>
<td>9</td>
<td>9</td>
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<tr>
<td>12 HAVC</td>
<td>H101*</td>
<td>H102*</td>
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<tr>
<td>9 LAS</td>
<td>E101*</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>9 HPSS</td>
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</tr>
<tr>
<td>12 Elective in HAVC, LAS, HPSS, LAEL or SCI</td>
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<tr>
<td>Major Program</td>
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<tr>
<td>54 BFA Programs</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>84 B.ARCH Program</td>
<td>18</td>
<td>18/21³</td>
<td>18/21³</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>12 Non-major Studio Elective</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
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<tr>
<td>Total</td>
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<tr>
<td>126 BFA</td>
<td>33</td>
<td>33</td>
<td>30</td>
<td>30</td>
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</tr>
<tr>
<td>156 B.ARCH</td>
<td>33</td>
<td>33</td>
<td>30/33³</td>
<td>30/33³</td>
<td>27</td>
</tr>
</tbody>
</table>

Footnotes:
¹ Most courses are 3 credits each.
² Recommended Liberal Arts Distribution:
   Year 1 & 2: 4 Liberal Arts Courses per year
   Year 3 & 4: 3 Liberal Arts Courses per year
³ B.ARCH students have a required summer professional internship in either junior or senior year. Students receive 3 credits.

* Required Courses in History of Art and Visual Culture, Literary Arts and Studies, and History, Philosophy, and the Social Sciences.
ACADEMIC ADVISING

Academic advising at RISD is conducted by members of the full-time faculty, with support from Academic Affairs and the Office of the Registrar. Over the course of their degree program, undergraduate students will be assigned three faculty advisors: a First-Year advisor from the Experimental & Foundation Studies division, a faculty advisor from the department of a student’s chosen major, and in the sophomore year a faculty advisor from the Liberal Arts division. These advisors work cooperatively to facilitate each student’s academic experience at RISD. Ensuring that a student is on track for graduation is the advisor’s basic responsibility, but the relationship is likely to be more expansive. Broader, developmental advising and mentorship might include advice about internships, study abroad, and career opportunities. The names of advisors for each student may be found in the ‘Advising’ section in Student Planning.

Students with a concentration will receive additional advising by the Concentration Coordinator. Brown | RISD dual degree students (BRDD) also have a BRDD program advisor. Graduate Students are advised by the Graduate Program Director and their thesis advisor.

Assistance with procedural matters relating to registration, and degree audits is available from the Registrar’s Office.

Please consult the Academic Advising website for additional information: risdacademicadvising.org.

For a downloadable copy of this map, visit http://academicaffairs.risd.edu/faculty-teaching/teach/academic-advising-resources/.
INTERDISCIPLINARY STUDIES (IDISC), NON-MAJOR STUDIO ELECTIVES (NMSE) + NON-MAJOR ELECTIVE (NME) COURSE OFFERINGS

NOTE: The College offers courses that fall outside the disciplinary boundaries of individual departments. These courses are interdisciplinary or multidisciplinary in their subjects and methods. For undergraduates, the courses below, as well as studio courses taken outside of the students’ major, count toward the degree as non-major studio electives. Depending on the subject matter, with written approval of your department head, the course may count instead as credit toward your major requirements. For graduate students, the courses fulfill general elective requirements.

<table>
<thead>
<tr>
<th>DEPARTMENT</th>
<th>COURSE</th>
<th>SEMESTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceramics, Glass, Jewelry + Metalsmithing (J+M)</td>
<td>IDISC-1506: WKSHP: Intro to Woodworking</td>
<td>Fall</td>
</tr>
<tr>
<td>Film, Animation, Video (FAV)</td>
<td>IDISC-1539: Procedural Programming</td>
<td>Fall</td>
</tr>
<tr>
<td>Sculpture, Textiles</td>
<td>IDISC-2232: Fort Adams: Site Installation</td>
<td>Fall</td>
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<tr>
<td>History, Philosophy, and the Social Sciences (HPSS), Nature-Culture-Sustainability Studies (NCSS)</td>
<td>IDISC-2403: NCSS Core Seminar</td>
<td>Fall/Spring</td>
</tr>
<tr>
<td>Furniture, Textiles</td>
<td>IDISC-2523: Textile into Furniture</td>
<td>Fall</td>
</tr>
<tr>
<td>Illustration</td>
<td>IDISC-3912: Art of Communicating Science</td>
<td>Fall</td>
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<tr>
<td>Furniture</td>
<td>IDISC-1542: Design Seminar</td>
<td>Spring</td>
</tr>
<tr>
<td>Graduate Commons</td>
<td>IDISC-4705: Digital Sense</td>
<td>Spring</td>
</tr>
<tr>
<td>Ceramics</td>
<td>NMSE-4106: Clay in Context: Special Project</td>
<td>Spring</td>
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<tr>
<td>Experimental &amp; Foundation Studies (EFS)</td>
<td>IDISC-1510: Figure Modeling Marathon</td>
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<tr>
<td>Experimental &amp; Foundation Studies (EFS)</td>
<td>IDISC-7005: Design Science</td>
<td>Winter</td>
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</table>

Additional Notes:
Course descriptions can be located under the department offering the course.

For Wintersession courses, refer to the section entitled "Wintersession 2019". 
DIVISION OF ARCHITECTURE + DESIGN

Divisional Office: College Building, Room 342
Telephone: (401) 454-6280
Dean of Architecture + Design: Scheri Fultineer
Senior Division Administrative Coordinator: Tricia Sweeney
Division Assistant: Evan Sicuranza

The departments situated in Architecture + Design strive to bring imagination to the forms of everyday experience. A diverse faculty offer many points of view – encompassing history, theory, production and entrepreneurship – and challenge students to go deep into their discipline while also understanding their work within greater systems and contexts. The seven departments represent multifarious practices that each have their own unique histories, methods and practices.

Departments in the Division of Architecture + Design

Apparel Design
Architecture
Furniture Design
Graphic Design
Interior Architecture
Industrial Design
Landscape Architecture
DEPARTMENT OF APPAREL DESIGN
Division of Architecture + Design

Department Office: 189 Canal Street, Room 111
Telephone: (401) 454-6180
Email: Apparel@risd.edu
Department Head: TBA
Department Administrative Coordinator: Elaine Hetu

The Department of Apparel Design offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Courses are not available for web-registration in Student Planning. Generally, registration is not granted until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, Apparel Design classes in Wintersession are available to non-majors and freshmen. Freshmen, who enroll in and pass Dressed Bodies, APPAR-3100, will earn non-major studio credit toward their degree even if they subsequently become Apparel Design majors. For Wintersession courses, refer to the section entitled “Wintersession 2019”.
## BFA in Apparel Design Curriculum (2018-2019)

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSEASON</th>
<th>SPRING</th>
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<tbody>
<tr>
<td><strong>First-Year</strong></td>
<td><strong>First-Year Program of Study</strong></td>
<td><strong>First-Year Program of Study</strong></td>
</tr>
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<td>See First-Year Program of Study</td>
<td>See First-Year Program of Study</td>
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<tr>
<td><strong>Sophomore Year</strong></td>
<td><strong>Sophomore Year</strong></td>
<td><strong>Sophomore Year</strong></td>
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<tr>
<td>3102 Intro to Apparel Studio</td>
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<td>Non-major Studio Elective</td>
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<tr>
<td>3122 Sophomore Design</td>
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<tr>
<td>LAEL 1035 History of Dress¹</td>
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<tr>
<td><strong>Junior Year</strong></td>
<td><strong>Junior Year</strong></td>
<td><strong>Junior Year</strong></td>
</tr>
<tr>
<td>3128 Junior Machine Knitwear</td>
<td>3</td>
<td>Non-major Studio Elective</td>
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<tr>
<td>3132 Junior Cut &amp; Sew</td>
<td>3</td>
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<tr>
<td>3130 Junior Design/Draw/CAD</td>
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<tr>
<td>Liberal Arts*</td>
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<td>Total</td>
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<tr>
<td><strong>Senior Year</strong></td>
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<td><strong>Senior Year</strong></td>
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<tr>
<td>3140 Senior Collection Development</td>
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<td>Non-major Studio Elective</td>
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<td>Liberal Arts*</td>
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<td>Total</td>
</tr>
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<td><strong>Total Credits: 126</strong></td>
<td><strong>Total Credits: 126</strong></td>
</tr>
</tbody>
</table>

*Refer to the "Credit Requirements for Undergraduate Degree Programs" section at the front of this book.

*Footnote:*  
¹LAEL-1035 Apparel Design majors receive art history credit.
COURSES IN APPAREL DESIGN

APPAR-2494  INTRODUCTION TO BASIC SHOEMAKING
3 credits  Anne Marika Chasse
Shoes are an everyday commodity; but do you know how many steps involved? In this course, students will handcraft a basic pair of cemented construction shoes from start to finish. This includes beginning by creating a basic pattern, draping the last, cutting (clicking) the leather, sewing (closing) the upper, building a stacked leather heel, and finishing the sole. We will approach the requirements of constructing a shoe through choice of material, characteristics of leather, and how to utilize them in laying out the pattern. In the process of the construction from pattern to shoe, we will work with basic tools for handcrafted shoemaking including a shoemaker’s knife, closers hammer, buff stick, lasting pincers to name a few. Students are expected to complete one pair of shoes and begin work on a second pair, applying and expanding upon the techniques learned in the class. Restricted to Apparel Design juniors and above. Also offered as ID-2494 for ID majors. (FALL/SPRING)

APPAR-3102  SOPHOMORE INTRO TO APPAREL STUDIO
6 credits  Maha Barsom/Meg DeCubellis
This introductory course lays the foundation for the design process through draping, pattern drafting and construction. Students make basic patterns and proceed with variations to develop pattern making skills and design concepts. Weekly textile seminars introduce students to fibers and yarns, fabric types, properties and uses. Estimated Materials Cost: $100.00
Major requirement; Apparel Design majors only
Registration by Apparel Design Department, course not available via web registration.
Must also plan and register for: APPAR-3122 (FALL)

APPAR-3121  SOPHOMORE APPAREL STUDIO
6 credits  Meg DeCubellis/TBA
Building on basic techniques taught first semester, students proceed to more complex cuts for bodices, sleeves, skirts and pants through techniques of draping, drafting and construction. One finished garment is required
Estimated Materials Cost: $125.00
Major requirement; Apparel Design majors only
Registration by Apparel Design Department, course not available via web registration.
Prerequisite: APPAR-3102 and APPAR-3122
Must also plan and register for: APPAR-3123 (SPRING)

APPAR-3122  SOPHOMORE DESIGN
3 credits  B. Trusewicz/G. Van Den Eijnde
This course introduces technical and conceptual grounding in the aesthetics of identity projection through apparel and personal ornamentation. In addition to offering an intersectional lens through which to investigate both individual and social identity, students will learn foundational and interdisciplinary skills for design and construction: from presentation plates to effectively communicate the visual language of their design intentions to digital embroidery, laser cutting, UV printing, etc. to explore novel material and construction strategies. Research, discussions, and collaborative activities investigate how clothing might assume responses for both the wearer and the audience in the context of identity informed by gender, race and ethnicity, sexual orientation, socioeconomic background, religion, and more; both classic and experimental production techniques empower students to more fully realize their concepts of identity representation and projection. Estimated Materials Cost: $250.00
Major requirement; Apparel Design majors. only
Registration by Apparel Design Department, course not available via web registration.
Must also plan and register for: APPAR-3102 (FALL)

APPAR-3123  SOPHOMORE DESIGN/DRAW
3 credits  B. Trusewicz/G. Van Den Eijnde
The design course builds on design process skills from the first semester through assignments that focus on research and its application, conceptual development, and team dynamics. Varied facets of apparel design are explored through lectures, museum research, classroom
discussion, and creative exploration. The drawing component of the class focuses on print and texture rendering, drawing the fashion figure, layout design, and use of varied rendering media.

Estimated Materials Cost: $150.00

Major requirement; Apparel Design majors only
Registration by Apparel Design Department, course not available via web registration.
Must also plan and register for: APPAR-3121
(SPRING)

APPAR-3128  JUNIOR MACHINE KNITWEAR
STUDIO
3 credits  Jeung-Hwa Park
This course is an introduction to the creative and technical possibilities of the knitting machine. Through the development of knit swatches, the course will cover the following essentials of sweater knit design including graphing, calculating gauge and tension, shaping of a knit body, exploration of a diverse range of knit stitches, professional finishing of a knit garment, and how to select the best yarn to execute your final garment. Students will also develop unique trims and finishes to enhance their designs.

Estimated Materials Cost: $250.00

Major requirement; Apparel Design majors only
Registration by Apparel Design Department, course not available via web registration.
Must also register for: APPAR-3130 and APPAR-3132
(FALL)

APPAR-3130  JUNIOR/DESIGN/DRAW/CAD
3 credits  TBA
In Design/Drawing II, Junior students focus on designing for knitwear, experimenting three dimensionally as they explore the unique properties of knit fabrics. Color, texture, yarn and stitch variations are examined as students also design using the diverse properties of machine knitwear. Student build on self expression and visual communication to place their creative voices firmly at the center of their design.

Estimated Materials Cost: $200.00

Major requirement; Apparel Design majors only
Registration by Apparel Design Department, course not available via web registration.
Must also plan and register for: APPAR-3128 and APPAR-3132
(FALL)

APPAR-3132  JUNIOR CUT & SEW STUDIO
3 credits  C. Andreozzi/M. Kawenski
Students concentrate on designing with 'cut and sew' knit fabric. Through draping with knit fabrics on the form, students learn to utilize the inherent properties of knits. Instruction in 'cut and sew' construction is combined with pattern making techniques, enabling students to execute their concepts as finished garments.

Estimated Materials Cost: $250.00

Major requirement; Apparel Design majors only
Registration by Apparel Design Department, course not available via web registration.

(FALL)

APPAR-3133  JUNIOR TAILORING STUDIO
6 credits  Maha Barsom/Philip Sawyer
Students focus on tailoring techniques and the design of tailored apparel. Drafting and classic tailoring techniques are taught and students explore shape and structure through experimentation on the form and creative pattern making. During this process, students use these technical skills to design and execute a jacket and companion piece.

Estimated Materials Cost: $400.00

Major requirement; Apparel Design majors only
Registration by Apparel Design Department, course not available via web registration.

(SPRING)

APPAR-3135  JUNIOR/DESIGN/DRAW/CAD
3 credits  Gwen Van Den Eijnde
During the Fall semester, Junior students focus on form and proportion as they explore the structural possibilities inherent in the art of tailoring. Students design multiple collections, examining the properties of cohesiveness and conceptual expansion. Exploration in modes of designing and examining varied design challenges allows for varying perspectives and creative responses.

Estimated Materials Cost: $200.00

Major requirement; Apparel Design majors only
Registration by Apparel Design Department, course not available via web registration.

(SPRING)
APPAR-3140  SENIOR COLLECTION DEVELOPMENT
9 credits  TBA
During three integrated studios, students learn professional collections from concept to presentation. Portfolio assignments are aimed at strengthening students’ established styles and experimentation in new areas. Studios build on their draping, drafting and construction skills through individual instruction as they complete a collection for final presentation to the visiting critics. During studio, students explore varied means of presentation and capturing of their process.
Estimated Materials Cost: $1,000.00
Major requirement; Apparel Design majors only
Registration by Apparel Design Department, course not available via web registration.
(FALL)

APPAR-3141  SENIOR APPAREL COLLECTION
9 credits  TBA
This senior level course focuses on the design of unique interpretation of apparel design. The senior collections are a culmination of their skills and an exploration of their design vision. Originality, problem solving, and an organized design process are defined as essential elements of a successful degree project collection. Seniors refine and build their portfolios. Projects are aimed at enabling students to express a diverse but cohesive design vision.
Estimated Materials Cost: $1,000.00
Major requirement; Apparel Design majors only
Registration by Apparel Design Department, course not available via web registration.
(SPRING)

LAEL-1035  HISTORY OF DRESS
3 credits  Hannah Carlson
This class examines fashion in Europe and America from the eighteenth century to the present, covering the industrial revolution through the development of couture and postmodern fashion. It analyzes clothing as a social and cultural artifact, central to the construction of group and individual identity. Lectures and readings explore the production, consumption, use and meanings of dress, and will be supplemented by visits to the RISD museum. Course work will be comprised of group and independent research, written papers, and oral presentations.
Major requirement; Apparel Design sophomores
History of Art and Visual Culture credit for Apparel Design majors; Liberal Arts elective credit for non-majors pending seat availability.
(FALL)

LAEL-1036  TOPICS IN FASHION THEORY
3 credits  Hannah Carlson
"Topics in Fashion Theory" complements the design history survey, “History of Dress.” (“History of Dress” is not a prerequisite). This seminar will introduce students to theoretical debates in fashion theory, responding to scholars who define fashion as the cultural construction of embodied identity. Through the manipulation of the visual and tactile symbols of clothing (cut, cloth, texture and color) fashion expresses, however imprecisely, a configuration of individual attributes and attitudes that persons seek to communicate. But fashion most likely productively draws upon “recurrent instabilities” in collective social identities, argues Fred Davis, including masculinity versus femininity, androgyny versus singularity, license versus restraint and conformity versus rebellion. Fashion can do so because social identities are rarely the stable amalgams we take them to be: they shift over the course of a lifetime and are prodded by social and technological change. Drawing on scholarship in a range of disciplines, including sociology, cultural studies, gender studies and queer theory, we will explore clothing’s role in marking, or alternately containing, deflecting or sublimating, those aspects of identity linked to gender, sexuality, class, race, religion and nation. Noting that leading designers use the catwalk to present experimental clothes that often communicate brand values and the designer’s identity, we will explore the extent to which fashion is currently formulating effective social commentary. The class integrates reading and reading responses with discussion and visual analysis of clothing and fashion across the twentieth- and twenty-first centuries. Reading responses will help students develop four short written projects that assess and analyze debates encountered in class discussion and readings. Class time will include in-class writing and peer review.
Open to Apparel majors only; sophomore and above
Open to non-majors by permission of instructor.
(FALL)
INDEPENDENT STUDY

APPAR-8900  ISP MAJOR
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.00 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration. Course not available via web registration. (FALL/WINTER/SPRING)

APPAR-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
This internship will provide apparel students an opportunity to experience the apparel industry for a minimum of five weeks of professional practice. At the completion of the work experience, interns are required to write a report about their experience and sponsors are required to complete a student evaluation. Student can earn a maximum of 6 internship credits. Permission of Instructor required. Estimated cost of living expenses: $2,000.00 ***Off-Campus Study*** Course not available via web registration. (SUMMER/WINTER)

APPAR-8965  COLLABORATIVE STUDY
3 credits  TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. Permission of Instructor Required and GPA of 3.00 or higher. Register by completing the Collaborative Study Registration Form available on the Registrar’s website. Course not available via web registration. (FALL/WINTER/SPRING)
DEPARTMENT OF ARCHITECTURE
Division of Architecture + Design

Department Office: Bayard Ewing Building (BEB), Room 103
Telephone: (401) 454-6281
Email: swillett@risd.edu
Department Head: Amy Kulper
Graduate Program Director: Carl Lostritto
Senior Department Administrative Coordinator: Sara Willett
Department Assistant: Matthew Everett

The Department of Architecture offers courses for undergraduates and a professional major leading to the five year Bachelor of Architecture Degree (B.Arch). The Department also offers a program for graduate students pursuing the Master of Architecture degree (M.Arch) through a three year course of study, or a two year course of study for students who have received advanced standing.

Registration information for majors for Fall and Spring
Majors are pre-registered into required classes by the Registrar's office with the aid of the Departmental Coordinator. In addition, the Department holds its own lottery registration at the beginning of the Fall and Spring semesters for Advanced Studios. Registration for Thesis Sequence will occur in the beginning of the Fall semester. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into electives, non-major studios and liberal arts is completed by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the Department Coordinator. Courses are not available for web-registration in Student Planning. Generally, registration is not granted until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
There are Architecture classes in Wintersession that are available to majors, non-majors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession 2019”.

5-year program

### FALL First-Year

<table>
<thead>
<tr>
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<tbody>
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### WINTERSESSION

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### SPRING

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### Sophomore Year

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<tr>
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<tr>
<td>2101 The Making of Design Principles</td>
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<td>2141 Architectural Projection</td>
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<tr>
<td>2152 Structural Analysis</td>
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<td>LAEL 1022 Modern Architecture</td>
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### Junior Year

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<tr>
<td>2108 Urban Ecologies</td>
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<td>2154 Steel Structures</td>
<td>3</td>
</tr>
<tr>
<td>2156 Environmental Design I</td>
<td>3</td>
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<tr>
<td>Liberal Arts*1</td>
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<tr>
<td>2199 Professional Internship¹</td>
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### Senior Year

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<td>21ST Advanced Studio²</td>
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### Fifth-Year

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<td>2178 Integrated Building Systems</td>
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<tr>
<td>2196 Thesis Seminar³</td>
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<td>Major Elective</td>
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<table>
<thead>
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<th>Course</th>
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<tr>
<td>2197 Thesis Research³</td>
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<td>2191 Principles of Professional Practice</td>
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<td>2198 Thesis Project³</td>
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<td>Liberal Arts*1</td>
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Total Credits: 156

*Refer to the “Credit Requirements for Undergraduate Degree Programs” section at the front of this book.

Footnotes:

1. B.ARCH students are required to take 42 credits of Liberal Arts courses. Six of those credits are co-taught with Liberal Arts and include World Architecture (LAEL-1005) and Modern Architecture (LAEL-1022).

2. Three Advanced Studios (ARCH-21ST) are required. Students planning on taking an alternative curriculum path from the recommended curriculum path (shown above) must notify the Senior Department Administrative Coordinator during the pre-registration period of the prior year. Once a student is assigned to Advanced Studio (ARCH-21ST)
during the pre-reg period, the student may not drop it, even during add/drop. While it is not required, students may opt to take a fourth advanced studio (ARCH-21ST).

ARCH-2199 is the required summer internship course. It may be completed in any summer prior to entering the final year. Total hours required are 280. This internship can count for NCARB Architectural Experience Program AX-P. The internship hours for ARCH-2199 can be used towards architecture licensure through the NCARB Internship. Student’s intent upon becoming registered architects in the USA after graduation should enroll in the AXP as soon as possible. AXP is the internship program required by all registration jurisdictions. The work experience accomplished during ARCH-2199, the department’s minimum Internship experience (280 hours) can be recorded as acceptable experience in the AXP (3,740 hours) and thus accelerate one’s pace towards architectural licensure.

Website: http://www.ncarb.org/Experience-Through-Internships.aspx

If you engage in an internship before admission to RISD, you may be able to fulfill the internship credit. If you believe this applies to you, please submit the following to the Architecture Department office:

- 280 hours of internship experience prior to being at RISD
- A signed letter from your employer verifying that you successfully completed the 280 internship hours.

ARCH-8960 is an optional internship, which may be taken during the summer or in Wintersession. Depending on the nature of the work, the internship may count for major elective credit or for non-major elective credit. Total hours required are 180.

Thesis sequence is a three-semester course of study, Fall, Wintersession and Spring. At the end of the spring semester prior to thesis, students are required to submit a portfolio of studio work. The Thesis Coordinator will review the student’s overall academic record and portfolio submission and may recommend a substitution path for the thesis sequence as the soundest academic course of action. In substitution for the thesis sequence, students will be required to take a 3-credit Fall major elective, a 3-credit Wintersession major elective, and a 6-credit Spring advanced studio. The Wintersession seminar must be taught by RISD faculty member (not a graduate led course). Students may not opt out of the thesis sequence once they've started the track.

Additional Notes:
RISD Global organizes several study abroad options for students. Architecture students are encouraged to plan to do their study abroad exchanges during the fourth year (either the fall or spring semester). Students should take the following steps, one year prior to study, to plan for the semester abroad: meet with academic advisor and meet with Global Office advisor, create a course plan to meet department requirements while abroad and notify department administration of intent to study abroad by contacting, Sara Willett, Senior Department Administrative Coordinator, swillett@risd.edu. Notification should include the intended school, and what courses you will be taking to substitute for RISD courses. Applications for study abroad should be submitted to Global according to the Global office deadlines.

The Laptop Program:
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Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted a 5-year, 3-year, or 2-year term of accreditation, depending on the extent of its conformance with established educational standards.

Minimum Credits required for the Bachelor of Architecture degree:

<table>
<thead>
<tr>
<th></th>
<th>B.ARCH</th>
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<tbody>
<tr>
<td>Experimental &amp; Foundation Studies</td>
<td>18</td>
</tr>
<tr>
<td>Major Requirements</td>
<td>81</td>
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<td>Major Electives</td>
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<td>Non-major Electives</td>
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<tr>
<td>Liberal Arts</td>
<td>42</td>
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<tr>
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</table>
3-year program

**SUMMER**

<table>
<thead>
<tr>
<th>#</th>
<th>Course</th>
<th>Cr.</th>
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<tbody>
<tr>
<td>2101</td>
<td>The Making of Design Principles</td>
<td>6</td>
</tr>
<tr>
<td>2141</td>
<td>Architectural Projection</td>
<td>3</td>
</tr>
<tr>
<td>LAEL 1022</td>
<td>Modern Architecture</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>

**FALL**

| 2101 | The Making of Design Principles | 6 |
| 2141 | Architectural Projection        | 3 |
| 2152 | Structural Analysis             | 3 |
| LAEL 1005 | World Architecture | 3 |
| Total |                                | 15 |

**WINTERSESSION**

| 2102 | Architectural Design            | 6 |
| 2142 | Architectural Analysis          | 3 |
| 2153 | Wood Structures                 | 3 |
| LAEL 1005 | World Architecture | 3 |
| Total |                                | 15 |

**SPRING**

| 2199 | Professional Internship         | (3) |
| 2108 | Urban Ecologies                 | 6 |
| 2154 | Steel Structures                | 3 |
| 2156 | Environmental Design I          | 3 |
| Total |                                | 15 |

**Summer**

| 2197 | Thesis Research                 | 3 |
| 2191 | Principles of Professional Practice | 3 |
| 2198 | Thesis Project                  | 6 |

Total Credits: 111

**Footnotes:**

1Summer Foundation Studies may be required by department. For information see “Experimental and Summer Foundation Studies.”

2With department permission, approved courses taken at Brown University through the cross-registration agreement may substitute for World Architecture (LAEL-1005) and/or Modern Architecture (LAEL-1022). See the Senior Department Administrative Coordinator prior to registration for a list of qualifying courses and procedural instructions.

3Two ARCH Advanced Studios (ARCH-21ST) are required. One of these may be in an allied department (Landscape Architecture or Interior Architecture).

4ARCH-2199 is the required summer internship course. It may be completed in any summer prior to entering the final year. Total hours required are 280. Professional ARCH Internship credit can be granted providing students can verify...
an equivalent experience through a previous internship which requires a letter from the firm/company. This internship can count for NCARB Architectural Experience Program AXP. The internship hours for Arch-2199 can be used towards architecture licensure through the NCARB Internship. Student’s intent upon becoming registered architects in the USA after graduation should enroll in the AXP as soon as possible. AXP is the internship program required by all registration jurisdictions. The work experience accomplished during ARCH-2199, the department’s minimum Internship experience (280 hours) can be recorded as acceptable experience in the AXP (3,740 hours) and thus accelerate one’s pace towards architectural licensure.

Website: http://www.ncarb.org/Experience-Through-Internships.aspx

ARCH-8960 is an optional internship, which may be taken during the summer or in Wintersession. Depending on the nature of the work, the internship may count for major elective credit within the department or for non-major elective credit. Total hours required are 180.

The internship hours for Arch-8960 is an optional internship, which may be taken during the summer or in Wintersession. Depending on the nature of the work, the internship may count for major elective credit within the department or for non-major elective credit. Total hours required are 180.

5Thesis sequence is a three-semester course of study, Fall, Wintersession and Spring. At the end of the spring semester prior to thesis, students are required to submit a portfolio of studio work. The Thesis Coordinator will review the student’s overall academic record and portfolio submission and may recommend a substitution path for the thesis sequence as the soundest academic course of action. In substitution for the thesis sequence, students will be required to take a 3-credit Fall major elective, a 3-credit Wintersession major elective, and a 6-credit Spring advanced studio. The Wintersession seminar must be taught by RISD faculty member (not a graduate led course). Students may not opt out of the thesis sequence once they’ve started the track.

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Master’s degree program may consist of a pre-professional undergraduate degree and a professional graduate degree that, when earned, sequentially, constitute an accredited professional education. However, the pre-professional degree is not, by itself, recognized as an accredited degree.

2-year program

Advanced Standing: Accepted graduate students holding a 4 year pre-professional degree in architecture from an accredited college or university are applicable for an advanced standing track (M.ARCH AS) and can complete the requirements for the M.ARCH in 2 years. Acceptance to the advanced standing track is determined at the time of admission and is the sole discretion of the admissions committee. At the time of admission, the admission committee will grant the equivalent of 42 credits. A minimum grade of C is required for any course counted towards advanced standing. Students pursuing the M.ARCH Advanced standing track at time of admission, must complete a minimum of 69 credits for graduation. Professional ARCH Internship credit can be granted to a student providing students can verify an equivalent experience through a previous internship which requires a letter from the firm/company.

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
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<tbody>
<tr>
<td># Course</td>
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<td>Non-major Elective</td>
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<tr>
<td>2101</td>
<td>The Making of Design Principles</td>
<td>6</td>
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<tr>
<td>2154</td>
<td>Steel Structures</td>
<td>3</td>
</tr>
<tr>
<td>2156</td>
<td>Environmental Design I</td>
<td>3</td>
</tr>
<tr>
<td>2139</td>
<td>Graduate Theory Seminar: Making Discourse</td>
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<tr>
<td>Total</td>
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<table>
<thead>
<tr>
<th>Summer</th>
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<tbody>
<tr>
<td>2199</td>
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<tr>
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<td>2196</td>
</tr>
<tr>
<td>Open Elective</td>
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<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Total Credits: 69

Footnotes:
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COURSES IN ARCHITECTURE

DESIGN COURSES

ARCH-2101  THE MAKING OF DESIGN PRINCIPLES
6 credits  TBA
This course, the first in a two semester sequence, explores design principles specific to architecture. Two interrelated aspects of design are pursued: 1) the elements of composition and their formal, spatial, and tectonic manipulation and 2) meanings conveyed by formal choices and transformations.
Estimated Materials Cost: $50 - $200
Major requirement; Architecture majors only
Registration by Architecture Department, course not available via web registration.
(FALL)

ARCH-2102  ARCHITECTURAL DESIGN
6 credits  TBA
Design principles presented in the first semester are further developed through a series of projects involving actual sites with their concomitant physical and historic-cultural conditions. Issues of context, methodology, program and construction are explored for their possible interrelated meanings and influences on the making of architectural form.
Estimated Materials Cost: $50 - $200
Major requirement; Architecture majors only
Registration by Architecture Department, course not available via web registration.
Prerequisite: ARCH-2101
(SPRING)

ARCH-2108  URBAN ECOLOGIES
6 credits  TBA
The Urban Ecologies core studio introduces students to the city as a designed environment with an emphasis on sustainability, giving them the tools to work through impressions, analysis and design operations as ways to understand the relationship between naturally formed and culturally constructed landscapes and strategies for urban ecological development. Students confront the design of housing as a way to order social relationships and shape the public realm and attack the problems of structure, construction, access and code compliance in the context of a complex large-scale architectural design.
Estimated Materials Cost: $50 - $200
This course satisfies the prerequisite requirement for Thesis Project.
(FALL)

ARCH-2196  THESIS SEM: NAVIGATING THE CREATIVE PROCESS
3 credits  TBA
We begin work on your Thesis Projects from the outset of the semester: navigating arbitrary beginnings; setting boundaries like nets; developing a whole language of grunts, smudges and haiku; gathering the unique and unrepeatable content, forces, and conditions of your project; hunting an emerging and fleeting idea; recognizing discoveries; projecting forward with the imagination; and distilling glyphs, diagrams and insight plans.
Estimated Materials Cost: $50 - $200
This course satisfies the prerequisite requirement for Thesis Project.
(FALL)

ARCH-2197  THESIS RESEARCH
3 credits  Amy Kulper
Serious research and a specific preparation begins in this course, forming the theoretical basis for the creative development of the Thesis Project (Spring, 6 credits). This is a period in which the nature of the work is clarified, a process is developed, possibilities are examined, and research and information gathering completed. The
research from this course acts as an armature, establishing the attitude, objectives, and significance of the thesis as an exploration of architectural ideas, and forming the underpinnings for the work of the coming semester. The result of this effort, completed in the spring, is gathered together and reflected in the Thesis Book as part of the requirements for completion of Thesis. The work is reviewed at the end of Wintersession; satisfactory completion of this course is a prerequisite for the Thesis Project in the Spring semester.

Estimated Materials Cost: $50 - $200
Major requirement; Architecture majors only
Permission of Instructor required.
Registration by Architecture Department, course not available via web registration.
Schedule to be determined with Advisor.

ARCH-2198  THEESIS PROJECT
6 credits  TBA
Under the supervision of a faculty advisor, students are responsible for the preparation and completion of an independent thesis project.
Estimated Materials Cost: $50 - $200
Major requirement; Architecture majors only
Registration by Architecture Department, course not available via web registration.

Prerequisite: One of the thesis project seminars. See footnotes on the curriculum sheet for a list of these classes or read the course descriptions in the "History and Theory" section which follows.
Prerequisite: ARCH-2196

DRAWING COURSES

ARCH-2141  ARCHITECTURAL PROJECTION
3 credits  TBA
This course introduces the beginning student to the origins, media, geometries and role(s) of projection drawing in the design and construction process. The student will learn systems of projection drawing from direct experience, and be challenged to work both from life and to life. Subjects such as transparency, figure/ground, sciagraphy, oblique projection, surface development, volumetric intersections, spatial manipulation and analytic operations will build on the basics of orthographic and conic projection. The course involves line and tone drawing, hand drafting, computer drawing (Autocad) and computer modeling (Rhino).

Estimated Materials Cost: $20 - $100
Major requirement; Architecture majors only
Registration by Architecture Department, course not available via web registration.

ARCH-2142  ARCHITECTURAL ANALYSIS
3 credits  TBA
This course will develop one's ability to critically read and understand architecture through formal, geometric, tectonic and spatial analytic processes. Analysis acts as an intermediary between observation, expression, and understanding, offering deep insights into works of architecture. The course builds upon the processes introduced in Architectural Projection. Through various conceptual and representational frameworks, the issues of mapping-layers. Point of view, scale, morphology, topography and tectonics will be explored as part of a larger creative process, embracing visual imagination, communication and critique.

Estimated Materials Cost: $20 - $100
Major requirement; Architecture majors only
Registration by Architecture Department, course not available via web registration.
Prerequisite: 3 credits from courses ARCH-2141 or INTAR-2341

TECHNOLOGY COURSES

ARCH-2152  STRUCTURAL ANALYSIS
3 credits  Brett Schneider
The basic content will be statics and strength of materials. The first portion will deal with force vectors, trusses, cross-sectional properties, and shear/moment diagrams, followed by stresses, strains, material applications and the analysis procedures necessary to compute structural behaviors. While the class format is mostly lecture, there will be ample time for discussion, in addition to group projects and field trips. This class is
foundational to all future structural design classes such as Wood Structures and Steel Structures. The student will develop an intuitive understanding of structural behavior by studying various structural systems qualitatively under various loading conditions. The analysis of statically determinate trusses and frames will reinforce the intuitive understanding. Structural forces will be understood by tracing the loads (dead, live, wind, and seismic) through a building. They will be able to convert these loads into internal material stresses (axial, shear bending) for the purposes of proportioning members quantitatively. The relevant material sectional properties (such as moment of inertia and radius of gyration) will be learned through hands on bending and buckling experiments and later backed by quantitative analysis. A math test will be given prior to the first class to determine which students are required to attend a supplemental lecture class instructed by the teaching assistant. This course is a pre-requisite for Steel Structures, Wood Structures, and Concrete Structures. Major requirement; Architecture majors only. Registration by Architecture Department, course not available via web registration.

ARCH-2153  WOOD STRUCTURES
3 credits  Brett Schneider
This course will review the fundamentals of wood in architecture with a focus on wood materials and construction systems and lumber and timber structural analysis and design. Work includes timber systems consisting of conventional framing trusses, laminates, built-up sections and connections. In addition, this course will review the principles of structural loads; gravity, lateral, live and dead. The concept of lateral resistance through standard wood framing systems will be explored. Manufactured lumber has become a major part of today’s wood construction industry and the design and detailing of these materials will be explored in depth. By the end of the course, students will be aware of the role of wood materials in architectural design and construction and be able to design and detail simple Lumber and Timber structural systems. They will be able to proportion these systems to resist the moment and shear demands determined through structural analysis. This course will provide the student with a good understanding of the material and the common structural and architectural systems used in today’s practice. Major requirement; Architecture majors only. Registration by Architecture Department, course not available via web registration. Prerequisite: ARCH 2152 (SPRING)

ARCH-2154  STEEL STRUCTURES
3 credits  Erik Nelson
This course reviews the role of metals in architecture, focusing on the fundamentals of steel analysis and design in architecture; and examines typical framing techniques and systems. Topics include construction issues, floor framing systems, column analysis and design, steel detailing and light gauge steel framing materials and systems. In addition the course introduces students to lateral force resistance systems in steel construction and exposes them to alternatives to steel such as aluminum and fiberglass. By the end of the course, students will be aware of the role of metals in architectural design and construction; design and detail simple steel structural systems; and proportion these systems to resist the moment and shear demands determined through structural analysis. Major requirement; Architecture majors only. Registration by Architecture Department, course not available via web registration. Prerequisite: ARCH 2152 (FALL)

ARCH-2155  CONCRETE STRUCTURES
3 credits  Erik Nelson
This course reviews the fundamentals of concrete and masonry in architecture with a focus on materials, structural analysis and design. The analysis and design includes concrete structures, reinforced and pre-stressed concrete members, concrete foundations and reinforced masonry. The student will proportion concrete and masonry structures using ultimate strength design. The longer class time on Tuesday allows students to design, make a concrete mix and create a concrete object. By the end of the course, the students will be able to design and detail simple concrete and masonry systems such as footings, basement walls, beams and slabs; proportion these systems to resist the moment and shear demands determined through structural analysis; develop an understanding of proper detailing of architectural concrete and masonry veneers.
by understanding thermal movements, waterproofing, and construction techniques.

**Major requirement; Architecture majors only**

Registration by Architecture Department, course not available via web registration.

**Prerequisite:** ARCH-2152

(SPRING)

ARCH-2156  **ENVIRONMENTAL DESIGN I**

3 credits  Jeffrey Geisinger

The study of basic concepts of Human Environmental Comforts. Inherent within 'physio-environ' considerations are principles of temperature, humidity, heat transfer, air movement, and hydrostatics. These principles will be studied in terms of their abstract physics and mathematics, through empirical benchmarking and as the basis for a design proposal that includes considerations of larger scale strategies as well as assemblies. Emphasis will be placed on the principles behind the technology, the behavioral characteristics and the qualities of the systems' operation considered in making building design decisions.

**Major requirement; Architecture majors only**

Open to NCSS Concentrators pending seat availability and permission of Instructor.

Registration by Architecture Department, course not available via web registration.

(FALL)

ARCH-2158  **ENVIRONMENTAL DESIGN II**

3 credits  Jeffrey Geisinger

This equally distributed three part course will continue with the principles from "Physics", the application of electric energy, lighting and sound to building environs. Building technology continues to demand a larger percentage of the building's budget and thus should receive a greater degree of time and understanding by the Architect. Topics and principles to be included are: electronic generation, distribution, and building systems; electronic and communication systems; lighting fundamentals, design and control; and enviro-acoustical fundamentals, sound transmission, amplification, and absorption principles.

**Major requirement; Architecture majors only**

Open to NCSS Concentrators pending seat availability and permission of Instructor.

Registration by Architecture Department, course not available via web registration.

(SPRING)

ARCH-2178  **INTEGRATED BUILDING SYSTEMS**

3 credits  TBA

Conceived as the culmination of the technologies sequence of courses, this course allows students to choose amongst the three instructor's differing approaches to the problem of conceiving technology holistically, in relation to a set of architectural criteria. The conceptual and technical aspects of building systems are considered and emergent environmentally-conscious technologies are emphasized for research and application.

**Major requirement; Architecture majors only**

Registration by Architecture Department, course not available via web registration.

**Prerequisite:** All required technologies courses.

(FALL)

ARCH-2191  **PRINCIPLES OF PROFESSIONAL PRACTICE**

3 credits  James Barnes

This is a course about becoming a licensed architect, a business professional and an active, engaged and responsible citizen. It is intended to help prepare students for the challenges and opportunities confronted by a life in Architecture. Lectures are organized around four themes: The architect as a trained and certified "Professional" in traditional and alternative careers; the architect as an operative in the world of business and commerce; the origins of architectural projects; and the detailed work performed through professional Architectural Contracts. Regular panels, composed of RISD alums and other allied professionals provide an external perspective on all elements of the course, and allow students the opportunity to direct discussion in ways appropriate to their needs.

**Major requirement; Architecture majors only**

Registration by Architecture Department, course not available via web registration.

**Prerequisite:** ARCH-2178

(SPRING)

**ADVANCED SEMINARS**

ARCH-2139  **GRADUATE THEORY SEMINAR: MAKING DISCOURSE**

3 credits  Carl Lostritto

This is a theoretical seminar course that will be concerned with ideas and architectural knowledge that
may be cultivated and tested through discourse. The course discussions will focus on an expansive role of architectural tools. While acknowledging a wealth of disciplinary conventions, histories and theories, this course recognizes that the forms of representation within the discipline of architecture have the capacity to affect the discipline of architecture and are not fixed. Students in this course will be expected to build upon their previous architectural education through a series of directed projects aimed at advancing architectural theories, ideas and methods. Some of the questions that students will be expected to address are: What are the practical, theoretical, and creative implications of a drawing that functions as architecture? How do architects change the way we make and think thanks to digital media? How do architects represent and model natural forces? How do architects express political or social agendas? What is the nature of an architectural contribution to interdisciplinary discourse? How can representation enable new kinds of artistic and research-based practices for architecture? Students will be expected to self-direct their process while framing their work intellectually in a seminar environment. Estimated Materials Cost: $150.00
Graduate Major requirement; Architecture 2-year majors only
Open to first-year M.ARCH Advanced Standing students only.
Registration by Architecture Department, course not available via web registration.
Open to non-majors pending seat availability and permission of Instructor.
(FALL)

ARCH-2350 ADVANCED TOPICS IN ARCHITECTURAL DRAWING
3 credits Gabriel Feld/Kyna Leski
This 3 credit advanced seminar offers students the opportunity to focus on drawing topics pertaining to architecture. Drawing is treated as a space for architectural research and/or as an autonomous work of architecture. The notion that drawing serves architecture merely as representation is questioned and critiqued. The theoretical and technical focus on the process of drawing will cultivate and address issues that have for hundreds of years served as the core of the architecture discipline. Simultaneously, the research may allow for the generation or assimilation of ideas, cultures and knowledge from other fields into architecture. Estimated Materials Cost: $20 - $100
Major elective
Restricted to Architecture majors junior and above; open to non-majors pending seat availability and permission of Instructor.
(SPRING)

ARCH-2351 ADVANCED TOPICS IN ARCHITECTURAL COMPUTATION
3 credits Gabriel Feld/Carl Lostritto
This 3 credit advanced seminar offers students the opportunity to focus on computational topics pertaining to architecture. Computational techniques and computational ideas are explored through making, writing, reading, and discussion. Some of the work in this course will take place in the space of the digital model, but coding, physical computation, and human computation may also enter into play. Students in this course will, under the mentorship of faculty, develop a level of expertise and knowledge that goes beyond what is usually associated with the requisite skills for contemporary architectural practice. Conversely, it is expected that computation may provoke a challenge to even the most base conceptions of design and architecture. Each iteration of this course will identify and advance a single theme, concept or problem. Some issues that may arise during this course include authorship, modeling vs simulation, computer controlled fabrication, intelligence, and creativity. Prerequisite: completion of Architectural Projection or permission of instructor with a demonstrated experience with 2-D and 3-D software. Estimated Materials Cost: $20 - $100
Major elective
Restricted to Architecture majors junior and above; open to CTC Concentrators and non-majors pending seat availability and permission of Instructor.
Prerequisite: ARCH-2141
(FALL/SPRING)

ARCH-2352 ADVANCED TOPICS IN ARCHITECTURAL THEORY
3 credits S. Acosta/C. Bardt/K. Leski
Theory offerings in the architecture department are deliberately consistent or complementary with our pedagogy, born and raised in an arts college. Theory based courses have a basis in empiricism, direct
observation and experience of creative processes. Recognizing that discovery and invention often come between existing matrices of thought, offerings may be from disciplines other than architecture or branches of knowledge other than art and design. Objectives of the theory component of our curriculum are to:
1. Expand the capacity to speculate productively.
2. Develop the skeptic’s eye and mind.
3. Equip the ability to recognize connections that trigger discovery and invention.

**Major elective**
Restricted to Architecture majors junior and above; open to non-majors pending seat availability and permission of Instructor.
(FALL/SPRING)

**ARCH-2354 ADVANCED TOPICS IN ARCHITECTURAL TECHNOLOGY**
3 credits  J. Barnes/J. Knowles/B.Schneider
This 3 credit advanced seminar offers students the opportunity to focus on advanced applications of technology in architecture. Students will explore the relationship between design and technology within topics such as advanced energy modeling, advanced structural analysis, high performance structures, high performance building facades, and sustainable design. These seminars are designed to strengthen students' ability to conduct research, explore material performance and enable validation of design concepts based on applied technology.
Estimated Materials Cost: $30.00 - $50.00

**Major elective**
Restricted to Architecture juniors and above; open to non-majors pending seat availability and permission of Instructor.
Prerequisite: ARCH-2152, ARCH-2153, ARCH-2154
(FALL/SPRING)

**HISTORY AND THEORY COURSES**

**LAEL-1005 WORLD ARCHITECTURE: FROM PRE-HISTORY TO PRE-MODERN: IDEAS AND ARTIFACTS**
3 credits  TBA
This history of architecture course, co-taught by an architectural historian and an architect, introduces key ideas, forces, and techniques that have shaped world architecture through the ages prior to the modern period. The course is based on critical categories, ranging from indigenous and vernacular architecture, to technology, culture, and representation. The lectures and discussions present systems of thought, practice and organization, emphasizing both historical and global interconnectedness, and critical architectural differences and anomalies. Each topic will be presented through case studies accompanied by relevant texts. The students will be expected to engage in the discussion groups, prepare material for these discussions, write about, and be examined on the topics.

**Major requirement; Architecture majors only**
Registration by Architecture Department, course not available via web registration.
Liberal Arts elective credit for non-majors pending seat availability.
(FALL)

**LAEL-1022 MODERN ARCHITECTURE**
3 credits  TBA
The course will focus on the diverse new roles encountered by the architect in the 20th century: form maker, administrator of urban development, social theorist, cultural interpreter, ideologue. Emphasis will be placed upon the increasing interdependence of architecture and the city, and the recurrent conflicts between mind and hand, modernity and locality, expressionism and universality.

**Major requirement; Architecture majors**
Art History credit for Architecture majors
Liberal Arts elective credit for non-majors pending seat availability.
(FALL)

**INDEPENDENT STUDY**

**ARCH-2199 ARCHITECTURE PROFESSIONAL INTERNSHIP**
3 credits  TBA
ARCH-2199 is the required summer internship. It may be completed in any summer prior to entering the final year. Total hours required are 280. This internship can count for NCARB Architectural Experience Program AX-P. The internship hours for ARCH-2199 can be used towards architecture licensure through the NCARB Internship. Student’s intent upon becoming registered architects in the USA after graduation should enroll in the AXP as soon as possible. AXP is the internship program required by all registration jurisdictions. The
work experience accomplished during ARCH-2199, the department’s minimum Internship experience (280 hours) can be recorded as acceptable experience in the AXP (3740 hours) and thus accelerate one’s pace towards architectural licensure. 

**Website:** [http://www.ncarb.org/Experience-Through-Internship.s.aspx](http://www.ncarb.org/Experience-Through-Internship.s.aspx)

To register, go to [www.risdcareers.com (ArtWorks)](http://www.risdcareers.com)

*Course not available via web registration.*

(SUMMER/WINTER)

**ARCH-8900**  
**ISP MAJOR**  
3 credits TBA  
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses.  

**Register by completing the Independent Study Application available on the Registrar’s website; course not available via web registration.**

*Course not available via web registration.*

(FALL/WINTER/SPRING)

**ARCH-8960**  
**PROFESSIONAL INTERNSHIP**  
3 credits TBA  
ARCH 8960 is an optional off campus internship, which may be taken during the summer or in wintersession. Depending on the nature of the work, the internship may count for major elective credit within the department or for non-major elective credit. Total hours required are 180.  

**Course not available via web registration.**

(SUMMER/FALL/WINTER)

**ARCH-8965**  
**COLLABORATIVE STUDY**  
3 credits TBA  
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. 

**Course not available via web registration.**

(FALL/WINTER/SPRING)

**GPP SUMMER TRAVEL COURSES**

**ARCH-1510**  
**LONDON: URBAN UTOPIA: THAMESMEAD TODAY**  
3 credits Elettra Bordonaro  
In collaboration with research group Configuring Light at London School of Economics and Peabody This course is aimed at urban design, planning and architecture students and designed to foster social research skills and awareness within lighting design and planning. The course will start with the history of urban design and publicness from the urban utopia during the 60's and the 70's till the idea of POPS (private owned public spaces) as one of the main London reality today. The course will lead the students to a practical approach to social research in design, exploring actual urban sites, in order to help them develop a more structured understanding of the social spaces they intervene in, through their design work. The class lasts three weeks and encompasses visits to main public spaces in London (South Bank, Granary Square, Elephant Park, ...), night walks, social research seminars, social research activities on site, lighting design seminars and design exercise. Students will develop both social understanding and lighting strategies which they will present, at the end of the class, to residents, local authorities and other invited stakeholders. The program focuses students on urban lighting as a crucial yet under-explored feature of social space, and as a powerful vehicle for deeper social understanding of urban life. The class will have two major themes: Social Research in Design The goal is for students to understand the role social research can play in urban design processes, and develop skills in social research in design. Students will explore key elements of social life in the neighborhood of Thamesmead, London - different communities and stakeholders, their problems and practices, the transformations their area is undergoing - as a basis for developing lighting design interventions. Light as Material Students will develop an understanding of light as a fundamental and designable material of everyday life, how it interacts with and mediates between natural and urban environments, and between public and private spaces, and how, when combined with social research, it can create a sense of place and improve quality of life. This theme includes an introduction to lighting design for the public realm. The aim is to develop a lighting design response to the social research: this may take the form of a lighting design
concept or strategy, a focus on particular aspects or issues in public space design that have emerged from the research in the neighbourhood, or on how to address one or more of the identified issues. The Location: Thamesmead The case study of the course is of Thamesmead, a south-east London suburb. Thamesmead is the paradigm of the urban utopia from the 60’s and now in phase of complete regeneration. After the land was vacated by the military, the Greater London Council developed Thamesmead in fits and starts from the mid-1960s to the early 1980s. The area was divided into sectors, of which Thamesmead South was the main housing zone, while Thamesmead East was initially designated for industry and commerce. Thamesmead Central offers the majority of the town’s retail facilities - but these are woefully inadequate for a settlement of such proportions.

Students must complete an application for RISD Global Summer Studies. Please visit http://gpp.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $1,500 is required starting January 8, 2018 - March 11, 2018. Official registration will take place upon full payment, which is due starting March 12, 2018 - April 4, 2018. The option of making full payment is allowed any time starting January 8.

All RISD students enrolled in RISD and other full degree schools/universities are required to remain in good academic standing in order to participate in Global Summer Studies. A minimum GPA of 2.5 is required for all RISD students. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Also in cases where summer travel courses and studios do not reach full capacity, the course may be cancelled after the last day of registration. As such, all students are advised not to purchase flights for participation in Global Summer Studies courses until the course is confirmed to run starting April 13, 2018. Course not available via web registration.

Open to RISD rising sophomores and above.

2018SS Travel Cost: $4,750.00 – airfare not included.

***Off-Campus Study***
(SUMMER)
DEPARTMENT OF FURNITURE DESIGN
Division of Architecture + Design

Department Office: 20 Washington Place, Room 238
Telephone: (401) 454-6102
Email: mgrear@risd.edu
Department Head: Lothar Windels
Graduate Program Director: Patty Johnson
Department Administrative Coordinator: Marilyn Grear

The Department of Furniture Design offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses and a program leading to the Master of Fine Arts degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Some major elective courses are available for web-registration in Student Planning by non-majors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, non-majors and freshmen. For Wintersession courses, refer to the section entitled "Wintersession 2019".
BFA in Furniture Design Curriculum (2018-2019)

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
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<tbody>
<tr>
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<td>2501</td>
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<td>2510</td>
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<td>2523</td>
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Total Credits: 126

*Refer to the “Credit Requirements for Undergraduate Degree Programs” section at the front of this book.

**Footnotes:**

1 LAEL-1026 Furniture Design majors receive art history credit.

2 Research Elective may be taken in Spring instead of Fall, if offered.

3 Chosen in consultation with department advisor. The major curriculum includes 48 credits of required courses, two three-credit department elective, for a total of 54 credits.

**Additional Notes:**

Students entering the Department of Furniture Design as sophomores or transfer students must participate in the required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the “Laptop Program Requirements and Policy Guidelines”. In addition sophomores are required to rent through the Department a Tool Kit for Sophomore Studio and a Mayline for Drawing Furniture 2D.
MFA in Furniture Design Curriculum (2018-2019)
2-year program

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<tr>
<td></td>
<td>Grad Furniture Design III</td>
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Total Credits: 66

Additional Notes:
Graduate students entering the Department of Furniture Design have the option of participating in the laptop program as specified in the "Laptop Program Requirements and Policy Guidelines".
MFA in Furniture Design Curriculum (2018-2019)

3-year program

On occasion, a limited number of applicants are accepted for a three year course of study. These students require an additional year of study to achieve the MFA. The additional year is placed at the beginning of the student's program of study and is instructed in conjunction with the Graduate Program Director, but follows this curricular model:

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<td>243G Materials and Processes</td>
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</table>

*Total Credits: 96*

**Additional Notes:**

Graduate students entering the Department of Furniture Design have the option of participating in the laptop program as specified in the "Laptop Program Requirements and Policy Guidelines".
COURSES IN FURNITURE DESIGN

FURN-1542  DESIGN SEMINAR: CURRENT DISCOURSE
3 credits  Tiffany Lambert
This seminar is intended to help students develop a theoretical and intellectual framework for creative practice in object and furniture design. Its purpose is to engage students in critical discourse regarding current issues related to their studio work and experiences. While the seminar format will encourage the content to be student driven, inclusive of diverse identities and responsive to changing contemporary concerns, there will be a core set of established readings such as Baudrillard, Marx, Benjamin, Adamson, Dunne and Raby, Clark, Attfield, McDonough, Appadurai and others, which provide a scholarly frame of reference and informed point of departure. Students will be encouraged to explore under-represented and new areas of inquiry related to their discipline and to articulate an original and informed point of view. The course will include workshops in research strategies and writing related to design and students will be expected to apply these developing skills to weekly assignments as well as to one longer term project.
Open to junior Furniture Design majors.
Open to others pending seat availability and permission of Instructor.
(SPRING)

FURN-2027  FLEXIBLE TECHNOLOGY: TENSION & TURNING IN SPINDLE-BACK CHAIR DESIGN AND CONSTRUCTION
3 credits  Jonathan Glatt/Sara Ossana
Learn the theory of Windsor Chairs and how the use of wood in tension can create a chair like no other. This class will cover techniques necessary to the Windsor system of building while working through design decisions that will culminate in a completed chair. Students are encouraged to embrace process and parameters in a direct and hands-on manner. Through small projects, students will learn how to balance wood strength, aesthetics, joint strength and ergonomic considerations. These principles will be applied to a carefully considered, finished chair. Topics covered will include: selection of wood, turning, seat carving, complex radial layout, several types of joinery, and finish techniques.
Estimated Cost of Materials: $200
Elective; open to junior and above
Furniture majors only
(SPRING)

FURN-2451  WITNESS TREE PROJECT
3 credits  Dale Broholm/Daniel Cavicchi
Witness trees, as designated by the National Park Service, are long-standing trees that have “witnessed” key events, trends, and people in history. In this joint studio/liberal arts course, students have the unique opportunity to study and work with a fallen witness tree, shipped to RISD from a national historic site. 2018-19 location will be the Hampton National Historical Site in Towson, Maryland. The course will involve three components: 1) a field trip to the tree's site at the beginning of the semester; 2) classroom-based exploration of American history, memory, landscape, and material culture; and 3) studio-based building of a series of objects from the tree's wood, in response to both the site and students’ classroom study. Overall, the course will explore both how material artifacts shape historical understanding and how historical knowledge can create meaningful design.
Permission of Instructor required. Course not available via web registration.
This is a co-requisite course. Students must plan and register for HPSS-S732. Students will receive 3 studio credits and 3 liberal arts credits for a total of 6 credits.
(SPRING)

FURN-2501  SOPHOMORE DESIGN METHODS
6 credits  Megan Callahan/Tyler Inman
This studio course introduces materials commonly used in furniture making and the foundation skills necessary to integrate them into furniture. Emphasis is on techniques, structures and materials properties. These are integrated with theoretical exercises that focus on design.
Major requirement; Furniture majors only
Registration by Furniture Department, course not available via web registration.
Tool Rental: $150.00
(FALL)
FURN-2502  **SOPHOMORE DESIGN/PRACTICE**  
6 credits  Dale Broholm/TBA  
This sophomore studio expands basic principles of furniture design and material skills, exploring how the made objects interact with the human body. Intermediate skills will be demonstrated and practiced as students further explore materials and their applications in design.  
*Major requirement; Furniture majors only*  
*Registration by Furniture Department, course not available via web registration.*  
*Prerequisite: FURN-2501*  
(SPRING)

FURN-2503  **CAD MODELING FOR FURNITURE DESIGNERS**  
3 credits  Christopher Specce  
This course will provide students with a high level of competency and an increased sensitivity to the creative potential that CAD modeling presents to designers. Students will be introduced to the fundamental concepts and technologies of CAD using Rhinoceros. There will be expenses associated with outputting services (printing, rapid prototyping and/or CNC machining).  
*Elective*  
*Permission of Instructor required. Course not available via web registration.*  
(FALL)

FURN-2510  **DRAWING FURNITURE 2-D**  
3 credits  R. Myer/C. Specce  
Drawing for Furniture 2D will focus on the ways in which drawing can help generate, evaluate and communicate design concepts. Students will be introduced to the conventions and techniques of technical drawing for Furniture Design while pursuing experiments that supplement and challenge established practices. Focus will be on two drawing systems, orthographic and paraline projection, working by hand and with computers.  
*Major requirement; Furniture majors only*  
*Registration by Furniture Department, course not available via web registration.*  
*Mayline Rental: $150.00*  
(FALL)

FURN-2511  **DRAWING FURNITURE 3-D**  
3 credits  R. Hutton/C. Specce  
This course continues drawing and concept development techniques, sketching with three-dimensional models, mock-ups and prototypes. Working in several scales and levels of articulation, students will expand pre-visualization and detailing skills. Basics of 3-D computer simulation will also be introduced.  
*Major requirement; Furniture majors only*  
*Registration by Furniture Department, course not available via web registration.*  
*Prerequisite: FURN-2510*  
(SPRING)

FURN-2521  **DESIGN & PROCESSES**  
6 credits  Lothar Windels  
The junior studio expands and interprets the skills and concepts introduced in the sophomore studios. The primary focus of the semester is an experimentally based investigation of bending and forming techniques - molded plywood, bent lamination, steam bending, and vacuum-formed plastic. While focused on the use of wood and plastic materials, an experimental approach is expected in the studio. Students are encouraged to conceptually explore skills and materials to develop a personal design approach and studio practice. The semester culminates in a final design, in which students utilize learned techniques to create one-offs, objects intended for batch production or prototypes designed for production.  
*Major requirement; Furniture majors only*  
*Registration by Furniture Department, course not available via web registration.*  
*Prerequisite: FURN-2502*  
(FALL/SPRING)

FURN-2522  **FORM IN METALS**  
6 credits  James Cole  
In this junior studio students are presented with the idea of using metal to develop furniture forms. While the primary metal used to investigate form is mild steel, properties and techniques are also presented that apply to stainless steel, aluminum, copper, brass and bronze. Students become proficient in TIG welding, and are introduced to arc welding, spot welding, gas welding, brazing and soldering. Basic structural properties of steel are investigated through a series of short projects.
designed to inform students of the appropriate forms and applications. Basic and more advanced fabrication techniques, metal surface treatments, as well as metal finishing are also topics of class demonstrations.

**Major requirement; Furniture majors only**

Registration by Furniture Department, course not available via web registration.

**Prerequisite:** FURN-2502

(FALL/SPRING)

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**FURN-2523  RESEARCH ELECTIVE**

3 credits  Patricia Johnson

Students will research specific furniture themes and materials in a variety of contexts including external partnerships.

**Major required elective with adequate wood studio experience.**

Permission of Instructor required.

(FALL)

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**FURN-2527  CABINETS, DOORS AND DRAWERS**

3 credits  Dale Broholm

This course will provide an opportunity for students to design and make cabinets of various types with doors and drawers. Students will learn the subtleties of casework and fitting doors, drawers and hardware. While a wide range of design approaches from very simple to complex will be encouraged, this course will be an especially good opportunity for those students who wish to explore advanced woodworking.

**Elective; Furniture majors only**

Permission of Instructor required. Course not available via web registration.

(FALL)

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**FURN-2532  DESIGN FOR PRODUCTION**

3 credits  Andrew Mau

Long known as the "Beehive" of industry, Providence RI is one of the most diverse manufacturing hubs in the US. Although today's global market continues to absorb these resources, Providence has retained a highly skilled manufacturing center that is eager to work with the creative arts. This rare resource provides designers the unique ability to work locally with manufacturing resources from traditional lost wax casting to emerging manufacturing technologies such as laser cutting, multi-axis cnc, and rapid prototyping. Throughout the course we will visit manufacturing, marketing, and retail facilities to develop a working understanding of production processes and methods available to you and how best to effectively implement these resources into your work as a designer/artist. The studio course will conclude with each student presenting a finished production ready object in multiples along with supporting marketing materials. By approaching this class from a design, manufacturing, and marketing perspective students will acquire a practical knowledge of production strategies essential to the success of a designer today.

**Elective**

Permission of Instructor required.

(FALL)

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**FURN-2534  LIGHTING DESIGN 101**

3 credits  Tyler Inman

Lighting design is an ever-growing category of furniture and product design, constantly evolving alongside technological advances in available lamp hardware. This hands-on course is an opportunity for students to explore the various types of lamp options, including incandescent, halogen, fluorescent, and LED. Students are first provided with the technical skills and safety factors involved in creating and wiring a lamp, to adding more complicated items such as switches, dimmers, and hardware, and finally moving on to designing and creating a body of functional lighting pieces. We will cover various lamp typologies (sconces, floor lamps, table lamps, chandeliers, pendants, etc), as well as light as art through installation and sculpture. Students are encouraged to work in a variety of materials and scales, developing their designs from sketches, models, and renderings, to a fully realized object. Designs will evolve through in-class discussions, pin-ups, and critiques. This class will focus on the design and fabrication of lighting as an object in a space, rather than the lighting of a space.

Estimated Materials Cost: $50.00 - $100.00

**Lighting Kit Cost:** $130.00

Elective for majors and non-majors

Permission of Instructor required. Course not available via web registration.

(SPRING)
FURN-2580  ADVANCED FURNITURE STUDIO  
6 credits  S. Anderson/J. Dunnigan  
This is a required studio for seniors that develops advanced theory and practice in furniture design. Projects include experimental seating design and an introduction to upholstery techniques. Seniors develop a Degree Project Proposal along with a project that explores and tests the proposal.  
Major requirement; Furniture majors only  
Registration by Furniture Department, course not available via web registration.  
Prerequisite: FURN-2521  
(FALL)

FURN-2582  PROFESSIONAL PRACTICE AND PORTFOLIO  
3 credits  Debra Folz  
This class will focus on professional presentation with regards to all aspects of your work including visual portfolio, artist statement, resume and clear articulate correspondence. With a basic understanding of what you are trying to achieve combined with a philosophy of how you will achieve it, this course will help equip you with the foundation to deal with the business of making a living from your art.  
Major requirement; Furniture majors only  
Registration by Furniture Department, course not available via web registration.  
(FALL)

FURN-2590  SENIOR DEGREE PROJECT  
6 credits  M. Callahan/C. Specce  
Seniors will complete their final portfolio works in this studio. Seniors will design and execute a final degree project. The degree project will be individualized according to student interest.  
Major requirement; Furniture majors only  
Registration by Furniture Department, course not available via web registration.  
Prerequisite: FURN-2580  
(SPRING)

LAEL-1026  HISTORY OF FURNITURE  
3 credits  John Dunnigan  
This course is an introductory survey of the history of furniture. An emphasis is placed on developing a methodology for understanding historical context and transferable critical thinking through furniture. The fundamental methodology presents furniture design as an expression of interdependent relationships involving technology, identity and culture. The course will include lectures, sketching, writing, discussion and exams as well as learning from direct observation of objects including many in the RISD Museum.  
Major requirement; Furniture majors  
Art History credit for Furniture majors  
Liberal Arts elective credit for non-majors pending seat availability and Permission of Instructor required.  
Restricted to Furniture majors in Spring semester.  
(SPRING)

IDISC-2523  TEXTILES TRANSFORMING INTO FURNITURE  
3 credits  Megan Callahan/Ursula Wagner  
This research course focuses on the experimentation with soft materials utilizing techniques of textile construction to create functional furniture with structural integrity. This course will rely on teamwork between Furniture Design and Textile students to take advantage of each other’s expertise in furniture making and textile construction. In the beginning of the course students will be introduced to examples of contemporary furniture design, which use soft materials in unconventional ways to create unexpected forms and experiences. Reading will be assigned that covers these contemporary examples in detail. Parallel to this students will be exposed to weaving and knitting techniques, but should also consider other techniques such as crocheting, knotting, basket weaving etc. Students are encouraged to alter these techniques according to their needs to discover unique design solutions. Additionally, students will be introduced to unconventional materials not necessarily associated with furniture to generate innovative results. Substructures constructed out of solid materials can be used to provide rigidity as well as glue/resin to reinforce soft materials. Since this course focuses on material research, students are expected to engage in sustained in-depth inquiry, which should be documented in a meaningful way throughout the entire process.  
Major elective  
Permission of Instructor required  
Registration by Furniture Design and Textiles Departments, course not available via web registration.  
Also offered as TEXT-2523; Register in the course for which credit is desired.  
(FALL)
GRADUATE COURSES

FURN-243G  INTRODUCTION TO MATERIAL AND PROCESSES
3 credits  Tyler Inman
This course focuses on material and process investigations that lead to a higher degree of technical proficiency providing students with an expanded foundation on which to carry out their ideas. The content of the course emphasizes how exploration and application operate in both pragmatic and unorthodox ways and reinforces ideas of how critical making and material investigation can lead to innovation. The technical aspects of production and outsourcing will also be examined.
Estimated Materials Cost: $150
Graduate major requirement; Furniture majors only.
Registration by Furniture department, course not available via web registration.
(FALL)

FURN-244G  GRADUATE FURNITURE DESIGN I
6 credits  B.Blanc/C.Specce/P. Johnson
This course concentrates on the exploration of personal design aesthetics and the development of furniture projects that exhibit a high degree of technical proficiency.
Graduate major requirement; Furniture majors only
Registration by Furniture department, course not available via web registration.
(FALL)

FURN-245G  GRADUATE FURNITURE DESIGN II
9 credits  Richard Myer/Patricia Johnson
This course explores advanced design processes and methods of construction. The evolution of a project through a complete design process is required including conceptual and design development phases.
Graduate major requirement; Furniture majors only
Registration by Furniture department, course not available via web registration.
(SPRING)

FURN-246G  GRADUATE FURNITURE DESIGN III
9 credits  B.Blanc/C.Specce/P. Johnson
This course concentrates on projects that begin the thesis body of work. Advanced design and technical processes are continued as part of this process.
Graduate major requirement; Furniture majors only
Registration by Furniture department, course not available via web registration.
(SPRING)

FURN-247G  GRADUATE FURNITURE DESIGN SEMINAR
3 credits  John Dunnigan
The graduate seminar is a forum for discussion and research outside of the studio setting. Through a series of topical investigations, lectures, presentations, and field trips, students will explore current design issues, professional practices, directions, and developments within the field, and other topics that will help to formulate the basis of the graduate thesis work.
Graduate major requirement; Furniture majors only.
Open senior, fifth-year and graduate students.
Registration by Furniture Department, course not available via web registration.
Open to non-majors with Permission of Instructor.
(SPRING)

FURN-248G  FURNITURE DESIGN THESIS SEMINAR
3 credits  Emily Cornell Du Houx
This graduate seminar is organized in parallel with the Graduate Furniture Design Thesis studio for the purpose of guiding the written thesis document. The goal is to provide students with a focused opportunity to map their thesis projects and to create the document that supports their studio practice and body of work known as the thesis.
Open senior, fifth-year and graduate students
Registration by Furniture Department, course not available via web registration.
Open to non-majors with Permission of Instructor.
Prerequisite: FURN-245G
(SPRING)

FURN-249G  GRADUATE FURNITURE DESIGN THESIS
9 credits  Benjamin Blanc/Patricia Johnson
This course culminates the completion of the thesis body of works and accompanying written document.
Graduate major requirement; Furniture majors only
Registration by Furniture department, course not available via web registration.
(SPRING)
INDEPENDENT STUDY

FURN-8900  ISP MAJOR
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar's website; the course is not available via web registration. Course not available via web registration. (FALL/WINTER/SPRING)

FURN-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Course not available via web registration. (SUMMER/FALL/WINTER/SPRING)

FURN-8965  COLLABORATIVE STUDY
3 credits  TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. Course not available via web registration. (FALL/WINTER/SPRING)

GPP SUMMER TRAVEL COURSES

FURN-2455  *DENMARK: DANISH DESIGN WORKSHOP
3 credits  Nathaniel Smith
This course located in the heart of Copenhagen is a three week immersion in the world of New Nordic design with a focus on Denmark. Denmark is at the forefront of design and sustainability. Through this course, students will explore the historical and current influences that helped create a culture of integrating design and sustainability into daily life. Class time includes seminars and workshops with prominent Scandinavian designers. There will be multiple design projects and field trips to manufacturers - PP Møbler, Fritz Hansen and Ilomio - in addition to design studio visits to Hay, Normann and others. We will also visit IKEA's headquarters in Sweden where we meet the in-house design team and see the IKEA shops and facilities. Though the focus will be on furniture, there will be discussions and field trips that explore the influence of Danish design upon architecture, city planning, lighting, ceramics and textiles. Local explorations include recent architectural works and city sites such as Bjarke Ingles + BIG, Henning Larsen, Langaard & Tranberg and more. Additional cultural visits include the Danish Design Museum, Louisiana Museum of Modern Art and historical sites. Dates are June 11 to June 30, 2018. Copenhagen is bicycle friendly and each student is provided one for this time period. Cost for tuition, field trips, housing, registration, health insurance, bicycle and some meals will be $5,230 (excludes airfare/some meals). Students must complete an application for RISD Global Summer Studies. Please visit http://gpp.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $1,500 is required starting January 8, 2018 - March 11, 2018. Official registration will take place upon full payment, which is due starting March 12, 2018 - April 4, 2018. The option of making full payment is allowed any time starting January 8. All RISD students enrolled in RISD and other full degree schools/universities are required to remain in good academic standing in order to participate in Global Summer Studies. A minimum GPA of 2.5 is required for all RISD students. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Also in cases where summer travel courses and studios do not reach full capacity, the course may be cancelled after the last day of registration. As such, all students are advised not to purchase flights for participation in Global Summer Studies courses until the course is confirmed to run starting April 13, 2018. Course not available via web registration. Open to RISD rising sophomores and above. 2018SS Travel Cost: $5,230.00 - airfare not included. ***Off-Campus Study*** (SUMMER)
DEPARTMENT OF GRAPHIC DESIGN
Division of Architecture + Design

Telephone: (401) 454-6171
Email: gd@risd.edu

Department Head: John Caserta
Graduate Program Director: Bethany Johns

Undergraduate Program Office: 31 Canal St., Room 103
Senior Department Administrative Coordinator: Susan Mazzucco
Email: smazzucc@risd.edu
Telephone: (401) 454-6171

Graduate Program Office: 169 Weybosset St., Room 504
Graduate Program Coordinator: Eva Laporte
Email: elaporte@risd.edu
Telephone: (401) 277-4977

The Department of Graphic Design offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses and a program leading to the Master of Fine Arts degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into required major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into electives, non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Courses are not available for web-registration in Student Planning. Generally, registration is not until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, non-majors and freshmen. For Wintersession courses, refer to the section entitled "Wintersession 2019".
## BFA in Graphic Design Curriculum (2018-2019)

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<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
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Total Credits: 126

*Refer to the “Credit Requirements for Undergraduate Degree Programs” section at the front of this book.*

Foundation Studios: 18 credits  
Liberal Arts: 42 credits  
Non-major studio electives: 12 credits  
Open Electives 6: (can be major, non-major or liberal arts)  
Graphic Design Core Requirements: 48 credits  
  Typography: 9 credits (GRAPH-3214, GRAPH-3215, GRAPH-3223)  
  Introductory Design Courses: 12 credits (GRAPH-3210, GRAPH-3220, GRAPH-3225, GRAPH-3211)  
  Advanced Design Courses: 18 credits (GRAPH-3226, GRAPH-3216, GRAPH-3298)  
  Major Electives: 9 credits
Additional Notes:
Students entering the department of Graphic Design as sophomore or transfer students must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the "Laptop Program Requirements and Policy Guidelines".
MFA in Graphic Design Curriculum (2018-2019)

2-year program

The graduate program in Graphic Design offers two tracks of study. The department accepts students specifically in one of these two programs and students follow that program track.

The regular two-year graduate program track, for advanced and experienced students, allows for a curriculum programmed according to individual need. Selections of courses are subject to final approval of the graduate program head and advisor.

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Total Credits: 66

Footnotes:

1 Graphic Design Studies (any course or independent study in graphic design) and Open Electives (any course in the major or non-major): 24-27 credits total (credits and subjects based on individual needs).


3 Graduate Education Seminar (in Graduate Education: see listings for that subject): 3 credits minimum.


5 Graduate Studio I and II (GRAPH-323G, 324G): 12 credits total.
Additional notes:
General eligibility requirements for the master’s degree are listed in the Academic Policies for Graduate Students in the front of this book.

Laptop Program: Students entering the Graduate program in the Department of Graphic Design must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, specified in the “Laptop Program Requirements and Policy Guidelines”. Although participation is required, graduate students may request to be waived from the requirement. Laptop program waiver requests are considered on a case by case basis.
MFA in Graphic Design Curriculum (2018-2019)

3-year program

Students accepted conditionally in the three-year graduate program track first enroll in preparatory course work before advanced graduate education. The preparatory requirements supply a formal graphic design skill-building foundation for those students coming from disciplines outside of the field. These requirements are an integration of preliminary core graduate study with complementary undergraduate curricula, sequenced to support a solid skills base with a sense of historical precedent and contemporary critical practice.

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Total Credits: 96

Footnotes:

^1Students in the 3-year MFA in Graphic Design must complete the following Core Courses (27 credits):

GRAPH-318G Graduate Type Design
GRAPH-332G Graduate Typography I
GRAPH-342G Graduate Typography II
GRAPH-352G Graduate Typography III
GRAPH-319G Graduate Form I
GRAPH-320G Graduate Form II
GRAPH-3225 History of Graphic Design
GRAPH-334G Design Studio I
GRAPH-325G Design Studio II
Graphic Design Studies (any course or independent study in graphic design) and Open Electives (any course in the major or non-major): credits and subjects based on individual needs: 27-30 credits total.


Graduate Education Seminar (in Graduate Education: see listings for that subject): 3 credits minimum.


Graduate Studio I and II (GRAPH-323G, 324G): 12 credits total.

Additional Notes:
General eligibility requirements for the master’s degree are listed in the Academic Policies for Graduate Students in the front of this book.

Laptop Program: Students entering the Graduate program in the Department of Graphic Design must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, specified in the “Laptop Program Requirements and Policy Guidelines”. Although participation is required, graduate students may request to be waived from the requirement. Laptop program waiver requests are considered on a case by case basis.
COURSES IN GRAPHIC DESIGN

CORE COURSES FOR MAJORS

GRAPH-3214   TYPOGRAPHY I
3 credits      TBA
Typography, the physical shaping of language, resides at the center of the discipline of graphic design. Typography I is the first in a sequence of three courses that covers the fundamentals of typographic practice, both as a technical skill and an expressive medium. This course is an introduction to the basic principles of typography—its theory, practice, technology, and history—through the study of letterforms, page composition, proportion, hierarchy, contrast, type identification and classification, and questions of legibility and aesthetics.
Major requirement; Graphic Design majors only.
Registration by Graphic Design Department, course not available via web registration.
(FALL)

GRAPH-3215   TYPOGRAPHY II
3 credits      TBA
Typography II continues the development of typographic practice. With an emphasis on the “finer points” of typography, the course will focus on composition, reading order, grids, and other systems of organization and hierarchy. Students will gain experience working with type and image relationships, looking at various scales, proportions, quantities, and sequences of typographic material. The course will also explore issues pertaining to meaning, concept, and expression.
Major requirement; Graphic Design majors only.
Registration by Graphic Design Department, course not available via web registration.
Prerequisite: GRAPH-3214
(SPRING)

GRAPH-2103   TIME, SEQUENCE & SOUND: A COURSE IN DESIGN AND MOTION
3 credits      Ronald Pearl
This is a course about design and motion, filtered through the lens of real-world, graphic design applications. From film titles to animated gifs, design installations to handheld applications, motion is an important consideration in 21st century graphic design.

This course combines disciplines of graphic design, animation, storytelling and sound design. Through a series of in-studio and multi-week assignments, students will create animated projects that include real-world assignments as well as experimental exercises. Short weekly lectures will discuss historic and current works of influential Motion Designers, Animators and Directors. Adobe After Effects will be the primary production tool for this class. Through the sequence of assignments, students will become fluent with the software.
Major elective; Graphic Design majors only.
Open to juniors and above.
(SPRING)

GRAPH-3223   TYPOGRAPHY III
3 credits      TBA
Typography III is the culmination of RISD’s typography sequence, with an emphasis on both typographic systems and deep investigations into what type can do. Students will focus on complex typographic structures and hierarchy, legibility versus readability, meaning and voice, page and screen. Students are encouraged to experiment and to explore the relationship between type as image and type as communication.
Major requirement; Graphic Design majors only.
Registration by Graphic Design Department, course not available via web registration.
Prerequisite: GRAPH-3215
(FALL)

GRAPH-3210   DESIGN STUDIO 1
3 credits      TBA
In the first two semesters of a two-year studio track, students will come into contact with issues and questions that face the contemporary designer. Students will engage with and develop methods to take on these questions: search (formal and intellectual), research, analysis, ideation, and prototyping. Projects will increase in complexity over time, sequenced to evolve from guided inquiry to more open, self-generated methodologies. Some examples of the questions students might work with are: What is graphic? or How are tools shaped by contemporary culture, technology, and convention? or How is a spatial or dimensional experience plotted and communicated?
These questions will be accompanied by a mix of precedents, theoretical contexts, readings and presentations, technical and/or formal exercises and working methods.

**Major requirement; Graphic Design majors only.**
Registration by Graphic Design Department, course not available via web registration.

(FALL)

**GRAPH-3220 DESIGN STUDIO 2**

3 credits TBA

In the first two semesters of a two-year studio track, students will come into contact with issues and questions that face the contemporary designer. Students will engage with and develop methods to take on these questions: search (formal and intellectual), research, analysis, ideation, and prototyping. Projects will increase in complexity over time, sequenced to evolve from guided inquiry to more open, self-generated methodologies. Some examples of the questions students might work with are: What is graphic? or How are tools shaped by contemporary culture, technology, and convention? or How is a spatial or dimensional experience plotted and communicated? These questions will be accompanied by a mix of precedents, theoretical contexts, readings and presentations, technical and/or formal exercises and working methods.

**Major requirement; Graphic Design majors only.**
Registration by Graphic Design Department, course not available via web registration.

Prerequisite: GRAPH-3210

(SPRING)

**GRAPH-3226 DESIGN STUDIO 3**

6 credits TBA

Students are expected to develop personal working methods and interests through more general questions posed by the faculty. Longer-term projects will be intermixed with shorter projects posed by visiting critics. Students should complete the Design Studio track with a developed sense of self, and able to start framing questions and lines of inquiries of their own. End forms will be more emphasized than in Design Studio 1 and 2, in part as evidence that craft and working methods are sufficiently evolved. The twice-a-week format is intended for juniors or advanced designers who have completed the first two semesters of Design Studio or an equivalent "design principles" track.

**Major requirement; Graphic Design majors only.**
Registration by Graphic Design Department, course not available via web registration.

Prerequisite: GRAPH-3226

(FALL)

**GRAPH-3216 DESIGN STUDIO 4**

6 credits TBA

Students are expected to develop personal working methods and interests through more general questions posed by the faculty. Longer-term projects will be intermixed with shorter projects posed by visiting critics. Students should complete the Design Studio track with a developed sense of self, and able to start framing questions and lines of inquiries of their own. End forms will be more emphasized than in Design Studio 1 and 2, in part as evidence that craft and working methods are sufficiently evolved. The twice-a-week format is intended for juniors or advanced designers who have completed the first two semesters of Design Studio or an equivalent "design principles" track.

**Major requirement; Graphic Design majors only.**
Registration by Graphic Design Department, course not available via web registration.

Prerequisite: GRAPH-3226

(SPRING)

**GRAPH-3225 HISTORY OF GRAPHIC DESIGN**

3 credits Douglass Scott

Chronological survey of graphic design through slide lectures. The course will study how graphic design responded to (and affected) international, social, political, and technological developments since 1450. Emphasis will be on printed work from 1880 to 1970 and the relationship of that work to other visual arts and design disciplines. In addition to the lectures, the course will schedule a studio section in which design projects are integrated with research.

**Major requirement; Graphic Design majors only.**
Registration by Graphic Design Department, course not available via web registration.

(FALL)
GRAPH-3211 COLOR + SURFACE
3 credits TBA
A series of experiences devoted to the development of the perception of color and its use as a tool for the graphic designer. The exercises test the appearance of color relationships in complex structures, dealing with meaning and examining the appropriate use of color in the context of design problems. There will be an emphasis on using gouache paint and matching paint colors with digital color and printing as well as exploring digital color on the computer.
Major requirement; Graphic Design majors only.
Registration by Graphic Design Department, course not available via web registration.
(SPRING)

GRAPH-3298 DEGREE PROJECT
6 credits TBA
The degree project is an independent project in graphic design subject to the department’s explicit approval, as the final requirement for graduation for the BFA Degree. Visiting critics will be invited to review the completed project. Students are only eligible to enroll in this course if all credit requirements for the degree are complete in this final semester and the student is enrolled with full-time status. Graphic Design students on advanced standing who wish to be considered for Degree project in the Fall of their senior year must apply to the department head.
Major requirement; Graphic Design majors only.
Registration by Graphic Design Department, course not available via web registration.
(SPRING)

ELECTIVES

GRAPH-3100 TYPOGRAPHY FOR NON-MAJORS
3 credits Mark Laughlin
This introductory course is intended for non-majors interested in learning the basic principles of typography including the study of letterforms, type classification, legibility, organization and hierarchy, as well as text applications, grid systems and page layout. Typography will be explored as both a means of communication and a vehicle for expression. Projects may include comparative studies for setting text and poetry, letterhead systems, brochure or poster. This course will provide a solid foundation for moving on to more complex typographic problems such as book, motion or web design.
Open to sophomores and above
(FALL/SPRING)

GRAPH-3113 X,Y, AND Z
3 credits James Goggin
This course will involve a range of collaborative exercises, inquiries, experiments, lectures, readings, screenings, site visits, and projects, exploring graphic design as an inherently multidimensional and spatial discipline. 3D, not 2D. Graphic design as object, as projection, as display, as gauge, as structure, as installation, as sound, as architecture. Not just the X and Y, but also the Z axis. The course’s subtitle is “Graphic Design in Space,” a literal example being Carl Sagan’s “Pioneer Plaque,” the sum of humankind and space travel etched in pictographic form onto a pair of 9 ~ 6 inch aluminium plaques attached to NASA’s Pioneer 10 probe on its 1972 mission to planet Jupiter. We will also investigate more terrestrial, yet equally literal, types of space and how they relate to the human body: pages, screens, rooms, buildings, and cities. A wide range of periods, fields, and figures will be surveyed: from the likes of Marcus Vitruvius Pollio, Leonardo da Vinci, and Albrecht Durer, to Le Corbusier, Charles and Ray Eames, and Fiona Banner. Ultimately, we’ll consider graphic design not only as orthographic (an anthropomorphic system that operates in multiple dimensions), but also as orthography (interpreting and communicating these spaces through signs and symbols).
Major elective; Graphic Design majors only.
Open to senior and above.
(FALL)

GRAPH-3114 EXPERIENTIAL DESIGN (XD)
3 credits Keetra Dixon
As technologies advance, the integration of the physical and digital becomes more common. Screens are integrated into space, objects gain intelligence, places respond to us, and Experiential Design (XD) offers a design approach to the development of new ways to use these opportunities as platforms and tools. XD is the practice of creating interactive spaces which orient, inform, educate, or delight an audience. This course is designed for participants schooled in graphic design and attentive to contemporary technologies. Building upon that knowledge, this course will prime students to
design and orchestrate spatially located interventions. Workshopping will provide hands on experience in rapid prototyping; resulting skills will then be applied in independent projects. Project prompts will allow for a range of subject matter. Scale of projects will range from hand-held to inhabitable, favoring human scale. Project content will range from complete narratives to crowd authored content. Project completion will range from prototypes to proposals, from full scale segment install to final installations. Course content will include exposure to a range of technologies while assignments will be medium agnostic.

Estimated Materials Cost: $240.00

Major elective; Graphic Design majors only. Open to senior and above.

Strong foundation in Graphic Design; DS series 1-4 recommended.

Prerequisite: GRAPH-3216 (FALL)

GRAPH-3175  TYPE & IMAGE IN MOTION
3 credits  Franz Werner
We stand firmly planted in a visual world, surrounded by a universe of things to look at. Images flicker from televisions, iPads, computer monitors and more-as large as towering billboards and as small as compact cell phones. Such images provide us with clues about our environment, feeding our mind with information that we find useful for survival or for orientation purposes. But these very same images clutter the horizon and prevent us from discerning what is truly important. How do we tell them apart? The primary goal is to equip students with the skills necessary to create meaningful and intelligent images. Course content is tailored for three levels of experience - introductory, intermediate and advanced. Some of the class projects include documentary photography, film title design and music video. The works of Saul Bass, Bill Viola and Michel Gondry will be used as the “textbooks” for this course. Readings, film screenings and listening exercises accompany studio work. Some knowledge of Adobe Flash or After Effects or Final Cut Pro would be helpful but is not required. To view student work, visit: http://www.youtube.com/user/risdMV

Major elective for Graphic Design students.
Non-major elective for others
(SPRING)

GRAPH-3176  WORKSHOP PROGRAMMING CONCEPTS: PROCESSING
1 credit  Christopher Novello
This workshop will use the processing programming language to introduce students to programming concepts. Students will not only learn the fundamentals of the processing language but will research contemporary working methods around programming and explore the ways in which algorithms affect the design process. The aim of this workshop is for students to develop procedural literacy and to open their design work to indeterminacy, interactivity, generative processes, participatory working methods, and new opportunities afforded by technology in general.

Major elective; Graphic Design majors only.
Open to non-majors with permission by the Department. (FALL)

GRAPH-3177  WKSHP: PHOTOGRAPHIC
1 credit  Franz Werner
Photography plays an important role in the field of graphic design - within publications, posters, electronic media, etc. Because of the camera's availability and fairly inexpensive cost, photography has become one of the most popular hobbies in the world. Although he/she is in possession of such a device, the average person is not entirely aware of certain image manipulations and other concepts used by the graphic designer. This four-week workshop introduces designers to the lighting studio and the many uses of the camera in creating design artifacts.

Major elective; Graphic Design majors only.
Open to non-majors with permission by the Department. (FALL)

GRAPH-3178  WKSHP: LETTERPRESS
1 credit  Christopher Swift
Today, we take the computer for granted. Yet for 500 years, the most popular method for word processing (or typesetting) was letterpress printing. Students will be introduced to the Type Shop through the techniques and procedures for setting and printing metal and wood type on the Vandercook proofing presses. Engaging in this historic craft, newly developed skills will be transformed into contemporary results. Exercises in form, counterform, repetition, texture, color, and transparency will be explored. Experiments will result in projects such as a poster, broadside, ex libris, or small book. Specifications on paper
selection will be discussed and samples of letterpressed books will be shown for inspiration.

Major elective; Graphic Design majors only.
Open to non-majors with permission by the Department.
(FALL)

GRAPH-3179  WKSHP: DIGITAL PRINTING TECHNOLOGIES
1 credit  TBA
This workshop provides students with an introduction to the use of digital fabrication tools and an overview of their applications in both art and design. The course also functions as a gateway to Co-Works. Through technical demos and class projects, students are trained in the proper use of both the laser cutter and UV printer. The course explores the theoretical implications of this technology and situates it within the context of contemporary art and design practices. Through slide presentations, readings, and class discussions, students are encouraged to think critically about the role of digital tools in contemporary art and design and in their own practices. Students develop hybrid approaches; incorporating both "traditional" and "new" processes. Class projects encourage experimentation, innovation, and interdisciplinary collaboration as well as provide opportunities for individual exploration.

Major elective; Graphic Design majors only
(SPRING)

GRAPH-3188  WKSHP: WEB PROGRAMMING
1 credit  TBA
This workshop combines the tactical skills needed to structure web pages with a looser more playful compositional mindset. Students are introduced to the structural elements and properties of HTML and CSS through hands-on demos and take-home assignments. Tight technical HTML drawings in week one give way to looser, full-screen abstract compositions in week two. Weeks three and four make use of animation and interactivity using CSS3 and jQuery.

Major elective; Graphic Design majors only.
Open to non-majors with permission by the Department.
(FALL)

GRAPH-3192  COMPUTER UTOPIAS
3 credits  Christopher Novello
The goal of this studio is to reimagine the personal computer. Three decades ago, the Macintosh dropped a sci-fi bomb on pop culture. It advertised a utopic vision of human-computer creativity to mass audiences. By remixing military-industrial-academic fragments, a product company sold the dream of new humanism. This decade, the planet is bursting with smartphones; billions of people will carry globally-networked pocket computers, each outfitted with sensors that datify the material world. We now have quantities, rates, and kinds of data unlike anything humankind has ever seen. Individual biological minds can't reason at network scale, so we're teaching fields of computers to do it instead. If the data center is today's mainframe, is there a Macintosh hiding in the next decade? If your phone's camera is the next mouse, what will it click on? As machine learning reinvents humanism, what are 21st century creative tools? What do network literacy and 21st century citizenship look like? Is the programmer/user dichotomy destroyable? How much of this is just a design problem? We'll explore these topics with studio work and seminar-style discussion. Studio work will include creation of mockups, videos, webmedia, interaction design, and beyond. Prototypes and design fictions are welcome. Programming experience is not explicitly required. Sincere eagerness to rigorously engage and reorient computer culture is a must.

Major elective; Graphic design majors only.
Open to juniors and above.
(SPRING)

GRAPH-3237  GRAPHIC DESIGN FOR THE WEB
3 credits  Federico Perez Villoro
This course will explore the possibilities of design online from a conceptual, historical, and programmatic perspective. The class celebrates the Internet as a space for social exchange and independent expression, while questioning the cultural contradictions embedded in online discourse and the motivations of individuals and entities behind online platforms. Through projects, readings, workshops, and presentations we will explore the relevance of network technologies in the context of contemporary art and design practices. Students will learn basic HTML, CSS, and JavaScript along with methods for conceptualizing, designing, and developing websites. Outcomes won't necessary be practical, nor pragmatically functional. Instead we will strive for a poetic understanding of design and the Internet as mediums for critical research and action.
Major elective; Graphic Design majors only.
Open to juniors and above.
(SPRING)

GRAPH-3251  DESIGNING WITH COLOR
3 credits  Akefeh Nurosi
This studio course offers students the opportunity to design with color in a variety of media, while researching and studying color in use (in existing works of art, design, film, and architecture). Students are offered several projects to choose from. Each is designed to bring awareness about the role color plays in different areas, through analysis and interpretation of how color works in terms of optics, communication, metaphor, and visual stimuli. Topics considered include observing color in film, color as narrative device, color and light, color in fine art applications, and color in communication design. Students will also explore the similarities and differences of color palettes as used by artists and designers, and through the creation of several design projects, students will develop a sense of confidence and appropriateness when working with color.
Major elective; Graphic Design majors only.
Open to juniors and above.
(FALL)

GRAPH-3262  PACKAGE GRAPHICS
3 credits  Akefeh Nurosi
This is a course in designing and identifying graphic communication for packaging structures. We will experiment with different 3D templates, examining their structures and then using type, color and images on these prototypes in three dimensions. Experimentation with different materials is also explored while addressing the client’s brief and the design rational; being conscious of the target market, place of sale and the price.
Major elective; Graphic Design majors only.
Open to juniors and above.
(FALL)

GRAPH-3272  POSTER DESIGN
3 credits  Nancy Skolos/Thomas Wedell
This course will focus on the poster as a means of expressing a strong point of view. It will advance your experience with two-dimensional form, and address critical relationships between type, image, and message at a large scale. The studio assignments will be supported with lectures about the history of the poster, international contemporary poster design, and future possibilities and contexts for the poster format.
Major elective; Graphic Design majors only.
Open to juniors and above.
(SPRING)

GRAPH-3273  EXHIBIT DESIGN
3 credits  Douglass Scott
This course will study the presentation of information in a designed environment: the exhibit. The theme, context, and conditions of this exhibit will be assigned. Study emphasis will be on integrative communication activity of all elements involved, e.g., time, space, movement, color, graphics, 3-D forms, objects, instructions, text, and constructions.
Major elective; Graphic Design majors only.
Open to junior and above.
(SPRING)

GRAPH-3282  MAPPING INFORMATION
3 credits  Douglass Scott
The visualizing of information into graphic form is one of the oldest forms of graphic design, and is one of the essential areas of professional design engagement. This course deals with the organization and analyzation of data, and the concepts and methods of visualizing information. Using information structure and visual systems of form, color, and typography, students will work projects which communicate complex information through the use of maps, graphs, charts, and diagrams. These projects will explore issues of mapping, hierarchy, location, time, comparison, motion, format, and the use of symbolic visual language.
Major elective; Graphic Design majors only.
Open to juniors and above.
(SPRING)

GRAPH-3286  BRAND IDENTITY DESIGN
3 credits  Richard Rose
Branding—or the development of an identity and an identity system—is a critical skill practiced by today’s designers. Before we can design a brochure or a web site or an interface, there must be an identity to frame and influence the medium. Branding as a discipline not only requires the ability to design logos, but to think strategically about a company’s ethos and mission. Having thought strategically about ethos or mission not
only positions a designer to create an identity and identity system but to influence the way a company or organization conducts all of its communications. In this course, students will create two identity systems: one for a traditional company and one for a socially constructive campaign. While a traditional identity system is defined as a logo and a set of rules for that logo’s application, the goal of this class is to expand upon the ways a brand identity can be expressed through the manipulation of language, materials, and audience expectation/participation.

Major elective; Graphic Design majors only.
Open to juniors and above.
(FALL/SPRING)

GRAPH-3302 DESIGN FOR PUBLISHING
3 credits Ernesto Aparicio
This course will cover all aspects of designing comprehensive art and photographic books. We will examine the use of type in layouts, editing images, grids, scale, and pacing. Particular attention will be paid to certain elements of design production, including the visual, tactile, and aesthetic qualities of paper, printing, binding, color separation, and advanced techniques in reproduction, namely duotone and three-tone in black and white photography. In the first part of the semester students will design the layout and the corresponding dust jacket for a photographic book. The material will include a number of original black and white photographs from one of the very well known French photographers. In the second part of the semester, students will be given the choice between designing a book based on their own interests and completing a book design project using assigned material.

Major elective; Graphic Design majors only.
Open to non-majors with permission by the Department.
(SPRING)

GRAPH-3318 WKSHP: DIGITAL 3D DESIGN
1 credit TBA
You’ve probably heard of applications like Cinema 4D or Maya. Once primarily used for niche purposes, 3D tools are now employed across many disciplines. From meteorological imaging to virtual reality experiences, more content around us is digitally three dimensional than ever before. As 3D has become more accessible, designers have integrated modeling, simulation and animation tools typically used by architects, CGI artists and programmers into the field of graphic design. The intersection of these worlds has paved way for a new genre of work - digital 3D design. In this new discipline, designers capitalize on working in an added dimension, integrating 3D into the domains of print, typography, environmental graphics, posters and branding. The digital 3D designer is capable of everything from prototyping exhibitions to simulating human alphabets. This workshop investigates the techniques, theory, applications and meaning of digital 3D design. Students will design, animate, and render original work in Cinema 4D, and will explore topics of form, typography, materiality, movement, and projection. Integrations between Cinema 4D and Adobe will also be discussed. No prior experience required.

Major elective; Graphic Design majors.
Open to non-majors by permission of Instructor.
(SPRING)

GRAPH-3319 WORKSHOP: SCREENPRINTING
1 credit TBA
This workshop will focus on establishing a basic understanding of a variety of screen printing techniques and how to make use of those techniques in making your projects. Through in-class demos and out-of-class assignments, this workshop will encourage interplay between screen prints and digital prints. The class will start with simple paper stencils and move quickly into making screens from images and text generated digitally. No previous experience required.

Major elective; Graphic Design majors only.
Open to sophomores and above.
Open to non-majors by permission of Instructor.
(SPRING)

GRAPH-3320 EXPERIMENTAL PUBLISHING STUDIO
3 credits Paul Soulellis
Publishing has never been a fixed notion. “What is publishing today?” remains a relevant inquiry, but with an increasingly expanded field of response, as platforms, channels and modes of production mutate and multiply. Let’s begin with the post, exposing its origins as a physical note publicly nailed to a piece of wood. Its descendants persist today, plainly visible on the wall, in the feed and in the stream as traces of a deeper history of documents - the scriptural economy. Is posting (always) publishing? We’ll examine substrate, blankness and the possibility of saying nothing as a post-media
publishing strategy. And as certain legacies recede (privacy, authorship, copyright), how is publishing still "making public?" Let's unpack (and entangle) these and other ways to explore the public circulation of work in a post-digital space. We'll draw trajectories to and from the emergence of the networked artist in the 20th century, into the last twenty years, and particularly around the last two, as self-publishing becomes more and more inseparable from the artist's ambient practice (and work) itself. The semester will be devoted to the creation of our own performing publishing studio, disseminating work as a highly diffused, ongoing performance, rather than discrete events. The development of publishing manifestos and projects, working in public, research-based exploration, non-traditional tools and platforms, experimentation and collaboration will be encouraged.

**Graphic Design majors only**

*Open to seniors and above*

**SPRING**

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**GRAPH-3322**  **EDITORIAL DESIGN FOR THE SCREEN**  
3 credits  Dylan Greif  
How can you draw on your foundations in graphic design to make reading experiences for the screen? What aspects of the craft translate, and what needs fresh exploration? This class covers basic HTML/CSS, wireframes, and flow diagrams, but it is not about "designing and coding a website." Students will learn to compose dynamic forms, tell engaging stories, and make meaning in digital environments. After experimenting with a series of form-led studies, the course turns to narrative design on screen. What are the components of a story? What are the needs and expectations of digital readers/viewers, and how can we design reading experiences that both serve and stir them? Where is the overlap between reader experience and user experience, between graphic design and product design? The semester's work not only engages the challenges that editorial web designers and digital storytellers in the industry face today, but asserts that designers should continue to re-think and re-assert their practice, whatever the future brings.  
*Major elective; Graphic Design majors only.*  
*Open to juniors and above.*  
*(SPRING)*

**GRAPH-3324**  **NEWMELY FORMED**  
3 credits  C. Sleboda/K. Sleboda  
This course focuses on advanced composition in Graphic Design and Typography using an array of materials, techniques and formats. Form remains an area of study in graphic design that does not need an application, only a surface. Emphasis will be placed on experimental form-making/image-making using generative and iterative approaches. Form need not follow function. Studio assignments are supported by lectures showing contemporary graphic form, from historical to contemporary work, that are effective and evocative. This elective aims to build a collection of work that can be shared with the larger graphic design community.  
*Graphic Design majors only*  
*Open to seniors and above.*  
*(SPRING)*

**GRAPH-3859**  **TYPE DESIGN**  
3 credits  Richard Lipton  
This elective is an opportunity for students to immerse themselves in the process of designing a typeface; to consider all the design decisions that are a part of this creative exercise, and to learn the finer points of bezier wrangling, serif and sans, spacing, kerning, and all the other details of execution which turn a roughly-formed idea into a more complete, rigorous and polished type design. This course will provide a fundamental understanding of how typefaces work in addition to accessing a new design tool that can find practical use.  
*Major elective; Graphic Design majors only.*  
*Open to juniors and above.*  
*(FALL/SPRING)*

**GRAPH-7001**  **INTERACTIVE TEXT: INTERACTIVE SOUND AND IMAGE EMPHASIS**  
3 credits  Rafael Attias  
Presented as fine art practice, this course will introduce the student to narrative and non-narrative experimentation with language in digital space. During the course students will be given a number of short term assignments which will serve as explorations of common themes. Students will also propose a longer term investigation, that will develop in the form of a semester long project. We will explore both analog and digital technologies to develop the concepts presented during the semester, utilizing Final Cut, After Effects, Illustrator, InDesign, Photoshop, Ableton Live and/or other programs for the production of texts. The
course will have an interactive sound and image emphasis. Students will experiment with interactive text, visuals, and audio composition in the digital realm, placing emphasis on the effect and meaning transformation that occurs when texts are combined with visuals and audio material. The course will balance conceptual concerns related to content and structuring methodologies with artistic expression. Specific Aesthetic histories will be explored tracing the use of text in artistic practice including Concrete Poetry, the texts of Kurt Schwitters, Russian Constructivist posters, Fluxus poetic works, the Dada and Surrealist Word/Image, Magritte, Jenny Holtzer, Ed Ruscha, Barbara Kruger as well as other contemporary practitioners. Major elective; Graphic Design majors only. Open to juniors and above.

(FALL)

**GRADUATE COURSES**

**GRAPH-319G  GRADUATE FORM I**
3 credits Thomas Wedell
This 3-credit studio course will teach design fundamentals to the elective non-GD major students entering the field of Graphic Design from other disciplines, and will feature in-class instruction which may include 2D and 3D form basic principles of color; image-making from photography, drawing, collage, etc.; point and plane / figure and ground exercises; sequencing and exposure to various formats; etc. Graduate major requirement for first-year graduate students in the three-year program; Graphic Design majors only. Registration by Graphic Design Department, course not available via web registration. (FALL)

**GRAPH-320G  GRADUATE FORM II**
3 credits Keetra Dixon
This 3-credit course will teach advanced design principles of formal structures, relations, and systems to the eclectic non-GD major students entering the field of Graphic Design from other disciplines. Graduate major requirement for first-year graduate students in the three-year program; Graphic Design majors only. Registration by Graphic Design Department, course not available via web registration. (SPRING)

**GRAPH-321G  GRADUATE SEMINAR I**
3 credits TBA
This seminar will present a forum for discussion on critical issues in graphic design, including: design’s context within culture and experience; theory and its relation to practice; and current practice and its models. The course will combine formats of lecture, discussion, small groups, and collaboration to explore the porous borders of graphic design thought and making. Graduate major requirement for first and second-year majors; Graphic Design majors only. Registration by Graphic Design Department, course not available via web registration. (FALL)

**GRAPH-322G  GRADUATE SEMINAR II**
3 credits James Goggin
The objective of this course is to assist students in the development of methodologies for exploration, investigation, and construction of a well-designed proposal of thesis work. This seminar provides students with a variety of discursive and exploratory means to identify, locate, reflect on, and develop areas of interest to pursue in the evolution of individual thesis planning, culminating in the presentation of the thesis proposal. Graduate major requirement for first and second-year majors; Graphic Design majors only. Registration by Graphic Design Department, course not available via web registration. (SPRING)

**GRAPH-323G  GRADUATE STUDIO I**
6 credits Bethany Johns/Paul Soulellis
This studio course, as groundwork for the graduate thesis, will emphasize inquiry as a primary means for learning. Through making, reflection, collaboration, and critique, we will explore the underlying principles that design objects require, and synthesize theory and practice as necessary partners in graphic design. We will look at the designer’s role in the process of revealing and making meaning - as an objective mediator, and as an author/producer, integrating content and form across projects as visual expressions of the preliminary thesis investigation. Graduate major requirement for first and second-year majors; Graphic Design majors only. Registration by Graphic Design Department, course not available via web registration. (FALL)
GRAPH-324G  GRADUATE STUDIO II
6 credits    Bethany Johns/Nancy Skolos
This studio course is based on the premise that the narrative shaping of information is fundamental to human communication. As active participants in cultural production, graphic designers naturally collaborate within varied areas of expertise, assuming a documentary role in how society views itself. Narrative methods enable us to speak to (and through) any content with a sense of the story it has to tell - visually representing historical, curatorial, scientific, and abstract ideas and events. Students will explore design as a process of storytelling that includes linear and non-linear relationships, with an emphasis on developing formal strategies for multiple approaches to shaping a narrative experience from given as well as self-generated content. Particular emphasis is on sequence, framing, cause and effect, the relationships between elements, and the synthesis of parts into wholes. With text and image, and across media, we employ narrative methods to make sense of complex content meant to be shared and understood.

Graduate major requirement; Graphic Design majors only.
Registration by Graphic Design Department, course not available via web registration.
Prerequisite: GRAPH-232G (SPRING)

GRAPH-325G  DESIGN STUDIO 2
3 credits    Keetra Dixon
Design is an ever-expanding field that demands students be accustomed to constant change and requires the development of confidence and core competencies for life-long practice. Students will learn to identify design opportunities and areas of inquiry within question-based units framed by the faculty team. Each unit will vary in length, and will begin with a particular question to kick-off the process. For each unit, students will move through research, analysis, ideation, and prototyping and will be asked to communicate their findings. Units will increase in complexity over the four semesters, and are sequenced to move from a guided process to more open, self-generated methodologies. Units will be inquiry-based, allowing for a wide variety of outcomes to open questions. By the end of the year, each student should be in tune with his or her own working methods and will have the ability to frame projects independently and with self determination.

Inherent in the course format is a kind of elasticity and nimbleness that should allow for group projects, social & cultural engagement, and formal investigations instigated through a variety of faculty-posed questions. Some examples of the questions (prompts) students receive might be: What is graphic? or How are tools shaped by contemporary culture, technology, and convention? or How is a spatial or dimensional experience plotted and communicated? or How can you prevent people from texting while driving? These questions will be accompanied by a mix of precedents, theoretical contexts, readings and presentations, technical and/or formal exercises and working methods.

Graduate major requirement; 3-year MFA Graphic Design majors only.
Registration by Graphic Design Department, course not available via web registration.

GRAPH-327G  GRADUATE THESIS I
6 credits    James Goggin/Bethany Johns
The MFA degree requires completion of a graduate thesis. The thesis, as a major undertaking for advanced study and personal development, also assists the student to direct a program of study for an experience that best serves that individual's interests and needs. The thesis is an inquiry into the process, expression and function of the visual in graphic design. Visual search is the primary means by which to develop and substantiate original work which provides proof of concept for the thesis argument, critique, or point of view. The graduate student is encouraged to go beyond established models and to project his/her unique character in the thesis rather than to evidence vocational training, which is implicit. The productions can involve any medium suitable to need and content. Ultimately the thesis is submitted as a written document supported by a body of visual work that is a meaningful synthesis of the visual and verbal, and a lasting contribution to the field of graphic design. Two copies of the document remain, one for the Library and one for the department. Completion is required before graduation as stipulated by the College.

Graduate major requirement; Graphic Design majors only.
Registration by Graphic Design Department, course not available via web registration.
Prerequisite: GRAPH-324G (FALL)
GRAPH-328G  GRADUATE THESIS II
9 credits  B. Johns/H. Nurosi/L. West
This course is a continuation of the work begun in fall semester’s Graduate Thesis I (GRAPH 327G). The 6-credit studio component is complemented with a 3-credit thesis writing seminar, together guiding the synthesis of independent visual and verbal investigations into a coherent thesis body of work. The MFA degree requires completion of a graduate thesis. The thesis, as a major undertaking for advanced study and personal development, also assists the student to direct a program of study for an experience that best serves that individual’s interests and needs. The thesis is an inquiry into the process, expression and function of the visual in graphic design. Visual search is the primary means by which to develop and substantiate original work which provides proof of concept for the thesis argument, critique, or point of view. The graduate student is encouraged to go beyond established models and to project his/her unique character in the thesis rather than to evidence vocational training, which is implicit. The productions can involve any medium suitable to need and content. Ultimately the thesis is submitted as a written document supported by a body of visual work that is a meaningful synthesis of the visual and verbal, and a lasting contribution to the field of graphic design. Two copies of the document remain, one for the Library and one for the department. Completion is required before graduation as stipulated by the College.
Graduate major requirement; Graphic Design majors only.
Registration by Graphic Design Department, course not available via web registration
Prerequisite: GRAPH-327G
(SPRING)

GRAPH-330G  GRADUATE STUDIO ELECTIVE I
3 credits  TBA
Film and graphic design share an omnivorousness that devours all other media, and achieving mastery in either can fill a lifetime. Not coincidentally, similar questions are central to both forms: the careful deployment and control of image, color, text, tone, pacing, editing, communication, history, taste. the list of overlaps is long. Through a series of small exercises and short readings, culminating in a self-initiated multi-week project, this class seeks to offer a route into exploratory filmmaking that builds on the training and knowledge of a graphic designer. Skills will be learned through demonstrations and collaborative problem solving. The presumption is that projects will be executed in a film format, but this is not a requirement. Emphasis will be on finding a way to address problem solving in an unfamiliar time-based medium in a way that works for you.
Graduate elective; Graphic Design majors only
Course may be repeated for credit.
(FALL)

GRAPH-332G  GRADUATE TYPOGRAPHY STUDIO I
3 credits  Akefeh Nurosi
Graduate Typography I through III (GRAPH-332G/342G and 352G) are a sequence of courses that focus on the subject of typography. This sequence covers the fundamentals of typography, its theory, practice, technology and history. Studies range from introductory through advanced levels. Grad Typography I includes: the study of letterforms, type design, proportion, hierarchy, legibility, and structures for composition of multiple type elements. Aspects of contemporary practice and theory are integrated into research and discussion.
Graduate major requirement for first-year graduate students in the three-year program; Graphic Design majors only.
Design is an ever-expanding field that demands students be accustomed to constant change and requires the development of confidence and core competencies for life-long practice. Students will learn to identify design opportunities and areas of inquiry within question-based units framed by the faculty team. Each unit will vary in length, and will begin with a particular question to kick-off the process. For each unit, students will move through research, analysis, ideation, and prototyping and will be asked to communicate their findings. Units will increase in complexity over the four semesters, and are sequenced to move from a guided process to more open, self-generated methodologies. Units will be inquiry-based, allowing for a wide variety of outcomes to open questions. By the end of the year, each student should be in tune with his or her own working methods and will have the ability to frame projects independently and with self determination. Inherent in the course format is a kind of elasticity and nimbleness that should allow for group projects, social & cultural engagement, and formal investigations instigated through a variety of faculty-posed questions. Some examples of the questions (prompts) students receive might be: What is graphic? or How are tools shaped by contemporary culture, technology, and convention? or How is a spatial or dimensional experience plotted and communicated? or How can you prevent people from texting while driving? These questions will be accompanied by a mix of precedents, theoretical contexts, readings and presentations, technical and/or formal exercises and working methods. Class discussions and demonstrations will complement the process of solving typographical problems. Grad Typography III is the final of a set of required sequence of courses that focus on the subject of typography. This course explores communication and structural aspects of typography and experiments with expressive means of using type to enhance meaning. Building on basic skills students will work on practical applications of advanced typographic design/systems as well as do a research project that concerns theory. 

Grad Typography II continues study of essential typographic elements and principles, reviewing fundamentals from Grad Typography I while advancing typographic functions and theoretical issues, both historical and current. Studies will expand to include text applications, grid systems, layout and page systems, and typographic expression and communication. Grad major requirement for first-year graduate students in the three-year program; Graphic Design majors only.

Grad Typography II is the final of a set of required sequence of courses that focus on the subject of typography. This course explores communication and structural aspects of typography and experiments with expressive means of using type to enhance meaning. Building on basic skills students will work on practical applications of advanced typographic design/systems as well as do a research project that concerns theory. Class discussions and demonstrations will complement the process of solving typographical problems. Grad major requirement for second-year graduate students in the three-year program; Graphic Design majors only.

Grad Typography II is the final of a set of required sequence of courses that focus on the subject of typography. This course explores communication and structural aspects of typography and experiments with expressive means of using type to enhance meaning. Building on basic skills students will work on practical applications of advanced typographic design/systems as well as do a research project that concerns theory. Class discussions and demonstrations will complement the process of solving typographical problems. Grad major requirement for second-year graduate students in the three-year program; Graphic Design majors only.

Grad Typography II is the final of a set of required sequence of courses that focus on the subject of typography. This course explores communication and structural aspects of typography and experiments with expressive means of using type to enhance meaning. Building on basic skills students will work on practical applications of advanced typographic design/systems as well as do a research project that concerns theory. Class discussions and demonstrations will complement the process of solving typographical problems. Grad major requirement for second-year graduate students in the three-year program; Graphic Design majors only.

Grad Typography II is the final of a set of required sequence of courses that focus on the subject of typography. This course explores communication and structural aspects of typography and experiments with expressive means of using type to enhance meaning. Building on basic skills students will work on practical applications of advanced typographic design/systems as well as do a research project that concerns theory. Class discussions and demonstrations will complement the process of solving typographical problems. Grad major requirement for second-year graduate students in the three-year program; Graphic Design majors only.

Grad Typography II is the final of a set of required sequence of courses that focus on the subject of typography. This course explores communication and structural aspects of typography and experiments with expressive means of using type to enhance meaning. Building on basic skills students will work on practical applications of advanced typographic design/systems as well as do a research project that concerns theory. Class discussions and demonstrations will complement the process of solving typographical problems. Grad major requirement for second-year graduate students in the three-year program; Graphic Design majors only.

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Grad Typography II is the final of a set of required sequence of courses that focus on the subject of typography. This course explores communication and structural aspects of typography and experiments with expressive means of using type to enhance meaning. Building on basic skills students will work on practical applications of advanced typographic design/systems as well as do a research project that concerns theory. Class discussions and demonstrations will complement the process of solving typographical problems. Grad major requirement for second-year graduate students in the three-year program; Graphic Design majors only.
INDEPENDENT STUDY

GRAPH-8900  ISP MAJOR
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar's website; course is not available via web registration.
(FALL/WINTER/SPRING)

GRAPH-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
The Graphic Design Department allows up to 6 credits of graphic design studies as practical internships in professional studios. It is an opportunity primarily recommended for upper-class undergraduates. All internships for credit must have departmental approval (of placement and studio qualification) and are administered according to department guidelines. The assigned faculty from the department administers this course and will present information about requirements during the fall semester.
***Off-Campus Study***
Course not available via web registration.
(SUMMER/FALL/WINTER/SPRING)

GRAPH-8965  COLLABORATIVE STUDY
3 credits  TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. Permission of Instructor required.
Course not available via web registration.
(FALL/WINTER/SPRING)

GPP SUMMER TRAVEL COURSES

GRAPH-1512  *ROME: ARTISTIC PRACTICE IN PUBLIC SPACE
3 credits  Paul Soulellis
The wild urban landscape of Rome and a vibrant artists' community will form our backdrop for on-site experimental making, engaging with public, and "performing publishing." Situated at RISD's Palazzo Cenci in Rome, Italy, this intensive course investigates new ways to make poetic work in response to place. We'll use public space, ruins, the street, studio practice, and the shared, layered history of Rome as our studio, a "memory palace" for open investigation. Our journey culminates in a one-day gallery exhibition/happening investigating the site-specific possibilities of paper, sound, screen, stone, performance, and other media in all dimensions. Artistic Practice in Public Space is envisioned as an artists' residency and collaborative creative practice in Rome. Students will develop their own work, with guidance and support from the instructors and visiting artists. Participants will arrive in Rome with an idea about tools, substrate, and a way to work. A series of open prompts will be introduced to encourage seeing, writing, thinking, and making - resulting in the development of a new work (or a small body of work). Students must complete an application for RISD Global Summer Studies. Please visit http://gpp.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $1,500 is required starting January 8, 2018 - March 11, 2018. Official registration will take place upon full payment, which is due starting March 12, 2018 - April 4, 2018. The option of making full payment is allowed any time starting January 8.
All RISD students enrolled in RISD and other full degree schools/universities are required to remain in good academic standing in order to participate in Global Summer Studies. A minimum GPA of 2.5 is required for all RISD students. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Also in cases where summer travel courses and studios do not reach full capacity, the course may be cancelled after the last day of registration. As such, all students are advised not to purchase flights for participation in Global Summer Studies courses until the course is confirmed to run starting April 13, 2018. Course not available via web registration.
Open to RISD rising sophomores and above.
2018SS Travel Cost: $5,700.00 – airfare not included.
***Off-Campus Study***
(SUMMER)
DEPARTMENT OF INDUSTRIAL DESIGN
Division of Architecture + Design

Telephone: (401) 454-6160
Email: id@risd.edu

Department Head: Charlie Cannon (Fall)/TBA (Winter + Spring)
Graduate Program Director: Paolo Cardini

Undergraduate Program Office: 161 South Main St., 2nd Floor Lobby
Senior Department Administrative Coordinator: Maureen Buttenheim
Email: mbuttenh@risd.edu
Telephone: (401) 454-6160

Graduate Program Office: CIT/Mason Building, 169 Weybosset St., Room 205
Department Assistant and Graduate Program Coordinator: Elena Quinonez
Email: equinone@risd.edu
Telephone: (401) 709-8547

The Department of Industrial Design offers undergraduate courses and a major leading to the Bachelor of Fine Arts degree. It also offers graduate courses and a program leading to the Master of Industrial Design degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into many major classes by the department. In addition, the department holds its own lottery for registration into both the Advanced Design and Special Topics studios. Once registered, students require departmental permission to drop a required or pre-registered course. Registration into electives, non-major studios, and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Some major elective courses are available for web-registration in Student Planning by non-majors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, non-majors and freshmen. For Wintersession courses, refer to the section entitled "Wintersession 2019".
# BFA in Industrial Design Curriculum (2018-2019)

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSSESSION</th>
<th>SPRING</th>
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<tr>
<td><strong>First-Year</strong></td>
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<tr>
<td># Course</td>
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<td>See First-Year Program of Study</td>
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<td>See First-Year Program of Study</td>
<td>15</td>
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| **Sophomore Year** | | |
| 2455 Wood I | 3 | | |
| 2451 Metal I | 3 | | |
| 2464 Design Principles I | 6 | | |
| Liberal Arts* | 3 | | |
| Total | 15 | 3 | 15 |

| **Junior Year** | | |
| 20ST Special Topic Studio (take two) | 6 | Liberal Arts* or Non-major Elective | 3 | |
| 2480 Manufacturing Techniques or Non-major Elective | 3 | | |
| Major Elective (Metal II or Wood II) | 0 or 3 | | |
| Liberal Arts* | 0 or 3 | | |
| Total | 15 | 3 | 15 |

| **Senior Year** | | |
| 24ST Advanced Design Studio | 6 | Liberal Arts* or Non-major Elective | 3 | |
| 2477 Advanced CAD or Non-major Elective | 3 | | |
| Liberal Arts* | 3 | | |
| Total | 12 | 3 | 12 |

Total Credits: 126

*Refer to the "Credit Requirements for Undergraduate Degree Programs" section at the front of this book.

### Footnotes:
1. LAEL-1038 Industrial Design majors receive art history credit.
2. Wood II and Metal II, one of which is required for the BFA, or an Advanced CAD course, can be taken any semester during junior or senior year, as scheduling and interest permit.
3. Six credit courses taken during Wintersession or Summer cannot fulfill an Advanced Design Studio requirement. Students may take only one 6-credit studio per semester.
4. A Project, Internship, or non-major studio cannot replace the Special Topic Studio requirement.
The Advanced CAD requirement is fulfilled by taking an advanced CAD offering within the department or in a comparable course offered outside the department per Department Head approval.

Additional Notes:
The Liberal Arts component is 42 credits and the non-major elective component is 12 credits. Although Liberal Arts courses are listed for Wintersession, they may be taken during the Fall or Spring semesters. Similarly, the non-major electives shown for Fall or Spring may be taken during the Wintersession, as scheduling and interest permit. Consult the Liberal Arts Office or the Registrar for additional information.

Elective courses are to be selected in consultation with your faculty advisor.

All students entering the Industrial Design program must participate in the department’s required laptop program as specified in the “Laptop Program Requirements and Policy Guidelines”. Detailed information will be available in early summer. Students should direct questions to the Computer Technician in the Industrial Design department.
Master of Industrial Design Curriculum (2018-2019)

2-year program

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
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<tr>
<td># Courses</td>
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<tr>
<td>241G Graduate ID Studio I</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>245G Graduate Shop</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Orientation</td>
<td></td>
<td>Electives&lt;sup&gt;1&lt;/sup&gt;</td>
</tr>
<tr>
<td>239G Grad Communications</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Intro</td>
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<td></td>
</tr>
<tr>
<td>Electives&lt;sup&gt;1&lt;/sup&gt;</td>
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<td></td>
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<tr>
<td>Total</td>
<td>15</td>
<td>Total</td>
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<tr>
<td>Second-Year</td>
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</tr>
<tr>
<td>247G Graduate Thesis</td>
<td>6</td>
<td>Elective&lt;sup&gt;1&lt;/sup&gt;</td>
</tr>
<tr>
<td>Research</td>
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<tr>
<td>251G Graduate Thesis</td>
<td>3</td>
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<tr>
<td>Communications I</td>
<td></td>
<td>Electives&lt;sup&gt;1&lt;/sup&gt;</td>
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<tr>
<td>Electives&lt;sup&gt;1&lt;/sup&gt;</td>
<td>6</td>
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<tr>
<td>Communications II</td>
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<tr>
<td>Total Credits: 66</td>
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Footnotes:

<sup>1</sup>When choosing electives, students must choose one course offered by Graduate Education (GRAD). All other electives can be chosen as major, non-major or liberal arts credits. Major electives should be chosen in consultation with your graduate program advisor, as appropriate for your background and interests.

Additional Notes:

General eligibility requirements for the master’s degree are listed in the front of this book.

All students entering the Master of Industrial Design program must participate in the department’s required laptop program as specified in the “Laptop Program Requirements and Policy Guidelines”. Students wanting to opt out of the program must obtain verification from the department computer technician that they have a laptop of equivalent specification. Technical support is available only to those who participate in the laptop program.
Master of Industrial Design Curriculum (2018-2019)

2 ½-year program

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<td><strong>First-Year</strong></td>
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<tr>
<td># Courses</td>
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<tr>
<td>240G</td>
<td>Grad Intro to Industrial Design</td>
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<tr>
<td>239G</td>
<td>Grad Communications Intro</td>
</tr>
<tr>
<td>245G</td>
<td>Graduate Shop Orientation</td>
</tr>
<tr>
<td>Major Elective¹</td>
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<tr>
<td>Elective¹</td>
<td>3</td>
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<tr>
<td>Total</td>
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<tr>
<td><strong>Total Credits:</strong> 84</td>
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**FALL**

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<tr>
<th>Second-Year</th>
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<tbody>
<tr>
<td>241G</td>
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<tr>
<td>Major Elective²</td>
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<tr>
<td>Electives¹</td>
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<th>Third-Year</th>
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<tbody>
<tr>
<td>247G</td>
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<tr>
<td>251G</td>
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<td>Electives¹</td>
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<td>Total</td>
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**SPRING**

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<tbody>
<tr>
<td>242G Graduate ID Studio II</td>
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<tr>
<td>Major Elective²</td>
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<tr>
<td>Electives¹</td>
<td>6</td>
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<tr>
<td>Total</td>
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Footnotes:

¹When choosing electives, students must choose one course offered by Graduate Education (GRAD). All other electives can be chosen as non-major, major or liberal arts credits.

²Choose major electives in consultation with your graduate program advisor, as appropriate for your background and interests.

Additional Notes:

General eligibility requirements for the master’s degree are listed in the front of this book.

Students in this program require an additional half year of study to achieve the Master of Industrial Design degree. The additional half year is placed at the beginning of the student’s program of study.

All students entering the Master of Industrial Design program must participate in the department’s required laptop program as specified in the “Laptop Program Requirements and Policy Guidelines”. Students wanting to opt out of the program must obtain verification from the department computer technician that they have a laptop of equivalent specification. Technical support is available only to those who participate in the laptop program.
COURSES IN INDUSTRIAL DESIGN

ID-2382  BUSINESS PRINCIPLES: DESIGN AND ENTREPRENEURSHIP
3 credits  William Foulkes
Turning an idea into a sustainable reality requires a fundamental understanding of business, but the frameworks that guide business principles overlap, complement, and enhance design principles. This course seeks to educate students to understand business as a critical design factor--a defining constraint or liberating perspective along the same lines that other design principles are taught. The guiding principle is that design and business are inextricably linked: Design work is intrinsically linked to business and will always be at the service of business, fulfilling the need for an enterprise (profit or non-profit) whose business model is critical to its survival. Design will find new channels, new outlets, through a more complete understanding of business needs and how businesses see opportunity. Design can and should be considered as critical strategic input for business. The objective of Business Principles: Design and Entrepreneurship is for students to understand basic business vocabulary, to explore how design vocabulary and design processes overlap, complement and enhance business vocabulary, and to understand how design thinking skills can be used to identify and execute business opportunities. This course will consist of a series of lectures, readings and case studies from the Harvard Business School.

Major elective; ID majors only
(SPRING)

ID-2451  METAL I
3 credits  TBA
This course gives the student a hands-on opportunity to develop design skills through the interaction with industrial materials that have strictly defined properties. Experimenting with these materials and the processes by which they are manipulated and formed promotes innovative thinking, problem solving and idea development. Students will achieve a more precise, professional and sensitive approach to design while broadening their technical skill base.

Major requirement; ID majors only
Registration by Industrial Design department, course not available via web registration
(FALL)

ID-2452  METAL II
3 credits  TBA
The objective of this course is to develop a more precise, professional and sensitive approach to design while broadening the student's technical base. Precision machine tools such as metal lathes, millers and grinders will be introduced. Logical design and set-up approaches will be discussed. Outside design work will be required with emphasis on engineering drawing and sequence of operations. There will be a strong emphasis on experimenting with the material in order to promote innovative thinking and problem solving.

Major elective; ID majors only
Prerequisite: ID-2451 or ID-245G
(FALL/WINTER/SPRING)

ID-2453  WOOD II
3 credits  TBA
This course will deal with advanced woodworking processes, including milling and machinery use, laminate and steam bending, plywood and veneer. Techniques in using natural and synthetic materials connected with furniture will be covered.

Major elective; ID majors only
Prerequisite: ID-2455 or ID-245G
(FALL/SPRING)

ID-2455  WOOD I
3 credits  TBA
Philosophically, the ID Department believes that students become better designers when they have an intimate knowledge of a range of natural and synthetic materials. In this course, students will learn about the properties of natural wood and engineered wood-based materials, investigate the related technical processes, and evaluate how this information is both connected to and influenced by the design process. Students will work with materials directly and master skills needed to manipulate these materials. They will develop projects that allow them to engage in the design and development process, promote creativity, problem solving, and the correct use of materials. Facility procedures, safety, and care and use of tools and equipment will be stressed.

Major requirement; ID majors only
ID-2464  DESIGN PRINCIPLES I
6 credits  TBA
This course is an introduction to conceptual and manual skills that represent necessary steps in design evolution. Students strengthen skills by completion of several processes and exercises. Critical thinking and concept generation is a primary focus, drawing and model making activities help to establish this process. Throughout the course each student will focus on improving communication skills and the ability to project or sell ideas. Estimated Material Cost: $15.00
Major requirement; ID majors only
Registration by Industrial Design department, course not available via web registration
(FALL)

ID-2465  DESIGN PRINCIPLES II
6 credits  TBA
This course is a continuation of Design Principles (ID-2464) with an emphasis on problem solving and design process and skills.
Major requirement; ID majors only
Registration by Industrial Design department, course not available via web registration
Prerequisite: ID-2464
(SPRING)

ID-2476  DESIGNING WITH SOLIDWORKS
3 credits  TBA
The purpose of this course is to expose students to SolidWorks, a widely used solid modeling software program. Students will learn how to translate their hand-sketches into three-dimensional CAD models. Lectures and assignments will focus on the development of form as it applies to plastic part design and assembly. Physical models will be realized through ABS rapid prototyping allowing students to experience true plastic part design. Students should anticipate additional costs for supplies and materials.
Major requirement; ID majors only
Registration by Industrial Design Department, course not available via web registration.
(SPRING)

ID-2477  ADVANCED CAD
3 credits  Brian James/Adam Smith
The purpose of the course is to introduce students to advanced CAD techniques while enhancing their design processes by utilizing additional CAD applications. Extending the department’s CAD education from ‘Rhino workshop’ and ‘Designing with Solidworks,’ several categories will be offered to explore further CAD applications including Rhino with plug-ins, Cinema 4D, MasterCAM with SolidWorks, Unreal Engine and more. The specific offerings vary year to year.
Estimated Materials Cost: $100.00
Major requirement; ID majors only
Open to junior and above
Prerequisite: ID-2476
(FALL/WINTER/SPRING)

ID-2480  MANUFACTURING TECHNIQUES
3 credits  Justin Sirotin
This course introduces the students to methods, materials, and manufacturing processes that translate design activity into finished goods. A significant portion of downstream design activity is devoted to manufacturing issues - the techniques by which materials are selected, shaped, and then assembled. Students will be evaluated based upon success of weekly field study research assignments and a final exam.
Major requirement; ID majors only
Registration by Industrial Design department, course not available via web registration
(FALL/SPRING)

ID-2494  INTRODUCTION TO BASIC SHOEMAKING
3 credits  Anne Marika Chasse
Shoes are an everyday commodity; but do you know how many are steps involved? In this course, students will handcraft a basic pair of cemented construction shoes from start to finish. This includes beginning by creating a basic pattern, draping the last, cutting (clicking) the leather, sewing (closing) the upper, building a stacked leather heel, and finishing the sole. We will approach the requirements of constructing a shoe through choice of material, characteristics of leather, and how to utilize them in laying out the pattern. In the process of the construction from pattern to shoe, we will work with basic tools for handcrafted
shoemaking including a shoemaker's knife, closers hammer, buff stick, lasting pincers to name a few. Students are expected to complete one pair of shoes and begin work on a second pair, applying and expanding upon the techniques learned in the class. 

**ID majors only**

*Also offered as APPAR-2494 for Apparel majors (FALL/SPRING)*

**ID-2510  **
**WKSHIP: DRAWING**

1 credit  Jorge Paricio Garcia

In this class we practice a variety of digital and freehand methods of design exploration and visual communication used by designers. These sketching and rendering skills are ideal for anyone who has to understand and resolve form while communicating ideas within interdisciplinary environments. We will focus on the redesign of a few objects, starting with some sketching from the ideation phase through to a final solution that describes the aesthetic and emotive intentions, as well as demonstrates knowledge of functional or unique manufacturing requirements. The class is built on the belief that strong two-dimensional skills remain the essential tool for product designers.

Students attending the first module will be required to participate in the final critique on the final day of the semester. 

*Open to junior and above.*

**(SPRING)**

**ID-2511  **
**WKSHIP: PRODUCT PHOTOGRAPHY**

1 credit  TBA

This class will cover basic camera optics and lighting techniques necessary to generate high quality digital images for either print or digital portfolio applications. The focus of the class is to master manual controls on the digital camera such as film and shutter speed settings in conjunction with aperture openings to obtain whatever the desired effect might be to best represent two and three-dimensional objects. Manipulation of natural and artificial lighting is the other main focus of the class. Students will learn the use of fill and bounce cards with sun, tungsten and strobe light sources. The emphasis will be on the strobe lighting studio where through a series of assignments students will learn direct, diffused reflected lighting techniques.

Students will be required to participate in the final critique during the final week of the semester.

*Open to junior and above.*

**(FALL)**

**ID-2512  **
**WKSHIP: PROCESSING**

1 credit  Beth Mosher

In this hands-on course, students will learn the basics of Processing, an open-source coding language that combines computer programming with form, motion and interaction. Students will learn the fundamentals of Processing to create interactive graphics and visualize data in a collaborative workshop setting. By the end of the four-week module, students will have learned to design, implement, and trouble-shoot their code, providing a solid foundation that will allow them to continue their learning after the class ends. Students will be required to participate in the “laptop farm” group exhibition on the final day of the semester.

*Junior and above*

**(SPRING)**

**ID-2525  **
**WKSHIP: RHINO: EXPLORATORY LEARNING FOR 3D MODELING**

1 credit  Paolo Cardini/TBA

This workshop teaches the basics of Rhino and introduces students to 3D modeling through an “exploratory process.” Recognizing that experts devise many approaches to surface modeling Rhino Workshop: Exploratory Learning for 3D modeling uses four discrete projects each with a specific set of commands and features that will be explored as students fulfill the project’s design brief and discover their own operational style. This approach flips the classroom experience - students use tutorials as necessary to identify techniques for basic surface modeling. By the completion of the workshop, students will be able to use Rhino as a design tool in their own design process - using the software to simulate projects in 3 dimensions or exporting 3D files to 2D for presentation purposes.

Estimated Materials Cost: $100.00

*Open to sophomore and above.*

*Open to non-majors by permission of Instructor.*

**(FALL/SPRING)**
ID-20ST  SPECIAL TOPIC DESIGN STUDIO
3 credits  TBA
Juniors take two 3-credit Special Topic Design Studios in the Fall semester. Juniors choose one 3-credit option from the "Content" category such as Packaging, Typography, Play, or UI/UX, and the other option from the "Process" category such as Casting, Soft Goods or Prototyping. Students will gain multiple competencies by utilizing techniques and methodologies through practice and process. Each studio meets once per week.
Major requirement; ID majors only.
Permission required for non-majors.
Registration by Industrial Design Department; course not available via web registration.
(FALL)

ID-24ST  ADVANCED DESIGN: STUDIO
6 credits  TBA
The 6-credit Advanced Design studios offer seniors and second semester juniors the opportunity to investigate topics in contemporary industrial design products, social responsibility, sustainable design, innovation through science and technology, and others. These studios are designed to strengthen each student's ability to conduct research, ideation, material exploration, presentation, and concept validation. Studios meet two days per week. ID juniors and seniors are required to take a total of three advanced studios.
Major requirement; ID majors only, unless specified by the instructor and/or Department Head.
Registration of Industrial Design Department; course not available via web registration.
(FALL/SPRING)

LAEI-1038  HISTORY OF INDUSTRIAL DESIGN
3 credits  Matthew Bird
History is a powerful tool; a basic understanding of the history of design and familiarity with important design movements and designers is essential for thorough design work. By examining the work of other designers, we are better able to identify our own interests and concerns, and avoid repeating mistakes that have been navigated in the past. This lecture-based class will present the history of Industrial Design in a way that links it to today's studio work, and offers connection points to link past innovation and design activity with future design success. The lectures present a chronological overview of the profession of Industrial Design and its antecedents. Topics discussed will include major design movements, significant designers, manufacturers, and design-related companies, innovations in technology and material use, the development of sales, marketing, and user-focused designing, and the history of design process. Coursework includes extensive reading, in-class presentations based on independent research, projects, and writing.
Major requirement; ID majors
Liberal Arts elective credit for non-majors pending seat availability.
(SPRING)

GRADUATE COURSES

ID-232G  OPEN GRADUATE SEMINAR
3 credits  Charles Cannon
Open Graduate Seminar examines historical, theoretical, or emerging areas of design practice. The aim of the seminar is to provide a space for critical evaluation of topics in design that are grounded in an understanding of their intellectual foundations. The topic of the seminar varies from year to year. At the completion of the course, each student will have developed a broad understanding and a measured evaluation of that semester's area of focus. To arrive at this understanding, students are expected to complete weekly readings, participate in class discussions, write critical reflections and complete a final paper.
Open Graduate Seminar is a 3-credit seminar offered through the Department of Industrial Design.
Open to Industrial Design Graduate students.
Open to undergraduates and non-majors pending seat availability and permission of Instructor.
(FALL)

ID-239G  GRADUATE COMMUNICATION INTRODUCTION
3 credits  Timothy Maly
Graduate Communication Introduction is a studio course about writing and speaking as design tools. We think about writing and speaking in two ways. First as a communication tool and second as a design tool. On the communication side, we adress the many ways that writing and speaking surrounds a designed object (as a proposal, as sales copy, as instructions to users, as specs for manufacture, as criticism, etc.). We think about the audiences for those various kinds of communication and
how to think about what they want and need. We look
at examples of great design communication and we
develop and practice our own skills for succinctly
explaining our ideas. On the design tool side, we think
about the many ways that writing can help clarify and
quickly test out ideas. We think about writing as a form
of rapid prototyping alongside sketching, model
making, etc. We talk about what writing is good at, when
other methods might be more useful, and when to
combine methods. We explore techniques such as
design fiction, scenario planning, and other narrative
methodologies that are using in industrial design and
related fields.
Graduate major requirement; ID majors only
(FALL/SPRING)

ID-241G  GRADUATE ID STUDIO I
6 credits  Paolo Cardini/Thomas Thwaites
The execution of two assigned design projects provides
the framework for a thorough examination of the design
process. This structured and intensive studio will focus
on the relationship between the implementation of
sound design methodologies and successful problem
solving in the design process. This first studio experience
is intended to provide the methodological infrastructure
for the remainder of the M.I.D. thesis experience.
Graduate major requirement; ID majors only
Registration by Industrial Design department, course not
available via web registration
(FALL)

ID-242G  GRADUATE ID STUDIO II
6 credits  TBA
The second studio experience in the MID program
focuses on interpretation as a crucial component of
problem solving in the design process. Nine thematic briefs
are provided, from which students select two. Subsequent
design projects represent the students' considered position
on the relevance of the selected theme to contemporary
design practice. The range of themes explored in the class
broadens the critical discourse on issues pertinent to the
field of Industrial Design and provides a segue way to the
students' declaration of thesis topics.
Graduate major requirement; ID majors only
Registration by Industrial Design department, course not
available via web registration
Prerequisite: ID-241G
(SPRING)
ID-250G  GRADUATE THESIS
COMMUNICATIONS II
3 credits  Timothy Maly/TBA
Graduate Thesis Communications II is a studio course run in parallel with our sibling studio course which focuses on completing your thesis. Together, we will spend the spring semester finishing the thesis and thesis book that you proposed at the end of Graduate Thesis Communications I. We continue to think about writing as a design tool and as a communication tool. For this course, we put more emphasis on the communication aspect. Together, we will continue to refine and strengthen the manner by which you explain your thesis to yourself and others. We will think about audience, voice, structure, and form. We will explore different ways of communicating the same idea in different contexts and mediums (visual, oral, written). We will examine how to share our work and with whom. At the end of the course, you will have a complete thesis.

Major requirement; ID graduate students only.
This is a co-requisite course. Students must also plan and register for ID-248G.
(SPRING)

ID-251G  GRADUATE THESIS
COMMUNICATIONS I
3 credits  Timothy Maly/TBA
Graduate Thesis Communications I is a studio course run in parallel with our sibling studio course which focuses on design research methods. Together, we will spend the fall semester casting about, planning and prototyping towards some kind of design proposal or product for execution in the spring. We think about writing in two ways. First as a design tool and second as a communication tool. On the tool for design side, we think about the many ways that writing can help clarify and quickly test out ideas. We think about writing as a form of rapid prototyping alongside sketching, model making, etc. We talk about what writing is good at, when other methods might be more useful, and when to combine methods. We use writing to help clarify and crystalize the thesis plan. On the communication side, we think about the many ways that writing surrounds a designed object (as a proposal, as sales copy, as instructions to users, as specs for manufacture, as criticism, etc.). We think about the audiences for those various kinds of writing and how to think about what they want and need. We talk about the thesis as a tool for explaining the design but also as a tool for helping you advance your career goals. At the end of the course, you will have a partially complete draft of your thesis, which will set you up for an excellent spring.

Graduate major requirement; ID majors only
Must also register for ID 247G
Registration by Industrial Design department; course not available via web registration
Must also register for: ID-247G
(FALL)

INDEPENDENT STUDY

ID-8900  ISP MAJOR
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Academic Advisor and Department Head is required in advance of posted Registrar's deadline. GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar's website.
Course not available via web registration.
(SUMMER/FALL/WINTER/SPRING)

ID-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
The professional internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Permission of Academic Advisor and Department Head is required.
Course not available via web registration.
(SUMMER/FALL/WINTER/SPRING)

ID-8965  COLLABORATIVE STUDY
3 credits  TBA
A Collaborative Study Project (CSP) allows a team of students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose
is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.

Permission of Academic Advisor and Department Head is required in advance of posted Registrar's deadline.

GPA of 3.0 or higher is required. Register by completing the Collaborative Study Application available on the Registrar's website.

Course not available via web-registration.

(FALL/WINTER/SPRING)

**GPP SUMMER TRAVEL COURSES**

ID-1513  **TOKYO: BIKE BUILDING**
3 credits  Khipra Nichols

We will practice the traditional Japanese, brazed chromoly steel, hand made bike building process via an apprenticeship approach to learning. The experience can cultivate a heightened sensitivity to precision, a careful consideration to detail, and the simple manifestation beauty in an efficient, functional object, inspiring a sense of satisfaction that generates an enthusiasm and confidence in one’s own process. Each of you will also create a process journal based on principles of Insightful Ideation, a set of activities created to integrate intuition and design thinking. Culture is the palette of design, and this exercise offers a way to increase your receptivity to intuitive and strategic thinking. This is achieved by observing your perceptions of Japanese culture by recording a quote of the day, an image of the day, and an insight of the day. These daily recordings in your sketch journal serve as a map of your sources of inspiration and design values over time. The immediate skill you will acquire from this course is the ability to create a bicycle, custom fit to your body, with features of your choosing. The more broadly transferable skill you will learn through guided instruction is the discipline and focus of a precision oriented process of making, and perhaps the nature of emptiness, or openness in design, and the deeper skill is your realization of the value of self-discovery as gained through the practice of crafting of daily observation/reflection increasing your receptivity to insight and by strengthening your confidence in your own creative process. During the fuzzy front end of every design project there are moments when we depend on our inspiration and insight to complement our analytical and strategic thinking. At these times we consciously or unconsciously seek to strike a healthy balance between what we've learned from experience and what we've discovered intuitively from our insights. This class is also designed to shed light on the relationship between these inner and outer qualities that work together to strengthen our capacity for originality and innovation. Japan is the perfect place to practice these ideas as the Japanese designers have developed an inherent synergy between their contemplative and creative powers. This is illustrated by the difference between simplicity in Japanese design and simplicity in western design. As Kenya Hara describes it in her essay, The Origins of Japanese Design, Japanese simplicity in the design of everyday objects predates simplicity as a movement in western design by 300 years, and the Japanese simplicity is based on “emptiness” while the western version is based on “rationality”. This difference is illustrated in the following quote from Kenya Hara's writing: “Compare the German Henckels knife to the Japanese Yanagiba knife, which was created for slicing raw fish and seafood. The Henckels has a wonderful design; you merely pick it up and the grip settles perfectly in your hand. It's well considered ergonomically and I count it as one of the high points of Western rationality. Compared to this the handle of the Yanagiba knife is just a stick. But you can hold it anywhere. Both where and how to hold it are up to the chef. This plain handle is receptive to any and all the chef's exceptional techniques. This is emptiness.” This essay is published in the book; "WA The Essence of Japanese Design" Another example of an inherent synergy between contemplative and creative powers is found in a conversation I had in March of 2015 with Master Bike Builder, Shinichi Konno. I asked him how he is able to balance form and function with such harmony in his designs. His answer was simple yet enigmatic: "The Tool is The Love". My goal here is to share that experience with students during a 3-week immersive bike frame building experience under the direction of the faculty at TCD in the heart of the famous Shibuya district of Tokyo.

Students must complete an application for RISD Global Summer Studies. Please visit http://gpp.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $1,500 is required starting January 8, 2018 - March 11, 2018. Official registration will take place upon full payment, which is due starting March 12, 2018.
April 4, 2018. The option of making full payment is allowed any time starting January 8. All RISD students enrolled in RISD and other full degree schools/universities are required to remain in good academic standing in order to participate in Global Summer Studies. A minimum GPA of 2.5 is required for all RISD students. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Also in cases where summer travel courses and studios do not reach full capacity, the course may be cancelled after the last day of registration. As such, all students are advised not to purchase flights for participation in Global Summer Studies courses until the course is confirmed to run starting April 13, 2018. Course not available via web registration. Open to RISD rising sophomores and above. 2018SS Travel Cost: $5,220.00 - airfare not included. ***Off-Campus Study*** (SUMMER)
DEPARTMENT OF INTERIOR ARCHITECTURE
Division of Architecture + Design

Department Office: CIT/Mason Building, Room 601
Telephone: (401) 454-6272
Email: intar@risd.edu
Department Head: Liliane Wong
Graduate Program Director: Markus Berger
Senior Department Administrative Coordinator: Wendy Abelson
Department Assistant: Amy Doyle

The Department of Interior Architecture offers courses for undergraduates and a major leading to the Bachelor of Arts degree (BFA). It also offers courses for graduate students and programs leading to the Master of Design (MDes) and the Master of Arts (MA).

Registration information for majors for Fall and Spring
Majors are pre-registered into many classes by the department. In addition, the department holds its own lottery registration at the beginning of each semester for Advanced Design Studios (INTAR-23ST). Once registered, students require departmental permission to drop classes; drops may not be done via student self-service. Registration into non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Courses are not available for web-registration in Student Planning. Generally, registration is not granted until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Wintersession classes are available to Freshmen and non-majors, as well as majors. For Wintersession courses, refer to the section entitled “Wintersession 2019”.

<table>
<thead>
<tr>
<th>FALL First-Year</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
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<tbody>
<tr>
<td># Course</td>
<td>Cr.</td>
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<tr>
<td>See First-Year Program of Study</td>
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<tr>
<td>Sophomore Year</td>
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<td>2301</td>
<td>Intro to Interior Studies</td>
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<td>2341</td>
<td>Drawing for Interior Architecture</td>
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<td>2315</td>
<td>Building Materials Exploration</td>
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<td>History of Interior Architecture</td>
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<td>23JR</td>
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<td>2372</td>
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<td>Total Credits: 126</td>
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Footnotes:

¹Summer Foundation Program may be waived at the discretion of the department head. Transfer credit plus Summer Foundation credit should equal the 33 credits earned by RISD freshman. If less than that, the total of 126 required credits must still be earned for the BFA degree.

²LAEI-1017 Interior Architecture majors receive art history credit.

³LAEI-1027 Receive liberal arts elective credit.

⁴Choose a Liberal Arts class (refer to the “Credit Requirements for Undergraduate Degree Programs” section at the front of this book), a major elective, or a non-major studio elective, depending on unfulfilled degree requirements and class availability.
Additional Notes:
The 42 credit Liberal Arts degree requirement must be satisfied to earn the Bachelor of Fine Arts degree. Students who elect to participate in the European Honors Program (EHP) or exchange semester, which may take place after the Fall of Junior year, must satisfy all required courses. This may necessitate an additional semester of enrollment. A six-credit studio course is required each Fall and Spring semester.

Students entering the Department of Interior Architecture must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the “Laptop Program Requirements and Policy Guidelines.”

2-year program

#### SUMMER

**Prior to first year**

*On-Campus Summer Program* \(^1\)

<table>
<thead>
<tr>
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<th>Course</th>
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<tbody>
<tr>
<td>2322</td>
<td>Intro to Design Studio: Spatial Investigation/ Drawing &amp; Making</td>
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<tr>
<td>2324</td>
<td>Intro to Design Studio: Existing Construct</td>
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<tr>
<td>2326</td>
<td>Intro to Design Studio: Transformation and Intervention</td>
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#### FALL

**First-Year**

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<tr>
<td>2380</td>
<td>Intro to Design Studio II</td>
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<td>2304</td>
<td>Structures and Materials for Adaptive Reuse</td>
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<td>2377</td>
<td>Advanced Drawing and Computing Tectonics</td>
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<td>2378</td>
<td>History of Adaptive Reuse</td>
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**Elective** 3

#### WINTERSESSION

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#### SPRING

**Second-Year**

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<td>Advanced Design Studio</td>
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<td>2307</td>
<td>Energy and Systems</td>
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<td>2379</td>
<td>Theory Seminar: Investigating Interiority</td>
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<td>2353</td>
<td>Spatial Perception: Light &amp; Color</td>
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**Elective** 3

**Elective** 3

**Total** 15

**Notes:**

- Students who elect to participate in the European Honors Program (EHP) must satisfy all required courses. This may necessitate an additional semester of enrollment. A six-credit studio course is required each Fall and Spring semester.

- Students entering the Department of Interior Architecture must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the “Laptop Program Requirements and Policy Guidelines”.

- For more information, see the “Graduation Requirements” section of this book.

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\(^1\)Nine-credit on-campus summer program.
2-year program

SUMMER
Prior to First Year
On-Campus Summer Program

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<tr>
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<td>Intro to Design Studio: Transformation and Intervention</td>
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FALL
First-Year

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<td>Intro to Design Studio II</td>
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<td>2377</td>
<td>Advanced Drawing and Computing Tectonics</td>
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<td>2102</td>
<td>Topics in Exhibition Design and Narrative Environments I</td>
<td>3</td>
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<td>Elective*</td>
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WINTERSESSION

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SPRING

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<tr>
<td>23ST</td>
<td>Advanced Design Studio</td>
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<td>2353</td>
<td>Spatial Perception: Light &amp; Color</td>
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<td>2104</td>
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<td>Elective/Museum Fellowship*</td>
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Second-Year

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<td>23ST</td>
<td>Advanced Design Studio</td>
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<tr>
<td>2381</td>
<td>Human Factors, Ergonomics, and Acoustics</td>
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<tr>
<td>2397</td>
<td>Design Thesis Preparation</td>
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<td></td>
<td>Elective/Museum Fellowship*</td>
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Total Credits: 75

Students enrolled in the 2017-2018 MDes [Exhibition and Narrative Environments] 2-year pilot program will take some coursework related to this option at the recommendation of the Department Head or the Graduate Program Director.

*Suggested electives in related departments that include History of Art and Visual Culture, Graphic Design, Digital + Media and the RISD Museum, to be discussed with one’s advisor.

Footnote:

1Nine-credit on-campus summer program.

Additional Notes:
Students who elect to participate in the European Honors Program (EHP) must satisfy all required courses. This may necessitate an additional semester of enrollment. A six-credit studio course is required each Fall and Spring semester.
Students entering the Dept. of Interior Architecture must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the "Laptop Program Requirements and Policy Guidelines".

For more information see the "Graduation Requirements" section of this book.

1-year program

### SUMMER
Prior to First Year

<table>
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<th>#</th>
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<tr>
<td>2357</td>
<td>Scandinavian Design &amp; Architecture</td>
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### FALL
First-Year

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<th>#</th>
<th>Course</th>
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<tr>
<td>235T</td>
<td>Advanced Design Studio</td>
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<td>2360</td>
<td>Applied Building Systems for Adaptive Reuse</td>
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<td>2370</td>
<td>Theory of Adaptive Reuse</td>
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### WINTERSESSION

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### SPRING

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Total Credits: 45

Footnote:

1Summer program in Denmark.

For more information, see the “Graduation Requirements” section of this book.
COURSES IN INTERIOR ARCHITECTURE

INTAR-2102 TOPICS IN EXHIBITION DESIGN AND NARRATIVES I
3 credits Ernesto Aparacio
Topics in Exhibition and Narrative Environments engages a fluid field in which exhibition occurs in many places other than a museum environment; this seminar offers various approaches for that exploration. The course will differ from semester to semester and, depending on the semester, will provide the students insight into the principles of the different aspects of exhibition: curatorial matters, experience design, narrative creation, graphic design, technology, user participation, installation, site specificity, production, etc. The content may change from year to year and may include theory, hands-on installation, curatorial matters, research, design planning, materials, new technology, time based interactions, and, of course, design of the narrative environment.
Major requirement: MDes ENE
INTAR majors only.
Registration by Interior Architecture Department, course not available via web registration.
(FALL)

INTAR-2104 TOPICS IN EXHIBITION DESIGN AND NARRATIVES II
3 credits TBA
Topics in Exhibition and Narrative Environments engages a fluid field in which exhibition occurs in many places other than a museum environment; this seminar offers various approaches for that exploration. The course will differ from semester to semester and, depending on the semester, will provide the students insight into the principles of the different aspects of exhibition: curatorial matters, experience design, narrative creation, graphic design, technology, user participation, installation, site specificity, production, etc. The content may change from year to year and may include theory, hands-on installation, curatorial matters, research, design planning, materials, new technology, time based interactions, and, of course, design of the narrative environment.
Major requirement: MDes ENE
INTAR majors only.
Registration by Interior Architecture Department, course not available via web registration.
(SPRING)

INTAR-2301 INTRO TO INTERIOR STUDIES I
6 credits Wolfgang Rudorf
This course, the first in a sequence, explores design principles through design problems involving the unique fundamental framework for the reuse of existing structures. The semester is arranged around several projects, providing access to the discipline from as many related perspectives. The project assignments require the student to visually and verbally convey clear design intent, think visually in two and three dimensions, formulate and develop abstract design concepts, discern relationships between design interventions and their physical and contextual setting and develop presentation skills to effectively communicate propositions and positions.
Major requirement: BFA
INTAR majors only.
Registration by Interior Architecture Department, course not available via web registration.
(FALL)

INTAR-2302 INTRO TO INTERIOR STUDIES II
6 credits Elizabeth Debs
This course further develops design principles from the first semester and introduces students to methodological thinking in the relationship between context, scale and use. Real site situations are introduced and students develop individual design processes associating topological relationships between the interior and exterior, at multiple scales of interventions. Students will have the opportunity to explore design issues through both traditional and computer generated design.
Major requirement: BFA
INTAR majors only.
Registration by Interior Architecture Department, course not available via web registration.
Prerequisite: INTAR-2301
(SPRING)
INTAR-2304  STRUCTURES & MATERIALS FOR ADAPTIVE REUSE
3 credits  Peter Yeadon
This lecture course is designed to familiarize students with structural principles and systems as they relate to the study of interior architecture. The course will examine the performance and composition of various structural systems, including wood, lightweight metal, steel, masonry, and concrete structures. To gain an understanding of structures, their materials and components in adaptive reuse, we will visit local examples in the built environment.
Major requirement: MDes
INTAR majors only
Registration by Interior Architecture department, course not available via web registration
(FALL)

INTAR-2307  ENERGY AND SYSTEMS
3 credits  Peter Yeadon
This course provides students with an opportunity to study how distinct building systems are constructed to form a comprehensive whole. Through case studies, students will examine approaches to integrating a variety of systems, such as structural, electrical, mechanical, plumbing, acoustic, and communication systems. This course will focus on how interior architecture interfaces with existing buildings; the case studies will be of recent works that have altered existing building. Students will be required to use the shop and computers to execute their individual and group assignments.
Major requirement: MDes
Elective for undergraduate students; INTAR majors only.
Registration by Interior Architecture Department, course not available via web registration.
Prerequisite: INTAR-2304
(SPRING)

INTAR-2315  BUILDING MATERIALS EXPLORATION
3 credits  Mary-Ann Agresti
This class introduces the student to different building materials, their properties and characteristics. Through a series of full scale construction projects and material making processes, the student will be asked to explore these materials and their potential in the design of interior structures.
Major requirement: BFA
INTAR majors only
Registration by Interior Architecture department, course not available via web registration
(FALL)

INTAR-2318  BUILDING STRUCTURES AND SYSTEMS FOR ADAPTIVE REUSE
3 credits  Catherine Joseph
While introducing students to the principal concepts of structural design and mechanical systems, the course will attempt to provide a direct link to the built environment with focus on the rehabilitation, preservation and adaptive reuse of existing structures, both historical and contemporary. The presentation of case studies, focus on the structural and mechanical aspects of students' individual studio projects and the excursion to at least one construction site will bridge the gap between class room and the world of building.
Major requirement: BFA
INTAR majors only
(FALL)

INTAR-2322  Introduction to Design Studio I: SPATIAL INVESTIGATION/DRAWING & MAKING
3 credits  J. Katz/S. Luarasi/W. Rudorf
This class will introduce the fundamentals of orthographic drawing through the investigation of an existing object. Working with the object, the student will study and implement the use of plan, section, axonometric and perspective to expose the spatial qualities of the structure. Basic drawing conventions and model making techniques will be introduced. The concept of architectural scale will be explored.
Major Requirement: MDES
INTAR majors only
(SUMMER)

INTAR-2324  Introduction to Design Studio I: EXISTING CONSTRUCT
3 credits  J. Katz/S. Luarasi/W. Rudorf
Using an existing site in Providence, this studio will focus on the fundamentals of documenting an existing structure. These techniques will include, at a minimum, measuring, surveying, photographing, analyzing of materials and construction details, researching databases for relevant, related information and
understanding the existing structural and mechanical systems. This information will be organized to create a full architectural documentation set. Documentation will also be explored in model form, building on the skills acquired in Studio Ia. Upon completion of documentation, the students will learn to analyze the existing structure both as an entity and within the adjacent urban context. The studio will also focus on the presentation of such analysis and the possible uses of it in design transformation.  

**Major Requirement: MDes**  
INTAR majors only  
(SUMMER)

INTAR-2326  **Introduction to Design Studio I: TRANSFORMATION & INTERVENTION**  
3 credits  J. Katz/S. Luarasi/W. Rudorf  
Using an existing site, this studio will introduce the concept of transformation and intervention through a program of new use. The students will propose a design intervention to transform the site for a new program. These interventions will be based on the accommodation of the design program but will also be a response to the analysis completed in Studio Existing Construct. It will require an understanding of the structural system and the issues of egress. The culmination of this studio will result in a design that is conceptually sound and complete in its description as a full architectural proposal in drawings and models. The student will prepare a design proposition including analysis of the existing structure and its inherent existence within the new work.  
**Major Requirement: MDes**  
INTAR majors only  
(SUMMER)

INTAR-2331  **INTRO TO COMPUTING FOR INTERIOR ARCHITECTURE**  
3 credits  TBA  
The objective of this class is to learn basic digital techniques in spatial design. Students successfully completing this course should be able to develop sophisticated digital layouts with image processing software, create CAD based 2D architectural drawings and 3D models, and develop a 3D visualization of a design. In this course, we will also discuss the integration of 2D and 3D data, digital materials, as well as the basics of digital lighting and camera work.  
**Major requirement: BFA**  
INTAR majors only.  
Registration by Interior Architecture Department, course not available via web registration.  
(SPRING)

INTAR-2341  **DRAWING FOR INTERIOR ARCHITECTURE**  
3 credits  TBA  
Introduction to means of representation of ideas for Interior Architecture through various types of drawings: orthographics, axonometrics, perspectives, freehand sketching and mixed media. Work will be done on site from existing structures as well as in the studio concentrating on concept development through drawing.  
**Major requirement: BFA**  
INTAR majors only  
Registration by Interior Architecture department, course not available via web registration  
(FALL)

INTAR-2353  **SPATIAL PERCEPTION: LIGHT & COLOR**  
3 credits  Markus Earley/TBA  
This course provides an introduction to the fundamental principles of color and light as it applies to spatial and visual perceptions in the built environment. It is an opportunity to study color theory in conjunction with light, lighting systems and the effect of light on color.  
**INTAR majors only.**  
Registration by Interior Architecture Department; course not available via web registration.  
Prerequisite: 3 credits from courses INTAR-2301 or INTAR-2380  
(SPRING)

INTAR-2356  **SUMMER STUDIO IN SCANDINAVIA**  
6 credits  Heinrich Hermann  
The studio instruction focuses on the process of Interior Architecture within the context of Copenhagen, a city committed to the issues of the environment and climate change. Students will be asked to address a design problem that deals with the relationship between conceptual design and its application within an existing
structure. Issues of natural light, materiality and design process are studied through the assignments.

**Major requirement: MA**

**INTAR majors only**

*Elective for others with department permission.*

**Summer 2017 dates: June 12th through July 29th**

(SUMMER)

INTAR-2357 SCANDINAVIAN DESIGN AND ARCHITECTURE

3 credits Heinrich Hermann

This seminar combines an overview of Nordic architecture and design through lectures, a Visual Journal course - and workshops that engage with local Adaptive Reuse structures of Copenhagen. Through lectures and readings, students will explore the historical and current conditions of architecture, interior design, and planning from architectural, social, and political points of view. Students will further analyze design solutions as well as design and production processes through a visual journal. As an additional component, students will engage in in-depth site specific strategies of reuse within their studio project.

**Major requirement: MA**

**INTAR majors only**

*Elective for others with department permission*

**Summer 2017 dates: June 12th - July 29th**

(SUMMER)

INTAR-2360 APPLIED BUILDING SYSTEMS FOR ADAPTIVE REUSE

3 credits Kurt Teichert

This course approaches the subject of adaptive reuse through environmental issues, economic analysis and design. These fundamental concepts are applied in real-world projects of reuse to reduce negative impacts to the built environment. Course objectives include an understanding of energy and environmental context, the ability to develop schematic designs for energy efficient interventions in an existing building, the ability to perform basic analyses of the energy and economic performance of building measures and to apply course material to case studies of completed buildings. Students should develop familiarity with energy and environmental impacts associated with the built environment and the rationale for responsible design, energy modeling and calculations, passive and active lighting systems (including daylighting techniques and fenestration) and the thermal performance of buildings including the thermal envelope and passive and active heating systems. The course structure includes a midterm examination, case studies, an individual research paper and a final design project.

**Major Requirement: MA**

**INTAR majors only**

(SPRING)

INTAR-2361 PRINCIPLES OF ADAPTIVE REUSE

3 credits Markus Berger

This course approaches the subject of adaptive reuse through the understanding of the rules and methods of design interventions. Analysis and synthesis regarding construction methods, structure, use, scale and the regulations pertaining to existing structures will be explored. Building on the framework of the International Building Code for Existing Structures, this course also examines the feasibility of reuse as defined by construction regulations and practice. The semester will be based upon case studies of completed projects in adaptive reuse to demonstrate the principles of design and construction within the context of existing structures. Through this course, students develop an understanding for the design process necessary in implementation of adaptive reuse in the design profession. Assigned papers and projects through the semester require the understanding and implementation of these methods and regulations on projects of adaptive reuse.

**Major Requirement: MA**

**INTAR majors only.**

*Permission of Instructor required. Course not available via web registration.*

INTAR-2362 ADAPTIVE REUSE DESIGN STUDIO

6 credits Wolfgang Rudorf

As the final studio in the year-long sequence of studios and seminars focusing on the practice of adaptive reuse, the student will have the opportunity to demonstrate these principles and theories in a complex design project of reuse. With a local city as the setting for the project, students have access to the site and are able to observe and experience firsthand the constraints of an existing structure. Students will also have the opportunity to use city resources such as a city's Department of Planning and Development, Historic
District Commission, RI State Council on the Arts, etc. This project will serve as a model for engaging other real-world adaptive reuse applications. This studio will be taught in conjunction with the 3-credit Adaptive Reuse Seminar: INTAR-2363.

**Major Requirement: MA**
**INTAR majors only**
*Permission of Instructor required. Course not available via web registration.*

(INTAR-2363) **GRAD ADAPTIVE REUSE SEMINAR**
3 credits  TBA
This seminar will be taught in conjunction with a 6 credit Adaptive Reuse Studio, (INTAR 2362) in which the students explore design innovation and its relationship to the constraints of an existing site. The student will select a topic of research in conjunction with their design project, formulate propositions and develop them with a team of advisers. Evidence of such research will culminate in both written form and as part of the design proposal.

**Major Requirement: MA**
**INTAR majors only**
*Permission of instructor required. Course not available via web registration.*

(SPRING)

(INTAR-2366) **ADVANCED COMPUTING: FUNDAMENTALS OF REVIT**
3 credits  Kylie Bodiya
Building Information Modeling (BIM) is defined as a digital representation of physical and functional characteristics of a facility. Revit is one of the most comprehensive and widely used BIM programs in the world. The software closes the gap between 3D geometry and building component data. This course will introduce students to Revit utilizing a hands-on approach. The class will introduce the essential concepts of the software through weekly class lectures/ tutorials. Weekly assignments will allow students to use their knowledge to complete real-life design tasks. Hands-on exercises will also focus on software interface, creation of parametric families and creation of construction document sets. Participants must have laptop with Windows, w/Parallels recommended for Mac users. Free student download of Revit available.

**Major elective: BFA, MDes, MA**

(INTAR-2367) **ADVANCED COMPUTING: DIGITAL FABRICATION**
3 credits  TBA
This 12 week seminar will engage desktop making tools to foster familiarity with digital fabrication in the design of the Interior environment. The student will explore the generation of new tectonic forms through abstract geometrical principles. Components of interior architecture will be modeled and fabricated with rapid prototyping and CNC machines. Topics will vary from semester to semester. (LAB 06 Digital Fabrication equipment: Laser Cutter, CNC Routing and 3D printing/Rhino 5.0 V. Windows + Grasshopper plug-in, VCarve)

**Major elective: BFA, MDes, MA**
**INTAR majors only**
*Prerequisite: 3 credits from courses INTAR-2331, INTAR-2377, or INTAR-2356*

(SPREEING)

(INTAR-2370) **THEORY OF ADAPTIVE REUSE**
3 credits  Liliane Wong
Routinely defined as “transforming an unused or underused building into one that serves a new use,” the practice of adaptive reuse is rich and varied. This lecture course will examine the pluralism of this practice through weekly lectures that focus on these varying aspects. The course will also focus on the differences in the implementation of this practice from countries in Northern Europe with its longstanding regard for reuse to countries with emerging practices.

The lectures will include case studies of buildings, unbuilt projects, and urban assemblages, which will be contextualized through the common themes which are critical to understanding reuse. Requirements: weekly lectures and discussions, readings, a mid-term examination and a final presentations.

**Major Requirement: MA, MDes**
**INTAR majors only**
*Permission of Instructor required. Course not available via web registration.*

(FALL)
INTAR-2372  SCHEME DETAILING  
3 credits  Maryrose McGowan
This course explores the principles of construction and design detailing. The student will detail the construction of a previously designed studio project. Finish materials, window treatments, light fixtures, and furniture will be selected. Construction methods and materials will be examined as well as the performance and appearance retention of finishes. Individual presentations will be made on a variety of traditional and nontraditional materials.

Major requirement: BFA
INTAR majors only
Registration by Interior Architecture Department, course not available via web registration.
(FALL)

INTAR-2374  HUMAN FACTORS  
3 credits  Jongwan Kwon
The psychology of the client/user influences the design of the environment and the practice of interior architecture. This course will explore issues of anthropometrics (the study of the characteristics of the human body), ergonomics (the application of anthropometric data to design), and proxemics (the study of the effect of cultural/psychological factors on design). During the semester the student will gather facts about the interaction of the environment and a user's culture, gender, stage of life cycle, and physical characteristics. These ideas will be implemented in the design and construction of an object.

Major requirement: BFA
INTAR majors only
Registration by Interior Architecture department, course not available via web registration
(FALL)

INTAR-2377  ADVANCED DRAWING & COMPUTING TECTONICS  
3 credits  Sunkyu Koh/TBA
This course focuses on the drawing as it serves to convey different design intentions. As a continuation of the basic drawing coursework in the MDes Summer Program, this course will explore advanced techniques in digital representation. Students successfully completing this course will be able to understand the construction of 3D drawings, develop sophisticated digital layouts with image processing software, create CAD based 2D architectural drawings and 3D models, and develop a 3D visualization of a design. The integration of 2D and 3D data, digital materials, as well as the basics of digital lighting and camera work will also be discussed.

Major requirement: MDes
INTAR majors only
(FALL)

INTAR-2378  HISTORY OF ADAPTIVE REUSE  
3 credits  Liliane Wong
This course will examine the major architectural personalities working in Europe (Italy, France, England, Spain, Germany, the Netherlands) and in North America in the period 1800 to 2010. Areas of study will include an examination of adaptive reuse related issues that will be studied in the context of their social, political, technological, and economic circumstances, as they pertain to the design culture of the period. Special emphasis will be given to interior renovations, additions, transformations and other interventions of adaptive reuse. Other areas of study will include the development of architectural drawing, and the way in which designs often evolved through committees, or ongoing consultations among patrons, designers, administrators, and scholars. Attention will also be given to design theory, and the doctrines relating to site, orientation, proportion, decorum, and the commercial design market. This course will be conducted in seminar form with discourse and discussions at the graduate level.

Major requirement: MDes
INTAR majors only
(FALL)

INTAR-2379  THEORY WKSHP: INVESTIGATING INTERIORITY  
3 credits  Wolfgang Rudorf/TBA
This seminar is intended as a reinforcement of and preparation for the self-choice Design Thesis taking place the following Spring. The seminar will assist the student in becoming more aware of factors which determine a successful outcome for a design intervention within an existing building. As the second part of the three-part thesis sequence, the course builds upon INTAR-2397 and the student's approved Design Thesis Feasibility Report.

Major requirement: MDes
INTAR majors only.
Registration by Interior Architecture Department, course not available via web registration.
(SPRING)
INTAR-2380  INTRO TO DESIGN STUDIO II
6 credits  S. Corbo/TBA
This course builds on the foundations gained in previous studio and course work by specifically furthering design development abilities. The studio will require the integration of the student’s emerging knowledge of site analysis, mapping & documentation, innovative tectonics and systems, applicable theoretical issues, relevant cultural precedents, and precise material investigation into a cohesive design agenda.
Major Requirement: MDes
INTAR majors only
(FALL)

INTAR-2381  HUMAN FACTORS: ERGONOMICS AND ACOUSTICS
3 credits  M. Azevdeo/M. Beaman
This course will focus on factors influencing the design of the interior environment through exploring issues of anthropometrics (the study of the characteristics of the human body), ergonomics (the application of anthropometric data to design), and proxemics (the study of the effect of cultural/psychological factors on design). It will be complemented by a study of acoustics as it relates to the relationship between the built environment and sound; predicting and designing for the acoustic performance of spaces, and executing acoustic measurements (impulse response, reverberations).
Major Requirement: MDes
INTAR majors only
(FALL)

INTAR-2382  CODES AND DETAILS
3 credits  Maryrose McGowan
This class introduces the student to an overview of codes and its implementation through construction details as related to the study of adaptive reuse. It will provide in depth focus on pertinent parts of local and national building codes that address issues affecting interior architecture such as egress, materials, planning, and accessibility. The student will be asked through quizzes as well as short design projects to implement these rules and regulations and to demonstrate a familiarity with the codes.
Major requirement: MDes
INTAR majors only.
Registration by Interior Architecture Department, course not available via web registration.
(SPRING)

INTAR-2383  FINAL STUDIO PROJECT SEMINAR
3 credits  Liliane Wong
Building on the final advanced studio in the undergraduate program, the seminar engages the graduating senior with research and design studies that expand the focus of the final studio. This will involve expanded reading, group discussions, testing of typology studies, further conceptual development and a writing component. The course will culminate in a group project: the design and installation of the Senior Show as a demonstration of a design intervention within an existing structure.
Major requirement: INTAR senior majors only.
Permission of instructor required. Course not available via web registration.
(SPRING)

INTAR-2397  DESIGN THESIS PREP
3 credits  TBA
This seminar is the first of the three-part Design Thesis sequence in the department of Interior Architecture. This course is designed to assist students in identifying a thesis topic and respective design project through discussions that include studies of precedents, site related issues, program, and regulations, all of which are specific to adaptive reuse. Through group discussion and individual interviews, outline proposals will be approved in principle, requiring each student to prepare a feasibility report for their proposed Design Thesis. This completed feasibility report will be submitted for evaluation at the end of the Fall semester. Approved proposals will proceed to the next course in the sequence, where the proposal will be further refined, culminating in the design phase that will take place during the following Spring semester.
Major requirement: MDes
INTAR majors only
Registration by Interior Architecture Department, course not available via web registration.
(FALL)

INTAR-2398  DESIGN THESIS
9 credits  Markus Berger/TBA
Required for students in the MDes degree program. Under the supervision of their thesis advisor, students are responsible for the preparation and completion of a fully articulated design proposal of their own choice, as described by their “Design Thesis Feasibility Report”,

submitted at the end of the Fall semester's Design Thesis Preparation class.

**Major requirement: MDes**

INTAR majors only.

Registration by Interior Architecture Department; course not available via web registration.

(SPRING)

**INTAR-23JR INTRO TO INTERIOR STUDIES III**

6 credits Janet Stegman

Building on the skills and knowledge developed during the first year in the Department, undergraduate students will focus their attention on a project which requires the hypothetical remodeling of an existing building of some complexity for a proposed new use.

**Major requirement: BFA**

INTAR majors only

Registration by Interior Architecture Department; course not available via web registration.

Prerequisite: INTAR-2301 and INTAR-2302

(FALL)

**INTAR-23ST ADVANCED DESIGN STUDIOS**

6 credits TBA

Choice of advanced design studios offered by the Department of Interior Architecture. Details & studio descriptions are made available to pre-registered students.

Estimated Materials Cost: Is dependent on required studio course supplies or related travel. Anticipated costs will be provided in advance, and announced during the lottery studio presentations held in the department.

INTAR majors only.

Registration by Interior Architecture Department, course not available via web registration.

Prerequisite: 6 credits from courses INTAR-23JR, INTAR-2302, INTAR-2356, or INTAR-2380

(FALL/SPRING)

**LAEL-1017 HISTORY OF INTERIOR ARCHITECTURE I: 1400-1850**

3 credits Stefano Corbo

personalities working in Europe (Italy, France, England, Spain, Germany, the Netherlands) and in North America (the U.S.A., Canada and Mexico) in the period 1400 to 2009. Areas of study will include an examination of interior design related issues that will be studied in the context of their social, political, technological, and economic circumstances, as they pertain to the design culture of the period. Special emphasis will be given to interior additions and renovations and other interventions. Other areas of study will include the development of architectural drawing, and the way in which designs often evolved through committees, or ongoing consultations among patrons, designers, administrators, and scholars. Attention will also be given to design theory, and the doctrines relating to site, orientation, proportion, decorum, and the commercial design market. A general background in the history of art and design is desirable but not mandatory.

**Major Requirement for BFA**

INTAR majors only

Art History credit for Interior Architecture majors only

Liberal Arts elective credit for non-majors pending seat availability.

(FALL)

**LAEL-1027 HISTORY OF INTERIOR ARCHITECTURE II: 1850 to Present**

3 credits Stefano Corbo

This course will examine the major designers working in the period 1850 to the present. Areas of study will include an examination of design related issues that will be studied in the context of their social, political, technological, and economic circumstances, as they pertain to the design culture of the period. Special emphasis will be given to the history of interior interventions, additions and renovations. Other areas of study will include the development of architectural drawing and other presentation media, and the way in which designs often evolved through committees, or ongoing consultations among the patrons, designers, administrators, and scholars. Attention will also be given to design theory, and the doctrines relating to site, orientation, proportion, decorum, and the commercial design market. A general background in the history of art and design is desirable but is not mandatory.

**Major requirement: BFA**

INTAR majors only.

Liberal Arts elective credit.

Permission of Instructor required.

Prerequisite: LAEL-1017

(SPRING)
INDEPENDENT STUDY

INTAR-8900  ISP MAJOR
3 credits   TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Proposals for ISPs are due the semester prior, per the published deadlines in the Academic Calendar.
Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration.
Course not available via web registration.
(FALL/WINTER/SPRING)

INTAR-8960  PROFESSIONAL INTERNSHIP
3 credits   TBA
Refer to the ‘Internship’ section in the Academic Policies portion of this Course Announcement for information on the registration process.
Permission of Instructor Required.
Course not available via web registration.
(SUMMER/FALL/WINTER/SPRING)

INTAR-8965  COLLABORATIVE STUDY
3 credits   TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of indepedndent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. Proposals for CSPs are due the semester prior, per the published deadlines in the Academic Calendar.
Course not available via web registration.
(FALL/WINTER/SPRING)
The Department of Landscape Architecture offers courses mostly for graduate students and offers a program leading to the Master of Landscape Architecture degree (MLA).

Registration information for majors for Fall and Spring
Majors are pre-registered into many classes by the department. In addition, the department holds its own lottery registration at the beginning of Fall semester for the Advanced Studio class (LDAR-22ST). Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into electives and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Courses are not available for web-registration in Student Planning. Generally, registration is not granted until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
There are required classes for majors in Wintersession as well as classes available to non-majors. For Wintersession courses, refer to the section entitled “Wintersession 2019”.
MLA-I in Landscape Architecture Curriculum (2018-2019)

3-year program

### SUMMER
Prior to First Year

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<td>History of Landscape Architecture</td>
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### WINTERSESSION

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<tr>
<th>#</th>
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<tr>
<td>W217</td>
<td>Research Methods for Design</td>
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<tr>
<td>W207</td>
<td>Grad Studio: Constructed Ground</td>
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### SPRING

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<tr>
<td>2203</td>
<td>Ecology, Site &amp; Design Studio</td>
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<td>2257</td>
<td>Ecological Planning &amp; Design</td>
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<tr>
<td>2265</td>
<td>Representation II</td>
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<tr>
<td>LAEL 1020</td>
<td>Issues in Landscape History</td>
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### Second-Year

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<tbody>
<tr>
<td>2204</td>
<td>Constructed Landscapes Studio</td>
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<tr>
<td>2252</td>
<td>Plant Materials</td>
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<tr>
<td>2266</td>
<td>Technology &amp; Materials II (Site Engineering)</td>
<td>3</td>
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<tr>
<td>225G</td>
<td>Theory I</td>
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### Electives

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### Third-Year

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<tr>
<td>22ST</td>
<td>Advanced Design Studio Elective(^1)</td>
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<tr>
<td>2254</td>
<td>Technology &amp; Materials III (Adv. Construction)</td>
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<td>226G</td>
<td>Research/Theory/Design</td>
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<tr>
<td></td>
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### Electives

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<tr>
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### Total Credits: 111

**Footnotes:**

\(^1\) One Advanced Design Studio Elective (LDAR-22ST) is required which may be an allied department: Architecture (ARCH-21ST), Interior Architecture (INTAR-23ST) or other studio with pre-approval from the department head.

\(^2\) At the end of the Spring semester of the second year, there is a required Thesis Preparation Workshop (two meetings, no credit).

\(^3\) LDAR-2256 is taken in the summer proceeding the first fall semester.

**Additional Notes:**

Internships for three credits are available during the Fall, Wintersession, Spring and Summer. The Internship Application Form and Agreement Form must be completed prior to the start of the internship. The internships should entail a minimum of 20 hours/week. Students will need to show that the design office is participating in the work that is within
or related the profession of Landscape Architecture. Schedule, work content and office projects should be included in the internship forms when submitted to the advisor and department head for approval.

Independent studies: Students must apply and gain approval for independent Study credit prior to the last day of classes of the semester preceding the Independent Study, including Wintersession. A GPA of 3.00 or above is needed to enroll. Students must submit a course syllabus with learning objectives, learning outcomes, weekly schedule, bibliography and criteria by which work will be evaluated. Students must meet with their advisor a minimum of 1.5 hours/week except during school sanctioned holidays. Digital documentation of the work must be submitted to the student’s Advisor and Department Head prior to the submission of grades.

The department retains the right to require a full faculty review of student work at the end of each semester and Wintersession. Among other things, this review will be used to determine eligibility to continue in the program.

MLA students must maintain a minimum GPA of 2.70 after their first semester and a minimum semester GPA of 3.00 thereafter in order to proceed in the program.

MLA students who are placed on academic probation based on grades earned in the Fall semester of their final year of study or with a final Fall semester GPA below 3.00 will not be allowed to proceed into Thesis. The minimum cumulative grade point average required for graduation with an MLA degree is 2.75. (Note that Thesis is a requirement for graduation from the MLA program.)

Laptop Program: Students entering the Department of Landscape Architecture must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the “Laptop Program Requirements and Policy Guidelines.”
MLA-II in Landscape Architecture Curriculum (2018-2019)

2-year program

Note: The following MLA-II Curriculum is for students with a 5-year BLA degree. Students with a 5-year B.ARCH degree or associated design degree will be assessed individually by the faculty of the department and may be required to take additional core courses.

SUMMER
Prior to First Year

<table>
<thead>
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<td>2256</td>
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FALL
First-Year

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<tr>
<td>2201</td>
<td>Design Principles</td>
<td>6</td>
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<tr>
<td>225G</td>
<td>Theory I</td>
<td>3</td>
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<tr>
<td>Electives or Independent Study</td>
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WINTERSESSION

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<td>W207</td>
<td>Grad Studio: Constructed Ground</td>
<td>3</td>
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<tr>
<td>W217</td>
<td>Research Methods For Design</td>
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SPRING

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<tbody>
<tr>
<td>2203</td>
<td>Site/Ecology/Design or Urban Systems Studio</td>
<td>6</td>
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<tr>
<td>223G</td>
<td>Issues in Planning &amp; Cultural Geography Seminar or Ecological Planning and Design</td>
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Second-Year

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<tr>
<td>22ST</td>
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Electives or Independent Study | 3   |
| Total |                           | 12  |

Total Credits: 72

Footnotes:

1One Advanced Design Studio Elective (LDAR-22ST) is required which may be in an allied department: Architecture (ARCH-21ST), Interior Architecture (INTAR-23ST) or other studio with pre-approval from the department head.

2At the end of the Spring semester of the second year, there is a required Thesis Preparation Workshop (two meetings, no credit).

Additional Notes:
Internships for three credits are available during the Fall, Wintersession, Spring, and Summer. The Internship Application Form and the Agreement form must be completed prior to the start of the internship. The internships should entail a minimum of 20 hours/week. Students will need to show that the design office is participating in work that is within or related to the profession of Landscape Architecture. Schedule, work content and office projects should be included in the internship forms when submitted to the advisor and department head for approval.

Independent studies: Students must apply and gain approval for independent Study credit prior to the last day of class of the semester preceding the Independent Study, including Wintersession. A GPA of 3.00 or above is needed to enroll.
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The department retains the right to require a full faculty review of student work at the end of each semester and Wintersession. Among other things this review will be used to determine eligibility to continue in the program.

MLA students must maintain a minimum GPA of 2.70 after their first semester and a minimum semester GPA of 3.00 thereafter in order to proceed in the program. (As this book went to press, the minimum GPA after the first semester is under review. Currently at 2.00, the proposal is to raise it to 2.70 effective with students entering in Summer/Fall 2016. Consult the Landscape Architecture department office for more information.)

MLA students who are placed on academic probation based on grades earned in the Fall semester of their final year of study or with a final Fall semester GPA below 3.00 will not be allowed to proceed into Thesis. The minimum cumulative grade point average required for graduation with an MLA degree is 2.75. (Note that Thesis is a requirement for graduation from the MLA program.)

Laptop Program: Students entering the Department of Landscape Architecture must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the “Laptop Program Requirements and Policy Guidelines.”
## COURSES IN LANDSCAPE ARCHITECTURE

### LDAR-2256  DESIGN FOUNDATIONS/FIELD ECOLOGY

6 credits  J. Barthmaier-Payne/E. Vogler  
All entering Landscape Architecture students are required to participate in the department's four-week preparatory summer program in design fundamentals and field ecology. This course parallels similar ones being held for new students in other departments within the Architecture and Design Division. The design fundamentals component of the program is intended to provide the methodological and theoretical framework for RISD's Landscape programs and initiates discussion of design making and critique necessary for the more specialized studio work that follows. The summer course, in preparation for this, builds a basic design language, familiarity with tools and materials, and 2 and 3-dimensional skills that will be needed immediately upon entering the studio sequence. The field ecology component of the summer program places basic design discussions within the context of landscape-based practice. It is intended to build awareness of ecological issues (using southern New England as a case study), facilitate the ability to interpret the landscape and the nonhuman and cultural forces which have shaped it over time, and foster an environmental ethic. This segment of the program is critical for building a knowledge base and a philosophical framework within which future design efforts may be evaluated. The summer program offers a unique opportunity to engage classmates and faculty in a focused discussion of design-related issues which can be sustained over the course of one's studies. The course meets five days a week (including some weekends).

**Major requirement; LDAR majors only.**

**Registration by Landscape Architecture Design Department, course not available via web registration. (FALL)**

### LDAR-2203  SITE/ECOLOGY & DESIGN STUDIO

6 credits  J. Barthmaier-Payne/K. Molter  
What do these words mean and what is their relationship to each other in the architectural design disciplines? Each word is packed with complex and evolving meanings that reflect the state of human knowledge about the environments in which we live and in which we intervene. Each word reflects our understanding of systems, physical, cultural and social, biotic and abiotic, as well as our aspirations to conserve, restore, or reshape those systems. Each word is ubiquitous in the contemporary quest to construct a sustainable, resilient future. But do we really understand what they mean? Are they critically interdependent or can they be considered separately? This studio will examine these questions with the twin objectives of establishing an evolving and dynamic understanding of the terms and generating working methods that respond to the complexities of scale encountered in the landscape.

**Estimated Materials Cost: $250.00**

**Major requirement; LDAR majors only.**

**Registration by Landscape Architecture Design Department, course not available via web registration. (SPRING)**

### LDAR-2204  CONSTRUCTED LANDSCAPES STUDIO

6 credits  Karli Molter/TBA  
This core studio stresses middle scale landscape architectural design. A series of studio problems will explore urban public spaces. Students will endeavor to represent contemporary cultural and ecological ideas in land form. There will be an emphasis on constructive strategies, the use of plants in design and methods of representation.

**Estimated Materials Cost: $350.00**

**Major requirement; LDAR majors only.**

**Registration by Landscape Architecture Design Department, course not available via web registration. Prerequisite: LDAR-2203 (FALL)**

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**LDAR-2201  DESIGN PRINCIPLES**

6 credits  Claire Fellman/Colgate Searle  
This course explores design principles central to landscape architecture. Three interrelated aspects of design are pursued: 1) the elements of composition and their formal, spatial, and tectonic manipulation, 2) meanings conveyed by formal choices and transformations and 3) interactions of cultural and ecological forces in the landscape.

**Major requirement; LDAR majors only.**

**Registration by Landscape Architecture Design Department, course not available via web registration. (SUMMER)**
LDAR-2205   **URBAN SYSTEMS STUDIO**  
6 credits   Suzanne Mathew/TBA  
This final core studio stresses large-scale and planning issues, complex sites, and urban conditions. The city is a living organism which evolves in a particular locale with a particular form due to a combination of environmental and cultural factors. These factors, the forces they represent and the material results of their interaction form, in their interrelated state, what can be called "urban systems." The many forces at play within cities—social, cultural, economic, ideological, ecological, infrastructural, morphological and visual—combine in various ways to create both an identifiable urban realm and the many subzones within this. Yet, none of these factors is static and unchanging; and, as a result, urban systems, urban dynamics, and urban identity are likewise in a continuous state of flux. This studio will explore these systems and the complex issues at play in our urban areas and the potential for positive change.  
Estimated Materials Cost: $210.00  
Major requirement; LDAR majors only  
Registration by Landscape Architecture Design Department, course not available via web registration.  
(SPRING)

LDAR-2251   **TECHNOLOGY & MATERIALS I: MATERIALS AND GRADING**  
3 credits   Kathryn Foley/TBA  
This course addresses the fundamental characteristics of materials that constitute a landscape: soil, plants, water, wood, concrete, asphalt, etc., and their use in complex assemblies as structures, enclosures and land forms. The last half of the semester will focus on the integration of materials into the landscape primarily through an understanding of topography, contours, and grading.  
Major requirement; LDAR majors only  
Open to non-majors by permission of Instructor.  
Registration by Landscape Architecture Design Department, course not available via web registration.  
(FALL)

LDAR-2257   **ECOLOGICAL PLANNING & DESIGN**  
3 credits   Emily Vogler  
This course instructs landscape architects and students from other disciplines in collecting, interpreting and mapping landscape site data, both natural and cultural, in order to program and design new uses. Employing diverse projects, from specific sites to municipal and regional contexts, it offers experience in site analysis, mapping, air photo interpretation, planning report preparation, programming for site development, and an introduction to GIS.  
Graduate major requirement for three-year MLA program; LDAR majors only  
Open to non-majors by permission of Instructor.  
Brown University students are encouraged to participate.  
(SPRING)
INTRODUCTION TO CLIMATE CHANGE AND NATURAL HAZARDS
3 credits  Peter Stempel
Landscape architects and designers in other disciplines are taking an increasingly important role in addressing complex questions related to climate change and natural hazards. These questions involve intersecting cultural and scientific issues. This course is designed to equip landscape architects and other designers with an essential foundation in physical and social scientific aspects of climate change so that they may better engage with these questions. Although it is impossible to cover the breadth of necessary topics and issues in a single semester, students will learn to analyze and access the scientific literature so that they can individually extend their education. Emphasis will also be placed on essential skills and disciplinary approaches to enable more effective collaboration in interdisciplinary and transdisciplinary contexts. This includes addressing cultural and disciplinary differences in approaches to scientific concepts such as validity and uncertainty, and examining epistemological aspects of science. This course is an essential primer in climate change and natural hazards for any student who hopes to address these issues in their work or to work in policy based contexts.
Major elective; open to junior and above.
Open to undergraduate and graduate students with priority given to grads and NCSS concentrators. Permission of Instructor required.
(FALL/SPRING)

PLANT MATERIALS
3 credits  Ann Kearsley
Botanical topics relating to a general understanding of plant growth, classification, and horticultural and arboricultural practices. Course work will include a further understanding of plant communities, plant identifications, and an introduction to planting design. Major requirement; LDAR majors only.
Registration by Landscape Architecture Design Department, course not available via web registration.
Open to non-majors by permission of Instructor.
(FALL)

PLANTS & DESIGN
3 credits  A. Anderson/T. Hoerr
This course will explore the use of plants as a design medium while balancing the horticultural considerations.

There will be analyses of existing gardens, field trips, and the creation of schematic and detailed planting plans for different types of sites. Topics such as seasonality, texture, color and form will be discussed.
Major requirement: LDAR majors only.
Registration by Landscape Architecture Design Department, course not available via web registration.
Open to non-majors by permission of Instructor.
Prerequisite: LDAR-2252
(SPRING)

T&M III: ADVANCED CONSTRUCTION
3 credits  TBA
This course deals with advanced problems in landscape construction, materials, and site engineering, focusing on best management practices: infiltration basins, bio-swales, rain gardens, retention and detention basins, stream day-lighting, etc. There is a semester long site design development. Each student produces a booklet that explain their site analysis, design concept, grading plan, schematic planting, and river edge remediation.
Major requirement: LDAR majors only.
Registration by Landscape Architecture Design Department, course not available via web registration.
Prerequisite: LDAR-2266
(FALL)

REPRESENTATION I
3 credits  Suzanne Mathew
This course develops the different levels of dexterity and control in the construction of architectural drawing. The pedagogy allows for students to build a basic understanding of orthographic drawing typologies and traditional drawing methods while preparing them for more complex hybridized drawing methods. A parallel segment of the course addresses freehand representation, developing observation and translation tools necessary to design. Through these multiple approaches, drawing is developed as a tool to transform conceptual ideas into tangible form. The class will be taught as a series of lectures that discuss both why and how we draw accompanied by skill building workshops.
Major requirement: LDAR majors only.
Registration by Landscape Architecture Design Department, course not available via web registration.
Open to non-majors by permission of Instructor.
(FALL)
LDAR-2265  REPRESENTATION II  
3 credits  J. Barthmaier-Payne/K. Molter  
The advanced course studies multimedia drawing. It explores the possibilities with the material and content of two-dimensional expression. The class encourages greater connections with the design studios by testing and reevaluating design work through the lens of phenomenology and seriality. Scale and composition are emphasized in the detailed and constructed drawings that are required in class. Individual investigations are developed throughout this advanced course to encourage a way of making marks that connect with the various modes of exploration in their studio work.

Estimated Materials Cost: $225.00  
Major requirement; LDAR majors only.  
Registration by Landscape Architecture Design Department, course not available via web registration.  
(SPRING)

LDAR-2266  T&M II: SITE ENGINEERING  
3 credits  Sara Cohen/Adrian Fehrmann  
This course is a continuation of Technology & Materials I with emphasis on grading, drainage, construction details and layout. Other topics include surveying, road alignment, and storm water management strategies.

Major requirement; LDAR majors only; Open non majors by permission of the instructor.  
Registration by Landscape Architecture Design Department, course not available via web registration  
Prerequisite: LDAR-2251  
(FALL)

LDAR-2291  PRINCIPLES OF PROFESSIONAL PRACTICE  
3 credits  Claire Fellman/Alexis Landes  
Since its creation over 100 years ago, landscape architecture has expanded beyond horticultural preoccupations to a discipline that engages natural, political and cultural systems to build ecological and social resilience. This professional practice seminar explores contemporary practices of landscape architecture through the exploration of six current trends in practice: operating, researching, engaging, constructing, programming, and sustaining. These topics are explored and discussed through student research initiatives, in-class lectures, readings, case study presentations from a wide range of practitioners, office visits, and site visits. The goal of the course is to expose students to the variety of ways to practice landscape architecture today. Students are encouraged to ask questions, bring their own experiences to class, and be open to new ideas and perspectives.

Please see 2014 class blog for student content and writing samples: 
http://principlesofpractice2014.tumblr.com  
Major requirement; LDAR majors only.  
Registration by Landscape Architecture Design Department, course not available via web registration.  
(SPRING)

LDAR-223G  PLANNING & CULTURAL GEOGRAPHY SEMINAR  
3 credits  Nadine Gerdts/Emily Vogler  
Through spatial and cultural analysis this course explores the history and meaning of various geographical realities in the Western and non-Western world. A critical examination of urban, suburban and rural land-use patterns; utopian and applied planning practices; models of urban and suburban change; the role of conservation and preservation advocacy and their interface with development, settlement and ecology, allows for an evaluation of new ideas and recent experiments seen against a historical and cultural background.

Graduate major requirement; LDAR majors only.  
Registration by Landscape Architecture Design Department, course not available via web registration.  
Open to non-majors & Brown University students by permission of instructor.  
(SPRING)

LDAR-225G  THEORY I  
3 credits  Scheri Fultineer/Robyn Reed  
Landscape is a term that can refer to a specific locale, design, or a collection of ideas. The term usually implies a system of interrelated cultural and natural forces operating within a context of a defined scale or disciplinary boundaries. In this course we examine and discuss the foundational definitions of the term landscape and the theoretical stances that are active in the creation of contemporary landscape architecture; land art and other creative disciplines. Writing assignments will be based upon fundamental texts, direct experience, and contemporary projects. Weekly readings will be discussed and diagrammed in class for content and structure. Students will
produce a series of five short (2 to 3 page) analytical essays and case studies. There will be weekly discussion sections with course TAs to review readings, two field assignments, and one field trip to the Isabella Stewart Gardner Museum in Boston.  

Graduate major requirement; LDAR majors only.  
Registration by Landscape Architecture Design Department, course not available via web registration.  
Open to qualified undergraduates and non-majors by permission of Instructor.  

LDAR-226G LANDSCAPE RESEARCH, THEORY AND DESIGN  
3 credits E. Hermann/H. Kongsgaard  
This seminar will bridge the foundations of landscape theory, research, and design methods in order to frame a process for students to examine contemporary issues in landscape architecture and define research questions that would contribute to creating new knowledge in the field. The course will include guest lectures from practitioners creating a body of research in the field. This seminar initiates the thesis process by asking students to formulate their own proposals for research through design.  
Graduate major requirement; LDAR majors only.  
Registration by Landscape Architecture Design Department, course not available via web registration.  
Prerequisite: LDAR-W217, LDAR-225G  
(FALL)

LDAR-231G TOPICS IN REPRESENTATION  
3 credits Kari Molter  
The Hybrid Drawing course develops an understanding of digital modeling and rendering in the first six weeks of the semester and then merges those digital techniques with manual tools of drawing. The digital skills developed through Autodesk 3ds Max Design program will include basic digital modeling concepts, transformation of objects, spline-based modeling, the development of compound objects, and rendering with textures to develop an understanding of light in space. Students will be encouraged to explore innovative new uses for the software and explore combinatory workflows with manual representation methods, enhancing their technical skills while developing creative methodology. Through exploratory exercises, students will be given a more advanced and robust understanding of the possibilities of digital representation, building upon the foundations of Representation I and II. The purpose of this seminar is to impart the familiarity with the various media that will allow students to comfortably engage digital modeling in an integral drawing process which integrates manual and digital techniques in design.  
Estimated Materials Cost: $250.00  
Major elective  
Open to others by permission of Instructor.  
Prerequisite: LDAR-231G  
(SPRING)

LDAR-1044 HISTORY OF LANDSCAPE ARCHITECTURE  
3 credits Eric Kramer  
This survey course focuses on the history of landscapes in the pre-industrialized world. Landscapes will be considered as an evolving condition, even when their defining characteristics were conceived and built at a specific point in time. Critical to this course will be the establishment of frameworks for historical inquiry, the refinement of research methodologies, in the development of multiple perspectives through which to question and understand the design environment.  
Major requirement; LDAR majors  
Registration by Landscape Architecture Design Department
Department, course not available via web registration. Also offered as LAEL-1044; Register into the course for which credit is desired. Open to non-majors pending seat availability for Liberal Arts elective credit. NCSS concentrators encouraged. (FALL)

LAEI-1020     ISSUES IN LANDSCAPE HISTORY
3 credits     Eric Kramer
This course examines current issues raised by the design of built environments and explores the cultures, conditions, events, attitudes and design works of the past that form the ideological, physical and practical background against which today's landscapes are made, interpreted and valued. Critical to this course will be the establishment of frameworks for historical inquiry, the refinement of research methodologies, and the development of multiple perspectives through which to question and understand the designed environment. Major requirement; LDAR majors only
Registration by Landscape Architecture Design department, course not available via web registration (SPRING)

INDEPENDENT STUDY

LDAR-8900     ISP MAJOR
3 credits     TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration. (FALL/WINTER/SPRING)

LDAR-8960     PROFESSIONAL INTERNSHIP
3 credits     TBA
Off-campus professional experience in offices of practicing architects, interior architects, landscape architects, industrial designers or physical planning agencies. Students are required to make all pertinent arrangements with the outside individuals or agencies and to provide the BEB Office with the supervisor’s name and sponsor address. Three professional elective credits are available for those who work a minimum of 20 hours per week for the six weeks of Wintersession. A pass/fail grade is assigned once the professional sponsor has written a letter of evaluation. Course not available via web registration. (SUMMER/FALL/WINTER/SPRING)

LDAR-8965     COLLABORATIVE STUDY
3 credits     TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. Permission of Instructor and GPA of 3.0 or higher is required. Course not available via web registration. (FALL/WINTER/SPRING)
DIVISION OF EXPERIMENTAL & FOUNDATION STUDIES

Division Office: Waterman Building, Room 21A
Telephone: (401) 454-6176
Email: foundation@risd.edu
Dean of Experimental & Foundation Studies: Joanne Stryker
CTC: Clement Valla, Concentration Coordinator
DRAW: Masha Ryskin, Concentration Coordinator

The Division of Experimental & Foundation Studies offers three categories of courses. One is the first year program of foundation studios that are offered during Fall and Spring. It also offers a concentrated version of this program (9 credits) during the summer for incoming undergraduate transfers and incoming graduate students who need foundation coursework prior to beginning their major program of study. The Division of Experimental & Foundation Studies also sponsors classes open to all RISD students, using the subject code of IDIS, CTC and DRAW, which pertains to upper-level elective interdisciplinary courses in Computation, Technology, and Culture, or Drawing. The classes are applied to degree requirements as non-major studio electives. Fall and Spring electives are listed on Student Planning under IDISC, CTC or DRAW.

For information on the concentrations in Computation, Technology, and Culture, or Drawing see those sections.

In addition, the graduate program Digital + Media is a department within the Division of Experimental & Foundation Studies. See the section on Digital + Media.
FIRST-YEAR PROGRAM OF STUDY (2018 – 2019)
Division of Experimental & Foundation Studies

Department Office: Waterman Building, Room 21A
Telephone: (401) 454-6176
Email: foundation@risd.edu
Programs Head: Shawn Greenlee
Office Supervisor: Diane Blair
Department Coordinator: Karen Zucconi

Registration information for first year students for Fall and Spring
All first year undergraduates are pre-registered into Foundation Studios by the Division. Once registered, students require divisional permission to drop a class; drops may not be done via student self-service. Registration into fall liberal arts classes (History of Art and Visual Culture HAVC-H101, Literary Arts and Studies LAS-E101, or Fundamentals of Writing LAEL-LE70) is done by the Division of Liberal Arts. Students are responsible for registration in their spring liberal arts classes (HAVC-H102 and History, Philosophy, and the Social Sciences HPSS-S101). First year students cannot take courses are Brown University.

Registration information for non-first year students for Fall and Spring
With few exceptions, Foundation studio classes are not available to anyone other than a first year student. Check with the divisional office about possible registration. These courses are not available for web-registration in Student Planning.

Registration information for Fall, Spring & Wintersession Electives
IDISC, CTC and DRAW courses are available for web-registration in Student Planning. These classes are open to all RISD students during Wintersession. For these courses, refer to the section entitled "Wintersession 2019" or Fall or Spring IDISC, CTC or DRAW. Fall and Spring electives are not open to first year students.
# FIRST-YEAR PROGRAM OF STUDY (2018 – 2019)

Division of Experimental & Foundation Studies

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**Total Credits: 33**

**Footnotes:**
1<sup>1</sup> and 2<sup>2</sup> All students must successfully complete their first-year studios (FOUND-1001, -1002, -1003, -1004, -1005 and -1006) and liberal arts course requirements. LAS-E101, HAVC- H101, HPSS-S101 and HAVC-H102 are mandatory degree requirements. First year students cannot take courses at Brown University. See the section titled ‘Liberal Arts Division’ for more information on Liberal Arts requirements.

3<sup>3</sup> During first-year Wintersession, students will select a course related to their intended major or in another area of interest. The course may be in liberal arts or studio and may be chosen from any of the College-wide course offerings.

**Additional Notes:**
This is the First-year Program for all majors and all students entering as freshmen. Students entering as transfers should read the note below entitled “Summer Experimental & Foundation Studies Program.”

Freshman are not allowed to drop a studio or Liberal Arts course, as these courses are required for all first-year students. A student must see the Dean of Experimental & Foundation Studies if they want to seek special permission to drop a class. After discussion with the student, the Dean will approve/deny the request.

Experimental & Foundation studies courses are prerequisites to the courses within a major. A student who receives an F or W in one of the first-year Studios: Drawing, Design, or Spatial Dynamics must make up that course. There are 2 ways to do so:

(a) Summer Experimental & Foundation Studies at RISD or
(b) Retake the course in the division of Experimental & Foundation Studies within 12 months.

Students who receive an “F” or “W” in 2 or more first-year Studios are asked to take an academic leave of absence and later repeat a semester in the Experimental & Foundation Studies division.
**Summer Experimental & Foundation Studies Program:**
The Summer Program is a six-week program of intensive study that enables incoming transfer students to earn 9 of the 18 credits in Experimental & Foundation Studies. It is designed for transfer students who need additional experience before beginning their majors. Faculty in the Experimental & Foundation Studies division review the application of each transfer student to determine who is required to participate in the program.

The summer program is based on curriculum of the Division of Experimental & Foundation Studies. The program offers three courses: Studio: Drawing, Studio: Design, or Studio: Spatial Dynamics. Each studio is three credits. Please see the course descriptions that follow.

After the Summer Term, the Dean of Experimental & Foundation Studies will review the grades of students in the Summer Program to determine if they have successfully completed the requirements. In addition, the Academic Standing Committee may review a student’s record, as required.

Students who complete the Summer program successfully but still require additional Experimental & Foundation Studies credits (to complete the required 18 credits) will work with the Dean of Experimental & Foundation Studies to determine the courses to take to meet the requirement.
COURSES IN EXPERIMENTAL & FOUNDATION STUDIES

FOUND-1001  STUDIO:DRAWING
3 credits  TBA
Studio: Drawing is pursued in two directions: as a powerful way to investigate the world, and as an essential activity intrinsic to all artists and designers. As a primary mode of inquiry, drawing is a central means of forming questions and creating knowledge across disciplines. Through wide-ranging drawing approaches, students are prompted to work responsively and self-critically to embrace the unpredictable intersection of process, idea and media. To pursue these larger ideas, the studio becomes a laboratory of varied and challenging activities. Instructors introduce drawing as a dynamic two-dimensional record of sensory search, conceptual thought, or physical action. Students investigate materiality, imagined situations, idea generation, and the translation of the observable world. Formal and intellectual risks are encouraged during a sustained engagement with the possibilities of material, mark-making, perception, abstraction, performance, space and time. As students trust the drawing process, they become more informed about its uncharted potentials, and accept struggle as necessary and positive; they gain confidence in their own sensibilities. (SPRING)

FOUND-1003  STUDIO: DESIGN
3 credits  TBA
Studio: Design promotes multidisciplinary studio experimentation across an array of media and processes. Students explore the organization of visual and other sensory elements in order to understand perceptual attributes and the production of meaning. Using various methods of expression, students may create objects, spaces, and experiences that demonstrate their analysis of composition, color, narrative, motion, systems, and cultural signification. Assignments allow for inquiries into scientific, social, cultural, historical, philosophical, technological, and political topics. Critical and experimental utilization of design principles, which underpin all of the arts, are emphasized. Students are guided through progressive investigations, in which the act of seeing is amplified by the study of physiological and cognitive factors that generate perception. Examined subjects are taken through stages of representation, abstraction, and/or symbolic interpretation to reveal essential communicative properties. (FALL)

FOUND-1002  STUDIO:DRAWING
3 credits  TBA
Studio: Drawing is pursued in two directions: as a powerful way to investigate the world, and as an essential activity intrinsic to all artists and designers. As a primary mode of inquiry, drawing is a central means of forming questions and creating knowledge across disciplines. Through wide-ranging drawing approaches, students are prompted to work responsively and self-critically to embrace the unpredictable intersection of process, idea and media. To pursue these larger ideas, the studio becomes a laboratory of varied and challenging activities. Instructors introduce drawing as a dynamic two-dimensional record of sensory search, conceptual thought, or physical action. Students investigate materiality, imagined situations, idea generation, and the translation of the observable world. Formal and intellectual risks are encouraged during a sustained engagement with the possibilities of material, mark-making, perception, abstraction, performance, space and time. As students trust the drawing process, they become more informed about its uncharted potentials, and accept struggle as necessary and positive; they gain confidence in their own sensibilities. (FALL)

FOUND-1004  STUDIO: DESIGN
3 credits  TBA
Studio: Design promotes multidisciplinary studio experimentation across an array of media and processes. Students explore the organization of visual and other sensory elements in order to understand perceptual attributes and the production of meaning. Using various methods of expression, students may create objects, spaces, and experiences that demonstrate their analysis of composition, color, narrative, motion, systems, and cultural signification. Assignments allow for inquiries into scientific, social, cultural, historical, philosophical, technological, and political topics. Critical and experimental utilization of design principles, which underpin all of the arts, are emphasized. Students are guided through progressive
investigations, in which the act of seeing is amplified by the study of physiological and cognitive factors that generate perception. Examined subjects are taken through stages of representation, abstraction, and/or symbolic interpretation to reveal essential communicative properties.

(SPRING)

FOUND-1005  **STUDIO: SPATIAL DYNAMICS**
3 credits  TBA
Studio: Spatial Dynamics is a studio-based inquiry into physical, spatial and temporal phenomena. The study of Spatial Dynamics is rooted in the necessity to consider forces and their effects on structure. Force is the consequence of energy. In Spatial Dynamics the energy and resultant forces are studied in actual motion, stability, and materiality. The structures of physical, spatial and temporal phenomena are studied through additive, subtractive, transformative, iterative, and ephemeral processes both analog and digital. Mediums and materials that are commonly explored and utilized have a broad range of characteristics due to their organic and synthetic sources. Most assignments utilize methods such as preliminary sketches and diagrams in research, planning, and experimental processes. Assignments reference the histories and theories of art and design and include areas of inquiry that extend to disciplines such as the sciences, music, dance, film, and theater.

(FALL)

FOUND-1006  **STUDIO: SPATIAL DYNAMICS**
3 credits  TBA
Studio: Spatial Dynamics is a studio-based inquiry into physical, spatial and temporal phenomena. The study of Spatial Dynamics is rooted in the necessity to consider forces and their effects on structure. Force is the consequence of energy. In Spatial Dynamics the energy and resultant forces are studied in actual motion, stability, and materiality. The structures of physical, spatial and temporal phenomena are studied through additive, subtractive, transformative, iterative, and ephemeral processes both analog and digital. Mediums and materials that are commonly explored and utilized have a broad range of characteristics due to their organic and synthetic sources. Most assignments utilize methods such as preliminary sketches and diagrams in research, planning, and experimental processes. Assignments reference the histories and theories of art and design and include areas of inquiry that extend to disciplines such as the sciences, music, dance, film, and theater.

(SUMMER)

FOUND-S103  **STUDIO: DESIGN**
3 credits  TBA
Studio: Design promotes multidisciplinary studio experimentation across an array of media and processes. Students explore the organization of visual and other sensory elements in order to understand perceptual attributes and the production of meaning. Using various methods of expression, students may create objects, spaces, and experiences that demonstrate their analysis of composition, color, narrative, motion, systems, and cultural signification. Assignments allow for inquiries into scientific, social, cultural, historical, philosophical, technological, and
political topics. Critical and experimental utilization of design principles, which underpin all of the arts, are emphasized. Students are guided through progressive investigations, in which the act of seeing is amplified by the study of physiological and cognitive factors that generate perception. Examined subjects are taken through stages of representation, abstraction, and/or symbolic interpretation to reveal essential communicative properties.

(SUMMER)

FOUND-S105 **STUDIO: SPATIAL DYNAMICS**

3 credits TBA

Studio: Spatial Dynamics is a studio-based inquiry into physical, spatial and temporal phenomena. The study of Spatial Dynamics is rooted in the necessity to consider forces and their effects on structure. Force is the consequence of energy. In Spatial Dynamics the energy and resultant forces are studied in actual motion, stability, and materiality. The structures of physical, spatial and temporal phenomena are studied through additive, subtractive, transformative, iterative, and ephemeral processes both analog and digital. Mediums and materials that are commonly explored and utilized have a broad range of characteristics due to their organic and synthetic sources. Most assignments utilize methods such as preliminary sketches and diagrams in research, planning, and experimental processes. Assignments reference the histories and theories of art and design and include areas of inquiry that extend to disciplines such as the sciences, music, dance, film, and theater.

(SUMMER)
DEPARTMENT OF DIGITAL + MEDIA
Division of Experimental & Foundation Studies

Department Office: CIT/Mason Building, Room 408
Telephone: (401) 454-6139
Email: digital@risd.edu
Department Head: Shona Kitchen
Department Administrative Coordinator: Traci Vaspol

The Department of Digital + Media offers a program leading to the Master of Fine Arts degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into required major classes by the department. Once registered, departmental permission is required in order to drop the courses; drops may not be done via student self-service. Registration for some Digital + Media electives is by permission of instructor via Department Administrative Coordinator. Registration for some Digital + Media electives is done by students using web-registration in Student Planning. Registration for courses offered by Brown University is done by first contacting the instructors for permission, and then via cross-registration forms available on the RISD Registrar’s webpage.

Registration information for non-majors from RISD and Brown for Fall and Spring
If space permits, Digital + Media electives are available via registration by permission of instructor via the Department Administrative Coordinator. Please contact Department Administrative Coordinator at digital@risd.edu for more information.

Registration information for Wintersession courses
Digital + Media classes in Wintersession are available to undergraduates and graduate students of all years and from all departments at RISD and Brown. For Wintersession courses, refer to the section entitled “Wintersession 2019”.

D+M Electives, Research Studios + Courses
In Digital + Media electives typically take the form of research studios in which students may work on their own project, or work with the instructor and students to facilitate a particular research venture as part of a team. D+M electives are either cross-listed with a collaborating department or offered by D+M only. Digital + Media majors may take one D+M elective a second time, provided the written permission of the department head has been granted prior to the second taking of the course.

All D+M electives are available to students outside the Digital + Media department. Graduate students may enroll in a D+M elective course as an elective, or if cross-listed, as a major studio in the corresponding department. Cross-listed courses have two course numbers; students should register under the course number in which they want to receive credit.

Sample of D+M electives:
  DM-7152 Research studio: TECHNOLOGICAL LANDSCAPES
  DM-3104 Research studio: SONIC PRACTICES
  DM-4532 Research studio: INTERVENTIONS IN CAPITALISM
# MFA in Digital + Media Curriculum (2018-2019)

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**Total Credits: 66**

Footnotes:

¹Students in the Digital + Media graduate program are required to take one Digital + Media elective course (each course is 3-credits – examples listed below) in the Fall semester and the Spring of the first year. In the second year, majors must take a D+M elective or an open elective in Fall and Spring.

²Open electives may be chosen from any department at RISD, including D+M, or from courses offered at Brown University. Options for Wintersession elective in the first year include a course from any department, including D+M, or an internship. International study through a RISD travel course is also possible. In D+M electives, students work either alone or in teams on a variety of interdisciplinary projects. Many D+M electives are cross-listed with other departments at RISD. Part of the brief of each cross-listed collaborative elective course is on leading edge projects that bridge technology and media arts practice across disciplines to explore creative/expressive approaches to contemporary art, action, research and production.
COURSES IN DIGITAL + MEDIA

REQUIRED COURSES

DM-7100  D+M GRAD STUDIO/SEMINAR I
9 credits  TBA
This course supports the exploration of theoretical, social, material, technical and contextual research and concerns in new media arts practice during the first year of the first year of the D+M MFA program. It is a combined studio and seminar forum for Digital + Media first-year students. Participants become familiar with a vocabulary of multiple practices within digital media and, through a rigorous, hands-on approach, develop a thorough understanding of computational media as it applies to one's individual creative practice. Students are introduced to a core set of methodologies and technologies from basic electronics and programming to interaction design to installation, and are encouraged to break comfort zones and practice through experimentation. Students conceptualize and discuss their studio-based work and their ongoing practice. Readings in critical cultural theory, media art theory, philosophy, semiotics and other areas further ground the conceptual approach of students in the Digital + Media department. The course is a mix of individual meetings, a required lecture and workshop series and group critiques. Some guest lecturers and visiting critics may also become involved with this class in terms of critical/research aspects. With a focus on studio experimentation and production, students will conceptualize and discuss their ongoing studio art process and work, and will contribute to the dialogue concerning the research and work of their classmates.

Estimated Materials Cost: $100.00 - $300.00
Graduate major requirement; Digital + Media majors only
Registration by Digital + Media Department, course not available via web registration.
Open to first-year graduate students (FALL)

DM-7102  D+M GRAD STUDIO/SEMINAR 2
9 credits  TBA
This course supports the exploration of theoretical, social, material, technical and contextual research and concerns in new media arts practice during the first year of the first year of the D+M MFA program. It is a combined studio and seminar forum for Digital + Media first-year students. Participants become familiar with a vocabulary of multiple practices within digital media and, through a rigorous, hands-on approach, develop a thorough understanding of computational media as it applies to one's individual creative practice. Students are introduced to a core set of methodologies and technologies from basic electronics and programming to interaction design to installation, and are encouraged to break comfort zones and practice through experimentation. Students conceptualize and discuss their studio-based work and their ongoing practice. Readings in critical cultural theory, media art theory, philosophy, semiotics and other areas further ground the conceptual approach of students in the Digital + Media department. The course is a mix of individual meetings, a required lecture and workshop series and group critiques. Some guest lecturers and visiting critics may also become involved with this class in terms of critical/research aspects. With a focus on studio experimentation and production, students will conceptualize and discuss their ongoing studio art process and work, and will contribute to the dialogue concerning the research and work of their classmates.

Estimated Materials Cost: $100.00 - $300.00
Graduate major requirement; Digital + Media majors only
Registration by Digital + Media Department, course not available via web registration.
Open to first-year graduate students (SPRING)

DM-7108  D+M GRAD STUDIO/SEMINAR 3
9 credits  TBA
This course supports the exploration of theoretical, social, material, technical and contextual research and concerns in new media arts practice during the third semester of the D+M MFA program. Students conceptualize and discuss their studio-based work and their ongoing practice as they begin the thesis process. Working artist bibliographies are developed - both projects and texts. Readings in critical cultural theory, media art theory, philosophy, semiotics and
other areas further support the contextualization and grounding of the innovative practical and conceptual approaches of students in the Digital + Media department. The course is a mix of individual meetings, an optional lecture and workshop series and group critiques. Guest lecturers and visiting critics may also become involved with this class in terms of critical/research aspects. Each student will practice articulating their art process and work towards thesis, and will contribute to the dialogue concerning the research and work of their classmates.

Estimated Materials Cost: $100.00 - $300.00

Graduate Major requirement: Digital + Media majors only Registration by Digital + Media Department, course not available via web registration.

(FALL)

DM-7198  WRITING
3 credits  TBA
This studio course is comprised of intensive writing sessions, group critiques, and one-on-one meetings designed to support each student in assembling a comprehensive written thesis. Within this class, students will develop a critical, conceptual understanding of their studio work and process. Students will explore strategies for communicating the conceptual underpinnings of their studio practice clearly and effectively within a comprehensive document. To accomplish this we will address: thesis rationale, development of concepts, and an analysis of source material that may include relevant philosophical, aesthetic and theoretical issues as well as working process. Structure, layout, documentation, and the mechanics of formatting will also be explored in depth.
Graduate major requirement; Digital + Media majors only.
Registration by Digital + Media Department, course not available via web registration.
Open to second-year graduate students

This class is 6 credits in the Spring, enrolled with the Thesis Chair.
(SPRING)

DM-7103  DIGITAL MEDIA PERSPECTIVES: HISTORY OF MEDIA ART
3 credits  TBA
In this historical survey, we analyze the aesthetic conventions, narratives, and formats of works in new media. We examine the impact digital technologies and new media have had on existing media, as well as the ways in which new media function as a unique system of communication. While investigating the aesthetic conventions, economic conditions and infrastructures that affect the production of new media, we address the social and political contexts in which new media are disseminated, interpreted and privileged. We make connections across decades by focusing on the recurring themes of language, futurism, simulation, hyper-reality, transnationality and information.
Graduate major requirement; Digital + Media majors only
Registration by Digital + Media Department, course not available via web registration.
Open to first-year graduate students
(FALL)
CRITICAL THEORY + ARTISTIC RESEARCH IN CONTEXT

3 credits  TBA
This seminar course analyzes the aesthetic conventions, narratives, and formats of works in new media. As a group, we will examine the impact digital technologies and new media have had on existing media, as well as the ways in which new media function as a unique system of communication. While investigating the aesthetic conventions, economic conditions and infrastructures that affect the production of new media, we will address the social and political contexts in which new media are disseminated, interpreted and privileged. Within this course, students will be expected to identify, analyze, and critique readings that critically inform and underwrite the foundations of their written thesis and studio practice. Students will contribute to the focus of the course through discussions and writings that contextualize their own work as it relates to critical theory. Class time will be mainly used for discussion of readings and concepts, critique of work and to introduce methods and theory.

Graduate major requirement; Digital + Media majors only.
Registration by Digital + Media Department, course not available via web registration.
Open to first-year graduate students.

ELECTIVE COURSES/RESEARCH STUDIOS

RESEARCH STUDIO: TECHNOLOGICAL LANDSCAPES

DM-7152
3 credits  S. Kitchen/A. Ogasian
Participants in the Technological Landscapes research group are passionate but critical observers of today’s living environment in relation to ubiquitous, integrated, and emerging technologies. It is important that we draw inspiration not necessarily just from art, design, but from real-world events influenced or caused by technological advancement and/or failure. This research group will foster a dynamic, and highly collaborative environment through discussions, readings and excursions. Participants are expected to drive and determine the focus and interests of the group through conversations and consensus. In turn this will feed each participant’s artistic sensibility and will form the conceptual foundations necessary for building a strong critical art work. Participants will explore research methodologies and various forms of research as material, social, and symbolic creative practice. The projects, individual or collaborative, should be thought of on a scale of landscape physical or virtual. One is encouraged to exploit the imaginative, speculate possible near futures and position them where the poetic crosses between science fiction and the built reality. Each year the group works together to locate and secure an exhibition space and or develop a site-specific work within the site/topic of study for that year. Each year the site/topic of focus changes, please contact faculty for current information.

Estimated Materials Cost: $100.00 - $200.00
Permission of Instructor required. Course not available via web registration.
Please contact the instructor with any questions and for more details.
(FALL/SPRING)

SONIC PRACTICES

DM-3104
3 credits  Mark Cetilia/Shawn Greenlee
Sonic Practices is a graduate-level research group focused on acoustic, electronic, and/or computer-based means of sound production and reception. Participants explore audio culture and technology while developing experimental approaches to composition, performance, recording, and/or listening. Areas of investigation include, but are not limited to: audio programming languages, embedded/mobile computing for sound and music, spatial audio, sound synthesis, audio electronics, sonification and auditory display, electroacoustic music composition and improvisation, field recording and soundscape studies, sound installation and performance, and sonic interaction design. Each semester, course content changes in response to a new unifying theme upon which students base individual and team-based research projects. Meetings consist of discussions, workshops, critiques, and collaborations that support students’ individual inquiries, the exchange of ideas, and the exploration of research methodologies.

Estimated Materials Cost: $100.00 - $200.00
Elective
Open to seniors, graduates.
Permission of Instructor required. Course not available via web registration.
(FALL/SPRING)

RESEARCH STUDIO: INTERVENTIONS IN CAPITALISM FALL

DM-4532
3 credits  Matthew Kenyon
This course is a rigorous, graduate level exploration of capitalism. As a research studio, this course is a combined studio production, critique, and seminar class that explores creative expression and creative thinking within and outside of capitalism. The goal of the course is to foster a space for unique research methods and hands on exploration of capitalism. Each student will explore the history, culture, theory and technology of capitalism through hands on making, research, and discussion. Potential areas of investigation may include: wearable computing, physical computing, interactive performance, social media interventions, tactical media, art science collaboration, material science, smart materials, artificial life and serious game design.

DM-4533  
RESEARCH STUDIO: INTERVENTIONS IN CAPITALISM  
3 credits  
Matthew Kenyon

This course is a rigorous, graduate level exploration of capitalism. As a research studio, this course is a combined studio production, critique, and seminar class that explores creative expression and creative thinking within and outside of capitalism. The goal of the course is to foster a space for unique research methods and hands on exploration of topics relating to capitalism. Estimated Materials Cost: $100.00 - $200.00

Permission of Instructor required.

Open to graduate students and senior and fifth-year undergraduates.

(FALL)

DM-8900  
ISP MAJOR  
3 credits  
TBA

The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses.

Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar's website; the course is not available via web registration.

Course not available via web registration.

(FALL/WINTER/SPRING)

DM-8960  
PROFESSIONAL INTERNSHIP  
3 credits  
TBA

The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement.

Course not available via web registration.

(SUMMER/FALL/WINTER/SPRING)

DM-8965  
COLLABORATIVE STUDY  
3 credits  
TBA

A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.

Course not available via web registration.

(FALL/WINTER/SPRING)
DIVISION OF FINE ARTS

Divisional Office: Market House, Room 104  
Telephone: (401) 454-6183  
Dean of Fine Arts: Robert Brinkerhoff  
Senior Division Administrative Coordinator: Laurie Chronley  
Division Assistant: Tiara Silva-Gardner  
Metcalf Woodshop Technician: Jonas Levi

Fine Arts majors in all ten departments in the division learn exceptional critical thinking, making and professional practice skills. While students select a major department as their institutional “home,” the curriculum allows for cross-disciplinary exploration and collaborative work. Fine Arts faculty maintain active professional careers and represent a richly diverse ecosystem of philosophies and practices. As dedicated mentors, they prepare students to challenge conventional ideas, be agile in a fast-moving world and nurture a lifelong passion for creative engagement.

Departments in the Division of Fine Arts

Ceramics
Film/Animation/Video
Glass
Illustration
Jewelry + Metalsmithing
Painting
Photography
Printmaking
Sculpture
Textiles
DEPARTMENT OF CERAMICS
Division of Fine Arts

Department Office: Metcalf Building, Room 212
Telephone: (401) 454-6190
Email: ceramics@risd.edu or broth@risd.edu
Department Head: TBA
Graduate Program Director: TBA
Senior Department Administrative Coordinator: Brett Roth

The Department of Ceramics offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses and a program leading to the Master of Fine Arts degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Some major elective courses are available for web-registration in Student Planning by non-majors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, Ceramics classes in Wintersession are available to majors, non-majors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession 2019”.

177
BFA in Ceramics Curriculum (2018-2019)

<table>
<thead>
<tr>
<th>FALL</th>
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<th>SPRING</th>
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<tbody>
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<td><strong>First-Year Course</strong></td>
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<tr>
<td>#</td>
<td>4103 Moldmaking and Slipcasting</td>
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<tr>
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<td>4121 Object as Idea in Clay</td>
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<tr>
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<td>4114 Materials and Science</td>
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<tr>
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<tr>
<td>#</td>
<td>4115 Topics in Ceramic History</td>
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<tr>
<td></td>
<td>4129 Ceramic Sculpture</td>
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<tr>
<td></td>
<td>Electives</td>
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<td></td>
<td>Seminar: Source Presentation</td>
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</tr>
<tr>
<td></td>
<td>Adv. Pottery &amp; Production</td>
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<tr>
<td><strong>Senior Year</strong></td>
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</tbody>
</table>

*Refer to the “Credit Requirements for Undergraduate Degree Programs” section at the front of this book.

Footnotes:
1Directed elective is a particular course selected by the Department Head.

Additional Notes:
One studio elective (three credits) must be in drawing. Consult your advisor when selecting studio electives. The Liberal Arts component of the BFA degree is 42 credits of which only 33 (assuming 12 in the first year) are detailed above. The remaining nine credits may be taken during Fall, Spring or Wintersession. You may choose to take additional Liberal Arts credit in the Fall or Spring and take non-major electives during Wintersession. For help, consult with your advisor, the Liberal Arts Office, or the Registrar.
# MFA in Ceramics Curriculum (2018-2019)

<table>
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<tr>
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<tr>
<td>410G</td>
<td>First-Year Grad Studio Ceramics</td>
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<tr>
<td>416G</td>
<td>Topics in Ceramic Material Science</td>
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<tr>
<td>417G</td>
<td>Topics in Ceramic History</td>
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<td>Total</td>
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</tr>
</tbody>
</table>

| **Second-Year** | | |
| # | Course | Cr. | | | # | Course | Cr. | |
| 412G | Second-Year Grad Studio Ceramics | 6 | | | 415G | Graduate Studio Thesis | 12 |
| 413G | Seminar: Source Presentation | 3 | | | | Non-major Studio Elective | 3 |
| | Graduate Seminar | 3 | | | | | |
| | Non-major Elective | 3 | | | | | |
| Total | 15 | | | | Total | 3 | |

**Total Credits:** 66

**Additional Note:**
General eligibility requirements for the Master’s Degree are listed in the front section of the book.
COURSES IN CERAMICS

CER-4028 INTRODUCTION TO CERAMICS FOR DESIGN MAJORS
3 credits  David Katz
Introduction to Ceramics for Design Majors would condense the sophomore ceramics curriculum so that design students can enroll in other ceramics-based courses, insuring that the sequence builds on prior knowledge. After this introductory course design majors will be better equipped to take Slip Casting, Advanced Pottery and Production, and Tableware. Interested students could take the science course for a more in depth understanding of the material.

Information to be covered in Introduction to Ceramics for Design Majors
- Basic hand building techniques
- Basic mold making for slip casting and pressing. Proper use of plaster and the plaster room
- Basic clay and glaze formulation - proper use of the glaze room and clay making facilities.
- Basic firing processes and understanding the effects of different kiln temperatures and atmospheres.
- Use of 3d design technology and ceramics - marriage of traditional techniques and new technology

Open to Industrial Design sophomores and juniors
Permission of Department Head Required.
(SPRING)

CER-4103 MOLDMAKING & SLIPCASTING FOR CERAMICS
3 credits  TBA
In this class we will utilize an industrial approach and integrate it with a fine art sensibility. Students will learn how to make molds and prototypes; produce porcelain casting slip; strategies in casting; traditional and non-traditional surface applications. Course projects will focus on non-functional concepts. Many tools are supplied, however, students are required to purchase a tool kit to supplement those already on hand.

Major requirement; Ceramics majors
Open to non-majors by permission of Instructor.
(FALL)

CER-4106 CLAY IN CONTEXT: SPECIAL PROJECT
6 credits  TBA
In this class you will find a site, a venue, a place from which your investigations will spring. Working from the tradition and need of tableware; or architectural ornamentation; or public art, you will attach your personal expressive needs and vision to uses outside of the studio. Creative and inventive individual solutions are stressed. All ceramic techniques and processes appropriate may be used. Collaboration is encouraged. Designed for students at an advanced level, using clay as a primary material and involving a variety of processes and forming methods.

Major requirement; Ceramics majors
Registration by Ceramics Department, course not available via web registration.
Also offered to non-majors as NMSE-4106 for 3 credits; Department permission required.
Prerequisite: 6 credits from subject CER
(SPRING)

NMSE-4106 CLAY IN CONTEXT: SPECIAL PROJECT
3 credits  TBA
In this class you will find a site, a venue, a place from which your investigations will spring. Working from the tradition and need of tableware; or architectural ornamentation; or public art, you will attach your personal expressive needs and vision to uses outside of the studio. Creative and inventive individual solutions are stressed. All ceramic techniques and processes appropriate may be used. Collaboration is encouraged. This is for advanced students.

Elective
Permission of Instructor required.
This class meets one day a week and meets with CER-4106 which meets two days a week.
Contact Ceramics Department to determine which day you will go to class.
(SPRING)

CER-4108 POTTERY
6 credits  Lawrence Bush
Students explore the pottery making processes of throwing, jiggering, extruding, casting, and pressing. They test and experiment creating the ceramic surfaces from a variety of high temperature glaze and firing
techniques. They establish and challenge the creative and expressive potentials of utility.

Major requirement; Ceramics majors only
Registration by Ceramics Department, course not available via web registration.
Open to non-majors as an elective with permission by the Department.

CER-4114  TOPICS IN CERAMIC MATERIAL SCIENCE
3 credits  TBA
A seminar exploring ceramic idea, method, and expression in ceramic art from the technical perspective. Raw materials, clay bodies, glazes and glaze calculation are studied. The potential connection between technical understanding and the fulfillment of your vision and aesthetic expression is examined. Independent research is required.

Major requirement; Ceramics sophomores
Registration by Ceramics Department, course not available via web registration.
Open to non-majors as an elective pending seat availability and permission of instructor.
(FALL)

CER-4115  TOPICS IN CERAMIC HISTORY
3 credits  Jeannine Heath
A seminar exploring idea, method, and expression as found in the history of ceramic art. The focus is the potential connection between historical awareness and the development of your own work. Independent research is required.

Major requirement; Ceramics majors
Open to non-majors as an elective pending seat availability and permission of instructor.
Registration by Ceramics department, course not available via web registration.
(FALL)

CER-4116  SENIOR TUTORIAL STUDIO
3 credits  Lawrence Bush
In the beginning of your fourth year you work independently with a ceramic faculty tutor to develop your individual degree project. Your project is expected to be a body of ceramic work that is unified in direction, significant in its degree of growth, innovative in its resolution, and personal in its expression.

Major requirement; Ceramics majors only
Registration by Ceramics department, course not available via web registration.
(FALL)

CER-4121  OBJECT AS IDEA IN CLAY
3 credits  David Katz
An exploration and development of personal ideas and vision with their materialization in clay. An introduction to the techniques of handbuilding focusing on clay as a sculptural medium.

Major requirement; Ceramics majors
Open to non-majors pending seat availability and permission of instructor.
(FALL)

CER-4129  CERAMIC SCULPTURE
6 credits  TBA/David Katz
Ceramic Sculpture will cover a range of concepts, traditions and techniques that are specific to the disciplines of both ceramics and sculpture. Projects will revolve around the topics of space, structure and form and the development of ideas. Techniques and processes including hand building, surface treatment and glazes will be covered. Clay is a subtle material allowing an exchange between the medium and the self. Through making, your skills and confidence will develop giving you more control over the objects you wish to realize. Students will approach these dynamics through installation, large construction and small-scale object making. Designed for students at an advanced level, using clay as a primary material and involving a variety of processes and forming methods.

Major requirement; Ceramic majors
Registration by Ceramic Department, course not available via web registration.
Open to non-majors as elective for 3 credits; Department Head permission required.
Prerequisite: 6 credits from subject CER
(FALL)

CER-4132  FIGURE MODELING
3 credits  Ann Hirsch
A posed model will serve as the visual base from which students will compose and articulate 3-dimensional form in clay. Class projects include a series of small standing figures, a portrait, and a series of larger figures or large fragments of figures. Students will learn to build
armatures and use clay modeling tools effectively. Outside assignments include skull study, a hand study and drawings from figurative sculpture found in and around Providence. Strong emphasis is given both to whole sight and to abstraction of essentials - proportion, spatial relationship, and axial orientation.

**Major requirement; Ceramics sophomores**

Registration by Ceramics Department, course not available via web registration.

Open to non-majors as elective.

(SPRING)

CER-4175 **ADVANCED POTTERY & CERAMIC PRODUCTION**

3 credits  Lawrence Bush

Students in this class will learn to use a variety of ceramic production methods techniques including: molding, pressing, extruding, and giggering, to design and make small pottery editions. The focus is the design and perfection of the objects made and methods used. This class will also serve as a platform for inviting visiting artists to make small editions using our production facilities.

**Major requirement; Ceramic majors**

Registration by Ceramics Department, course not available via web registration.

Open to non-majors with department permission.

Prerequisite: 2 classes in Ceramics at RISD for non-majors

Prerequisite: 2 Ceramics courses

(FALL)

CER-4197 **SEMINAR: SOURCE PRESENTATION**

3 credits  Nicole Cherubini

This class helps you to develop the vocabulary of concepts relating your work to your sources. A number of exercises are undertaken culminating in a presentation of your ideas.

**Major requirement; Ceramics majors**

Open to non-majors pending seat availability and permission of department required.

Registration by Ceramics Department, course not available via web registration.

(FALL)

CER-4198 **SENIOR THESIS**

9 credits  TBA

The second semester is a continuation of the senior degree project begun in the Fall. The work and ideas are further developed and refined for final presentation at the Woods-Gerry Gallery.

**Major requirement; Ceramic majors only**

Registration by Ceramics Department, course not available via web registration.

(SPRING)

CER-410G **FIRST YEAR GRADUATE STUDIO CERAMICS**

9 credits  Lawrence Bush

In the first semester, graduate students begin their investigation and produce clay works that allow the faculty to assess their approach and capabilities. Students are available and pursue active contact with the faculty. Students also attend supplemental department presentations.

Graduate major requirement; Ceramics majors only

Registration by Ceramics Department, course not available via web registration.

(FALL)

CER-411G **FIRST YEAR GRADUATE STUDIO CERAMICS**

9 credits  TBA

The second semester is a development of the ideas and work begun in the first. Students are available and
pursue active contact with the faculty. Students also
attend supplemental department presentations.

Graduate major requirement; Ceramics majors only
Registration by Ceramics Department, course not
available via web registration.

(SPRING)

CER-412G SECOND YR.GRAD STUDIO
CERAMICS
6 credits Lawrence Bush
Continued exploration begun during the first year leads
to the presentation of a thesis project. Students work
during class hours to ensure daily contact with faculty.
Graduate major requirement; Ceramics majors only
Registration by Ceramics Department, course not
available via web registration.

(FALL)

CER-413G SEMINAR: SOURCE PRESENTATION
3 credits Nicole Cherubini
This course helps the Ceramics graduate student
develop a vocabulary of concepts concerning their
works in clay. A slide presentation is made by each
student concerning the relationship between an artist's
resources, historical precedent and works in clay for
class discussion.

Graduate major requirement; Ceramics majors
Open to non-majors pending seat availability and
permission of department required.
Registration by Ceramics Department, course not
available via web registration.

Cross-listed with Graduate Education

(FALL)

CER-415G GRADUATE THESIS, CERAMICS
12 credits TBA
Continued exploration begun during the first year leads
to the presentation of a thesis project. Students work
during class hours to ensure daily contact with faculty.

Graduate major requirement; Ceramics majors only
Registration by Ceramics Department, course not
available via web registration.

(SPRING)

CER-416G TOPICS IN CERAMIC MATERIAL
SCIENCE: GRADUATE
3 credits TBA
A seminar exploring ceramic method and expression
from technical perspectives. A study of raw materials
including clay, clay bodies, and glaze calculation. The
focus is the connection between technical development,
and aesthetic expression. In-depth independent
research required. A materials diary kept.

Graduate major requirement; Ceramics majors
Registration by Ceramics Department, course not
available via web registration.

Open to non-majors pending seat availability and
permission of department required.

(FALL)

CER-417G TOPICS IN CERAMIC HISTORY:
GRADUATE
3 credits Jeannine Heath
A seminar exploring ceramic method and expression
from historical and contemporary perspectives. The
focus is the connection between historical awareness,
and aesthetic expression in the student's work. In-depth
independent research required.

Graduate major requirement; Ceramics majors
Registration by Ceramics Department, course not
available via web registration.

Open to non-majors pending seat availability and
permission of department required.

(FALL)

INDEPENDENT STUDY

CER-8900 ISP MAJOR
3 credits TBA
The Independent Study Project (ISP) allows students to
supplement the established curriculum by completing a
faculty supervised project for credit in a specific area of
interest. Its purpose is to meet individual student needs
by providing an alternative to regularly offered courses.

Permission of Instructor and GPA of 3.0 or higher is
required. Register by completing the Independent Study
Application available on the Registrar's website; the
course is not available via web registration.

Course not available via web registration.

(FALL/WINTER/SPRING)
CER-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. 
Course not available via web registration.
(SUMMER/FALL/WINTER/SPRING)

CER-8965  COLLABORATIVE STUDY
3 credits  TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.
Course not available via web registration.
(FALL/WINTER/SPRING)
DEPARTMENT OF FILM/ANIMATION/VIDEO
Division of Fine Arts

Department Office: Auditorium, Room 530
Telephone: (401) 454-6233
Email: fav@nisd.edu
Department Head: Sheri Wills
Senior Department Administrative Coordinator: Rebecca Paiva

The Department of Film/Animation/Video (FAV) offers undergraduate courses and a major leading to the Bachelor of Fine Arts degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into all major classes by the Department Coordinator. Registration into non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by contacting the Department Coordinator.

Registration information for Wintersession classes
FAV classes in Wintersession are available to non-majors and freshmen, except for the required classes offered for seniors majoring in FAV. For Wintersession courses, refer to the section entitled "Wintersession 2019".
### BFA in Film/Animation/Video Curriculum (2018-2019)

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**Senior Year**

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<tr>
<td>Liberal Arts*</td>
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<td>Total 12</td>
<td>Total 3</td>
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**Total Credits: 126**

*Refer to the “Credit Requirements for Undergraduate Degree Programs” section at the front of this book.
Footnotes:
1Two of these courses are assigned in Fall and two in Spring.

2Juniors in Live Action must choose to take one of the following courses:
   FAV-5110  Documentary Production
   FAV-5201  Self-Reflexivity in Media
   FAV-5141  Pre-Production Techniques
   FAV-5142  Post-Production Techniques
   FAV-5119  Directing
   FAV-5125  Film & Video Installation
   FAV-5116  Writing for the Screen
   FAV-5121  Experimental Film Techniques

3Juniors in Animation must choose to take one of the following courses:
   FAV-5141  Pre-Production Techniques
   FAV-5142  Post-Production Techniques
   FAV-5131  Digital Effects & Compositing
   FAV-5104  Animation Installation
   FAV-5118  Computer Generated Imagery 3D
   FAV-5112  Sound for the Screen
   FAV-5152  Intermediate Stop-Motion Animation

4Juniors in Open Media must choose to take one of the following courses:
   FAV-5110  Documentary Production
   FAV-5201  Self-Reflexivity in Media
   FAV-5141  Pre-Production Techniques
   FAV-5142  Post-Production Techniques
   FAV-5131  Digital Effects & Compositing
   FAV-5104  Animation Installation
   FAV-5125  Film & Video Installation

5Students select from Senior Studio options in Animation, Live Action, or Open Media. Animation and Live Action Senior Studios are 6-credits in the Fall and Spring and 3-credits during Wintersession. Students choosing Open Media will take the 3-credit Open Media Senior Studio plus the 3-credit Critical Discourse studio during Fall and Spring, and the 3-credit Open Media senior Studio during Wintersession.

Additional Notes:
It is suggested that because of the amount of work required for the senior project, enough credits be taken in previous years to enable a reduced course load of 12-credits per semester during senior year and still have the required 126 credits to graduate.

Please note that some courses have prerequisites.
COURSES IN FILM/ANIMATION/VIDEO

FAV-1539 PROCEDURAL PROGRAMMING FOR ARTISTS
3 credits TBA
This course is designed for students with little or no programming experience. It aims to provide students with an understanding of the role computation can play in visualizing, and also to bolster students' confidence in their ability to write small programs to accomplish useful goals. The class will use Python, a general-purpose object-oriented interpreted language one can use for countless standalone projects or scripting applications. Python's design philosophy emphasizes code readability, and its syntax allows programmers to express concepts in fewer lines of code. Also offered as IDISC-1539; Register in the course for which credit is desired. Elective
Open to junior and senior. Permission of Instructor required. Course not available via web registration. (FALL)

FAV-5100 INTRODUCTORY CINEMA PRODUCTION
3 credits J. Terry/S. Wills Schettino/TBA
Intro Film explores techniques of live action 16MM film production using Bolex cameras and flatbed editing tables. Technical concerns such as exposure, focus, depth of field, and basic editing conventions are covered. Aesthetic concerns such as composition, movement, editing rhythms, and the filmmaker's intention are discussed and critiqued. Students complete three individual assignments outside of class, and four in-class exercises in pairs or groups. The individual assignments encourage creative use of editing techniques such as traditional match-cutting, graphic match-cutting, and cross-cutting or parallel editing. The first individual project is silent, but for those that follow, students create soundtracks using elements such as effects, music, ambient sound, and voiceover. Screenings in class include student rushes, works in progress, and finished films. In addition, a variety of short films are screened and discussed that relate to many of the techniques and aesthetic considerations explored throughout the semester. Estimated Materials Cost: $220.00 Deposit: $150.00 Major requirement

FAV-5101 INTERMEDIATE STUDIO: LIVE ACTION
3 credits TBA
Intermediate Film is a year-long course emphasizing technical production in sync sound film making. Theoretical concerns and cinematic techniques are stressed. We explore concepts of (and the relationships between) narrative, documentary and experimental filmmaking. The first half of the Fall semester, students work in assigned teams, completing a series of short exercises. In the second half of the term, class members individually create their own longer films for final projects. Students screen their work in class at various stages of completion: rushes, rough cuts, and fine cuts. In addition, there are weekly screenings of works by relevant filmmakers. Participation in class discussions is required. Estimated Materials Cost: $500.00 Deposit $150.00 Major requirement

FAV-5102 INTERMEDIATE STUDIO: LIVE ACTION
3 credits Julie Mallozzi
Intermediate Film is a year-long course emphasizing technical production in sync sound film making. Theoretical concerns and cinematic techniques are stressed. We explore concepts of (and the relationships between) narrative, documentary and experimental filmmaking. During Spring semester, the course is devoted to improving skills in many aspects of live action filmmaking, including conceptualization, budgeting, camera work, and sound recording. Projects are transferred to tape and edited digitally. In addition, there are weekly screenings of works by relevant filmmakers. Participation in class discussions is required. Estimated Materials Cost: $500.00 Deposit: $150.00 Major requirement
FAV-5103  **INTRODUCTION TO ELECTRONIC MOVING IMAGES**
3 credits  TBA
This course introduces students to the production of electronic moving images: video camera work and digital non-linear editing. By creating short projects, students are engaged in an exploration of individual workflow. Students participate in class by inviting and offering constructive criticism within the group. Writing, presentations and individual meetings are stressed as important elements of the production process. Grades are influenced by attendance, quality of work, and meeting all project deadlines.
Estimated Materials Cost: $60.00  Deposit: $150.00
Major requirement
Registration by FAV Department, course not available via web registration.
(FALL/SPRING)

FAV-5104  **ANIMATION INTEGRATION/INSTALLATION**
3 credits  Bryan Papciak
This studio investigates the use of animation as an art form integrated into a cross-disciplinary practice using installation, performance and interactivity. This is different from traditional animation filmmaking in that students are instead exploring variations of the constructed cinematic object and the engagement of the human body as an active participant in the cinematic schema. The student uses the tenets of animation to consider the (de/re)construction of sequential image, identities of transmission and reception, the context of the projected image and light, the monitor as receptacle, motorized optical machines, environment and location. The course includes lectures, demonstrations, project workshops and studio practice. Emphasis is placed upon the conceptual, material, practical and creative approaches to reconsidering and re-making what animation is and can be. The course culminates with final projects. Prior animation experience is not necessary.
Permission of Instructor Required. Course not available via web registration.
(SPRING)

FAV-5105  **INTRODUCTION TO ANIMATION TECHNIQUES**
3 credits  TBA
This course is designed to explore different animation techniques and materials, including working directly on film, drawing on paper, painting under the camera, object animation, cut-outs, and pixilation. It also teaches the fundamentals of animated movement and timing. Students in this course each make six short animations with separate, synchronized sound tracks. At the end of the course, students create a DVD compilation of all their projects. A wide range of independent animated films are screened to demonstrate different techniques and approaches to animation.
Estimated Materials Cost: $40.00
Elective
Permission of Instructor required. Course not available via web registration.
(FALL/SPRING)

FAV-5106  **INTERMEDIATE STUDIO: ANIMATION**
3 credits  Amy Kravitz/Gina Kamentsky
The intermediate year of animation study witnesses a significant transformation, in which the student grows from novice to independent director. This year-long studio develops an integrated understanding of the diverse aesthetic tools of animation, and teaches students directing for the animation medium. The course is comprised of four elements. First, weekly in-class structured experiments and homework awaken and refine the student’s understanding of movement, timing, writing, editing, sound design, art directing, and use of materials. Second, students receive technical training in 2D animation production. Third, students screen and discuss animated works spanning history, culture, and design approach. Fourth, each student designs, animates, directs, and produces two independent projects, one in the fall and one in the spring.
Estimated Material Cost: $300.00  Deposit: $150.00
Major requirement; FAV majors
Registration by FAV department, course not available via web registration
Prerequisite: Take 3 credits from courses FAV-5105, ILLUS-5202, FAV-5111, or FAV-5130
(FALL)
FAV-5107 INTERMEDIATE STUDIO: ANIMATION
3 credits Amy Kravitz/Gina Kamentsky
This is the second semester of a year-long animation study, in which the student grows from novice to independent director. This studio develops an integrated understanding of the diverse aesthetic tools of animation, and teaches students directing for the animation medium. The course is comprised of four elements. First, weekly in-class structured experiments and homework awaken and refine the student's understanding of movement, timing, writing, editing, sound design, art directing, and use of materials. Second, students receive technical training in 2D animation production. Third, students screen and discuss animated works spanning history, culture, and design approach. Fourth, each student designs, animates, directs, and produces two independent projects, one in the fall and one in the spring. Estimated Materials Cost: Varies considerably with production design; averages $300.00 to $1,200.00 Deposit: $150.00
Major requirement
Registration by FAV Department, course not available via web registration.
Prerequisite: FAV-5106 (SPRING)

FAV-5108 CHARACTER ANIMATION WORKSHOP
3 credits Julie Zammarchi
This course focuses primarily on hand-drawn character design, development, and movement. Beginning with simple model sheets drawn from different points of view, we explore how action and context can affect the design of characters. The same characters are then taken straight into animation. Students use the characters they created as actors who must perform in a variety of situations, and interact directly with the physical space around them. Exercises include walk cycles, lip-synching, anticipation and follow-through, weight and resistance, and lessons in narrative, storyboarding, and drawing skills. The class also takes a field trip to the Roger Williams Zoo to study animal motion directly from life. A longer, three-week final project provides an opportunity for students to show what they have learned, and to create a cohesive story from start to finish. The final project is usually critiqued by a guest industry professional. All supporting software is covered in a series of simple workshops. Class time involves critiques of homework assignments, demonstrations of techniques and screenings of a diverse range of films. Estimated Materials Cost: $100.00
Major elective
Permission of Instructor required. Course not available via web registration.
Prerequisite: FAV-5105 (SPRING)

FAV-5110 DOCUMENTARY PRODUCTION
3 credits John Terry
Students in this course will produce two projects: a video camera exercise based on the observation of a particular event, and a fully researched and developed social documentary (the interaction of people in small groups or organizations) worked out in consultation with the instructor. Production teams (pairs) are encouraged for the main project. Weekly screenings of non-fiction films demonstrate stylistic developments and variety of content. Assigned readings in the history and theory of documentary promote in-class discussion. Estimated Materials Cost: $120.00 Deposit: $150.00
Major elective
Permission of Instructor required. Course not available via web registration.
Prerequisite: 3 credits from courses FAV-5103 or FAV-W519 (SPRING)

FAV-5111 STOP-MOTION ANIMATION
3 credits Agnieszka Woznicka
This is a course demonstrating and exploring the basic techniques of Stop-Motion Puppet Animation, with the intent to provide students with hands-on creative experience in learning the potentials of the medium, and an introduction to filmic language. Studio exercises strengthen individual technical skills in basic armature construction and model making, animating pose-to-pose movement, the basic walk, expressions and gestures, clay animation with lip-sync, set construction and lighting for three-dimensional animation. Basic sound recording, mixing and editing are also covered. Conceptual skills are exercised through exploring intent, storytelling, storyboarding, editorial concepts, character performance, art direction, and basic sound design. This class is based on process and experimentation. It is
meant to provide a strong foundation in the basics of stop-motion animation filmmaking, as well as the confidence to experiment further in one's future work. The idea is to enjoy the process by understanding it; control is born of experimentation and experience. This is a one semester class repeated in the spring. First preference given to FAV majors. Second preference given to Illustration majors. 

Estimated Materials Cost: $40.00
Major elective
Permission of Instructor required. Course not available via web registration.

FAV-5112 SOUND FOR THE SCREEN
3 credits Lukas Johnson/TBA
Students in this course become engaged with sound as a partner in the language of time-based media. Through selected screenings, readings, and concept-driven design projects, the students develop ideas they can use as design principles in planning and working with sound. In addition, students get a hands-on overview of working with sound in a contemporary production environment, focusing on microphones, field recorders, and Pro Tools DAW software. Students learn to be better listeners and to be aware of how sound affects their perception of the world around them, as well as becoming technically competent to execute their creative ideas.

Estimated Materials Cost: $50.00 Deposit: $150.00
Major elective
Permission of Instructor required. Course not available via web registration.

FAV-5113 INTERMEDIATE STUDIO: OPEN MEDIA
3 credits Daniel Peltz
This year-long video production studio focuses on the possibilities of the video medium and the development of an individualized practice within it. Students will be exposed to a wide range of forms including but not limited to single-channel production, installation, performance, documentary, and digital cinema.

Estimated Materials Cost: $125.00 Deposit: $150.00
Major requirement

Registration by FAV Department, course not available via web registration.
Prerequisite: FAV-5103
(FALL)

FAV-5114 INTERMEDIATE STUDIO: OPEN MEDIA
3 credits Daniel Peltz
This is a continuation of a year-long video production studio, focused on the possibilities of the video medium and the development of an individualized practice within it. Students are challenged to put to practice the research and experiments of the fall semester by producing a finished authored work for exhibition. The practical work of production is emphasized, and participation in the critical workshop environment is required. Continued research, development of technical skill, ability to plan and document process are expected.

Estimated Materials Cost: $150.00 Deposit: $150.00
Major requirement
Registration by FAV Department, course not available via web registration.
Prerequisite: FAV-5113
(SPRING)

FAV-5115 FAV DIGITAL FOUNDATION
3 credits TBA
This course identifies core principles of digital production, to enable students to continually adapt to the ever-changing world of software. Students research and produce artworks that demonstrate their understanding of these principles. This primary knowledge includes digital film and video formats, project asset management, compression techniques, understanding program interface design, color spaces, channel mixing and filters, and the creation and use of extra channels (such as alpha and depth).

Estimated Materials Cost: $30.00
Major requirement
Registration by FAV Department, course not available via web registration.

FAV-5116 WRITING FOR THE SCREEN
3 credits Andrew Freiband
This course is an examination of all forms of writing relevant to film and media creation. This includes a thorough study of traditional 'story film' screenwriting, as
well as writing techniques for documentary production and preproduction writing problems, such as proposals, treatments, and outlines. It is also a study of nontraditional writing problems in filmmaking: writing for nonlinear or experimental films, writing for a framework for improvisation, using text as a direct generator of filmed work, and even using text as the content of film. And last, but certainly not least, there is considerable attention paid to developing skills in critical writing. By the end of this course, students will have a portfolio of written work, including a polished draft of a short film or long-form first act, which demonstrates a wide variety of techniques for relating the written word to media.

Estimated Materials Cost: $25.00

Major elective
Permission of Instructor required. Course not available via web registration.
Prerequisite: FAV-5100 and FAV-5103 (FALL)

FAV-5117 LIGHTING FOR THE MOVING IMAGE
3 credits TBA
Lighting for the Moving Image is a hands-on workshop in lighting for film and video. Students are exposed to a broad range of equipment and techniques while they explore the overriding concept of light as an essential narrative element in motion picture. Workshops and discussions focus on the emotional impact of lighting as it pertains to a given story. Class time is divided between film screenings, one-day workshops on specific techniques, and an extended in-class group project in which students present light as the key narrative element.

Estimated Materials Cost: $100.00 Deposit: $150.00

Major elective
Permission of Instructor required. Course not available via web registration.
Prerequisite: FAV-5100 and FAV-5103 (FALL/SPRING)

FAV-5118 COMPUTER GENERATED IMAGERY
3D
3 credits Edward Hart
This course uses Maya as the main tool to explore 3D digital animation, emphasizing modeling techniques. The overall goal of this course is to generalize the study of the 3D world and to give students basic problem solving skills needed for continued use of this tool. After a series of lectures covering the basics of navigating the interface, each student produces a short animation. Each student has focused, individual time with the instructor.

Major elective
Permission of Instructor required. Course not available via web registration.
Course may be repeated once for credit.
(FALL/SPRING)

FAV-5119 DIRECTING
3 credits TBA
In the Directing class, students are encouraged to go beyond the first instinct or idea, and to develop a project to its fullest potential, particularly with respect to meaning and to potential modes of execution. Students work on a variety of scenes throughout the semester, complete several short assignments during and outside of class, and read handouts and excerpts from texts. An ongoing focus throughout the semester is an exploration of the methods of communication between directors and actors. Students direct each other, young actors from the Carriage House School, professional actors from the community (brought in for two classes), and actors of their choosing for final projects. As they direct rehearsals, students utilize a variety of specific tools that enable them to maximize the creativity and fertility of their relationships with actors, and to make adjustments in performances quickly and effectively. The latter third of the semester also focuses on techniques for script analysis. These are used to discover the range of creative possibilities in a given text, and to thoroughly prepare and organize directors for rehearsals and shoots. An ongoing, general goal of the course is also for each student to reflect upon and identify their personal themes as a director.

Major elective
Permission of Instructor required. Course not available via web registration.
Prerequisite: FAV-5100 and FAV-5103 (FALL)

FAV-5121 EXPERIMENTAL FILM TECHNIQUES
3 credits Bryan Papciak
An introduction to experimental cinematography, handmade film techniques, and the most fundamental level of filmmaking, this course will emphasize the unique properties of film itself as a visual medium. Projects include in-camera special effects, hand
processing, direct animation, optical printing, and contact printing. Students study classic experimental and direct animation films, including work by Len Lye, Norm McLaren, and Patrick Bokanowski. As a final project, each student will make a short piece on film utilizing techniques learned in class. No video or digital processes will be allowed.

Estimated Materials Cost: $100.00 Deposit: $150.00

FAV-5123 CHARACTER DESIGN
3 credits Max Porter
This course is a study of the theories and methods of character design as applied to narrative forms. This class asks students to push beyond stereotypical designs to develop two-dimensional characters that are both personally and culturally resonant and imaginative. Particular emphasis is placed on the expressive power of abstract forms and color. Through exploring individual perceptions of good and evil, success and failure, as well as beauty and ugliness, students create characters that are highly original. Research, thorough craftsmanship, and sophisticated design are stressed.

Elective
Permission of Instructor required. Course not available via web registration.
(SPRING)

FAV-5125 FILM & VIDEO INSTALLATION
3 credits Daniel Peltz
This studio investigates monitor and projector based installation through critical readings and studio practice. Emphasis is placed on concerns of material, site, space and interactivity. The course revisits the television monitor and television viewing context as the original video installation site. Students also explore the projector and projection beam, including its shape and volume, capacity to serve as a pure light source and as a means of resurfacing three-dimensional objects. Active installation artists visit the class for lectures and critiques.

Estimated Materials Cost: $150.00 Deposit: $150.00
Open to sophomore and above
Permission of Instructor required. Course not available via web registration.

Prerequisite: FAV-5115 (FALL/SPRING)

FAV-5152 INTERMEDIATE STOP-MOTION ANIMATION
3 credits Agnieszka Woznicka
Building on skills learned in the Intro Stop-motion Animation class, students will develop and produce one short stop-motion animation for professional portfolio and public screening. This course will provide students the opportunity to focus on particular issues of stop-motion animation and explore more advanced production techniques and processes. The course emphasizes art direction and project development. Students are encouraged to experiment with individual style and techniques of armature and set building, lighting, special effects and camera techniques. Weekly exercises are designed to strengthen students' conceptual and animation skills. In addition, a wide range of short films are screened to provide creative stimulus and demonstrate a variety of aesthetic and technical approaches.
Estimated Materials Cost: $300.00

Major elective

Permission of Instructor required. Course not available via web registration.
Prerequisite: FAV-5111 (FALL)

FAV-5192 CRITICAL DISCOURSE: OPEN MEDIA (Spring)
3 credits Daniel Peltz
Seniors undertake a rigorous look at cross-disciplinary media art through a close examination of important related critical theory and art, artist distribution methods and contemporary exhibition strategies. The student's own senior work practice is examined in depth through personal and group efforts. Course work occurs through research, readings, writing, presentations, interdisciplinary critique sessions, group discussion and creative making responses. This course is well-positioned to be a critical support for any student looking for additional insight into the development and refinement of their own current or future works in this area of cross-disciplinary media art practice. Spring semester features an emphasis on curatorial exhibition strategies, features a field trip to a relevant exhibition or performance, and visits by related working artists and curators. FAV Seniors registered for Senior Studio: Open Media must take this partnered three-credit course towards creating their degree project.

Registration by FAV Department, course not available via web registration.
Open to non-majors pending seat availability.

FAV-5193 SENIOR STUDIO: OPEN MEDIA
3 credits Sheri Wills Schettino
This path, within the senior studio options, allows for the exploration of a broad range of hybrid practices. Through the structural support of this year-long studio, students will produce a project that synthesizes their understanding of and aspirations for media art practice. Works produced use media as their point of departure, but may take a variety of forms including performance, installation, public art, intervention, networked/collaborative production, print publication, activism, etc.
The course prepares students to work with depth in their use of media and as contemporary artists in a complex art world, in which media is often only one component in a larger project. Students receive weekly individual guidance from the instructor and peers, as well as two critiques by prominent working artists or related practitioners. During the spring semester, each student explores the notion of distribution intensively, resulting in the crafting of individualized forms of presentation. Each student also develops a portfolio of their work, focused on communicating their core interests to a defined group. Class meetings are devoted to presentations of related artists works, individual meetings and group critique. Fall semester includes field trips to events in the NY/New England area.

Estimated Materials Cost: Varies considerably with production design. Deposit: $150.00

Major requirement

Permission of Instructor required.

Registration by FAV Department, course not available via web registration.

Must also plan and register for: FAV-5191

(WINTER)

FAV-5194 SENIOR STUDIO: OPEN MEDIA
3 credits Sheri Wills Schettino
This path, within the senior studio options, allows for the exploration of a broad range of hybrid practices. Through the structural support of this year-long studio, students will produce a project that synthesizes their understanding of and aspirations for media art practice. Works produced use media as their point of departure, but may take a variety of forms including performance, installation, public art, intervention, networked/collaborative production, print publication, activism, etc.

The course prepares students to work with depth in their use of media and as contemporary artists in a complex art world, in which media is often only one component in a larger project. Students receive weekly individual guidance from the instructor and peers, as well as two critiques by prominent working artists or related practitioners. Class meetings are devoted to presentations of related artists works, individual meetings and group critique. During the spring semester, each student explores the notion of distribution intensively, resulting in the crafting of individualized forms of presentation. Each student also develops a portfolio of their work, focused on communicating their core interests to a defined group. Spring Semester features speakers, working with related practices, who meet with students to prepare them for their professional future.

Estimated Materials Cost: Varies considerably with production design. Deposit: $150.00

Major requirement

Permission of Instructor required.

Registration by FAV Department, course not available via web registration.

Must also plan and register for: FAV-5192

(WINTER)

FAV-5195 SENIOR STUDIO: ANIMATION
6 credits A. Kravitz/S. Subotnick/TBA
During the senior year, students synthesize and apply what they have learned in their previous studies to the creation of a year-long project. Students develop, design, animate, direct, and produce these projects independently. Students receive weekly individual
guidance from instructors and two critiques by established professionals from the world animation community. Class meetings are devoted to film screenings, group critique, and specialized technical workshops. Fall semester includes a one-week field trip to the Ottawa International Animation Festival in Ottawa, Ontario, Canada.

Estimated Materials Cost: Varies considerably with production design, average $1,000.00 to $3,000.00
Deposit: $150.00
Average Field Trip Cost: $300.00
Major requirement; FAV majors only
Registration by FAV Department, course not available via web registration.
Prerequisite: FAV-5106
Fee: $475.00 (FALL)

FAV-5196 SENIOR STUDIO: ANIMATION
3 credits A. Kravitz/S. Subotnick/TBA
During the senior year, students synthesize and apply what they have learned in their previous studies to the creation of a year-long project. Students develop, design, animate, direct, and produce these projects independently. Students receive weekly individual guidance from instructors and two critiques by established professionals from the world animation community. Class meetings are devoted to film screenings, group critique, and specialized technical workshops.
Deposit: $150.00
Open to senior FAV majors only
Permission of Instructor required. Course not available via web registration.
(FALL)

FAV-5197 SENIOR STUDIO: LIVE ACTION
6 credits Alexandra Anthony/TBA
This is a year-long course of study, for which the student will complete a 10-20 minute live action work to final professional screening format. Students are free to choose genres and formats in which they want to work. Students have weekly meetings for screenings, guests, and technical workshops, and weekly small-group meetings to discuss their works-in-progress. Fall semester covers pre-production work on narrative projects: developing of scenarios, location scouting, budgets, initial camera tests or initial shooting of non-fiction projects. Visiting consultants come in to instruct in sound recording and cinematography, and guest critics come in November to review project proposals and/or footage.
Estimated Materials Cost: $2,000 Deposit: $150.00
Major requirement; FAV majors only
Registration by FAV Department, course not available via web registration.
Prerequisite: FAV-5101, FAV-5102, FAV-5113, and FAV-5114
(Spring)

FAV-W507 SENIOR STUDIO: LIVE ACTION
3 credits TBA
This is a year-long course of study, for which the student will complete a 10-20 minute live action work to final professional screening format. Students are free to choose genres and formats in which they want to work. Students have weekly meetings for screenings, guests, and technical workshops, and weekly small-group meetings to discuss their works-in-progress. During Wintersession, the students perform production work in video and film, organize crews for filmmaking, review
rushes and do initial editing and sound work on their degree projects.
Deposit: $150.00
Open to senior FAV majors only
Permission of Instructor required. Course not available via web registration.
(WINTER)

FAV-5198 SENIOR STUDIO: LIVE ACTION
6 credits Alexandra Anthony/TBA
This is a year-long course of study, for which the student will complete a 10-20 minute live action work to final professional screening format. Students are free to choose genres and formats in which they want to work. Students have weekly meetings for screenings, guests, and technical workshops, and weekly small-group meetings to discuss their works-in-progress. Spring semester covers post-production, editing, sound mixing, color correction, outputting, and a series of professional practice workshops. A guest critic reviews work in early April. Final projects are screened at a public film festival in May, which is reviewed by the local media.
Estimated Material Cost: $2,000.00 Deposit: $150.00
Major requirement; FAV majors only
Registration by FAV Department, course not available via web registration.
Prerequisite: FAV-5197
(SPRING)

FAV-5300 INTRODUCTION TO DARKROOM PHOTOGRAPHY
3 credits J. Edwards/H. Horenstein
This is a basic course in the techniques of photographic seeing. Students will be given exercises to develop their ideas concerning the fundamental visual problems of photography. Students will also learn technical aspects of exposure, developing and printing in the darkroom as they explore and respond to the visual qualities of the medium. Students must provide their own 35mm camera with manual controls.
Estimated Material Cost: $150.00 - $200.00
Elective
Fee for non-photo majors: $100.00 Deposit: $100.00
(FALL/SPRING)

FAV-5312 TIME-BASED PHOTOGRAPHY
3 credits Kelly Egan
This final course in the required technical series for majors emphasizes the potentials of image-making untethered from a paper support. With the advent of digital image capture, the photograph, as digital data, has become an infinitely malleable unit of meaning that can be reconstituted to form sequences and transformations. Not only can it be a still print-object, but it can be a projection of light on any number of surfaces, an informational component in a screen-based narrative, or one visual element among many in an environmental installation. Students will explore the dynamic intersections between moving and still; timeless and time-driven; simultaneous and sequential imaging. They will learn how to move data fluidly among different programs and to work from a broader
"systems-level" perspective - a necessity in the context of today's rapidly changing software platforms.

Major requirement
May be taken concurrently with PHOTO-5311.
Students must plan and register if PHOTO-5311 is desired.
Permission of Instructor required for non-majors
Fee for non-majors $100.00 Deposit: $100.00
Prerequisite: PHOTO-5308

(Spring)

FAV-5314 LIGHTING
3 credits Kenneth Rogowski
This course will focus on basic lighting techniques and principles that will provide students with the skills necessary to feel comfortable in a variety of lighting situations. Students will not only gain an understanding of how light can be manipulated and controlled but also how it can be used to communicate information. The course will serve as an introduction to the studio and to various kinds of tungsten and strobe equipment.
Estimated Materials Cost: $150.00 - $200.00
Major elective
Open to juniors and above
Permission of Instructor required for non-majors
Fee for non-photo majors: $100.00 Deposit: $100.00
Prerequisite: PHOTO-5308
(Spring)

FAV-5339 THE BUSINESS OF ART
3 credits Thaddeus Russell
This course is designed for art students looking to transition into the creative economy. As the worlds of art and commerce increasingly co-mingle, we will explore how a RISD education and skill set is marketable beyond academia and the gallery world. This hands-on course will include making a business plan, building a brand, finding and dealing with clients, and managing estimates, invoices, taxes, and insurance. Through practical in-class exercises, guest lectureers, readings and assignment work, we will address the risks and rewards of making a living as an artist/entrepreneur.
Elective
Open to junior and above
(Spring)

FAV-5341 ANIMATION PRE-PRODUCTION METHODS
3 credits Max Porter
This course examines preproduction methods for animation, including storytelling and cinematic language particular to the animation medium. Emphasizing practical approaches to research and concept development, the course will introduce structural tools including storyboards, writing, color scripts, animatics, and preliminary soundtracks. We will ask the central question "Why Animation?" as we cover topics such as point-of-view, expressive scale, use of metaphor, and transformation.
Estimated Materials Cost: $50.00 Deposit: $150.00
Elective
Open to sophomore and above
Registration by FAV Department, course not available via web registration.
Prerequisite: FAV-5105, ILLU-3960 or FAV-W502
(FALL)

LAEL-1054 TIME, LIGHT AND SOUND
3 credits Burleigh Smith
This course is designed as an introduction to the 113-year history of the projected moving image (film, animation, and video). Artistic expression in these forms will be emphasized. Students discover new areas of interest while watching carefully selected examples of films and videos. During all classes, students will view films representing different styles and periods of filmmaking. About half of the classes are devoted to contemporary films. Critical thinking will be encouraged and fostered during classroom discussions. Clear expression of these thoughts will be developed through assigned readings and weekly writing assignments. During the semester, students learn about specific artists, schools of filmmaking, genres, and fields within the history of the film, animation, and video. Students also develop a common language by learning the meaning and proper usage of a glossary of common film terms. At select classes, film artists are present to introduce and discuss their work. Other guests include improvisational musicians who accompany silent films.
Major requirement; FAV majors
Liberal Arts elective credit for non-majors pending seat availability and permission of Instructor.
(FALL)
INDEPENDENT STUDY

FAV-8900  ISP MAJOR
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration. Course not available via web registration. (FALL/WINTER/SPRING)

FAV-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Permission of Instructor required. Course not available via web registration. (SUMMER/FALL/WINTER/SPRING)

FAV-8965  COLLABORATIVE STUDY
3 credits  TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of indepedndent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. Course not available via web registration. (FALL/WINTER/SPRING)
DEPARTMENT OF GLASS
Division of Fine Arts

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Department Head: Rachel Berwick
Graduate Program Director: Rachel Berwick
Senior Department Administrative Coordinator: Brett Roth

The Department of Glass offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses, a post-baccalaureate program, and a program leading to the Master of Fine Arts degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Some major elective courses are available for web-registration in Student Planning by non-majors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, Glass classes in Wintersession are available to non-majors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession 2019”.

203
### BFA in Glass Curriculum (2018-2019)

#### FALL

<table>
<thead>
<tr>
<th>#</th>
<th>Course</th>
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<tr>
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#### WINTERSESSION

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#### SPRING

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**Total Credits: 126**

*Refer to the “Credit Requirements for Undergraduate Degree Programs” section at the front of this book.

**Additional Notes:**

The Liberal Arts component is 42 Credits, but detail is shown only for 30 of the credits in Liberal Arts (assuming 12 credits in the First-year Program). To accumulate 42 credits, courses may be taken during Wintersession or during the Fall or Spring semesters, as scheduling and interest permits.

Consult your advisor, the Liberal Arts Office or the Registrar for additional information.

Sufficient elective courses must be completed successfully to fulfill a minimum total of 126 credits necessary for a BFA degree. Elective courses are selected in consultation with your department head or advisor.
# MFA in Glass Curriculum (2018-2019)

**FALL**

<table>
<thead>
<tr>
<th>#</th>
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**SECOND-YEAR**

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Total Credits: 66

**Additional Notes:**

All graduate students must participate in Wintersession for a minimum of 3-credits each year. General eligibility requirements for the master’s degree are listed in the front of this book.
Post-Baccalaureate Program in Glass (2018-2019)

The Glass Department Post Baccalaureate Program is a unique course of study that provides one year of individualized training and education in glass. Upon acceptance into the program, an interview and portfolio review will help determine a dedicated curriculum for each candidate.

This program is intended to assist students with varying levels of experience in combining technical glass working and art concept into a well-rounded studio practice. A wide spectrum of Glass Department undergraduate and graduate studios and seminars are considered in creating each custom post baccalaureate course of study.

For many, the post baccalaureate year will serve as supplementary and developmental preparation for graduate study in glass. For others, one year of highly personalized study will be its own reward to be applied to professional studio practice. All post baccalaureate students are considered full time students and they are provided with dedicated studio space and complete access to the glass facility.

**SAMPLE CURRICULA**

**TECHNICAL CONCENTRATION**

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<tr>
<td>Beginning (or Intermediate) Glassworking</td>
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<tr>
<td>Glass Casting</td>
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<td>History of Glass</td>
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**CONCEPTUAL CONCENTRATION**

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<td>Critical Issues Seminar</td>
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*Additional Notes:

*This program requires application and admission through the RISD Admissions Office. Contact the Admissions Office for more information and an application.

Credits taken in the Post Baccalaureate Program are NOT transferable to the RISD MFA in Glass should the student be accepted into the MFA Program.*
COURSES IN GLASS

GLASS-2388  INTERDISCIPLINARY HOT CASTING
3 credits  Sean Sealstrom
This hands-on experimental course will give students the opportunity to investigate a wide range of hot casting methods. The class will focus on exploring and innovating with a variety of mold materials: sand, CO2, refractory, wood, metal, organic and found molds. Hot glass ladle casting will be our primary working technique. Demonstrations will not linger on the technical but rather, will function as a catalyst for students to engage in an aesthetic and/or conceptual dialogue with technique and material. Both the studio process and the information presented in this class will encourage collaborative as well as individual work. This class will permit a deep investigation into the process of casting and into the innate properties of glass.
Open to sophomore and above
Permission of Instructor required. Course not available via web registration.
(FALL)

GLASS-4300  GLASS IA STUDIO
6 credits  Sean Salstrom
This beginning glass major studio combines studio practice, critical discourse and contemporary issues through assignments, reports, and scheduled critiques. The course develops awareness of three-dimensional issues concerning material, concept, process and light to establish criteria for artistic striving. Students are required to develop the sketchbook as an essential creative tool.
Estimated Materials Cost: $200.00
Major requirement; Glass majors only
Registration by Glass Department, course not available via web registration.
Open to non-majors for 3 credits only by petition and/or permission of Department Head.
(FALL)

GLASS-4301  GLASS IIA STUDIO
3 credits  TBA
Glass IIA is an intermediate studio course in which students continue their ongoing investigation of material processes. Emphasis is on developing personal concepts and imagery and visual research skills through investigations of regularly assigned topics. Students develop a substantial "idea" sketchbook, participate in scheduled class activities, and group critique.
Estimated Materials Cost: $200.00
Major requirement; Glass majors only
Registration by Glass Department, course not available via web registration.
Prerequisite: GLASS-4310
Must also plan and register for: GLASS-4316
(FALL)

GLASS-4302  GLASS IIIA STUDIO
6 credits  Sean Sealstrom
Glass IIIA is an advanced major studio that requires intermediate glassworking skills and familiarity with the material. This course stresses the continuing development of personal imagery, viewpoint, visual "source" research and the refinement of material processes in terms of individual artistic requirements. As preparation leading to the senior thesis project, independent studio work and individual consultation are emphasized. During this semester, each student is expected to seek out at least one professional artist outside the Glass Department and develop an artistic association with this advisor for the duration of the senior year.
Estimated Materials Cost: $300.00
Major requirement; Glass majors only
Registration by Glass Department, course not available via web registration.
Prerequisite: GLASS-4311
Must also plan and register for: GLASS-4320
(FALL)

GLASS-4304  BEGINNING HOT GLASS
3 credits  TBA
This course is a studio survey of glass as a three-dimensional medium. The course explores traditional and non-traditional techniques of glassblowing casting, and coldworking. The greater part of the class is spent in the studio working directly with glass.
Estimated Materials Cost: $150.00
Open to Undergraduate and Graduate Students.
Permission of Instructor required. Course not available via web registration.
(Spring/Winter)
GLASS-4305  **BEGINNING GLASSWORKING**  
3 credits  Christopher Taylor  
This beginning course introduces basic glassblowing and molten glassworking processes. It includes “offhand” glassblowing, “solidworking” and glassblowing with molds. Students apply new technical skills to self-generated projects. Students maintain detailed technical notes and a project sketchbook.  
Estimated Materials Cost: $400.00  
Major requirement; Glass majors only  
Registration by Glass Department, course not available via web registration.  
Open to non-majors for 3 credits only by petition and/or permission of Department Head.  
Prerequisite: GLASS-4300  
(SPRING)

GLASS-4309  **GLASS CASTING & MOLDMAKING**  
3 credits  Adrianne Tharp  
This beginning course introduces the materials and processes necessary for basic glasscasting of solid objects and includes various moldmaking methods. Molten glasscasting, glass fusecasting, pate de verre, optical slump casting; the techniques for making refractory molds, sand molds, metal or graphite molds; and the proper use of annealing ovens are introduced. Students apply new technical skills to self-generated projects. Students maintain detailed technical notes and a project sketchbook.  
Estimated Materials Cost: $300.00  
Major requirement; Glass majors only  
Registration by Glass Department, course not available via web registration.  
Open to non-majors as an elective; Permission of Department Head required with written statement due in early May.  
(FALL)

GLASS-4310  **GLASS IIB STUDIO**  
6 credits  Sean Sealstrom  
This course is the second half of an intensive, two-semester introduction to studio practice. Objectives introduced in the preceding semester are refined and furthered through assignments, reports, and scheduled critique. Students are required to develop the sketchbook as an essential creative tool.  
Estimated Materials Cost: $300.00  
Major requirement; Glass majors only  
Registration by Glass Department, course not available via web registration.  
Must also plan and register for: GLASS-4318  
(FALL)

GLASS-4311  **GLASS IIB STUDIO**  
3 credits  TBA  
Glass IIB is the second half of a two-semester intermediate studio course in which students will continue their ongoing investigation of material processes. Emphasis is on developing personal concepts, imagery, and visual research skills through investigations of regularly assigned topics. Students develop a substantial “idea” sketchbook, participate in scheduled class activities, and group critique.  
Estimated Materials Cost: $200.00  
Major requirement; Glass majors only  
Registration by Glass Department, course not available via web registration.  
Must also plan and register for: GLASS-4318  
(SPRING)

GLASS-4316  **GLASS IIA DEGREE PROGRAM WORKSHOP**  
3 credits  Rachel Berwick  
All Glass junior, senior, and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, active participation in weekly discussions, and prepared student presentations.  
Major requirement; Glass majors only  
Registration by Glass Department, course not available via web registration.  
Juniors register for GLASS-4316 (Fall) and GLASS-4318 (Spring).  
Seniors register for GLASS-4320 (Fall) and GLASS-4322 (Spring).  
Must also plan and register for: GLASS-4301  
(FALL)
GLASS-4318  GLASS IIB DEGREE PROG. WKSHP  
3 credits  Rachel Berwick  
All Glass junior, senior, and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, active participation in weekly discussions, and prepared student presentations.  
Major requirement; Glass majors only  
Registration by Glass Department, course not available via web registration.  
Juniors register for GLASS-4316 (Fall) and GLASS-4318 (Spring).  
Seniors register for GLASS-4320 (Fall) and GLASS-4322 (Spring).  
Must also plan and register for: GLASS-4302 (FALL)

GLASS-4319  INTERMEDIATE & ADVANCED GLASSBLOWING  
3 credits  Christopher Taylor  
This primarily technical course builds on basic, traditional glassblowing skills - and challenges students to move toward more complex, technical proficiency. Demonstrations and supervised practice will introduce alternative methods, refinement and new techniques. Also, student innovation with traditional process is encouraged. Students improve both individual and team skills, maintain a technical notebook, and develop an “idea” sketchbook.  
Estimated Materials Cost: $300.00  
Major requirement; Glass majors only  
Registration by Glass Department, course not available via web registration.  
Prerequisite: GLASS-4305 (FALL)

GLASS-4320  GLASS IIIA DEGREE PROGRAM WORKSHOP  
3 credits  Rachel Berwick  
All Glass junior, senior, and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, active participation in weekly discussions, and prepared student presentations.  
Major requirement; Glass majors only  
Open to non-majors with permission of Department Head.

GLASS-4321  GLASS COLDWORKING  
3 credits  Niels Cosman  
This beginning course will provide comprehensive technical instruction on basic glass “coldworking” processes including glass polishing, sandblasting, etching, cutting, engraving, gluing, laminating, glass drilling. Students will apply new technical skills to self-generated projects. Students must maintain detailed technical notes and a project sketchbook.  
Estimated Materials Cost: $200.00  
Major requirement; Glass majors only  
Registration by Glass Department, course not available via web registration.  
(FALL)

GLASS-4322  GLASS IIIB DEGREE PROGRAM WORKSHOP  
3 credits  Rachel Berwick  
All Glass junior, senior, and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, active participation in weekly discussions, and prepared student presentations.  
Major requirement; Glass majors only  
Open to non-majors with permission of Department Head.
Registration by Glass Department, course not available via web registration.

Juniors register for GLASS-4316 (Fall) and GLASS-4318 (Spring).
Seniors register for GLASS-4320 (Fall) and GLASS-4322 (Spring).
Must also plan and register for: GLASS-4398 (SPRING)

GLASS-4398  GLASS IIIB DEGREE PROJECT
6 credits  Sean Sealstrom
This semester is directed towards defining and organizing an evolved artistic viewpoint that incorporates glass in a visual imagery. At the beginning of this semester, students are required to present a slide “source” presentation to a department assembly that is a compilation of the previous three semesters’ visual research. Each student is also expected to further develop his/her artistic association with a designated “outside” advisor(s) and involve this professional artist in critique and consultation. Artistic premise and intention are comprehensively presented in a senior thesis exhibition. A complete portfolio is presented to the department at the completion of this semester.
Estimated Materials Cost: $500.00
Major requirement; Glass majors only
Registration by Glass Department, course not available via web registration.
Prerequisite: GLASS-4302
Must also plan and register for: GLASS-4322 (SPRING)

GLASS-7009  EXPERIMENTS IN OPTICS
3 credits  Sean Sealstrom
This class serves as an interface between the new technologies of digital and the old technologies of optics. New digital technologies are given alternative possibilities with the addition of specific projection apparatus (in terms of both, projection optics and projection surfaces), plays with reflection (such as the construction of anamorphic cylinders, zoetropes, and other optical devices), and in the fabrication of project specific lenses. Given the hands-on nature of the glass department, the actual making and/or subversion of traditional optics is possible. The class encourages collaborative work between students of varying experience levels and fosters the incorporation and dialogue between students of the two differing areas of expertise.
Elective
Open to seniors, fifth-year and graduate students.
Permission of Instructor required. Course not available via web registration.
Course also offered as DM-7009; Register in the course for which credit is desired.
(SPRING)

GLASS-7010  CABINETS OF CURIOSITY: MATTER, KNOWLEDGE AND MAKING IN RENAISSANCE EUROPE
3 credits  Rachel Berwick
This is a studio/seminar offered collaboratively by RISD/Glass and Brown/History. We are developing a series of assignments structured around historical objects that will push our students to consider new ways of doing research. For example, early in the semester students will select a Renaissance book from the Hay Library (Brown) research its author, printer, and original context, and make an oral presentation on their findings to the class. Another assignment will pair students (ideally one RISD/one Brown student), ask them to select a historical object that might have been in a cabinet of curiosities, and then make a work that responds to that object in one of several ways: replication, subversion, or translation (i.e., identify its historical purpose, and then create/design an object that satisfies that same purpose in 2018). Students will also make/design a device that manipulates or alters the way we understand a specific natural object, considering issues such as scale, time, place, and material/immaterial elements. Finally, all students will produce a research project which may take any number of forms, including producing a work or paper. The assignment will be scaffolded, so that students will begin by submitting a proposal in which they identify their own topic, articulate their research methodology, and sketch out plans for carrying it out. Draft projects will be evaluated by peer review, before students submit their final project at the end of the semester.
Open to seniors and graduate students.
Permission of Instructor required. Course not available via web registration.
(FALL)
HISTORY OF GLASS
3 credits Katherine Tycz
Since its chance discovery millennia ago, glass has developed into an integral and ubiquitous part of daily life. Through lectures, student presentations and field trips to the RISD museum and/or local glass studios, this course is designed to introduce students to the various ways this quixotic material has been made, used, and thought about across time. This survey course employs a chronological format and methodologies of art history, history of science, and material culture to investigate the range of glass objects, formulae, and production methods in use since glass’ earliest manufacture through the mid-twentieth century. We will also examine the broader social and cultural contexts in which glass was made and explore the following themes as they relate to the history of glass: mimesis, clarity, innovation, reflection, light, and science.

Major requirement; junior BFA.GLASS students Liberal Arts elective credit for non-majors pending seat availability.
(SPRING)

WKSHP: INTRODUCTION TO WOODWORKING
1 credit Jonas Levi
This class provides new and current Ceramics, Glass, Jewelry & Metalsmithing students with a comprehensive safety orientation for future use of the wood facility in the Fine Arts Division. Instructor will orient students in the safe operation of stationary machines in the wood facility, including the miter saw, band saw, table saw, disc sander, drum sander, drill press, and panel saw. Instruction will also be provided for different ways of building and joining with wood through the use of hand tools and stationary machines. Passing this course is required in order to use all machines in the Fine Arts wood facility.
Registration is limited to first semester sophomores and first semester graduate students in Ceramics, Glass and Jewelry + Metalsmithing majors.
(FALL)

GRADUATE COURSES

GRADUATE GLASS I STUDIO
6 credits Jen Bervin
This first semester of graduate study emphasizes varied experimentation, extensive visual “source” research, maximum productivity and conceptual growth. Students are expected to develop professional associations with artists outside the glass department in addition to the department’s faculty and its scheduled roster of Visiting Artists and critics.

Estimated Materials Cost: $500.00
Graduate major requirement; Glass majors only.
Registration by Glass Department, course not available via web registration.
Must also plan and register for: GLASS-435G
(FALL)

GRADUATE GLASS II STUDIO
6 credits TBA
Graduate Glass II continues with the objectives of the preceding semester. It is expected that students continue artistic experimentation and individual growth at an increasingly professional level.

Estimated Materials Cost: $500.00
Graduate major requirement; Glass majors only.
Registration by Glass Department, course not available via web registration.
Prerequisite: GLASS-431G
Must also plan and register for: GLASS-436G
(SPRING)

GRADUATE GLASS III STUDIO
6 credits TBA
The student is expected to begin refining a personal viewpoint that incorporates glass in preparation for the graduate degree project. Studio work continues to include consultation and group critique with department faculty, its visiting artists, critics, and the student’s own outside advisors.

Estimated Materials Cost: $500.00
Graduate major requirement; Glass majors only.
Registration by Glass Department, course not available via web registration.
Prerequisite: GLASS-432G
Must also plan and register for: GLASS-437G
(FALL)

GRADUATE DEGREE PROJECT
9 credits TBA
With assistance from department and outside faculty, the graduate student defines and organizes an evolved artistic viewpoint presented in both a comprehensive written thesis and a thesis exhibition. At the beginning
of this semester, students are also required to present a slide "source" presentation to a department assembly that is a compilation of the previous three semesters' visual research. A professional portfolio is presented to the department at the completion of the student's graduate study.

Estimated Materials Cost: $500.00

Graduate major requirement; Glass majors only.

Registration by Glass Department, course not available via web registration.

Prerequisite: GLASS-433G

Must also plan and register for: GLASS-438G (SPRING)

GLASS-435G  GRAD GLASS I DEGREE PROGRAM WORKSHOP

3 credits  Rachel Berwick

All Glass junior, senior and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, active participation in weekly discussions, and prepared student presentations.

Graduate major requirement; Glass majors only.

Registration by Glass Department, course not available via web registration.

First-year grads register for GLASS-435G (Fall) and GLASS-436G (Spring).
Second-year grads register for GLASS-437G (Fall) and GLASS-438G (Spring).
Must also plan and register for: GLASS-432G (SPRING)

GLASS-437G  GRAD GLASS III DEGREE PROGRAM WORKSHOP

3 credits  Rachel Berwick

All Glass junior, senior and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, active participation in weekly discussions, and prepared student presentations.

Graduate major requirement; Glass majors only.

Registration by Glass Department, course not available via web registration.

First-year grads register for GLASS-435G (Fall) and GLASS-436G (Spring).
Second-year grads register for GLASS-437G (Fall) and GLASS-438G (Spring).
Must also plan and register for: GLASS-433G (FALL)

GLASS-438G  GRAD GLASS IV DEGREE PROGRAM WORKSHOP

3 credits  Rachel Berwick

All Glass junior, senior and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, active participation in weekly discussions, and prepared student presentations.
Graduate major requirement; Glass majors only.
Registration by Glass Department, course not available via web registration.
First-year graduates register for GLASS-435G (Fall) and GLASS-436G (Spring).
Second-year graduates register for GLASS-437G (Fall) and GLASS-438G (Spring).
Must also plan and register for: GLASS-434G (SPRING)

GLASS-451G  GRADUATE CRITICAL ISSUES SEMINAR
3 credits  TBA
This graduate seminar provides an intensive study of current critical issues in contemporary art. Each Fall a visiting curator or critic is invited to lead the course. While the themes covered each semester will vary with the visiting instructor, the structure of the course will remain the same. The class is divided into two segments: a seminar and a studio. Each week the seminar lasts for three hours followed by studio visits with each student. This course helps students carry the dialogue of contemporary art issues into the studio more effectively.
Graduate major requirement; Glass majors only
Open to non-majors as GRAD-451G; Register in the course for which credit is desired.
(FALL)

INDEPENDENT STUDY

GLASS-8900  ISP MAJOR
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar's website; the course is not available via web registration.
Course not available via web registration.
(FALL/WINTER/SPRING)

GLASS-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Course not available via web registration.
(SUMMER/FALL/WINTER/SPRING)

GLASS-8965  COLLABORATIVE STUDY
3 credits  TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.
Course not available via web registration.
(FALL/WINTER/SPRING)
DEPARTMENT OF ILLUSTRATION
Division of Fine Arts

Department Office: Illustration Studies Building (ISB), Room 110
Telephone: (401) 454-6240
Email: illustration@risd.edu or rdumouli@risd.edu for registration questions
Department Head: Susan Doyle
Senior Department Administrative Coordinator: Rachael DuMoulin
Department Administrative Coordinator: Jalessa Bryant

The Department of Illustration offers undergraduate courses leading to a Bachelor of Fine Arts Degree.

Registration information for majors for Fall and Spring
Sophomores are pre-registered into all major classes by the Department Coordinator. Once registered, sophomores need departmental permission to drop any required classes; drops may not be done via student self-service. Sophomore core studios must take precedence over elective courses.

Juniors and Seniors register for electives, non-major studios and liberal arts using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, “Major elective; restricted” classes are available via registration by the department. Generally, registration is not granted for courses until the add/drop period at the beginning of the semester.

Courses marked as “Major elective; open to non-major junior and above as a non-major elective” can be registered by any RISD student sophomore and above through Student Planning.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, non-majors, freshmen and graduate students. For Wintersession courses, refer to the section entitled “Wintersession 2019”.

215
# BFA in Illustration Curriculum (2018-2019)

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
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<tbody>
<tr>
<td><strong>First-Year</strong></td>
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<tr>
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## Sophomore Year

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<td>Visual Thinking</td>
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<tr>
<td>2012</td>
<td>Drawing 1: Visualizing Space</td>
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</tr>
<tr>
<td>2024</td>
<td>Painting 1: Color Perception and Expression</td>
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<tr>
<td>LAEL 1030</td>
<td>History of Illustration¹ or Liberal Arts*</td>
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<tr>
<td>Liberal Arts*</td>
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<td>Liberal Arts*</td>
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<td>Liberal Arts*</td>
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## Senior Year

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<tr>
<td>Liberal Arts*</td>
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**Total Credits:** 126

*Refer to the “Credit Requirements for Undergraduate Degree Programs” section at the front of this book.

**Footnotes:**

¹Sophomores will be registered by the Illustration Department in the required History of Illustration in Fall or Spring. The History of Illustration partially fulfills the requirements for Liberal Arts Electives (LAEI).

²Students must complete a Computer Literacy Requirement before graduating with a degree in Illustration. Students may choose from the following classes to fulfill the Computer Literacy Requirement. Please note not all courses are offered each year:

- ILLUSS-3300 Merging Worlds
- ILLUSS-3304 Introduction to Digital Illustration
- ILLUSS-3306 Intermediate Digital Illustration+
- ILLUSS-3308 Advanced Digital Painting+
- ILLUSS-3310 Advanced Digital Projects+
- ILLUSS-3316 Type in Motion
- ILLUSS-3320 Digital 3D for Illustrators
ILLUS-3328  Character & Environ. Design for 3D Gaming
ILLUS-3342  Virtual Reality Design for Palliative Care
ILLUS-3340  Virtual Reality Design for Science
ILLUS-3408  Illustrator as Designer
ILLUS-3590  The Changing Narrative
ILLUS-3934  A Beautiful Corner

+ See course description for prerequisites

The Illustration Concepts requirement is fulfilled by taking one of these classes. Please note not all courses are offered each year:

ILLUS-3000  Editorial Illustration
ILLUS-3004  Contemporary Illustration
ILLUS-3012  Style and Substance
ILLUS-3016  New York, New Yorker
ILLUS-3020  Wit's End
ILLUS-3026  Stereotypes and Paradigms
ILLUS-3028  Traditions, Trappings, Culture, Kitsch
ILLUS-3032  XXXY
ILLUS-3036  What’s Your Story?
ILLUS-3040  Play at Work
ILLUS-3046  Myth and Metaphor
ILLUS-3048  Voice + Vision
ILLUS-3052  Animalia
ILLUS-3054  The Visual Essay
ILLUS-3104  Visible Cities
ILLUS-3412  Words, Images and Ideas
ILLUS-3590  The Changing Narrative
ILLUS-3632  Making Play: Games
ILLUS-3638  Picturing Sound: Music + Illustration
ILLUS-3912  Art of Communicating Science
ILLUS-4014  Of Isms and Illustrations

All Juniors undergo a mandatory review during the Spring semester. Failure to undergo Junior Review will result in revoked privileges in subsequent semesters.

All Illustration majors are required to take Senior Portfolio in Spring of their Senior year.

Seniors have the option of undertaking a Senior Degree Project with the supervision of a full-time or part-time faculty member. The Degree Project Proposal must be approved by the department head in advance of registration, with the deadline coinciding with the published ISP/CSP deadline. Only projects with unusual merit and evidence of thorough preparation are approved.

General eligibility requirements for the BFA can be found in the front of this book. Consult your advisor, the Liberal Arts Office or the Registrar for additional information.
**Registration Information for Majors**

Recommended outside electives: Photography I, Introduction to Photography, Animation Introduction for Illustrators, Silkscreen, Lithography, Intaglio, Painting and Graphic Design electives. Outside elective courses should be selected in consultation with the student’s major advisor or if necessary, the Department Head.

During online registration (May for Fall and December for Spring,) Illustration upperclassmen may register for no more than two (2) courses in Illustration (ILLUS), unless special permission has been granted by the department head. A major may add a third and/or fourth ILLUS course after the initial registration period.

Registration for Independent Study Projects (ISP) and Collaborative Study Projects (CSP) must take place by the published deadline. Students should make themselves aware of this deadline in advance and prepare proposals and seek faculty approval for earlier submission. Check with the Illustration Department office for the last date for applications. Late proposals will not be considered.
COURSES IN ILLUSTRATION

ILLUS-2000 VISUAL THINKING
3 credits TBA
Illustration is visual communication: meaning made visible. Visual thinking, the creative process by which all successful illustration is developed, constitutes the development of an articulate images through thorough, iterative exploration of ideas. This class emphasizes process over finish, idea over application and significance over style—exploring both ways of seeing and ways of showing. Coursework will encourage conceptual invention and application fundamental to an understanding of what the practice of illustration is and can be. The object of the course is to strengthen the students' inventive talents and interpretive skills - and thereby to augment their ability to articulate complex ideas with clarity, eloquence and power.

Major requirement; restricted to sophomore Illustration majors; open to non-majors pending seat availability and permission of instructor. Registration by Illustration Department, course not available via web registration.

(FALL)

ILLUS-2004 VISUAL STRATEGIES
3 credits TBA
Building on the skills and sensibilities developed in ILLUS 2000: Visual Thinking, this course will address a range of strategic considerations important for the articulation of ideas. While emphasis will remain on methods for encouraging conceptual aptitude and innovation, there will be greater focus on specific forms of communication. Practical issues such as the nature of audience and the context for interpretation will be matters of concern, as will vehicles for communication and the handling of media. The basic aim of this course is to enable the student to discover a creative identity and develop an itinerary for upperclass study; its larger goal is to wed communicative purpose to artistic voice.

Major requirement; restricted to sophomore Illustration majors; open to non-majors pending seat availability and permission of instructor. Registration by Illustration Department, course not available via web registration.

(FALL)

ILLUS-2012 DRAWING I: VISUALIZING SPACE
3 credits TBA
The convincing depiction of form in three-dimensional space is one of the great conceptual and philosophic breakthroughs of Western art. In this class, the first half of the sophomore drawing sequence, our main focus will be the study of form in a spatial context. We will use observational and projected systems of perspective in construction of our images. Emphasis will be placed on exploration of conceptual and physical viewpoint, effective composition and convincing light and shadow to shape expression, engage the viewer and create a unified pictorial image. The class will promote acute observation of existing spatial situations, the invention of convincing imagery from imagination, and the successful integration of the two. Exposure to traditional and contemporary drawing masters and practices will provide inspiration for experimentation, personal expression and artistic growth. A series of perspectival studies will build into longer projects integrating observation and invention and concerns for figure and ground. Students will come to grasp the elegance and power of perspective as an approach to drawing, tempered with an awareness of its limitation and alternatives. Several black and white media in addition to charcoal (mixed media, collage, monoprint, caran d’ache, pastel, etc) and various ways of working (line weight, cross-hatching, additive, subtractive) may be explored.

Major requirement; restricted to sophomore Illustration majors; open to non-majors pending seat availability and permission of instructor. Registration by Illustration Department, course not available via web registration.

(SPRING)

ILLUS-2016 DRAWING II: THE ARTICULATE FIGURE
3 credits TBA
The ability to articulate ideas visually is the most important skill an illustrator has. Building on knowledge of observed and invented form in space gained in fall semester, this class will explore the human figure as physical form and as a vector for narrative and expression. Anatomical study, volumetric form, foreshortening, gesture, as well as balance and counterbalance will help ground and energize the
figures physically. Narrative content and sequential reading will be explored in reference to the interaction of figures in a spatial context, and in relation to an imagined viewer. Additionally the student will be asked to consider complex integration of observed, researched and imagined imagery in the creation of more advanced independent personal work. Drawing will be approached as an investigative tool, one that supports all aspects of studio practice, from more, developed works to quick research studies for paintings or other media. Narrative, expressive and conceptual issues will become increasingly consequential as students become more versed in defining, building and shaping their imagery. Various media and methods of working, including a role for limited color, will be introduced.

Major requirement; restricted to sophomore Illustration majors; open to non-majors pending seat availability and permission of instructor. Registration by Illustration Department, course not available via web registration.

Prerequisite: ILLUSTRATION 2012

SPRING

ILLUS-2028  PAINTING II: OBSERVATION AND IMAGINATION

3 credits  TBA

This course will continue the study of color organization and use of the oil medium begun in the fall semester, with increased emphasis on compositional structure and adjustment. Assignments will feature imaginative or hybrid compositions, combining observed and invented components. Using principles of color, directional light and spatial structure to solidify atmospheric unity, we will explore the implication and construction of narrative. Work in class will solidify the student’s ability to evoke volume, space and light. We will examine the breadth of creative choice in representational color use to illuminate the expressive qualities of various options. Students will study the role for color in directing the viewer’s navigation of a composite subject, or imbuing a simple image with depth and complexity. Color design is introduced as an abstract structure that underlies figurative imagery, providing an important expressive subtext. Quick compositional studies in casein or gouache of a work in progress will be used to focus atmospheric and spatial effect. The historical development of color use in painting and cultural associations of style will be explored in slide lectures and experimentation. A capstone assignment will tie the principles of color and composition to a large narrative painting combining diverse imagery from reference and imagination, and emphasizing clarity and subtlety of structure in service of personally determined content.

Major requirement; restricted to sophomore Illustration majors; open to non-majors pending seat availability and permission of instructor. Registration by Illustration Department, course not available via web registration.

Prerequisite: ILLUSTRATION 2024

SPRING
ILLUS-3000    EDITORIAL ILLUSTRATION
3 credits    Christopher Buzelli
Magazines, newspapers and other publications rely heavily on pictures to illuminate messages initiated by writers, and unlike any other genre of illustration, the editorial field gives voice to the artist. In this alternately reactive and expressive line of work, the illustrator engages in a powerful partnership with the written word, effectively becoming an author of opinions and ideas. This class will approach several editorial assignments, all of which involve an illustrated response to written text.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts Elective requirement for Illustration majors. (FALL)

ILLUS-3004    CONTEMPORARY ILLUSTRATION
3 credits    Christopher Buzelli
What is it like to make a living creating imagery for the numerous printed outlets of American culture in contemporary times? This course will emphasize problem-solving in a commercial situation while steadfastly holding on to your personal integrity. In addition to responding to editorial-based assignments, the student will be exposed, through slide lectures to the work of artists and illustrators who are burning a path right through the past and into the future of illustration.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts Elective requirement for Illustration majors. (FALL)

ILLUS-3012    STYLE & SUBSTANCE
3 credits    Frederick Lynch
Illustration is an art of visual communication. Style is simply the illustrator's vocabulary. Substance is what the illustrator has chosen to express. The success of an illustration depends on the seamless connection of these two entities. In this course students encounter a wide variety of subject matter drawn from a variety of fields. They are asked to create illustrations with a particular emphasis on the development of a personal vision as well as the successful communication of wisely chosen ideas. Style, its strengths and limitations, is examined in the light of its importance in the marketplace.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts Elective requirement for Illustration majors. (FALL)

ILLUS-3016    NEW YORK, NEW YORK(ER)
3 credits    David Porter
The New Yorker is one of the most respected periodicals in America, if not the English-speaking world. Its commentary, analysis and interpretation of the broadest spectrum of cultural concern are almost always articulate and influential. More importantly, it invariably has an illustrated cover. Students in this course develop a portfolio of cover solutions to different requirements defined by world events, the passing seasons and areas of cultural interest. A light touch, a strong grasp and cultural reach are helpful.
Major elective; open to non-majors junior and above as a non-major elective.
This course fulfills the Illustration Concepts Elective requirement for Illustration majors. (SPRING)

ILLUS-3036    WHAT'S YOUR STORY?
3 credits    Mary Jane Begin
When we choose a story to read, retell, or illustrate, that choice reveals something about ourselves. What motivates an artist to explore one particular theme over another, whether it is a political issue, personal obsession, or a "purely aesthetic" interest? This course will require students to mine personal meaning in the narrative sources they choose for class projects, ultimately using these analytical conclusions to shape each project's character. Assignments will include the creation of the following: a storyboard; an historical narrative image, a series for a book, a comic and a game or toy. Discussions will include: formatting a single narrative image or a series of images; telling text-free stories; illustrating stories for adults and for children, analyzing plot, character, pacing, and style and communicating the essential meaning of a story to an audience.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts Elective requirement for Illustration majors. (FALL)
ILLUS-3052 ANIMALIA
3 credits Calef Brown
Animals have enjoyed a prominent place in art for as long as humans have been creating it, beginning with the caves in Lascaux. Along the way they have figured prominently in myths and allegories, fulfilling symbolic roles in a wealth of picture books, and appeared as frequent players in visual metaphors employed by editorial illustrators. This course will provide opportunities for students to work within a variety of illustration genres, finding their own approach to working with representations of animal life. There will be in-depth exploration of creature anthropomorphism and its uses—from social and political satire to its capabilities in a wide range of storytelling methods. From JJ Granville to Spiegelman’s Maus, to children’s book greats like Richard Scarry and Arthur Geisert, the human-animal/animal-human is an enduring motif that will continue to be reinvented and expanded upon. Students will have the ability to channel projects and assignments towards formats of their choosing— including painting and other gallery-based practices, children’s publishing, artist books, comics and zines.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts Elective requirement for Illustration majors.
(FALL)

ILLUS-3054 THE VISUAL ESSAY
3 credits Polly Becker
In this course, students will create a comprehensive visual essay on a topic that they propose. Participants will engage in extensive investigation and create a series of images that explore, reveal, and/or explain a particular subject or concept. Emphasis will be placed on the development of content through research, and the organization of consistent refined works through presentations that synthesize ideas as pictorial or graphic imagery that may include or refer to textual information. Final presentations may be printed, digital, exhibited as originals or include cross-platform or time-based imagery. A wide range of commercial applications and opportunities will be explored. The semester will begin with short projects that introduce useful skills and approaches. The remainder of the term will focus on a single conceptual endeavor. Contemporary and historic examples of visual essay will be examined and discussed. Student research may lead beyond campus.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Illustration Concepts Elective requirement for Illustration majors.
(SPRING)

ILLUS-3104 VISIBLE CITIES
3 credits Jean Blackburn
A society's history is written in its stones. From the dystopias of Gotham City or Grand Theft Auto, the hive mind of the Borg and the ecstatic asceticism of the Shakers, to the suburban conformity of Levittown and the Sphinx half buried in sand, every city, every society, is an embodiment of ideas, history, geography, and beliefs. Each built environment has its own logic, both architectural and cultural. With some provocative writings about the phenomenon of the city as inspiration, you will be asked to conceptualize a place and bring it to life visually. The essence of a city - its buildings, pathways, public and private spaces - depends on how you define the character of its people, its government, its history, its geographic siting and even its language. After defining a back-story in broad strokes, you will begin researching the implications of those choices visually. Working from thumbnails and sketches to finished conceptualization, you will explore compelling physical and conceptual viewpoints, with a variety of possibilities in the use of media and technique. Rather than limiting ourselves to purely pragmatic architecture, the class will be searching for imaginative visualizations, where form becomes poetic metaphor suggestive of narrative.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Illustration Concepts Elective requirement for Illustration majors.
(FALL)

ILLUS-3108 ARTISTIC ANATOMY
3 credits Fritz Drury
Students in this course will investigate the specific physical structure of the human body, with the aim of producing drawings of greater structural and visual integrity and more fluid descriptions of movement and weight in the figure. We will proceed through the
skeletal and muscular systems at a brisk but reasonable pace, learning names, points of articulation and the dynamic functions of each component of the body. Each weekly assignment will consist of a careful, descriptive drawing of an element of the skeletal or muscular system, and a ‘dynamic’ drawing in which that same element is shown in action in the living figure. We will also review the work of artists, both contemporary and historical, who have made vital artistic use of the elements of anatomical study. The course includes an optional field trip to the Brown University Evolutionary Biology Lab to draw from cadavers. There will be at least one written test on anatomical facts and terminology. The course culminates in a final project on the theme of 'A Human Ideal', exploring past concepts of idealized form in the figure in relation to anatomical reality and contemporary cultural perspectives.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

(ILLUS-3212) THE HUMAN FIGURE IN CONTEXT
3 credits  Nicholas Palermo
In this course students will learn to depict the human figure more effectively within a spatial and compositional context. The classical principles of pictorial design emphasized in the course will enable students to create compelling and visually dynamic work. These principles strengthen visual unity by strategically repeating various formal elements within an image while contrasting those elements in order to provide a sense of balance. Master works by Diebenkorn, Cassatt, Sorolla, Hopper, Degas, and Vermeer, among others, will be analyzed in order to gain insight from their compositions and use of color. Students will execute several small-scale master studies to assimilate those lessons more deeply. Students will also explore the narrative potential of the human figure in context as they develop personal imagery. Sources for such imagery will be chosen by each student and may include observation, imagination, memory, photo reference or any combination thereof. Students may work in any color or monochromatic 2-D medium - drawing, painting, collage, mixed media, or digital - based on individual preference and expressive need. During each class, students will have the option to work from direct observation of human figures placed in environments. The models will be set in long poses to allow time for compositional and narrative ideas to develop. Students may also use class time to develop their own imagery from non-observational sources.

Major elective.
Open to all majors, freshmen and above.

(ILLUS-3216) ADVANCED PAINTING
3 credits  Fritz Drury
This course will build on the skills established in Sophomore Painting, while broadening the students’ understanding of options available to the painter. The primary work of the semester will be on individually directed projects, worked on both in and out of class. Overall, a goal of establishing a personal visual vocabulary of facture and image will be emphasized. Students will be encouraged to particularize their use of the painting medium and their approach to subject and statement through color, painterly touch, format, use of materials, drawing and compositional decisions, stylistic reference and implied narrative. The core medium of the class will be oil paint, but this may be augmented or extended by other media. The course will include group exercises designed to solidify a basic understanding of drawing, the use of the medium and the principles of color. Periodic outside assignments will extend this practice while emphasizing personal choice and expressive adjustment based on individual priorities. A flexible format for in-class work on personal projects will allow group interaction to coexist with individually directed work. The semester's goal for each student will be to define a direction for future work in painting.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
Prerequisite: ILLUS-2024 or PAINT-4502

(ILLUS-3224) LANDSCAPE PAINTING
3 credits  Charles Burleson
Throughout history, the natural environment has been a subject of charm and awe for the artist, from the delicately painted frescoes in ancient Roman homes to the 16th century, when the landscape transcended the role of 'background', and gained momentum as a sublime subject in its own right. This is a course on the history of techniques, concepts, possibilities, and
purposes in landscape painting. The class will encourage exploration of landscape as sublime subject, as metaphor for human experience or as the battleground for politically charged debate of environmental issues, among other possible approaches. Students will work on location and in studio, learning approaches to plein air painting as well as incorporation of references in the construction of natural environments. Major elective; open to non-majors junior and above as a non-major elective.

(FALL)

ILLUS-3228 FANTASY PAINTING: THE STUFF THAT DREAMS ARE MADE OF
3 credits William Drew
From the disturbingly exotic pictures of the Underworld by Hieronymus Bosch and the twisted visual puzzles of M.C. Escher, to the mid-20th Century comic characters of Stan Lee and classic 1950's science fiction films, fantasy images provide a rich source of inspiration for the contemporary artist/illustrator. In this course, we will study the art of Surrealist artists such as Magritte and Max Ernst, the unique fruit and vegetable portraits of Archimboldo, investigate the abstract dream imagery of Hilma Af Klint and Carl Jung, and the seminal graphic novels of Sue Coe (Porkopolis) and Art Spiegelman (Maus). We will interpret text and film as we create our own fantasy paintings working with appropriated imagery, collage, and painting mediums such as oil, acrylic, gouache and watercolor. Major elective; open to non-majors junior and above as a non-major elective.

(FALL)

ILLUS-3236 SPEAK, MEMORY: PAINTING AS MEMOIR
3 credits William Drew
The visual journal is an invaluable tool in a young artist’s development. Based on memory, dreams, fantasy, travel, and intuitive stirrings, each student’s own journal will be the source of a group of paintings executed in a variety of mediums such as oil, acrylic and watercolor. In addition to their own journals, students may create images/paintings based on pertinent film, memoirs, essays, or other reflective texts by well-known and lesser-known authors. (Suggested references may include: Christopher Isherwood’s I Am A Camera; Arthur Koestler, Darkness At Noon; Allen Ginsberg, Howl; Kerouac, On The Road; Elie Weisel, Night; Vladimir Nabokov, Speak Memory; Francis Ford Coppola, Apocalypse Now; Sylvia Plath, The Bell Jar; William Styron, Darkness, Visible: A Memoir of Madness; Julian Schnabel, The Diving Bell and the Butterfly; Jonathan Swift, Gulliver’s Travels; Frank Baum, The Wizard of Oz.) Major elective; open to non-majors junior and above as a non-major elective.

(SPRING)

ILLUS-3304 INTRO TO DIGITAL ILLUSTRATION
3 credits Richard Gann/Paul Olson
This course introduces digital media for Illustrators using three types of computer applications: image editing (Photoshop), vector graphics (Illustrator), and digital painting (Painter). While orienting students to the technical aspects of digital media, the class also provides an essential link to the Illustration Department’s drawing, painting and conceptual curriculum. Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills the Computer Literacy requirement for Illustration majors.

(FALL/WINTER/SPRING)

ILLUS-3306 INTERMEDIATE DIGITAL ILLUSTRATION
3 credits Eric Telfort/Richard Gann
One commonality amongst all illustrators is the ability to draw. This course builds on principles of traditional drawing, color theory, composition, and with a focus on observational drawing using digital tablet devices. Students will expand on techniques learned at the introductory level to broaden their use of digital mark making tools. Weekly classroom exercise in the first two-thirds of the semester range from careful studies of objects and figures in space, to capturing landscape settings; with the last third engaged in exploring painting from imagination. More involved homework assignments will challenge students to adapt previously acquired drawing skills translated into the digital medium. The main computer application to be used in the course is Photoshop, with an introduction to Painter toward the end of the semester. The goal of the class is to give students a strong foundation in digital painting that can be adapted to their future professional Illustration practice.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Computer Literacy requirement for Illustration majors.
Prerequisite: ILLUS-3304 or qualifying test.
(FALL/SPRING)

ILLUS-3308  ADVANCED DIGITAL PAINTING
3 credits  Richard Gann
Digital illustration has rapidly become commonplace or even standard in many art-related fields. As illustrators have moved into the digital realm, we find ourselves exploring traditional concepts of picturemaking with ever more complex software. Some software packages strive to mimic paint, ink and graphite, but these programs also give us the freedom to explore mark making in entirely different ways unavailable in traditional media, identifying digital programs as tools to reinforce traditional techniques of illustration.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Computer Literacy requirement for Illustration majors.
Prerequisite: ILLUS-3304 or qualifying test.
(SPRING)

ILLUS-3328  CHARACTER AND ENVIRONMENT DESIGN FOR 3D GAMING
3 credits  Nicholas Jainschigg
This course offers an introduction to the many artistic and technical aspects of designing and producing characters, environments and props for 3D games. Among the topics we will explore are the design of effective low-polygon characters and scenes, texturing and UV mapping, simple character rigging and effective collaborative design and execution. Software used: Photoshop and Maya (PLE). Knowledge of Photoshop, basic computer skills. Some familiarity with 3D computer modeling is helpful, but not essential.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Computer Literacy requirement for Illustration majors.
(SPRING)

ILLUS-3342  VIRTUAL REALITY FOR PALLIATIVE CARE
3 credits  Fritz Drury
Virtual Reality Design for Palliative Care is a pilot course designed to allow students to experiment purposefully in the creation of virtual reality environments. We will measure the success of our work against a goal of providing comforting and liberating experiences for hospital patients with limited mobility, psychological or pain-management problems. The course proceeds from the assumption that the life experiences of the students, reinforced or modified by directed readings, can provide empathetic insight into visual, spatial and narrative elements that will prove positively reinforcing, uplifting and exciting to others, including those who might be facing significant medical challenges. Through learning about the medium of immersive virtual reality (3D computer graphics viewed through a head mounted display) the course will address the limitations of this medium as well as its exciting possibilities. We will seek to understand the nature of virtual space, points of similarity and difference with everyday experience. Various themes and templates will be the basis of our projects, exploring design metaphors and seeking insight and connection with the imagined experience of our prospective users.
Major elective; open to juniors and above.
Statement of Intent required; Permission of Instructor required. This course fulfills the Computer Literacy requirement for Illustration majors. (SPRING)

ILLUS-3400 IMAGE DESIGN
3 credits Ellen Weinstein
This course seeks to apply a design sensibility to the creation of illustrations emphasizing strong graphic characteristics, flatness, figure/ground interplay, color, texture, and scale over naturalistic rendering or linear perspective. The primary goal is conceptual communication. Assignments will require problem-solving through development of clear and refined graphic approaches.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Illustration Concepts Elective requirement for Illustration majors. (FALL)

ILLUS-3404 TYPOGRAPHY FOR ILLUSTRATORS
3 credits Janet Fairbairn
This typography course is specifically designed for Illustration majors. We will study the fundamentals of typography including its history, theory and contemporary practical application. Lectures and exercises will build in complexity from the study of letter forms and the classification of typefaces, with an overview if their derivation, to the effective use of typography in single page design. A significant part of the course will be dedicated to understanding page dynamics including proportion, grid systems and color. The final project will be a poster design for a local non-profit organization. Students will use Adobe Illustrator and InDesign throughout this course; so some basic computer experience will be helpful but not absolutely necessary. Students unfamiliar with InDesign are encouraged to take a tutorial on lynda.com before the class begins.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Computer Literacy requirement for Illustration majors. (SPRING)

ILLUS-3408 ILLUSTRATOR AS DESIGNER
3 credits Rafael Attias
This course explores the role of illustrator as graphic designer, with a focus on the fundamentals of designing with imagery, the relationship between verbal and visual communication, and the complementary partnership between graphic design and illustration. Students are encouraged to have some fundamental experience with computers before enrolling in this course.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Computer Literacy requirement for Illustration majors. (SPRING)

ILLUS-3412 WORDS, IMAGES, AND IDEAS
3 credits Jaleen Grove
In this course, students conceptualize, edit, design and produce either a book or the first issue of an original publication. Possibilities include: artist's book, magazine, comic book, zine, e-zine on the web, etc. Emphasis is on concept and design. We discuss editorial ideas and look at existing artists' books and publications, especially alternative forms. Using computers, we work on typography, layout and design. Collaborations both within and outside of the class are encouraged. To take this course, you must have some rudimentary knowledge of the computer and some ideas for content. Students will be instructed in RISO Graph printing methods.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills EITHER the Illustration Concepts Elective OR the Computer Literacy requirement, not both, for Illustration majors. (FALL)

ILLUS-3432 ILLUSTRATIVE TYPOGRAPHY
3 credits TBA
Illustrated typography and hand lettering are enjoying a wonderfully prominent place in the visual landscape of design, publishing and illustration, and have become an increasingly vital part of many illustrator's professional portfolios. What can illustrated type and it's particular characteristics provide as an alternative to established typefaces? How does an illustrator find the right balance between form and function, expression and readability?
This course will provide the opportunity to employ drawing, painting, collage, printmaking, photography, digital tools and other media in the creation of unique letterforms. Students will be encouraged to experiment with non-traditional materials—including three-dimensional ones. Beginning with an introduction to basic typographic elements, terminology, and font families, students will move into creating their own unique lettering for projects including posters, book covers, and packaging. Typography will be the central focus, but students will have leeway as to the degree with which it is integrated with other illustrative imagery. Along with these projects students will create a complete unique typeface over the course of the semester. Relevant issues related to hand drawn text-type for comics, picture books, and graphic novels—including appropriateness, readability and voice, will also be covered.

**Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.**

**(SPRING)**

**ILLUS-3590 THE CHANGING NARRATIVE**  
3 credits Antoine Revoy  
The Changing Narrative will explore the challenges and possibilities of innovative storytelling structure: non-linear, interactive, multimedia. In this class, students will create inventive work at the intersection of physical and digital media, the old and the new. Students will be introduced to classic dramatic structures across cultures—Asian Kishotenketsu, Freytag’s pyramid, Shakespearean tragedy—and learn fundamental digital skills via class demonstrations and exercises. Drawing from these patterns and tools, students will then seek to unveil new storytelling possibilities granted by modern technology (computer animation, touch screen interaction, hypermedia) to traditional artforms (illustration, comics, gaming). What happens when a comic’s panel starts to move? Where does a story go if the reader is allowed to make decisions? Students will investigate these creative avenues and create playful, hybrid stories. Along the course of the semester, assignments will notably include short-form animated illustrations, experiments with gamebooks and cartoon strips, culminating in a final, long-form narrative project.

**Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.**

This course fulfills EITHER the Illustration Concepts Elective requirement OR the Computer Literacy requirement, not both, for Illustration majors.

**(SPRING)**

**ILLUS-3600 THE MAGIC OF BOOKS**  
3 credits Judy Sue Sturges  
This course celebrates books of all kinds, for readers of all ages. We start by studying picture books for children and make our way through graphic novels (comics), the young adult novel, poetry, fiction for adults, etc. The last part of the semester is spent creating a book of your own choosing from one of these genres.

**Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.**

**(SPRING)**

**ILLUS-3608 THE ARTIST’S BOOK**  
3 credits Judy Sue Sturges  
At their very core, all books convey a sequence of ideas, but the execution varies widely from one volume to
another. In this course, juniors and seniors strive to extend this concept outside of traditional book parameters to achieve their own creative interpretation. Working from their own themes, students mold an innovative presentation of images and concepts in two dimensions or three, using concrete depictions or abstract forms in the construction of their own unique artist's book. Assignments include the study of different folds, narrative problems, poetic counting, lost and found, and a free project of the student’s choice. Students are encouraged to continue their own media that might include painting, construction, printmaking, etc.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

ILLUS-3612   PICTURE AND WORD
3 credits   Judy Sue Sturges
In this class, we will explore the children’s picture book as a medium of artistic expression. During the first half of the semester, we will experiment with a number of storytelling techniques and principles while also focusing on different approaches to the format, illustration, and design of picture books. The second half of the semester will be dedicated to the creation of the final project: each student will complete a book dummy for an original children’s picture book accompanied by several finished Illustrations.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

Students must plan and register for both LAS-E416 and ILLUS-3612 and will receive 3 studio credits and 3 liberal arts credits.

(FALL)

ILLUS-3616   ART FOR CHILDREN: BEYOND THE BOOK
3 credits   Kelly Murphy
Children have an underestimated capacity to process complex stories, and are often misunderstood as an audience. Their hungry minds depend on imagery to make sense of life and to navigate through their evolving worlds. In this course, students will explore a variety of art forms destined to educate, stimulate and delight children-books, displays, characters, games.

Assignments will include works for a variety of industries including publishing, advertising, gift/novelty, and focus on a range of age groups: toddlers to teens. Students will be challenged to create opportunities for discovery that are worthy of this curious and gracious audience.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

(SPRING)

ILLUS-3632   MAKING PLAY: GAMES
3 credits   Jason Beene
The ability to play is a complex activity that is at the core of human learning. From Monopoly to poker, Doom to the baseball diamond, games allow us to explore social interactions, take risks, set goals, develop skills and expand our imaginations while entertaining us without serious consequences. What makes a game fun? Or memorable? In this class, we will explore the intersections of learning, experimentation, and play. In our constructed projects, we will search for innovative ways to expand or reinvent game traditions. Through individual and collaborative projects, we will examine how game mechanics (rules/systems) thoughtfully combined with game aesthetics (visuals/story) can be used to craft engaging, memorable and informative user/player experiences. Our goal is to develop primarily non-digital games that are conceptually innovative responses to various questions you pose related to play. Quality assurance and usability concerns will be explored through focus group play tests.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts Elective requirement for Illustration majors.

(FALL)

ILLUS-3638   PICTURING SOUND: MUSIC + ILLUSTRATION
3 credits   Calef Brown
Illustration, along with painting, printmaking and many other visual art practices, is continually intertwined with music. From illustrators collaborating on videos, packaging and promotion, to creating graphic novel and picture biographies of musicians and musical movements, the tradition of connecting the visual to the acoustic has a rich history. Music will always need to be celebrated larger and in a more tactile way than on a
screen—we are seeing the enduring inventiveness of the gig poster, and even the 12" LP cover is still alive as a canvas. Projects in this class will explore promotional, interpretive, and investigative approaches as they relate to musicians, lyrics and titles, as well as parallels between music and visual art. Students will have the chance to interpret musical works in a number of ways, including through narrative approaches, using sculpture, animation and GIFs, and other less conventional means. There will be exploration of analogous aspects of music and visual art—sound and color, time based works, performative aspects and related ideas (e.g.: the movements of the hand while drawing/painting as analogous to playing an instrument). There will be some focus too, on genres and movements where music and art have close relationships, i.e: psychedelia, pop and op art, comics and set design. Lectures and discussion will also be devoted to learning about artists who create both visual and musical work.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts Elective requirement for Illustration majors.

(FALL)

ILLUS-3704 PRINTMAKING TECHNIQUES FOR ILLUSTRATORS
3 credits TBA
This course surveys a wide range of effects possible through versatile printmaking methods including monotype, relief printing and drypoint.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
(FALL)

ILLUS-3706 THE LARGE WOODCUT
3 credits Leonard Long
As the world’s first print technique, woodcut had a profound affect on the development of all printing—especially the Japanese woodblock process which has influenced so many artists. It uses minimal technology, requiring only a sturdy table, a few simple cutting and inking tools, and a wooden spoon to print the block. Despite the simplicity of the medium, resulting prints are as individual as the artist who makes them. An artist is able to make many identical prints of their image, which makes woodcut a great tool for experimenting with your ideas. Whether you enjoy work with a bold graphic quality or a delicate organic line, woodcut is an ideal medium for those that enjoy the physicality of materials. The class will cover the basics of woodcut prints to gain an understanding of the three components of this process: color separation, carving, and printing. Participants will learn about the required materials and tools, how to safely and effectively cut an image into the woodblock, and how to print it. The class will focus on how to organize and print large scale, complex, nuanced multicolored woodcuts. Reduction and multi-block techniques will be shown as a means of developing personal imagery. This one-of-a-kind course gives students a traditional printmaking skill that is environmentally friendly, can be done at home, on any scale.

Major elective; open to non-majors junior and above as a non-major elective.
(SPRING)

ILLUS-3712 THE SILKSCREENED POSTER
3 credits Susan Doyle
For centuries, broadsides—the earliest posters, have attracted attention and sparked the imagination of viewers throughout the Western world. The best posters are both visually striking and communicative. Designs usually incorporate image and text; but are often effective with either text or image alone. In this class we will learn the essentials of silkscreen printing in the context of studying a bit of the history of poster designs created by artists such as Toulouse-Lautrec and Alphonse Mucha, to contemporary illustrators like Seymour Chwast and Shephard Fairey. Students will design and print several editions. They will experiment with hand-drawn and digitally produced art and typography and investigate color relationships through iterative printing of stencils. No printmaking or digital experience required.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
(SPRING)

ILLUS-3716 COLOR WORKS
3 credits Mary Jane Begin
A course intended to help students design with color through the use of acrylics, watercolor and a medium of
their choice. We will explore ways of creating harmony, contrast, focus and space in a work of art by developing an understanding of opacity, transparency, temperature, value and intensity of color. Students will be expected to experiment with various color grounds as well as a variety of limited palettes. Assignments will include color charts, figure work, still lives and will focus on a final series.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

(SPRING)

ILLUS-3728 MIXED MEDIA
3 credits Leonard Long
This course focuses on the exploration of combining a variety of media with the expectation of discovering a new, personal approach to creating images. Students are initially taught the specific properties and use of watercolor, gouache and acrylic and then invited to explore combinations of these media adding pastel, colored pencil, inks, collage material, charcoal, or found objects. There will be discussion on and experimentation with various techniques and finishes possible through these materials. Students will work in class from set ups, photo references and the model, and will develop images using the techniques and media combinations explored in class in weekly homework assignments.

Major elective; Illustration majors only.

(FALL)

ILLUS-3736 WATERCOLOR: AN INTRODUCTION TO THE MEDIUM
3 credits Joseph McKendry
This course will present the transparent watercolor medium to students in a manner both logical and painless. Students will explore the broad uses for watercolor through still life, figure painting, and outdoor landscape painting. Guest critics and demonstrations may augment class discussions.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

(FALL)

ILLUS-3748 PEN, INK & SCRATCHBOARD
3 credits Antoine Revoy
This course introduces students to a variety of pen and scratchboard styles through a series of assignments which include drawing from life and executing well-defined illustrative problems. A variety of pen tips and their effect on pen handling are explored. Other aspects of pen drawing to be considered: Intelligent design of page with subject, the compositional impact of the arrangement of tone, and the sensitive selection of appropriate pen and scratchboard styles for a given problem.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

(FALL)

ILLUS-3756 PHOTO ONE: ANALOG
3 credits Henry Horenstein
A basic black-and-white course in photographic technique and visualization. Students learn to use the camera, process film, and make prints, as well as to apply creative aspects of the medium. No prior experience in photography is required, but students must have their own 35mm camera with manual aperture and shutter-speed controls.

Estimated Materials Cost: $150.00 Deposit: $100.00
Deposit is refundable for any equipment that is borrowed and returned in excellent condition.

(SPRING)

ILLUS-3772 COWORKS: 3-D ILLUSTRATION
3 credits Jean Blackburn
While most illustrations are flat, working in three dimensions allows for the engagement of a whole new range of material and conceptual possibilities. Whether using traditional materials or digital technologies, sculpture is enormously nuanced in what it can suggest. In this class we will examine how objects and various sculptural strategies can be used to convey complex concepts and ideas. A survey of contemporary sculpture and 3D illustration will provide plenty of conceptual, process and material exploration. The class is offered in conjunction with RISD CoWorks to promote experimentation, interdisciplinarity, and access to advanced technologies. Projects are structured to introduce you to a variety of materials and methods of working, including paper manipulation, box making,
character design, model-making, 3D printing, and lazer-cutting. Additionally students will learn how to light and photograph three-dimensional work for reproduction or portfolio. The class promotes development of personal expression, strong conceptual solutions, excellent craftsmanship and good design.

Estimated Materials Cost: $100.00

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

(FALL)

ILLUS-3780 WORKING ART
3 credits Leonard Long
This is a survey course designed to enable students to develop a wide body of work in three-dimensional moving art pieces. Students are exposed to a large range of types of movement and the challenges inherent in getting those movements to operate smoothly. The pieces are made from a wide range of materials, including but not limited to wood, cardboard, wire, metal, plastic, Sculpey, and paint. There are three elements in each project: the idea, mechanism and surface treatment. Assignments will be given based on the mechanism. Students bring the subject and story to the piece. The mechanisms covered include: action/reaction, balance/counter balance, whirligig, cams and cranks, motion-triggered lights and sound. Molds will be incorporated into the assignments. All projects are painted. This course requires students to develop a working knowledge of a range of tools, from simple hand tools to more complex tools available in our wood shop. Exercises and focused workshops on tool usage will be a fundamental part of the class. Prior experience with tools is helpful but not necessary. The class culminates with a "Come Play With Us" show of students' completed projects. Elementary school children and the RISD Community are invited to play with the pieces, with an emphasis on fun. The projects have to work; they need to be built to withstand all types of child's play.

Major elective; open to non-majors junior and above as a non-major elective.

(FALL)

ILLUS-3782 DRAGON CONCEPT & CHARACTER DEVELOPMENT, IN 3-D MIXED MEDIA
3 credits Charles Burleson
This course begins with the investigation of Dragons, compelling monstrous and mythological creatures found throughout the history of art in various cultures. Students will research historic forms and consider the purposes dragons and other monsters serve in various contexts, in preparation for designing and building their own "dragon". Multiple theories of aesthetics relating to sculpture will be presented keeping in mind that three-dimensional objects are among the oldest and most expressive forms of representation and can be considered both the most traditional and the most innovative of artistic endeavors. Key artists such as Donatello, Rodin, and Henry Moore will be studied. A premise of the class is that in breaking the constraints of the 2 dimensional canvas, sculpture has mass and volume, and occupies space in a way impossible to achieve in painting or drawing. Consequently, working in three dimensions provides previously unimagined challenges and opportunities, and creates new pathways for learning; Students in this class will therefore be encouraged to take an experimental approach to creating form. The knowledge and experience gained here should help students become better artists in general and in future artistic endeavors not directly related to the specific material presented in the course.

Major elective; open to non-majors junior and above as a non-major elective.

(Spring)

ILLUS-3904 JOURNALISTIC ILLUSTRATION
3 credits Frederick Lynch
In this course, students take on the role of the reportage illustrator and visual essayist by developing a series of images in a sketchbook journal, on site, with emphasis on observation, documentation and investigation of non-fiction subject matter. Finished art will be created for a number of the investigative assignments as well as a completed stand-alone visual essay of a self-generated topic. The long tradition of illustrative reporting will be examined and discussed, as will the contemporary manifestations of journalistic art in print and in digital formats. Emphasis is placed on authorship, concept, and drawing skill development afforded by working on site are also a focus.
ILLUS-3912 VISUALIZING THE SCIENCES
3 credits Nicholas Jainschigg
This 6-credit course (previously entitled "The Art of Communicating Science") invites undergraduate and graduate students to improve their skills in communicating and illustrating science. The general topic is changing biodiversity, how humans impact plants, animals, and their environment. Examples will be presented from around the world, as well as from Rhode Island. Through a series of exercises, students will practice analyzing and interpreting scientific information in order to both understand and present it. The science content will be delivered through lectures, visits to research labs, and to a nearby nature sanctuary. The course is designed to introduce students to relevant scientific concepts and challenge them to use their art to make these ideas more concrete and meaningful. In some cases, the goal may be to educate; in others, it may be to raise awareness, stimulate debate, or entertain. Students will produce a variety of black and white, color and digital solutions exploring aspects of this broad field. The class will culminate with a final project allowing each student to explore a scientific area of interest. Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. (FALL)

ILLUS-3916 SCIENTIFIC ILLUSTRATION
3 credits Jean Blackburn
From Leonardo's rich notebook studies to Audubon's great horned owl, to NASA's Mars Rover simulations, scientific illustration derives from rich traditions stressing scientific investigation, good design, close observation and technical mastery. We will begin with a study of the structuring strategies nature uses to create its enormous diversity of forms. Scientific drawing conventions, interesting drawing techniques and tools will be presented. Students will produce a variety of black and white, color and digital solutions exploring aspects of this broad field. The class will culminate with a final project allowing each student to explore a scientific area of interest. Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. (SPRING)

ILLUS-3924 CREATURE LAB
3 credits Lars Grant-West
This class is designed to train students in the art of creature creation/design. Students will study animal anatomy and physiology with a focus on adaptations to meet specific environments. Following a structured process to design beasts for a variety of genres, the class will explore the genres of fantasy, science fiction and horror. Also featured will be class discussion regarding the psychological implications of different aesthetic choices using existing creatures from film and literature as case studies. Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. (FALL)

ILLUS-3934 A BEAUTIFUL CORNER
3 credits Ryan Lesser
How does one navigate a creative landscape where there is a deluge of art everyone's fingertips? How do we avoid homogeneity in a creative space that has so successfully capitalized on creative models? Can a character communicate the temperament of a narrative without relying on stereotypes? This class challenges students to swim against the current, so as to create a character and a setting that are truly unique and fascinating. Sessions will include a balance of critical
thinking about industry paradigms with research about natural habitats and technology as they apply to inventing characters, Zbrush instruction, analog drawing and painting, and class crits. Critiques will focus on the inventiveness of the character and environment, credibility of essential form, legibility of the designs and suitability to the narrative outline. The semester starts with research and reference gathering, as students generate rough sketches and concepts in order to visually develop a character and its native surroundings. By the semester’s end, students will have created a "Beautiful Corner"; a suite of assets, including their character, placed in a fully developed 3D slice of an environment. The imagery should be expertly rendered with an eye toward form, texture, light, color, atmosphere and overall finish.

Estimated Materials Cost: $25.00

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

This course fulfills the Computer Literacy requirement for Illustration majors.

Prerequisite: ILLUS-2000 and ILLUS-2004 (FALL)

ILLUS-3936 CHARACTER CREATION
3 credits TBA

In this course we will explore the process of designing characters as well as the objects they possess and the environments they inhabit. Through a series of projects that emphasize conceptual thinking and functional design, students will learn the problem solving skills used in design as a means of supporting a narrative. Full color works in variety of media will be critiqued on their clarity of vision and strength of presentation. This course is a continuation of the ideas presented in Character Design, and will serve both students who have taken that class and students new to this subject matter.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

(SPRING)

ILLUS-3938 WORLDSMITH
3 credits Lars Grant-West

As visual artists, we all have a story to tell. One of the keys to creating a convincing narrative is persuading your viewers of the believability of the world into which you invite them. The creation of graphic novels, games, animations, movies and theater sets often start with a world guide - a document that fully describes the setting. Sometimes these are simply textual or visual references and sometimes they are books in their own right; but regardless of form, their purpose is to make sure that all the creative people working on a project will build a consistent "reality". This course is intended to familiarize students with the process of generating and illustrating the visual parameters of an invented environment in which a story happens - defining first the umbrella under which the story unfolds, then establishing a more particular space/time/habitat that includes anything relevant to the story: environment, history, culture, clothing styles, architecture, animals, etc. Beyond the invention of a setting for a visual narrative, in this course students will also learn how to design a style guide for intellectual property worlds (IP). Each will create a visual "bible" for envisioning their IP world-a document that clearly defines and describes the world within which the narrative unfolds.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

( SPRING)

ILLUS-3944 SEQUENTIAL ART: COMICS, MANGA & BANDES DESINEE
3 credits TBA

Sequential art is an evolving and global art form whose recent history is grounded in three distinct forms: Comics, Manga, and Bande dessine. This course offers an intensive introduction to the storytelling possibilities that they present, and teaches storytelling and technical approaches that will enhance an artist’s ability to thrive in both 'sequential art' and other narrative driven fields. This course is also designed to resolve any lingering deficiencies in composition, value, color, perspective, and drawing fluency, all of which are essential. In addition to short assignments and in-class exercises, the course will include the showing of exceptional examples of comics, manga, and bandes desines work by artists including: Winsor McCay, Osamu Tezuka, Herg, Hayao Miyazaki, Moebius, and R. Crumb. Students are encouraged to bring in their favorite examples of ‘sequential art’ to share with and inform the class, as well.
**ILLUS-3948 CoMIX: WORDS AND PICTURES MIXED TOGETHER**

3 credits  Paul Karasik

Not illustration. Not creative writing. Comics has its own language resulting from images and words working together. As students demonstrate mastery they will move from highly structured lessons and exercises to more personal and experimental long forms. Students will devote the last third of the course to creating and self-publishing a 24-page mini-comic of their own. Be prepared to write and draw a lot of pages.

**ILLUS-3956 CINEMATIC STORYTELLING**

3 credits  Richard O'Connor/Jesse Strauss

This course will examine various storytelling techniques used in cinema that are essential in guiding the look and feel of a film. These will include storyboarding, color key creation, and production illustrations. Our goal is to build the essential skills needed to participate in the narrative process of filmmaking. You will work both individually and in groups on a series of assignments to create finished works that build your individual skills, and demonstrate your abilities to work on a story team in a cinematic production. We will examine camera placement and frame-to-frame clarity by creating storyboards for different scenarios. In addition, to explore the emotional beats of a narrative, you will create lighting and color keys. In the final weeks, we will create a finished production illustration for a narrative that will be either supplied or created by the student.

**ILLUS-4012 SENIOR PORTFOLIO**

3 credits  TBA

This course is designed to help students find their way to the professional marketplace utilizing the best tool available - the portfolio. Be it the freelance advertising, editorial or children's book markets, an animation or gaming studio, a publishing house, gallery or other venue, this course will introduce the components of the portfolio necessary for success. It includes development of both a traditional and on-line presence, discussions on specific industries, copyright issues, client contracts and pricing guidelines. Each student will create new work to augment their existing portfolio, as well as business cards, a resume, a contact list, invoice and letterhead. The course will also include visiting guest lecturers from a variety of industries. The focus will be to complete a portfolio that serves as a professional tool most suited to each individual's talent and aspirations.

**ILLUS-4014 OF ISMS AND ILLUSTRATION**

3 credits  Robert Brinkerhoff

Illustration is an age old profession whose technical and aesthetic merits are beyond question, but what about close examination of the way illustrated works communicate, their relevance as important contributions to the history of art, and where they fit into critical discussions about contemporary art and design?
This class will examine illustration through the lens of theory and criticism, encouraging from students a variety of works—both written and visual—that come to grips with the relevance of illustration as a phenomenal force in visual culture. In response to pointed readings, students will address several fundamental theories of art and related fields over the course of the semester, culminating in projects that deepen their understanding of the field and their own artistic practice.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

This course fulfills the Illustration Concepts Requirement for Illustration majors.

Prerequisite: ILLUS-2000 and ILLUS-2004

ILLUS-4402 WKSHP: MAYA BASICS
1 credit Nicholas Jainschigg
A one month basic introduction to Maya for 3D image-making. The class will introduce polygonal modeling, UV-mapping and normal-map generation, texturing, lighting, and advanced shader options, the Mental Ray renderer, and some particle, fluid and atmospheric simulators. Animation will not be taught beyond basics required for particle and other effects.

Major elective; priority given to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

Students must register for workshops during the registration period and add/drop regardless of start date of class.

(FALL)

ILLUS-4420 WKSHP: PIGMENTS & EMULSIONS
1 credit Nicholas Jainschigg
This is a four-week workshop intended as an introduction to pigments and fast-drying, water-based painting media for illustration. It will begin with an overview of pigments, their history, designation, properties, and differences. Students will be introduced to pigment suspensions as a convenient way to work with various water media, and to acrylic emulsions as an easy introduction to emulsion media. Subsequent weeks will discuss supports and tools as well as several other emulsion media such as casein, gouache, and egg tempera.

Major elective; priority given to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

Students must register for workshops during the registration period and add/drop regardless of start date of class.

(SPRING)

ILLUS-4422 WKSHP: LINE & WASH
1 credit Nicholas Jainschigg
This one-month workshop will explore the creation of integral line-and-wash analog paintings. Beginning with a history of line-and-wash painting and its significance in the progress of printing and illustration, the course will explore all the minutiae of combining ink line with watercolor wash, including brands of ink, relative waterfastness, and the effects of different nibs on the laying down of the line. A comparison of different papers and substrates for ink and wash, as well as the effect of texture on linework and wash application. Wet into wet techniques for both watercolor and ink application and the proper application of washes and buildup of color. Analysis of watercolor pigments and their application, with distinction made between transparent and semi-transparent pigments. Effects of black vs. colored linework.

Major elective; priority given to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

Students must register for workshops during the registration period and add/drop regardless of start date of class.

(SPRING)

LAEL-1030 HISTORY OF ILLUSTRATION
3 credits Susan Doyle/Jaleen Grove
This course surveys the history of western illustration from illuminated manuscripts through approximately 2000 AD. The work shown is culled from a vast cache of artistic production for its power to convey ideas and ideals, report and editorialize events or serve as an enhancement to literature. We consider how evolving technologies in printing and communication have influenced artistic processes, shaped aesthetics and facilitated the distribution of illustration. Emphasis is placed on Illustration's role in reflecting and influencing culture, and its variable relationship to fine art. Each session includes a lecture to which students respond
with a critical brief to be handed in upon exiting the class. Additionally there are weekly readings, a research project, quizzes and a final exam. Textbook required. Books will be on reserve at the RISD Library and available for purchase at a student discount. Images are made available on RISD Digication.

**Major requirement; restricted to sophomore Illustration majors; open to non-majors pending seat availability and permission of instructor. Registration by Illustration Department, course not available via web registration.**

(FALL/SPRING)

### INDEPENDENT STUDY

**ILLUS-8900 ISP MAJOR**

3 credits TBA

The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty-supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. **Permission of Instructor and GPA of 3.00 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration.**

Course not available via web registration.

(FALL/WINTER/SPRING)

**ILLUS-8960 PROFESSIONAL INTERNSHIP**

3 credits TBA

The professional internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Enrollment in an internship requires approval of the student’s Department Head, using the online form available through the RISD CAREERS website. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement and must involve immersion in a professional setting under supervision. Grading is Pass/Fail only.

**Major elective; restricted to Illustration juniors and seniors; permission of Illustration Professional Development Advisor required; registration only allowed through RISD CAREERS website by posted deadlines. All internships must be approved in advance.**

Course not available via web registration.

(SUMMER/FALL/WINTER/SPRING)

**ILLUS-8965 COLLABORATIVE STUDY**

3 credits TBA

A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.

Register by completing the Collaborative Study Application available on the Registrar’s website. Course not available via web registration.

(FALL/WINTER/SPRING)

### GPP SUMMER TRAVEL COURSES

**ILLUS-1500 IRELAND: ILLUSTRATING MYTHS AND LEGENDS IN THE BURREN**

3 credits Robert Brinkerhoff

No one tells a story like the Irish, and Irish narrative tradition walks a fine line between fantasy and reality—between myth, folklore and history. This four-week course, based in the studios of the Burren College of Art in Western Ireland, will explore Irish myth and legend as fodder for illustrated work. Students will engage in studio practice through inspiration provided by the unique landscape of the Burren Mountains (an ancient limestone sea bed, long revealed and eroded by the elements and tectonic rumblings), the Irish countryside and wildlife, its charming people and their stories and artistic traditions. Independent exploration of the region alongside regional field trips to explore ruins and prehistoric sites will serve as bucolic inspiration for image making. A two-day trip to Dublin City and its National Museums, and a three-day trip to the striking, remote Aran Islands will provide dramatically different views of Irish culture. The class will provide many hours of time in the studio, and will conclude with an open studio reception at the Burren College of Art.

Students must complete an application for RISD Global Summer Studies. Please visit http://gpp.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $1,500 is required starting January 8, 2018 - March 11, 2018. Official registration will take place upon full payment, which is due starting March 12, 2018 - April 4,
2018. The option of making full payment is allowed any time starting January 8.
All RISD students enrolled in RISD and other full degree schools/universities are required to remain in good academic standing in order to participate in Global Summer Studies. A minimum GPA of 2.5 is required for all RISD students. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Also in cases where summer travel courses and studios do not reach full capacity, the course may be cancelled after the last day of registration. As such, all students are advised not to purchase flights for participation in Global Summer Studies courses until the course is confirmed to run starting April 13, 2018. Course not available via web registration.
Open to RISD rising sophomores and above. 2018SS Travel Cost: $6,000.00 - airfare not included.
***Off-Campus Study*** (SUMMER)

ILLUS-1502 *ROME: COLOR, LIGHT, FORM: PAINTING FROM OBSERVATION IN ROME*

3 credits Susan Doyle
When we speak of Rome it’s often in the context of world history. Its very name conjures images of grand landmarks emblematic of the foundations of Western culture; structures like the Coliseum, the Forum and the Pantheon. But Rome is also a vital contemporary city with distinct neighborhoods and visual character like no other place on earth. Its elegant architecture and bustling piazzas are counter-pointed by quiet neighborhoods and intimate alleyways nestled between ancient walls. The patterned cobblestones are bedazzled by shards of light cascading over tile roofs. The Tiber meanders lazily, its mysterious opacity rimmed with exuberant cascading plants and punctuated by arched bridges. Canopies of maritime pines dot the landscape and frame the occasional vista. Experiencing Rome, one forms a relationship not only with its beauty, but also with its mercurial temperament—a place that changes with the time of day, the weather and the seasons. This course will focus on painting from direct observation in Rome. After a brief but thorough introduction to the principles of color theory, students will be given instruction in the material practicalities of oil painting, namely alla prima methods, glazing in transparent and semi-transparent layers and time-saving use of mixed-media under-paintings. The balance of the class will involve painting on location at sites easily accessible in Rome and its environs. Rather than finished or formal landscapes, students will create small-scale compositions in oil that capture essential properties of light, color, and form with an emphasis on the dynamics of design and point of view. A day-trip to the seaside town of Sperlonga is included as well as an overnight excursion to Florence, where students will visit the Uffizi, Duomo and Academmia and other sites. There are no prerequisites for this course. Students will be expected to work long days, carry their own painting gear and be able work on their art in a public setting. Painting kits are included in the course fee along with bulk studio supplies like gesso, paint thinner, painting panels and medium. Students need to bring brushes (a suggested list will be provided), and a backpack with interior capacity of 14" x 17 " x 6". Students are required to keep a sketchbook throughout the course for drawing practice and as a means of working out compositions on site. Estimated Materials Cost: $200.00

Students must complete an application for RISD Global Summer Studies. Please visit http://gpp.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $1,500 is required starting January 8, 2018 - March 11, 2018. Official registration will take place upon full payment, which is due starting March 12, 2018 - April 4, 2018. The option of making full payment is allowed any time starting January 8.
All RISD students enrolled in RISD and other full degree schools/universities are required to remain in good academic standing in order to participate in Global Summer Studies. A minimum GPA of 2.5 is required for all RISD students. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Also in cases where summer travel courses and studios do not reach full capacity, the course may be cancelled after the last day of registration. As such, all students are advised not to purchase flights for participation in Global Summer Studies courses until the course is confirmed to run starting April 13, 2018. Course not available via web registration.
Open to RISD rising sophomores and above. 2018SS Travel Cost: $5,300.00 - airfare not included.
***Off-Campus Study*** (SUMMER)
DEPARTMENT OF JEWELRY + METALSMITHING

Division of Fine Arts

Department Office: Metcalf Building, Room 212
Telephone: (401) 454-6190
Email: jewelry@risd.edu or broth@risd.edu
Department Head: Tracy Steepy
Graduate Program Director: TBA
Senior Department Administrative Coordinator: Brett Roth

The Department of Jewelry + Metalsmithing offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses, a post-baccalaureate program, and a program leading to the Master of Fine Arts degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Some major elective courses are available for web-registration in Student Planning by non-majors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, non-majors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession 2019”.

239
**BFA in Jewelry + Metalsmithing Curriculum (2018-2019)**

<table>
<thead>
<tr>
<th>FALL First-Year</th>
<th>WINTERSESSION</th>
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<tbody>
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<td>4437 From CAD to CAM</td>
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<td>4405 Metal Forming and Casting</td>
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<tr>
<td><strong>Senior Year</strong></td>
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<td>4407 Senior Studio 1</td>
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<td>4408 Senior Seminar</td>
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<td>4436 Professional Practices</td>
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*Total Credits: 126*

*Refer to the "Credit Requirements for Undergraduate Degree Programs" section at the front of this book.*

**Additional Notes:**
The six credits for Fall and the six credits for Spring may be fulfilled by taking one Liberal Arts and one non-major studio elective (NMSE) or by taking only one Liberal Arts classes or only NMSE classes.

Students who follow this curriculum exactly will end up with a total of 132 credits. The minimum number required for the BFA degree is 126, so students may opt to take only 12 credits in the fall and/or spring semesters of the senior year by taking three credits of Liberal Arts or NMSE in the Fall and/or Spring, as required to fulfill degree requirements. The Liberal Arts component of the BFA is 42 credits and the non-major studio elective component is 12 credits.
Wintersession offers the most opportunities for non-major studio electives, but they may be taken during the Fall or Spring semesters, as scheduling and interest permits. Consult your adviser, the Liberal Arts Office or the Registrar for additional information.

Elective courses are selected in consultation with your Department Head or faculty advisor.
## MFA in Jewelry + Metalsmithing Curriculum (2018-2019)

### FALL

<table>
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<tr>
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<tr>
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<td>453G</td>
<td>Graduate Jewelry 1</td>
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<td>447G</td>
<td>Grad Jewelry Seminar 1</td>
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<td></td>
<td>Elective Graduate Seminar</td>
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### WINTERSESSION

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<td>454G</td>
<td>Graduate Jewelry 2</td>
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<td>448G</td>
<td>Grad Jewelry Seminar 2</td>
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<td>451G</td>
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### Total Credits: 66

### Additional Notes:

General eligibility requirements for the master’s degree are listed in the front of this book

All graduate students must participate in Wintersession for a minimum of 3-credits each year.
Post-Baccalaureate Program in Jewelry + Metalsmithing (2018-2019)

The RISD Jewelry + Metalsmithing Post-Baccalaureate Program is a unique one-year program of study that provides individualized training and education in Jewelry + Metalsmithing. Central to the post-baccalaureate year is a curriculum designed to address the individual needs of each student. In essence, it is a one-year tutorial in which individualized coursework is established for each student upon acceptance into the program and following a portfolio review.

This program is intended to accommodate students with different levels of experience with the technical, conceptual, and theoretical concerns specific to our discipline. Some post-baccalaureate students need more training in the technical process for jewelry/metalsmithing, while some need to focus on their conceptual and theoretical development. Therefore a full range of undergraduate and graduate studios and seminars offered within the J+M Department are utilized in identifying each post-baccalaureate student’s course of work for the year.

For many, the post-baccalaureate year will serve as supplementary and developmental preparation for graduate study in jewelry and metalsmithing. For others, one year of highly personalized study will be its own reward to be applied to their professional studio practice; whichever the case, post-baccalaureate students are considered full-time students and have full access to use of the J+M facilities.

Credits taken in the Post-Baccalaureate Program are NOT transferable to the RISD MFA in Jewelry + Metalsmithing should the student be accepted into the MFA Program

SAMPLE CURRICULA

<table>
<thead>
<tr>
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<th>FALL</th>
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<td>Professional Practice</td>
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Additional Notes:
*Additional elective credits

This program requires application and admission through the RISD Admissions Office. Contact the Admissions Office for more information and an application.
COURSES IN JEWELRY + METALSMITHING

J&M-3217 STONES & GOLD
3 credits TBA
This J+M elective offering is an intensive technical course that focuses on the subject and material investigation of Stones + Gold. The course will be divided into two segments: the first half focuses on the working with gold as material and the second on intermediate and advanced stone setting. Technical demonstrations will discuss and outline material properties, preparation and proper handling, alloying, soldering/fabrication, finishing, etc. Lectures and discussion will address the history of the materials, their mining and sourcing, environmental impacts and concerns, and methods for establishing an ethical practice. The course aims to address and prepare students with the practical knowledge, experience, and the necessary specialized skills to launch professionally into industry, produce independent commission work, and/or advance their personal creative practices.
Open to J+M majors only; junior and above.
Permission of Instructor required.
(FALL)

J&M-4403 JUNIOR: COLOR AS CONTENT
3 credits TBA
This course is an in-depth exploration of color as surface and substance in the realm of jewelry design. Students will learn traditional, modern, and experimental techniques while engaged in a dialog centered on the conceptual impact of color in cultural contexts. Our investigations will utilize surface in support and opposition to the materiality of the objects. Works created in response to assignments are expected to meet technical guidelines while representing students' personal interest and demonstrating an experimental mindset.
Major requirement, J+M majors only.
Registration by J+M Department, course not available via web registration.
(FALL)

J&M-4404 JUNIOR JEWELRY 1
3 credits Noam Elyashiv
This course emphasizes the refinement of technical and design skills acquired in sophomore level. A variety of new techniques are introduced. The nature of the assignments encourages the development of a personal aesthetic and asks for greater independence in the design process. The structure of the assignments is designed to present formal and conceptual challenges, promote innovative problem solving and individual exploration. Research and ongoing discussions are part of this course.
Major requirement, J+M majors only.
Registration by J+M Department, course not available via web registration.
(SPRING)

J&M-4405 JR METAL FORMING & CASTING
3 credits TBA
This studio course will continue to advance students' metalsmithing techniques. Chasing and repoussé, along with lost wax casting, will be introduced and developed throughout the semester. Skills and material knowledge learned in the sophomore year will also be used to fulfill assignments. Overlap between all skills is encouraged in most assignments. Inquiry into the finer points of fabricating and inventing innovative findings for jewelry will be an ongoing consideration. Research, drawing, and sample making are expected to precede each class assignment to facilitate students design process.
Major requirement, J+M majors only.
Registration by J+M Department, course not available via web registration.
(SPRING)

J&M-4406 ELECTROFORMING
3 credits Michael Glancy
This class is an intensive investigation of the processes of electroplating and electroforming copper metal by covering objects of various modeling materials to create new metal objects. All aspects of this technical application are discussed. Students are required to maintain an accurate logbook of their investigation while developing a body of work. Class is limited to five students.
Elective
Permission of Instructor required.
(SPRING)
J&M-4407    SENIOR STUDIO
3 credits    TBA
An advanced studio course, students propose and develop individual research projects surrounding their interests in jewelry and metalsmithing. In preparation for the Degree Project, conceptual development and critical thinking are highly emphasized, and students are encouraged to explore materials and processes that best serve their ideas. Digital process documentation, display/presentation and participation in-group critiques/discussions are required and highly evaluated. **Major requirement, J+M majors only.**

Registration by J+M Department, course not available via web registration.
Prerequisite: J&M-4404
(FALL)

J&M-4408    SENIOR JEWELRY
3 credits    Tracy Steepy
An advanced studio course, students propose and develop individual research surrounding their interests in jewelry and metalsmithing. In support of the Degree Project Year, conceptual development and critical thinking are highly emphasized, and students are encouraged to explore materials and processes that best serve their ideas. As the structure of this term allows for more individual freedom, it is necessary that students maintain a high level of self-initiative, curiosity, work ethic, and time management to be successful in their independent degree project. **Major requirement, J+M majors only.**

Registration by J+M Department, course not available via web registration. This class is open to non-majors pending seat availability and permission of the department.
(FALL)

J&M-4417    SOPHOMORE JEWELRY 1
3 credits    Johan Van Aswegen
Sophomore Jewelry I is the first of two introductory studio classes which will familiarize students with the creative jewelry studio environment. Fundamental tools and techniques integral to working with metal are introduced during class demonstrations over the semester. Class projects are structured to blend the use of tools with techniques and are introduced in order of complexity. The course begins with designing and constructing structurally sound 3D objects from 2D metal sheet stock. By the conclusion of the semester students are equipped with technical skills to make jewelry informed with an awareness of the body as site. This is the first of a two-semester course. **Major requirement, J+M majors only.**

Registration by J+M Department, course not available via web registration.
(FALL)

J&M-4424    SOPHOMORE METALSMITHING
3 credits    Arthur Hash
This introductory metalsmithing course blends technical instruction with an investigation of design and concept as it relates to ornament and function. Students develop confidence and proficiency with the basic skills of forming non-ferrous metal. Specific techniques that will be covered are raising, forging, finishing non-ferrous metals, sawing, filing, drilling, sanding, polishing, annealing, surface embellishment, planishing and patination. We will also cover safety in the studio, proper hand-tool care, and the physical properties of metal. It is the goal of this course for students to gain an understanding of metal as a material and a broad understanding of the field of Jewelry and Metalsmithing. Assignments will build on each other and become more challenging throughout the semester. Each project given will rely on technical, formal and conceptual development. Classroom discussions, demonstrations and visual presentations will focus attention on traditional technical skills, design considerations, and the breadth of this exciting field. **Major requirement, J+M majors only.**
Registration by J+M Department, course not available via web registration.

(FALL)

J&M-4433  SOPHOMORE JEWELRY 2  
3 credits  Johan Van Aswegen
The emphasis of this course is on the intricacy and sophistication of metal construction. An introduction to stone settings, gem stones, and an awareness of gemology will be included. Technical information is presented in a clear, logical manner facilitating mastery of these essential skills. The class requires effort, patience, accuracy and sensitivity to the material. Each project pairs a technical skill with a search of creative design solutions that are based on individual sources of interests. This increases the challenge of the projects, and encourages growth in students’ design awareness and ability, along with furthering technical capabilities. Drawings and models precede all projects. Students are required to maintain an active sketchbook, as well as a notebook with class handouts. 
Major requirement, J+M majors only. 
Registration by J+M Department, course not available via web registration. 
Prerequisite: J&M-4417
(SPRING)

J&M-4434  SOPHOMORE SMITHING & JEWELRY  
3 credits  Barbara Seidenath
While continuing to perfect and refine skills introduced in J&M-4424 Sophomore Metalsmithing, students will be directed toward identifying innovative and meaningful solutions for the creation of jewelry and small 3-dimensional objects that take advantage of the malleability of metal as an expressive and effective means to render articulate line quality and form. As new forming techniques are introduced they are paired with specific design challenges meant to encourage the development of their individual artistic interests. In a collaborative project paired with a writing workshop students will investigate scale, function and jewelry's inherent relationship to the body. Cultivating meaningful class discussion and critique of both research and design result is an important part of this course. 
Major requirement, J+M majors only. 
Registration by J+M Department, course not available via web registration. 
Prerequisite: J&M-4424
(SPRING)

J&M-4436  PROFESSIONAL PRACTICES  
3 credits  Arthur Hash
This course is an interactive lecture class. A series of distinctly varied individuals active in the field of jewelry will be invited to make presentation about their professional development. These diverging presentations are intended to offer a catalyst to stimulate questions, and encourage group discussion. Among the subjects to be presented are: individual studio practice, designing for industry, gallery connections, non-profit opportunities, partnerships, global opportunities, curatorial and journalistic prospects, wide world of the web, post graduation educational options, support systems for RISD alumni, residency prospects, and technology as resource for design and production. Students will be asked to keep an active journal of weekly observations and fulfill 3 class assignments connected with their ambitions and career interests. 
Major requirement, J+M majors only. 
Registration by J+M Department, course not available via web registration. 
Open to non-majors by permission of department. 
(FALL)

J&M-4437  JUNIOR JEWELRY: FROM CAD TO CAM  
3 credits  TBA 
With a focus on digital technologies, this class will explore new material processes related to digital fabrication methodologies. The goal is to form a set of skills which build a designer’s creative potential through 3D modeling, 3D printing, 3D scanning, laser cutting and possibly CNC cutting. This course actively applies programming learned in prerequisite CAD class 'Digital 3D Modeling and Rendering' class, to explore various manufacturing process specifically applicable to jewelry. Research, models and innovative approaches are in direct response to questions of inquiry brought forward through design problems in the class. Students are encouraged to utilize CAD and CAD/CAM to explore designs in other classes. 
Major requirement, J+M majors only. 
Registration by J+M Department, course not available via web registration. 
Prerequisite: J&M-4434 and J&M-4433
(SPRING)
J&M-4438  **JUNIOR JEWELRY: DIGITAL 3D MODELING AND RENDERING**
3 credits  Arthur Hash
This course provides students with fundamental skills required to use Rhinoceros based 3D modeling CAD software. Rhino 3D facilitates the exploration of materials, and offers opportunities to push traditional fabricating techniques and enhance drawing skills. Research, models and innovative approaches are in direct response to questions of inquiry brought forward through design problems in the class. This class much like other software driven courses tend to be front end heavy with technical information. This information is obtained by completing assignments in an ordered fashion to ensure that the software covered in order for students to have a strong foundation moving into the JUNIOR JEWELRY: FROM CAD TO CAM course.
Major requirement, J+M majors only.  
Registration by J+M Department, course not available via web registration.  
Prerequisite: J&M-4433 and J&M-4434 (FALL)

J&M-4440  **SOPHOMORE HISTORY OF ADORNMENT**
3 credits  Barbara Seidenath
This history seminar provides an overview of personal adornment in both western and non-western cultures. The goal is for the student to gain a deeper understanding of the history of jewelry and the context in which the objects are placed. The course is structured around weekly, thematic slide presentations that are supported by visits to RISD Museum collections, local research facilities and fieldtrips. Readings and class discussions examine topics such as placement of value (spiritual, material, social, sentimental) and how these are reflected in the contemporary field. Class projects focus on strengthening research and presentation skills.  
Major requirement, J+M majors.  
Open to sophomore and above.  
Open to non-majors by permission of Instructor.  
(SPRING)

J&M-4441  **JEWELRY INTRODUCTION**
3 credits  TBA
This course is an introduction to the fundamentals of design and metal fabrication techniques for both jewelry and small objects. Working with precious and non-precious metals, students learn traditional jewelry construction including sawing, filing, forming, soldering, and polishing. A series of structured assignments guide students as they transform their ideas into finished pieces. Solutions for projects are open to enable the student to explore his/her own aesthetic, but taught in a way to insure that students master the basic processes. Lectures on historical and contemporary jewelry supplement, inform, and inspire students’ work.  
Elective; Open to all majors  
(FALL/SPRING)

J&M-4445  **SOPHOMORE JEWELRY DESIGN: TECHNOLOGY AND MAKING**
3 credits  TBA
Whether you work with pencil and paper or create drawings on the computer, the tools of a designer are all means by which you can define an idea, create a model, and make a finished piece of jewelry. This course begins with a series of design study assignments, in-class lectures, and technical instruction in Adobe Photoshop, Illustrator, and InDesign. Using these tools, students learn the fundamentals of image manipulation, illustration, laser cutting, vector graphics, layering, and graphic editing on the computer. Play and experimentation with materials will be expected and by the end of the course, students will have an understanding of how the use of computers combined with handwork can create exceptional pieces of jewelry. This course will bring technology to the bench.  
Major requirement, J+M majors only  
Registration by J+M Department, course not available via web registration.  
Prerequisite: J&M-4440  
(SPRING)

J&M-4489  **SENIOR SEMINAR**
3 credits  TBA
J+M Senior Seminar serves as a continuum to J+M Junior Seminar. This course focuses on ideas and theories that relate to a professional studio practice in a craft based media or methodology. The information presented in the course will reflect the historical and contemporary development specific to Jewelry + Metalsmithing and its relationship to the field of crafts at large as well as contemporary visual culture. Readings and class discussion will explore critical issues such as the role and responsibility of the artist in today’s society, artistic authorship, context and representation, the
relationship between the wearer and the audience experience, the body as content and site, etc.

Major requirement, J+M majors only.
Registration by J+M Department, course not available via web registration.
(SPRING)

J&M-4498 SENIOR J+M DEGREE PROJECT
6-9 credits Tracy Steepy/TBA
In the Senior J+M Degree Project students focus on a clearly defined, individually chosen, subject of inquiry for 12 weeks. Seniors are required to take full responsibility for the evolution and articulation of their creative practice. Two faculty serve as DP advisors, meeting weekly with students, to discuss and facilitate the progress of their work. Although seniors are required to be self-reflective in identifying the individual impulses and motivations in their work, emphasis in review and discussion begins to shift from the voice of the personal to that of the greater collective, context, and role of the audience. The DP culminates in an exhibition at Woods-Gerry Gallery on the RISD campus. Graduation requirements include: CV, professionally documented digital portfolio, artist postcard, and artist/degree project statement.
Major requirement, J+M majors only.
Registration by J+M Department; course not available via web registration.
(SPRING)

IDISC-1506 WKSHP: INTRODUCTION TO WOODWORKING
1 credit Jonas Levi
This class provides new and current Ceramics, Glass, Jewelry & Metalsmithing students with a comprehensive safety orientation for future use of the wood facility in the Fine Arts Division. Instructor will orient students in the safe operation of stationary machines in the wood facility, including the miter saw, band saw, table saw, disc sander, drill press, and panel saw. Instruction will also be provided for different ways of building and joining with wood through the use of hand tools and stationary machines. Passing this course is required in order to use all machines in the Fine Arts wood facility.
Registration is limited to first semester sophomores and first semester graduate students in Ceramics, Glass and Jewelry + Metalsmithing majors.
(FALL)

GRADUATE COURSES

J&M-441G GRADUATE STUDIO 1
3 credits Tracy Steepy
This course is designed to challenge first year graduates to rethink their previous assumptions about their work, prior training, working methodologies and approaches to their practice. Through a series of rigorous and innovative start-up exercises, graduates are encouraged to expand their subjects, abandon their comforts zones, fail, edit, and (re) direct their work. Equal emphasis is placed on critical thinking and critical making. Faculty, meet weekly, individually with each student to provide constructive feedback and necessary structure. In small group discussions and in-class reviews, first years are required to actively participate in discourse and take responsibility for the collective dialogue. The resulting insight and shared knowledge between students, along with their own personal gain, sets the tone and direction for their work at RISD over the next two years.
Graduate major requirement, J+M majors only.
Registration by J+M Department, course not available via web registration.
(FALL)

J&M-442G GRADUATE STUDIO 2
3 credits Tracy Steepy
In the second sequence of Graduate Studio, first-year graduates continue to take risks and think independently; identify and gain insight into their creative influences; and successfully direct and shape their ideas. Class exercises are given with clear, open-ended themes. Course content focuses on clarity of intention, artistic authorship, the presentation and framing of ones work, and an awareness of the contemporary context. Faculty and students consider individual approaches for the execution of work, from the initial concept to the finished piece. In an effort to arrive at original, personally authentic work, it is essential that students are open to discussion and willing to investigate (and question) the motivating forces of their work.
Graduate major requirement, J+M majors only.
Registration by J+M Department, course not available via web registration.
(SPRING)
Following the completion of the first year, second-year graduates identify their personal areas of interest essential to the development of their thesis research and practice. Students are required to outline and pursue independent work with a self-determined structure, timeline, and intentions. Regardless of outcome, students are expected to evidence their progress weekly during individual meetings with faculty. Central to the second year, graduates are required to demonstrate a high level of self-motivation, vision, and initiative reflected through their concentrated inquiry and the rigorous exploration of their ideas. In conclusion of the term, second year graduates are required to complete a thesis presentation, to a J+M faculty review committee, in approval of their preliminary objectives and strategies in preparation for Graduate J+M Thesis.

Graduate major requirement, J+M majors only.

Registration by J+M Department, course not available via web registration.

This course utilizes general and specific topoi to critically analyze the field of contemporary jewelry. Students will develop the ability to write and speak with precision and complexity regarding their own work and that of others. In the process, we will create a communal topography generated by a network of inquiry to aid in locating ourselves and objects. Students have significant latitude to incorporate individual interests in written assignments. Themes addressed include but are not limited to: cultural identity, material history, marginalization, and exhibition strategies.

Graduate major requirement, J+M majors only.

Registration by J+M Department, course not available via web registration.

Graduate J+M Thesis is a 9-credit course that meets twice a week with two different instructors. Each instructor evaluates students focusing on both studio thesis work and the theoretical concerns of the Graduate Jewelry 2 seminar. Graduate students select two advisors, for their thesis committee with J+M faculty to provide additional insight and support into their thesis work, as well as to foster other professional contacts. The final thesis requirements are a written thesis document, curriculum vitae, artist statement, artist book and professional portfolio. The resulting body of thesis work is featured in the Graduate Thesis Exhibition at the Convention Center in May. It is expected the Graduate J+M Thesis investigates unexplored territory, reveals personal idiosyncrasy and demonstrates a high level of artistic authorship and sophistication.

Graduate major requirement, J+M majors only.

Registration by J+M Department, course not available via web registration.

Spring seminar focuses on research, writing, and presentation as essential skills for both studio and professional practices. Emphasis is placed on the students' ability to locate, examine, and discuss their work within contemporary and historical contexts. Jewelry, along with objects of our discipline, will be considered through a variety of theoretical frameworks and cross-cultural and historical perspectives. Research, and the language that evidences it, is the foundation of this seminar. Various modes of writing are employed to mine, develop, and articulate ideas, and to further refine this information into artist statements, grant proposals, and presentations. Reflective writing will be practiced throughout the term in order to make sense of past work, clarify current work, and to formulate questions and ideas for work in the future. The term builds towards and culminates with a formal artist presentation. This is an opportunity to carefully consider and craft the language and the photographic representation that supports your work. The goal is to bring all of these things into alignment and to explore the symbiotic and poetic relationships between them.

Graduate major requirement, J+M majors only.

Registration by J+M Department, course not available via web registration.
J&M-451G  GRADUATE JEWELRY SEMINAR 3
3 credits  TBA
This course is devoted to developing one's abilities to write and speak with precision and complexity, about one's own work and the work of others. We will examine trends and movements in contemporary art through the lens of critical theory. We will investigate what contemporary art can tell us about the relationships between history, images, and visual culture, subsequently developing the skills necessary to write about your work, what it articulates and argues, and the ideas and traditions from which it emerges. Each term will identify and address a new set of themes relevant to course content.
Graduate major requirement, J+M majors only.
Registration by J+M Department, course not available via web registration.
(FALL)

J&M-452G  GRADUATE JEWELRY SEMINAR 4
3 credits  Lori Talcott/TBA
The fall seminar concentrates on critical reading as an opportunity to locate, examine, and discuss your work within a broader field of inquiry. The additional objectives are to increase critical thinking, hone reading and writing skills, expand vocabulary, and build presentation skills. Woven into all of this is the understanding that research can be a valuable, if not essential, component of making - each informing and enriching the other. The focus of the spring seminar shifts to writing and presentation as an integral part of both studio and professional practice. Each spring brings a new team of guest instructors who introduce various modes of writing as a means to mine, develop and articulate ideas in a concise and authentic manner, and, to further hone that information into artist statements, written theses, and public presentations. Throughout the term writing will be the vehicle in which to move between private and public realms. This journey will begin with ‘automatic writings’ and culminate with your public artist presentations.
Graduate major requirement, J+M majors only.
Registration by J+M Department, course not available via web registration.
(SPRING)

J&M-453G  GRADUATE JEWELRY 1
3 credits  Noam Elyashiv
In this studio, first-year graduates begin to recognize and develop personal areas of interest. Direction is given to bring structure to the exploration of various processes, materials, concepts, and formats. Weekly individual meetings focus on student's progress and response to assignments, as well as independent research.
Graduate major requirement, J+M majors only.
Registration by J+M Department, course not available via web registration.
(FALL)

J&M-454G  GRADUATE JEWELRY 2
3 credits  TBA
In Graduate Jewelry 2, first-year graduates hone in on recognized personal areas of interest specific to jewelry from the Fall semester. Students are encouraged to embrace new studio habits in order for individualized working methodologies to become apparent. Faculty, work with students, to foster the strengths of their natural proclivities and problem-solve areas of personal sabotage. Critical to the success of this course, it is essential that first year students demonstrate a high level of self-direction, curiosity, and drive reflected through their bench work and independent research. Course content continues to focus around jewelry's power and potential as a platform and catalyst for dialogue.
Graduate major requirement, J+M majors only.
Registration by J+M Department, course not available via web registration.
Prerequisite: J&M-453G
(SPRING)

J&M-455G  GRADUATE JEWELRY 3
3 credits  Noam Elyashiv
In this studio course, second-year students identify and pursue personally driven research. Weekly individual meetings and studio visits take place with the instructor, and also with scheduled first-year and second-year group critiques. Students are required to maintain a continuous record of their research and development through drawings, writings, samples, models, etc. Active participation in group discussions and critiques is mandatory.
Graduate major requirement, J+M majors only.
Registration by J+M Department, course not available via web registration.
Prerequisite: J&M-454G
(SPRING)
INDEPENDENT STUDY

J&M-8900    ISP MAJOR
3 credits    TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration.
Course not available via web registration.
(FALL/WINTER/SPRING)

J&M-8960    PROFESSIONAL INTERNSHIP
3 credits    TBA
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement.
Course not available via web registration.
(SUMMER/FALL/WINTER/SPRING)

J&M-8965    COLLABORATIVE STUDY
3 credits    TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.
Course not available via web registration.
(FALL/WINTER/SPRING)
DEPARTMENT OF PAINTING
Division of Fine Arts

Department office: Memorial Hall Room, Room 206
Telephone: (401) 454-6158
Email: gjacobse@risd.edu
Department Head: Kevin Zucker
Graduate Program Director: Craig Taylor
Department Administrative Coordinator: Gabrielle Jacobsen

The Department of Painting offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses and a program leading to the Master of Fine Arts degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, non-majors and freshmen. For Wintersession courses, refer to the section entitled "Wintersession 2019".
## BFA in Painting Curriculum (2018-2019)

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<th>FALL</th>
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*Refer to the "Credit Requirements for Undergraduate Degree Programs" section at the front of this book.

**Footnotes:**

¹Non-major studio electives (four courses/twelve credits required for degree) may be taken during Wintersession or during Fall or Spring. Major electives may be taken as your schedule and course availability permits.

²Students must take two of the following courses: Professional Practices (Fall), Experiments in Drawing (Fall), Digital Tools (Fall), Case Studies (Spring), Critical Curating (Spring). Usually, one course is taken in Fall and one in Spring.
Additional Notes:
The Liberal Arts component is 42 credits, but detail is shown only for 33 of the credits in Liberal Arts (assuming 12 credits in the First-year Program). To accumulate 42 credits, courses may be taken during Fall, Wintersession or Spring semester, as scheduling and interest permits.
Consult your advisor, the Liberal Arts Office, or the Registrar for additional information.
Sufficient elective courses must be completed successfully to fulfill a minimum total of 126 credits necessary for a BFA degree. Elective courses are to be selected in consultation with the Department Head or advisor.

For painting majors, some course offerings within this department may count for non-major studio elective credit. See advisor for information.
### MFA in Painting Curriculum (2018-2019)

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</tbody>
</table>

**Second-Year**

| # | Courses | Cr. | Elective | 3 | 461G | Grad Painting Studio Thesis | 12 |
| 460G | Grad Painting Studio Critique III | 9 | | | Electives | 3 |
| 465G | Three Critics | 3 | | | Total | 15 |
| Electives | 3 | Electives | 3 | | Total | 15 |
| Total | 15 | Electives | 3 | | Total | 15 |

**Total Credits:** 66

**Footnote:**
¹Graduate Printmaking Project I (PAINT-726G) can be substituted with another studio by permission of the Graduate Program Director.

**Additional Notes:**
One of the electives must be a course that fulfills the Graduate Seminar requirement which calls for three Graduate Seminars, only two of which are explicitly shown above. See Graduate Education section for more information.

All graduate students must participate in Wintersession for a minimum of 3-credits each year.

General eligibility requirements for the master’s degree are listed in the front section of the book.
COURSES IN PAINTING

FALL COURSES

PAINT-4501  PAINTING I
6 credits    D. Congdon/D. Frazer/J. Packer
An introduction to the basic language of the painting discipline. Emphasis on the plastic and formal considerations necessary for work that will become an increasingly personal statement.  
Major requirement; Painting majors only.  
Registration by Painting Department, course not available via web registration.  
Must also plan and register for: PAINT-4519  
(FALL)

PAINT-4519  DRAWING I
3 credits    A. Dufresne/J. Gendel/A. Raftery
An introductory level course for Painting majors. Students will develop drawing skills and insights and consider basic visual language issues. Syllabus is coordinated with Painting I.  
Major requirement; Painting majors only.  
Registration by Painting Department, course not available via web registration.  
Must also plan and register for: PAINT-4501  
(FALL)

PAINT-4505  FUNDAMENTALS: PAINTING METHODS AND MATERIALS
3 credits    William Miller
This course will provide the foundation for the creation of an archival painting practice for both traditional and contemporary painting methods. Topics covered will include tools, preparation process for both canvas and wood panels, sizes and grounds, drying oils, varnishes and resins, pigments, solvents, painting procedures, and the care of finished paintings. A historical overview of traditional methods and materials including egg tempera and oil paint will be covered, in addition to modern alkyd resins and acrylcs. RISD's Environmental Health & Safety practices that pertain to painting practice and painting studio safety will be an integral part of this course. A short research paper is required to supplement studio work.  
Major requirement; Painting majors only.  
Registration by Painting Department, course not available via web registration.  
(FALL)

PAINT-4514  PAINTING III
6 credits    J. Gendel/D. Slick/C. Taylor
The primary goal of this course will be to shift the responsibility of direction, problem-solving and problem-development from the Faculty Instructor to the student. But this will be accomplished with a great deal of faculty involvement and support. The class will begin with group assignments which will become increasingly independent. Group and individual critiques will continue as an integral part of the curriculum, with an emphasis on contemporary art and criticism.  
Major requirement; Painting majors only.  
Registration by Painting Department, course not available via web registration.  
Prerequisite: PAINT-4502  
(FALL)

PAINT-4507  PAINTING WORKSHOP
3 credits    A. Dufresne/J. Packer/K. Zucker
This is an intensive program designed to test the student's ability to design, organize, and complete a project of his or her choosing.  
Major requirement; Painting majors only.  
Registration by Painting Department, course not available via web registration.  
Prerequisite: PAINT-4515  
(FALL)

PAINT-4587  SENIOR HONORS INTERDISCIPLINARY CRITIQUE
3 credits    Samuel Yates
This is a course in which first-semester seniors who have already demonstrated unusual commitment, ambition and initiative within their majors will pursue and discuss independent work in a setting that reflects, as closely as possible, the interdisciplinary conversation that actually takes place around advanced art practice today. The course is intended to allow those working within medium-specific vocabularies to test how their work will make meaning in an art world in which a variety of disciplinary histories and conventions coexist, clash, and inform one another, as well as to provide an opportunity for students whose work bridges two or more disciplines (or involves performance/new genres/post-studio approaches) to learn from one another and from faculty capable of addressing all of these sorts of practices. This
is a demanding critique course with additional seminar components (readings, screenings, discussions, slide presentations, etc.), and as such students can expect a workload equivalent to a core studio requirement within their major. Acceptance into the course will be based on a GPA of 3.25 or greater as well as the recommendation of faculty and department heads from the student’s major and on review of previous work. Candidates will be identified in discussions between the instructor and department heads during the preceding spring semester. Successful completion of HAVC-H490/PAINT-4507 (Contemporary Art & its Discourses) or equivalent coursework is a prerequisite, ensuring students have a shared understanding of the art historical context for interdisciplinary. The maximum enrollment is limited to seminar-size (c. 15 students) in order to provide sufficient attention to each student’s work in group and individual critiques while still allowing for seminar-style discussions.

Instructor permission required.
Prerequisite: PAINT-4516
(FALL)

PAINT-4504 EXPERIMENTS IN DRAWING
3 credits Kevin Zucker
This course examines the definition of drawing in the twentieth century. The student, while working from the basis of their own thematic and formal agenda, is directed to explore contemporary approaches to drawing. Through assignments and weekly group critiques, they will seek to broaden the conceptual basis for their work.
Major elective; Painting majors only.
Majors take this class or PAINT-4521 or PAINT-4597.
(FALL)

PAINT-4597 PROFESSIONAL PRACTICES IN PAINTING
3 credits Robert Hult
This course would address many practical issues to do with becoming a professional artist after graduation. Some of these issues are: the commercial gallery, the not-for-profit gallery, museums, graduate programs, auction houses, grants, documentation of work, archival storage of work and restoration of artwork. Professionals from the gallery, museum and other fields will be invited to the class to share their expertise with the student. Artists will be invited to talk about their professional experiences. It is a seminar class addressed particularly to the senior painting student.
Major elective; Painting majors only
Non-majors by permission of instructor
(FALL)

PAINT-4521 DIGITAL TOOLS FOR ARTISTS
3 credits TBA
This is a hands-on, project-based introduction to computers and digital multimedia for artists. The course is designed to be an ongoing discussion on art, design and personal work informed by digital images, sound, video, animation, interactive multimedia, and the Internet.
Major elective; Painting majors only.
(FALL)

PAINT-450G GRADUATE PAINT STUDIO CRITIQUE I
6 credits Angela Dufresne/Craig Taylor
This period is designed for the students to evaluate and analyze the directions he/she established as an undergraduate. Criticisms of the student’s work will be aimed at identifying strengths and weaknesses and help the students clarify fundamental objectives. Group and individual critiques will occur by resident faculty and visiting artists and critics during the semester. Successful completion of this course is a prerequisite for continuance in the program.
Graduate major requirement
Registration by Painting Department, course not available via web registration.
(FALL)

PAINT-452G GRADUATE DRAWING
3 credits Dennis Congdon
This course presents the graduate student with a series of problems intended to develop drawing as a tool for inquiry into a terrain outside the well-known beaten paths of his/her past studio practice. Expanding the role for drawing in studio experimentation is a goal. Work will be done outside class. There are critiques each week.
Graduate major requirement
Registration by Painting Department, course not available via web registration.
(FALL)
PAINT-460G  GRADUATE PAINT STUDIO CRITIQUE III
9 credits  Duane Slick/Craig Taylor
This period is designed as an advanced critique course which involves visits by resident faculty, visiting artists and critics, with special reference to current issues and concerns in contemporary art.
Graduate major requirement
Registration by Painting Department, course not available via web registration.
(FALL)

PAINT-465G  THREE CRITICS
3 credits  Craig Taylor
Three Critics will offer graduate students the opportunity to get inside the art critic's head and learn how writers think about the visual. Students will be exposed to a wide range of viewpoints and discourse on contemporary art issues as defined by the interests of three different, practicing critics. Each critic will become part of the RISD community for approximately one month, conducting 3 sessions on campus and one in New York or Boston. On-campus meetings will consist of lectures, reading and writing assignments, group critiques and one-on-one studio visits. Off-campus trips will include visits to museums, galleries and artist studios. Small groups of students will be expected to lead several classes. Outside coursework and full participation in class discussion required for successful completion.
Graduate major requirement; second-year graduate Painting students.
Registration by Painting Department, course not available via web registration.
Five additional seats available for Fine Arts graduate students. For admission, students submit a one-page writing sample to the Painting Graduate Program Director.
(FALL)

FALL/SPRING COURSES

PAINT-4415  COLOR STUDIO
3 credits  TBA
This studio-based course will provide the foundation necessary to understand basic color theory and practice in painting, art, and design. An historical and cultural perspective will be introduced to inform ongoing color studies executed in the studio. Students will acquire the vocabulary to articulate color phenomena and the means to exploit the expressive potential of color in their work. Color studies will be principally created with gouache, and a variety of other materials and means will also be explored. Lectures, demonstrations, and museum visits will supplement studio work. A short research paper is required.
Elective; open to all majors.
(FALL/SPRING)

PAINT-4520  PAINTERLY PRINTS
3 credits  J. Gendel/F. Jackson/C. Lieu
This course offers a more painterly approach to the intaglio process. The students will produce applications of intaglio, such as collographs, large color monotypes and collage. Growth of imagery and technique will be encouraged through medium. A portfolio of prints will be produced.
Major requirement; Painting majors only.
Permission of Instructor required.
(FALL/SPRING)

PAINT-4538  PAINTING FROM OBSERVATION
3 credits  Angela Dufresne/TBA
This course is a comprehensive introduction to painting. It will be designed to develop confidence and experience with paint and painting. We will examine historical and contemporary trends and paint from life models and photo sources. Fundamental techniques for basic ground preparation, oil painting mediums and direct as well as indirect processes will be taught. Representational painting will be the primary focus but experiences in abstract painting will also be encouraged. We will learn abstract principles that organize composition, depict spatial illusion and describe form while developing a shared language for critiques. No prior painting experience is required.
(FALL/SPRING)

SPRING COURSES

PAINT-4502  PAINTING II
3 credits  D. Congdon/D. Frazer/J. Packer
The purpose of this course is to continue development based on Painting I. Individual expression will be encouraged through a series of larger works which require greater time and organizational skill.
Experimentation in different painting media, including oil, acrylic, watercolor and mixed media will be encouraged. Group and individual critiques are required. Outside work will be assigned.

**Major requirement; Painting majors only.**

Registration by Painting Department, course not available via web registration.

**Prerequisite:** PAINT-4501 (SPRING)

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**PAINT-4529 DRAWING II**  
3 credits  
D. Congdon/D. Frazer/J. Packer  
A continued examination and development of drawing skills. This course is coordinated with Painting II.  
**Major requirement; Painting majors only.**  
Registration by Painting Department, course not available via web registration.  
**Prerequisite:** PAINT-4501 and PAINT-4519 (SPRING)

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**PAINT-4503 INTRODUCTORY PREHISTORY OF CONTEMPORARY ART**  
3 credits  
Gregory Lindquist  
This class, required for painting majors in spring semester of sophomore year, describes five defining features of modernity, providing the broad historical backdrop for their "invention": the individual, globalization, nature, industrialization, and abstraction. The first half of the class will be devoted to the visual art of varied geographic and cultural settings prior to and during the rise of these paradigms. The second half of the class slows to focus in greater detail on the high modernist manifestations of each of those themes (interiority, capital, environment, technology, and narrative), and uses them to contextualize the art and culture of the 20th century. Periods, places, and subjects will be introduced through secondary sources, providing a critical lens through which to connect the material to present day art, culture, politics, and experience (for instance, the rise of global trade will be seen through the lens of postcolonial theory). The material for the course ends at approximately 1989, setting the stage for a more in-depth look at contemporary art, culture, and criticism in their junior year course.  
**Sophomore major requirement; Painting majors only.**  
Permission of Instructor required.  
**Prerequisite:** PAINT-4501 (SPRING)

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**PAINT-4515 PAINTING IV**  
6 credits  
M. Jones/D. Slick/K. Zucker  
This will be a continuation of directions established in Painting III. Student work will be evaluated through group and individual critiques. Visiting Artist lectures will be important to the issues of contemporary art emphasized at this level. The department will schedule an individual review with a Faculty Committee for each student during this course.  
**Major requirement; Painting majors only.**  
Registration by Painting Department, course not available via web registration.  
**Prerequisite:** PAINT-4514 (SPRING)

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**PAINT-4516 CONTEMPORARY ART AND CRITICISM**  
3 credits  
TBA  
This is the second part of a two-class sequence, with Introductory Prehistory of Contemporary Art as a prerequisite. This class, required for painting majors in spring semester of their junior year, is devoted to the development of postmodern and contemporary art and culture from roughly 1989 to the present, introducing, contextualizing, and assessing how artists have addressed the discourses around medium, technology, globalization, colonialism, social justice, the environment in that time, how their work has been shaped by other spheres of cultural production, and how critics have responded to and theorized the art of the recent past and the present day. There will be a field-trip to Dia Beacon during the semester.  
**Major requirement; Painting majors only.**  
Registration by Painting Department, course not available via web registration.  
**Prerequisite:** PAINT-4503, PAINT-4514 and PAINT-4515 (SPRING)

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**PAINT-4598 PAINTING DEGREE PROJECT**  
6 credits  
TBA  
This is a comprehensive course designed to test the student's ability to create, complete, and document a Degree Project of his or her choosing. The Degree Project should be a distinct, carefully conceived, exhibition-ready body of work which reflects the issues and objectives of your art. The Senior Degree Project is distinct from your Woods-Gerry Gallery exhibition, although its work can overlap with that exhibition.
Major requirement; Painting majors only.
Registration by Painting Department, course not available via web registration.
Prerequisite: PAINT-4507
(SPRING)

PAINT-4569 CASE STUDIES: CONTEMPORARY ART
3 credits Christopher Ho
This intensive course is designed to immerse students in select, salient debates impacting the direction and parameters of contemporary painting. The goal is not only to introduce and familiarize, but also to collectively and actively generate possibilities for and within the medium. Six overlapping nodes, or case studies, each accompanied by readings and a list of relevant artists, guide our investigation: Endings and Beginnings, Monochromania, Photoshop Killed the Photographer Killed the Painter, Market Mechanisms (and Academic Exercises), Regional Painting, and Narrative. When possible, current exhibitions will be discussed. The course will be seminar style sessions interspersed with critique and discussion of the work of enrolled students.
Major elective; Painting seniors only.
Permission of Instructor required.
(SPRING)

PAINT-4570 CRITICAL CURATING
3 credits Angela Dufresne
The history of painting and the trajectory of radical exhibition models in the post-war period have always seemed divergent, even antithetical: the former pursued autonomy, then, more recently, returned to narrative and figuration, while the latter took cue, both morphologically and discursively, from installation, sited, and conceptual art. This course counters such assumptions by examining post-war painting in tandem with key moments in curating (eg. Alanna Heiss’ PS1; Okwui Enwezor’s Documenta XI; Jerome Sans and Nicolas Bourriaud’s Palais de Tokyo; and Dan Cameron’s Prospect 1). The course’s second half, at once more speculative and hands on, uses the Painting Gallery as a test site for mounting an exhibition or exhibitions, with emphasis on the peculiarities that painting - bounded, rectilinear, and flat - presents. Readings to include Bruce Altschuler, Julie Ault, Thomas Crow, Thierry de Duve, Hal Foster, Brian O’Doherty and others.
Elective; open to all majors.
(SPRING)

PAINT-451G GRADUATE PAINT STUDIO CRITIQUE II
6 credits Jennifer Packer/Craig Taylor
This period is designed for the student to evaluate and analyze and pursue the directions he/she established in Grad Paint Studio Critique I. Group and individual critiques will occur by resident faculty and visiting artists and critics during the semester.
Graduate major requirement; Painting majors only.
Registration by Painting Department, course not available via web registration.
Prerequisite: 3 credits from courses PAINT-450G or PRINT-450G
(SPRING)

PAINT-461G GRADUATE PAINTING STUDIO THESIS
12 credits J. Gendel/C. Taylor/R. White
This period is designed for development and presentation of a body of work supported by a written thesis in consultation with resident faculty, visiting artists and critics during the semester. A final exhibition
of work will be evaluated by a jury of Painting Faculty Members.

Graduate major requirement
Registration by Painting Department, course not available via web registration.
Prerequisite: 3 credits from PAINT-460G or PRINT-460G (SPRING)

PAINT-424G  MEANING IN THE MEDIUM OF PAINTING
3 credits  Christopher Ho
This first-year graduate seminar approaches painting as a technical skill, a historical practice and an intellectual project. Weekly sessions begin with group discussions of key readings about recent painting. Readings are organized in three sections. The first looks backward, to the problem of medium that preoccupied modernist painting and, residually, contemporary practices until the 1980s. The second section looks at two phenomena, the academy and the art market, and their effect on how painting is produced, disseminated, discussed and received. The third, the most speculative, looks laterally at a range of contemporary practices from the 1990s to the present.
Graduate elective
Permission of Instructor required.
(SPRING)

INDEPENDENT STUDY

PAINT-8900  ISP MAJOR
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration.
Course not available via web registration.
(FALL/WINTER/SPRING)

PAINT-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Course not available via web registration.
(SUMMER/FALL/WINTER/SPRING)

PAINT-8965  COLLABORATIVE STUDY
3 credits  TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.
Course not available via web registration.
(FALL/WINTER/SPRING)
DEPARTMENT OF PHOTOGRAPHY
Division of Fine Arts

Department Office: Design Center, Room 202
Telephone: (401) 454-6122
Email: photo@risd.edu
Department Head: Brian Ulrich
Graduate Program Director: Odette England
Department Administrative Coordinator: Theresa Rusho

The Department of Photography offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses and a program leading to the Master of Fine Arts degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into many major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into electives, non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Many elective courses are available for web-registration in Student Planning by non-majors.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, non-majors and freshmen. For Wintersession courses, refer to the section entitled "Wintersession 2019".

263
### BFA in Photography Curriculum (2018-2019)

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter Session</th>
<th>Spring</th>
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<td>LAEL 1034</td>
<td>Histories of Photo I&lt;sup&gt;1&lt;/sup&gt;</td>
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<td>5308</td>
<td>Digital Foundation</td>
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<td>Junior Studio</td>
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<td>5311</td>
<td>Digital Photo</td>
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**Total Credits:** 126

*Refer to the "Credit Requirements for Undergraduate Degree Programs" section at the front of this book.

**Footnotes:**

1<sup>LAEL-1034</sup> Photo majors receive art history credit.

2<sup>LAEL-1039</sup> Receives liberal arts elective credit.

**Additional Notes:**

Wintersession credit can be for non-major electives or liberal arts. In any given Wintersession the choice is yours. The BFA requires 42 total credits in liberal arts and twelve in non-major studios so plan accordingly. Non-major electives and liberal arts may be taken during Wintersession or during Fall or Spring.
MFA in Photography Curriculum (2018-2019)

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**WINTERSESSION**

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**SPRING**

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**Total Credits: 66**

**Additional Notes:**

All graduate students must participate in Wintersession for a minimum of 3 credits each year.

Graduate students must take a total of three (3) seminars or approved Liberal Arts courses during the two year program. See the Graduate Education section of this book for additional Graduate Fine Arts Seminars. Consult with the graduate program coordinator about appropriate courses to fulfill this requirement.

Graduate students who plan to teach during their second year must assist a faculty member in a Photo I course during their first year.

General eligibility requirements for the master’s degree are listed in the front of this book.
COURSES IN PHOTOGRAPHY

PHOTO-5300  INTRODUCTION TO DARKROOM PHOTOGRAPHY
3 credits  J. Edwards/H. Horenstein
This is a basic course in the techniques of photographic seeing. Students will be given exercises to develop their ideas concerning the fundamental visual problems of photography. Students will also learn technical aspects of exposure, developing and printing in the darkroom as they explore and respond to the visual qualities of the medium. Students must provide their own 35mm camera with manual controls.
Estimated Materials Cost: $150.00 - $200.00
Elective
Deposit for non-majors: $100.00
(FALL/SPRING)

PHOTO-5302  SOPHOMORE PHOTO STUDIO
3 credits  Thaddeus Russell
The Sophomore Studio is focused on the of each student's expressive vision so that she/he can create photographs with compelling content. Through group critiques and individual meetings with the instructor, students will refine their skills as photographers and learn how to verbally articulate issues in their own work as well as the work of others. The greater part of the class will geared towards creating an open an dynamic environment where students engage in the give and take of constructive feedback on their progress. The critique schedule will be enriched by readings, multimedia lectures and class field trips throughout the semester. Attendance at all department visiting artist lectures is required.
Major requirement; Photo majors
Registration by Photo Department, course not available via web registration.
Open to non-majors as an elective.
Permission of Instructor required.
(FALL)

PHOTO-5303  SOPHOMORE PHOTO STUDIO
3 credits  Thaddeus Russell
A continuation of Photo 5302, providing an open and dynamic environment where sophomore can create photographs and engage in constructive feedback on their progress.
Major Requirement; Photo majors

PHOTO-5304  INTERMEDIATE DARKROOM PHOTOGRAPHY
3 credits  TBA
This course is designed for nonmajors who have taken Intro to Photo for Non-Majors and who wish to continue in photography and develop their own individual approach to the medium.
Estimated Materials Cost: $150.00 - $200.00
Elective
Deposit for non-majors: $100.00
Prerequisite: PHOTO-5300, ILLUS-3752, PHOTO-W551 or GRAPH-3202
(FALL)

PHOTO-5305  JUNIOR STUDIO
3 credits  TBA
The Junior Studio continues the process begun in the Sophomore Studio but moves it to a more ambitious and sustained level of production and critical feedback. Students will be expected to work more autonomously and will explore their ideas with more focus and depth, with the goal of working toward the successful production of several bodies of work over the course of the year. Group and individual critiques will continue to form the basis of the course curriculum, supplemented by visiting critics, field trips and class exercises. Attendance at all departmental visiting artist lectures is required.
Estimated Materials Cost: $150.00 - $200.00
Major requirement; Photo majors only.
Registration by Photography Department, course not available via web registration.
Prerequisite: PHOTO-5302 and PHOTO-5303
(FALL)

PHOTO-5306  JUNIOR STUDIO
3 credits  TBA
A continuation of Photo 5305 allowing junior level majors to investigate their image making concerns in depth. Class time will be used to critique work in progress.
Estimated Materials Cost: $150.00 - $200.00

Major requirement
Registration by Photography Department, course not available via web registration.
Prerequisite: PHOTO-5305
(SPRING)

PHOTO-5307 SENIOR STUDIO
3 credits Brian Ulrich
The Senior Studio brings together the advanced skills and ideas about image-making that each student in the major has developed over the previous two years. Students are expected to work independently on their individual projects with the expectation of a culminating body of work to be presented in a public exhibition during the spring semester (Degree Project). As in Junior Studio, group and individual critiques with faculty and visiting artists will continue to form the basis of the course curriculum. Attendance at all departmental visiting artist lectures is required.
Estimated Materials Cost: $200.00 - $250.00

Major requirement; Photo majors only.
Registration by Photography Department, course not available via web registration.
Prerequisite: PHOTO-5305 and PHOTO-5306
(FALL)

PHOTO-5308 PHOTO DIGITAL FOUNDATION
3 credits Christian Dailey
This course provides majors with a fundamental understanding of the differences between film-based photography and digital imaging and introduces students to the underlying principles, languages and tools of electronic media. Students will learn key concepts in digital imaging such as modes of data capture, file management, processing workflow, color management, resolution, ‘non-destructive’ image processing, film scanning and inkjet printing. This course will show students how to strategically tailor software tools to their own specific imagery and workflow needs. Students will need their own digital or film cameras for this course.
Elective
Deposit for non-majors: $100.00
(FALL)

PHOTO-5311 DIGITAL PHOTOGRAPHY
3 credits TBA
This course is designed to give junior majors a thorough and deep understanding of the intermediate-level workflow for film capture and scanning and digital camera RAW file capture. Both workflows allow students to produce the highest quality inkjet prints on large-format printers. This course will touch on many topics, including advanced tonal and color correction techniques, image sharpening, digital camera exposure and Raw file processing, inkjet and Lightjet printing and automated batch file processing. While this course is primarily technical, students are expected to pursue their ongoing personal work to fulfill assignments, culminating in a final portfolio of 10 finished digital prints that demonstrate mastery of the techniques learned in the course. Students entering the course should be proficient in the use of the Macintosh platform and basic Photoshop operations and have a good understanding of processing and printing in black and white photography. Transfer majors must demonstrate these proficiencies to the satisfaction of the department before being permitted to enroll in this course.

Major requirement
May be taken concurrently with PHOTO-5212
Open to non-majors by permission of Instructor.
Deposit for non-majors: $100.00
Prerequisite: PHOTO-5308
(FALL)

PHOTO-5312 TIME-BASED PHOTOGRAPHY
3 credits Kelly Egan
This final course in the required technical series for majors emphasizes the potentials of image-making untethered from a paper support. With the advent of digital image capture, the photograph, as digital data, has become an infinitely malleable unit of meaning that can be reconstituted to form sequences and transformations. Not only can it be a still print-object, but it can be a projection of light on any number of surfaces, an informational component in a screen-based narrative, or one visual element among many in an environmental installation. Students will explore the dynamic intersections between moving and still; timeless and time-driven; simultaneous and sequential imaging. They will learn how to move data fluidly among different programs and to work from a broader "systems-level" perspective - a necessity in the context of today’s rapidly changing software platforms.
Major requirement
May be taken concurrently with PHOTO-5311
Open to non-majors by permission of Instructor.
Deposit for non-majors: $100.00
Prerequisite: PHOTO-5308  
(SPRING)

PHOTO-5235  BOOKMAKING FOR THE PHOTOGRAPHER: THE SEQUENCE AND BINDING METHODS
3 credits TBA
Over the past decade, photography books have seen a resurgence within the art world, this time transcending their original use as survey or catalog to become ideal spaces and platforms to experience and disseminate work. Today image-based printed matter functions in a multitude of ways, all of which at their core are driven by the mechanics of sequence and editing. Through class discussions, using RISD's Fleet Library and Special Collections, and individual research - students will form a personal vision of what images mean in the book form. Our focus will be equally on content, concept, production & technique. The semester will culminate in each student having devised, sequenced, edited and produced a fully resolved and realized photography book.
Estimated Materials Cost: $125.00  
(SPRING)

PHOTO-5313  LARGE FORMAT
3 credits TBA
This studio course is designed to help students slow down and become more contemplative with their photographic practice. This darkroom based course will give students ultimate compositional control as they learn to use the large format camera. Topics covered will include using the view camera's tilt, swing, shift and rise movements to control focus, perspective and image shape. Student will also learn film exposure techniques and advanced black and white printing controls. Later in the course students will be introduced to large format digital scanning and printing workflows.
Estimated Materials Cost: $150.00 - $500.00  
Major elective; junior and above
Open to non-majors by permission of Instructor.
Deposit for non-majors: $100.00  
(SPRING)

PHOTO-5314  LIGHTING
3 credits Kenneth Rogowski
This course will focus on basic lighting techniques and principles that will provide students with the skills necessary to feel comfortable in a variety of lighting situations. Students will not only gain an understanding of how light can be manipulated and controlled but also how it can be used to communicate information. The course will serve as an introduction to the studio and to various kinds of tungsten and strobe equipment.
Estimated Materials Cost: $150.00 - $200.00  
Major elective; junior and above
Open to non-majors by permission of Instructor.
Deposit for non-majors: $100.00  
Prerequisite: PHOTO-5308  
(SPRING)

PHOTO-5318  ANTIQUE & ALTERNATE PROCESSES
3 credits Lindsay Beal
In the photographic art world today, exciting new forms of print production have expanded expressive choices for artists, often combining processes from the earliest days of photography with the latest advances in digital media. In this course, students will explore a number of vintage and experimental photographic processes, including cyanotype, wet collodion, platinum/paladium printing, albumen, gum bichromate and liquid light. The goal of the course is to broaden the student's repertoire of photographic printmaking techniques and allow for experimentation with hybrid forms that combine old and new methods in innovative ways.
Estimated Materials Cost: $150.00 - $200.00  
Elective; sophomore and above
Deposit for non-majors: $100.00  
(FALL)

PHOTO-5326  PICTURES TO PROGRESS
3 credits Odette England
This hands-on interdisciplinary studio course, suited to undergraduate and graduate students, involves ‘playing with pictures’ in an imaginative, conceptual, exploratory and intelligent way. We will investigate the collection, curation, indexation and juxtaposition of visual images from a wider range of sources. We will consider how new personal, social and political meanings can be generated from different materials; this will be framed by critically reviewing the work of contemporary artists who use different modes and methods of collecting in their
practice. We will explore the ways in which images, objects, documents and traces inform history, testimony and identity. Through this course, students will create a personalized depository of images from which to draw for future art and design projects. Examining rules and processes for collecting; how such rules can be bent or broken; and how collections of images are interpreted and understood is a core thematic. Class time will include lectures, screenings, debates, creative thinking activities, critique and presentations. (FALL)

PHOTO-5339  THE BUSINESS OF ART
3 credits   Thaddeus Russell
This course is designed for art students looking to transition into the creative economy. As the worlds of art and commerce increasingly co-mingle, we will explore how a RISD education and skill set is marketable beyond academia and the gallery world. This hands-on course will include making a business plan, building a brand, finding and dealing with clients, and managing estimates, invoices, taxes, and insurance. Through practical in-class exercises, guest lecturees, readings and assignment work, we will address the risks and rewards of making a living as an artist/entrepreneur. 
Elective; junior and above
(SPRING)

PHOTO-5347  DOCUMENTARY PHOTOGRAPHY
3 credits   TBA
This course combines an overview of the history, theory, political influences, trends of expression and a survey of past and contemporary artists working in the field, with the opportunity for students to put theoretical study into practice through assignments that aid in the development of one's own project. In weekly critiques of student documentary work including journals that record one's process and self-reflection, we will explore the process, grapple with ideological issues that arise, and challenge each other to push our understanding and the development of a documentary language further.
Elective; sophomore and above
Open to non-majors
Deposit for non-majors: $100.00
(FALL)

PHOTO-5350  INTRO TO DIGITAL PHOTOGRAPHY
3 credits   Kenneth Rogowski/TBA
In this course, students will be introduced to the basic principles of digitally capturing, processing, and printing photographs that are really worth making. We'll cover all the important functions that most digital cameras have in common and we'll go through the fundamentals of using Photoshop to refine and manipulate images. Students will learn their cameras' controls well enough to use the manual settings with confidence, and how to make the automatic features work for them instead of against them. We'll consider what makes a good photograph both technically and creatively, and we'll critique prints made on the Photo department's high-quality Epson printers. Students will need to provide their own digital camera with raw capture capability (DSLR or equivalent), and a portable hard drive (formatted for Mac), both of which they should bring to the first class. (Hard drives will be needed before week 2.) Students registered for the course who are in the market for a new camera are welcome to contact the professor for camera purchasing advice.
Open to undergraduate and graduate students
(FALL/WINTER/SPRING)

PHOTO-5354  THE GENIUS OF PHOTOGRAPHY
3 credits   Odette England
What is photography? What does it do, influence, affect, position, package, demand, suppress, communicate, radicalize? This course is designed to provide students entering the photography department with an overview of contemporary thinking and practice in lens-based media. It considers photography’s impact on our culture and our lives. We need, use, and react to photographs in their many forms for many reasons: this is the spine of the course. Lectures, debates, in-class activities, and screenings will familiarize students with an expansive range of genres, working methods, subject/content, and critical issues relevant to contemporary practice. The focus of this course is on work produced within the last 30 to 40 years. Lectures are organized around major themes and approaches. Critical thinking and analysis of images will be encouraged through assignments that ask students to read and respond to photographs.
Major requirement; Photo majors
Open to non-majors by permission of Instructor.
Registration by Photo Department, course not available via web registration.
(SPRING)
PHOTO-5398  SENIOR DEGREE PROJECT
6 credits  Brian Ulrich
This six-credit course is designed to provide the necessary production time for the realization of the Degree Project, culminating in a well-organized and installed public exhibition of a project or body of work in the department’s Red Eye Gallery. The Degree Project must be approved by photography faculty and accompanied by a written Degree Project Thesis. Attendance at all departmental visiting artist lectures is required.
Major requirement; Photo majors only
Registration by Photography Department, course not available via web registration.
(SPRING)

LAEL-1034  HISTORIES OF PHOTOGRAPHY I
3 credits  Dalia Linssen
Part I of a two-semester course that will survey major topics in the Histories of Photography. Emphasis will be given to the diverse cultural uses of photography from its invention to the present day. Such uses include: the illustrated press; amateur photography; studio photography; industrial, advertising, and fashion photography; political and social propaganda; educational and documentary photography; and photography as a medium of artistic expression. Much attention will be paid to how photographs construct histories, as well as being constructed by them.
Major requirement; Photo majors
Liberal Arts elective credit for non-majors pending seat availability.
(FALL)

PHOTO-535G  GRADUATE CRITIQUE II
9 credits  Odette England/Brian Ulrich
This course is an ongoing discussion of individual work with special reference to current issues and concerns in contemporary art. Each student will be required to show and discuss work. Grades by participation.
Graduate major requirement; Photo Grad students only
Registration by Photo Department, course not available via web registration.
Prerequisite: PHOTO-532G
(SPRING)

PHOTO-537G  GRADUATE CRITIQUE IV THESIS
6-9 credits  Odette England/Brian Ulrich
This course is an ongoing discussion of individual work with special reference to current issues and concerns in contemporary art. Each student will be required to show and discuss work. Grades by participation.
Graduate major requirement; Photo Grad students only
PHOTO-539G  GRADUATE PHOTO THESIS WRITING
3 credits  Serge Shea
A Graduate Thesis is to be determined in consultation with faculty advisor by the beginning of the first semester of the second year.
Graduate major requirement; Photo Grad students only
Registration by Photo Department, course not available via web registration.
(SPRING)

CROSS-LISTED WITH FAV AND MAY BE TAKEN IN PLACE OF MAJOR ELECTIVES

PHOTO-5100  INTRODUCTORY CINEMA PRODUCTION
3 credits  J. Terry/S. Wills Schettino/TBA
Intro Film explores techniques of live action 16MM film production using Bolex cameras and flatbed editing tables. Technical concerns such as exposure, focus, depth of field, and basic editing conventions are covered. Aesthetic concerns such as composition, movement, editing rhythms, and the filmmaker's intention are discussed and critiqued. Students complete three individual assignments outside of class, and four in-class exercises in pairs or groups. The individual assignments encourage creative use of editing techniques such as traditional match-cutting, graphic match-cutting, and cross-cutting or parallel editing. The first individual project is silent, but for those that follow, students create soundtracks using elements such as effects, music, ambient sound, and voiceover. Screenings in class include student rushes, works in progress, and finished films. In addition, a variety of short films are screened and discussed that relate to many of the techniques and aesthetic considerations explored throughout the semester.
Estimated Materials Cost: $220.00 Deposit: $150.00
Major requirement
Registration by FAV Department, course not available via web registration.
Prerequisite: FAV-5100
(FALL)

PHOTO-5102  INTERMEDIATE STUDIO: LIVE ACTION
3 credits  Julie Mallozzi
Intermediate Film is a year-long course emphasizing technical production in sync sound film making. Theoretical concerns and cinematic techniques are stressed. We explore concepts of (and the relationships between) narrative, documentary and experimental filmmaking. During Spring semester, the course is devoted to improving skills in many aspects of live action filmmaking, including conceptualization, budgeting, camera work, and sound recording. Projects are transferred to tape and edited digitally. In addition, there are weekly screenings of works by relevant filmmakers. Participation in class discussions is required.
Estimated Materials Cost: $500.00 Deposit: $150.00
Major requirement
Registration by FAV Department, course not available via web registration.
Prerequisite: FAV-5101
(Spring)
PHOTO-5103 INTRODUCTION TO ELECTRONIC MOVING IMAGES
3 credits TBA
This course introduces students to the production of electronic moving images: video camera work and digital non-linear editing. By creating short projects, students are engaged in an exploration of individual workflow. Students participate in class by inviting and offering constructive criticism within the group. Writing, presentations and individual meetings are stressed as important elements of the production process. Grades are influenced by attendance, quality of work, and meeting all project deadlines.
Estimated Materials Cost: $60.00 Deposit: $150.00
Major requirement
Registration by FAV Department, course not available via web registration.
Permission of Instructor required.
(FALL/SPRING)

PHOTO-5113 INTERMEDIATE STUDIO: OPEN MEDIA
3 credits Daniel Peltz
This year-long video production studio focuses on the possibilities of the video medium and the development of an individualized practice within it. Students will be exposed to a wide range of forms including but not limited to single-channel production, installation, performance, documentary, and digital cinema.
Estimated Materials Cost: $125.00 Deposit: $150.00
Major requirement; FAV majors
Registration by FAV Department, course not available via web registration.
Permission of Instructor required.
(FALL/SPRING)

PHOTO-5114 INTERMEDIATE STUDIO: OPEN MEDIA
3 credits Daniel Peltz
This is a continuation of a year-long video production studio, focused on the possibilities of the video medium and the development of an individualized practice within it. Students are challenged to put to practice the research and experiments of the fall semester by producing a finished authored work for exhibition. The practical work of production is emphasized, and participation in the critical workshop environment is required. Continued research, development of technical skill, ability to plan and document process are expected.
Estimated Materials Cost: $150.00 Deposit: $150.00
Major requirement; FAV majors
Registration by FAV Department, course not available via web registration.
Permission of Instructor required.
Prerequisite: FAV-5113
(SPRING)

PHOTO-5115 FAV DIGITAL FOUNDATION
3 credits TBA
This course identifies core principles of digital production, to enable students to continually adapt to the ever-changing world of software. Students research and produce artworks that demonstrate their understanding of these principles. This primary knowledge includes digital film and video formats, project asset management, compression techniques, understanding program interface design, color spaces, channel mixing and filters, and the creation and use of extra channels (such as alpha and depth).
Estimated Materials Cost: $30.00
Major requirement; FAV majors
Registration by FAV Department, course not available via web registration.
Permission of Instructor required.
(FALL/SPRING)

PHOTO-5121 EXPERIMENTAL FILM TECHNIQUES
3 credits Bryan Papciak
An introduction to experimental cinematography, handmade film techniques, and the most fundamental level of filmmaking, this course will emphasize the unique properties of film itself as a visual medium. Projects include in-camera special effects, hand processing, direct animation, optical printing, and contact printing. Students study classic experimental and direct animation films, including work by Len Lye, Norm McLaren, and Patrick Bokanowski. As a final project, each student will make a short piece on film utilizing techniques learned in class. No video or digital processes will be allowed.
Estimated Materials Cost: $100.00 Deposit: $150.00
Major elective
Permission of Instructor required.
Prerequisite: 3 credits from courses FAV-5100 or FAV-W503
(SPRING)
PHOTO-5125  FILM & VIDEO INSTALLATION
3 credits  Daniel Peltz
This studio investigates monitor and projector based installation through critical readings and studio practice. Emphasis is placed on concerns of material, site, space and interactivity. The course revisits the television monitor and television viewing context as the original video installation site. Students also explore the projector and projection beam, including its shape and volume, capacity to serve as a pure light source and as a means of resurfacing three-dimensional objects.
Active installation artists visit the class for lectures and critiques.
Estimated Materials Cost: $150.00 Deposit: $150.00
Open to sophomore and above
Permission of Instructor required.
(FALL)

PHOTO-540G  GRADUATE THESIS PROJECT
3 credits  Odette England
This period is dedicated to the development and presentation of a body of work supported by a written thesis in consultation with the student's Thesis Committee. The final exhibition and written thesis will be evaluated by the Thesis Committee which will submit a final grade to the Graduate Coordinator.
Graduate major requirement; Photo Grad students only
Registration by Photo Department, course not available via web registration.
(SPRING)

PHOTO-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Course not available via web registration.
(SUMMER/FALL/WINTER/SPRING)

PHOTO-8965  COLLABORATIVE STUDY
3 credits  TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.
Course not available via web registration.
(SPRING/WINTER/SPRING)

INDEPENDENT STUDY

PHOTO-8900  ISP MAJOR
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar's website; the course is not available via web registration. Course not available via web registration.
(FALL/WINTER/SPRING)
DEPARTMENT OF PRINTMAKING
Division of Fine Arts

Department Office: Benson Hall, Room 111
Telephone: (401) 454-6624
Email: printmaking@risd.edu
Department Head: Cornelia McSheehy
Graduate Program Director: Megan Foster
Department Administrative Coordinator: Stephanie Darling
Technical Assistant III: Johnny Adimando

The Department of Printmaking offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses and a program leading to the Master of Fine Arts degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into many major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into electives, non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Some elective courses are available for web-registration in Student Planning by non-majors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, non-majors and freshmen. For Wintersession courses, refer to the section entitled "Wintersession 2019".
BFA in Printmaking Curriculum (2018-2019)

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<tr>
<th>FALL</th>
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<td>Waterbase Silkscreen I</td>
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<td>Junior Print. Workshop: Seminar/Critique</td>
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**Senior Year**

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**Total Credits:** 126

*Refer to the “Credit Requirements for Undergraduate Degree Programs” section at the front of this book.

Additional Notes:

PRINT electives, non-major studio electives, and Liberal Arts may be taken in Fall, Spring, or Wintersession, as your schedule and course availability permits. For the BFA degree in Printmaking, a minimum of eighteen credits of major electives (PRINT) and twelve credits of non-major studio electives are required. Forty-two credits of Liberal Arts are required for all BFA degrees. See the front section of this book entitled Graduation Requirements for more details.

The printmaking department offers courses in intaglio, lithography, silkscreen, relief and painterly prints. Traditional and contemporary techniques are taught including photo and digital utilization. Students are instructed in each printmaking discipline to ensure that practical application is competent thorough and that personal invention is carefully explored and developed.

The Senior year involves the opportunity to develop an individual vocabulary more independently. The senior year culminates in the formal presentation of a degree project.
Professional Internships are encouraged. The department has special relationships with Solo Impression, Crown Point Press, Graphic Studio, and Pyramid Atlantic and others. Students normally do internships over the Wintersession or the Summer.
# MFA in Printmaking Curriculum (2018-2019)

## FALL
### First-Year

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<td>Grad Printmaking Projects I</td>
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## WINTERSESSION

<table>
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<tr>
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## SPRING

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<td>Graduate Seminar</td>
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### Second-Year

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**Total Credits: 66**

### Additional Notes:

General eligibility requirements for the master's degree are listed in the front of this book.
COURSES IN PRINTMAKING

PRINT-4522  PRINT INSTALLATION AND CONTEMPORARY PRINT MEDIA
3 credits  Megan Foster
Printmaking’s inclusive nature allows for many different approaches and opportunities. Motivated by historic, sociological, political and media driven revolutions, printmaking has undergone significant shifts throughout history. The current world of image proliferation and rapid technological innovations have pushed the traditional boundaries of printmaking even further in the contemporary art world. Many of today’s artists are creating large-scale installations utilizing the printed multiple in many distinctive ways. Through process and scale, students will examine the interrelated nature of form, multiples, expression, and meaning. The course will explore permanent, temporary and site-specific installation based art.
Major elective
Open to non-majors as elective by permission of Instructor.
(FALL)

PRINT-4606  INTAGLIO I
3 credits  Henry Brown
Technical fundamentals related to each of the basic intaglio processes will be demonstrated throughout the semester. Traditional and contemporary intaglio applications will also be presented and experimentation will be encouraged. A series of monotypes, small editions in each process and a larger technical combination plate will comprise the final portfolio assignment. Imagery, concept and content will represent a primary course element as technical facility is mastered. Individual critiques will be the standard throughout and two group critiques at the midpoint and end of the semester will also be scheduled.
Estimated Materials Cost: $100.00
Major requirement; Printmaking majors only
Registration by Printmaking Department; course not available via web registration.
Open to non-majors as elective by permission of Instructor.
(FALL/SPRING)

PRINT-4608  LITHOGRAPHY
3 credits  M. Herndon/A. Raftery
This course offers basic black and white lithographic technical applications on lithostone and lithoplate to those students who are at the beginning level. Contemporary techniques, and technical short-cuts will elaborate on traditional processing. Experimentation is encouraged throughout the semester while emphasis is placed on the development of personally innovative imagery and concept. Informal group and individual critiques are conducted in conjunction with group mid-semester and final critiques. A professionally portfolio of assigned prints is due at the end of the course.
Estimated Materials Cost: $100.00
Course may be repeated for credit
Major requirement, Printmaking majors only
Registration by Printmaking Department; course not available via web registration.
Open to non-majors as elective by permission of Instructor.
(FALL/SPRING)

PRINT-4610  WATERBASE SILKSCREEN I
3 credits  Henry Ferreira
Students will stretch their own screens and will be introduced to a wide range of stencil techniques (cut film, paper stencil, crayon and glue, tusche and glue, and photo). Students are urged to experiment with stencil and printing techniques to produce a portfolio of editioned prints.
Estimated Materials Cost: $175.00
Major requirement; Printmaking majors only
Open to non-majors as elective by permission of Instructor.
(FALL/SPRING)

PRINT-4615  WORKSHOP: LIGHT TO INK
3 credits  Henry Ferreira
The use of light-based print processes is ubiquitous in contemporary printmaking. Light to Ink will lay a foundation of knowledge within the printmaking medium for using light as a part of the image-making process. The class is designed to introduce students to the basics of Printmaking using either hand made, digital or photo-made matrixes. The class will learn to make prints using the traditional print methods of
intaglio, lithography and screenprint and build a base of information about the production of the film transparencies from which the matrix is made. Students will be taught the skills necessary to take the photo, computer, or handmade image from a one or a series of positive transparencies to a finished print. "From Light to Ink" is a starting point for growth and exploration in photo printmaking and an introduction to printing in intaglio, lithography and screenprint. No prior knowledge of printmaking is required. This class is most appropriate for sophomores, juniors and 1st semester seniors.

*Open to all students.*

**(FALL)**

PRINT-4618 COLOR LITHOGRAPHY

3 credits Cornelia McSheehy

Once instruction and review of black and white lithography is engaged, this course offers color printing and selected advanced lithographic techniques on lithostone and lithoplate to those students who show mastery of the basic techniques. Experimentation is encouraged while development of personally innovative imagery and concept is stressed. Informal group and individual critiques are conducted in conjunction with mid-semester and final critiques. Prints submitted at the end of the course must be competently executed and professionally presented in a portfolio.

Estimated Materials Cost: $75.00

*Major elective

Open to non-majors as elective by permission of Instructor.*

**(SPRING)**

PRINT-4622 SENIOR PRINT WORKSHOP: SEMINAR

3 credits John Adimando

This course offers a glimpse into the realities of pursuing a professional career in printmaking (and the fine arts). Various aspects of developing and maintaining a studio career will be covered including: CV, artist statements, and the effective preparation of competitive applications of all forms. Career Services serves as an important resource. Students will be expected to produce new work and related scholarship consistently, and frequently during the course of the term, with the goal of submitting the following prior to receipt of final grades: full and distributable CV, artist statement, short-form artist statement abstract, presentation of past/present/future work, a business card design ready for print, completed artist interview (with colleague from class), a well documented, hi-resolution, and fully-edited for submission, portfolio of at least fifteen, and up to 20 images of recent work, which includes detail and installation views, and a fully-detailed image list/inventory. During the course of the class students will also prep mock applications to at least 2 of the following (graduate school, artist residency, grant funding, etc.), and at least one of these applications will be brought to finalization and submitted to the institution of choice. Course will include in-progress critiques of recent work, group discussions, lectures, and presentations.

*Major requirement; Printmaking majors only

Registration by Printmaking Department, course not available via web registration.

Must also plan and register for: PRINT-4651

**(FALL)**

PRINT-4623 JUNIOR PRINT WORKSHOP SEMINAR/CRITIQUE: SPRING

3 credits Duane Slick

This course sustains the search for personal, idiosyncratic visual direction. Printmaking applications are refined, experimentation is engaged and study incorporates group discussion, readings and critical writing related to texts provided and visits to libraries, museums and galleries. In addition, students will update the resume created during the previous semester, an artist statement will be written, cover letters and employment/grant applications will be addressed at regular intervals throughout the semester. Installation and presentation of work created will be analyzed as a critical component. At the end of the semester, students will discuss their current work in oral/power point format as it relates to personal research of historical and contemporary art/artists. Critiques, group and individual will occur each week and an outside guest critic will be engaged for mid-semester and the final critiques.

*Major requirement; Printmaking majors only

Registration by Printmaking Department, course not available via web registration.

Prerequisite: PRINT-4650

**(SPRING)**
PRINT-4624  SINGLE EDITION/PORTFOLIO PROJECT  
3 credits  Henry Ferreira  
This course is designed to present various printmaking processes to students new and more experienced; majors and non-majors. In group or individually, beginners will learn and advanced students will review print techniques that span silkscreen, intaglio, photo/digital, and/or their combined techniques, e.g., students choose the print technique(s) they wish to be the focus of their final, printed edition. The course objective concentrates on visualizing a distinct, image, while respecting each printmaking discipline(s), as it melds medium, process and concept. Drawings, studies and printed proofs will be initially created to learn, explore and plan strategies for the edition. The editioned print can be either experimental or more traditional. The course will culminate in a professionally presented printed edition that will be kept by the artist numbering enough prints to accommodate a class print exchange.  
Estimated Materials Cost: $100.00  
*Elective; advanced students only*  
*This course may be repeated for credit.*
(SPRING)

PRINT-4641  SUITE MINIMANIA  
3 credits  Cornelia McSheehy  
This course is specifically designed to address the format of a printed suite, a series of related images on a theme or story, using basic intaglio techniques. Progress and mastery of techniques will allow the student to progress to more advanced techniques and color printing. A minimum of six images in the suite is required with a minimum edition of six prints of each image. As this is a course that addresses miniature or small scale, prints are not to exceed 4” on any side. An archival portfolio will be fabricated to professionally present and contain the finished suite accompanied by its related colophon page.  
Estimated Materials Cost: $75.00  
*Major elective*  
*Open to non-majors as an elective.*  
*Course can be repeated for credit.*
(FALL)

PRINT-4640  LETTERPRESS PRINTING ON THE VANDERCOOK PROOF PRESS  
3 credits  Daniel Wood  
At the intersection of commercial and fine art printing for centuries, letterpress printing is now enjoying a resurgence of interest. This course will serve as an introduction to letterpress printing, where students will learn to operate and troubleshoot the Printmaking Department’s Vandercook Universal II proof press. A wide spectrum of letterpress techniques and concepts will be discussed. Topics to be covered will include handset typesetting, printing and routine troubleshooting on the Vandercook proof press, photopolymer platemaking from digital and mechanically produced film, and multicolor printing and registration. Students will be expected to produce a body of work incorporating the various techniques covered.  
*Major elective*  
*Open to non-majors as elective by permission of Instructor.*
(SPRING)

PRINT-4643  ADVANCED LETTERPRESS  
3 credits  Daniel Wood  
The focus of this course will be for students to improve their letterpress printing skills and techniques, while allowing each student the time to develop a unique body of work. The first few weeks will be used to cover further fine hand typesetting skills, and to use the nuances of the type and typesetting to explore the finer intricacies of the press and papers. Demonstrations covering more in depth polymer plate printing and other processes will continue throughout the semester, with the goal of allowing students to develop an independent project over the second half of the class.  
*Major elective; Printmaking majors only*  
*Open to non-majors as an elective by permission of Instructor.*  
*Prerequisite: PRINT-4640*
(SPRING)

PRINT-4645  JAPANESE PAPERMAKING  
3 credits  Daniel Heyman  
Make your own paper for printing or three-dimensional constructions in this hands-on experimental studio course in making paper. Curriculum will include: paper specifications, basic sheet formation, Japanese Plant fibers, recycled materials, paper modules and screens, along with paper structures for installation based work.  
Estimated Materials Cost: $175.00
Major elective; Printmaking majors only
Open to non-majors as elective by permission of Instructor.
(FALL)

PRINT-4648   JUNIOR PRINT WORKSHOP:
            SEMINAR/CRITIQUE :FALL
3 credits     Henry Brown
This course primarily involves the search for a personal, idiosyncratic visual statement. Juniors will refine technical application, engage in experimentation and study historical/contemporary artists and movements as the course progresses from scheduled project orientation to more independent bodies of work involving printmaking and its combinations with other mediums. Installation and presentation of work created will be analyzed as a critical component. This course will encompass oral discussion and presentations. Critiques will be frequent, in individual and group format including a group mid-term critique and end of semester critique that includes an invited, guest critic. In addition to the visual component of the course, instruction in seminar form will comprise visual artist professional practice methods that involve resume, cover letter, and employment application. Presentation of work in gallery, museum and professional interaction formats will also be part of the course.
Estimated Material Cost: $100.00
Major requirement; Printmaking majors only
Registration by Printmaking Department, course not available via web registration.
Prerequisite: PRINT-4606, PRINT-4608, PRINT-4610 and PRINT-4650
Must also plan and register for: PRINT-4615
(FALL)

PRINT-4651   SENIOR PRINT WORKSHOP:
            CRITIQUE
6 credits     Megan Foster
This course provides the printmaking major the opportunity to work closely with Printmaking faculty on a concentrated and advanced basis beyond study in a print elective course. Focus on the development of printmaking related work prior to the Degree Project, relying primarily on individual and group critiques, will culminate in the Degree Project Proposal foundation for both the Written Thesis and Degree Project body of work that is the focus of Spring Semester for senior printmakers.
Estimated Materials Cost: $200.00
Major requirement; Printmaking majors only
Registration by Printmaking Department, course not available via web registration.
Prerequisite: PRINT-4650
Must also plan and register for: PRINT-4622
(FALL)

PRINT-4652   ADVANCED INTAGLIO
3 credits     John Adimando
Building on the students pre-existing experience with the materials and process of etching, this course will focus on advanced intaglio practices and methodologies. Primary techniques covered will include experimental copperplate etching, polymer-plate processing/printing, and various other unique plating approaches that utilize aspects of other print-processes and tools; monotype, relief, and screenprinting. The plate, or printing-surface/matrix, will become as important as the printed image or multiple. Assignments will be guided by prompts that require students to push the plating material to new and unexpected places, and to begin to consider ways in which the plate figures in as “finished” work. The two main course projects, a midterm and final, will both be self-directed.
Major elective; Printmaking majors only
Open to non-majors as elective by permission of Instructor.
Prerequisite: PRINT-4606
(SPRING)
PRINT-4655  COPPERPLATE ENGRAVING  
3 credits  Andrew Raftery  
Engraving requires a single tool - the burin - to make intaglio prints of astounding clarity. The engraved line is unique in its brilliance and energy. A skilled engraver has complete mastery of every aspect of line, allowing a great range of expression from the most delicate linear shading to visceral gestures that stand out in relief when printed on the paper. Students will learn tool sharpening, image development, techniques for transferring designs to copper, burin use and special printing requirements. Emphasis will be placed on development of a personal language of marks appropriate to individual artistic needs. Museum visits and a master copy will provide inspiration for contemporary expression through an analysis of great engravings from the fifteenth century to the present.  
Estimated Materials Cost: $50.00  
Major elective  
Open to non-majors as elective by permission of Instructor.  
(SPRING)  

PRINT-4698  SENIOR DEGREE PROJECT: CRITIQUE  
6 credits  Cornelia McSheehy  
This course works in tandem with the Senior Degree Project: Seminar to which a Degree Project Proposal is submitted in February. The Degree Project involves a semester of independent study to test the student’s ability to design and successfully complete a substantial, comprehensive body of work. A degree project exhibition at the end of the semester is required.  
Estimated Materials Cost: $200.00  
Major requirement; Printmaking majors only  
Registration by Printmaking Department, course not available via web registration.  
(FA)  

PRINT-461G  GRADUATE PRINTMAKING I: HISTORICAL CONTEXT AND PRACTICE  
6 credits  A.Raftery/M.Foster/C.McSheehy  
Students in the graduate printmaking program will utilize graduate level research and scholarship as an impetus for growth within studio practice. Investigation into historical cycles of printmaking will be fostered through assigned texts and exploration of primary resources available at RISD, especially The RISD Museum. A dialogue stemming from intensive studio work will be developed in varied formats by faculty, visiting artists and peers throughout the semester.  
Graduate major requirement; Printmaking majors only  
Registration by Printmaking Department, course not available via web registration.  
(SPRING)  

PRINT-462G  GRADUATE PRINTMAKING II: CURATORIAL & CRITICAL TOPICS AND PRACTICE  
6 credits  A.Raftery/M.Foster/TBA  
What is the curatorial imperative? By incorporating curation into studio practice, artists understand the context for placing new combinations into the world. Collecting, archiving and critical analysis of source material will develop a philosophy of stewardship. Central questions about printmaking as a crucial core for many disciplines that incorporate the relation between matrix and formed object, layers, reversals, positive and negative and replication of original and appropriated media will provide a structure. The state of print publishing, art fairs and current curatorial literature will inform ongoing discussion.  
Graduate major requirement; Printmaking majors only  
Registration by Printmaking Department, course not available via web registration.  
Prerequisite: PRINT-461G  
(SPRING)  

PRINT-463G  GRADUATE PRINTMAKING III: HISTORICAL CONTEXT AND PRACTICE  
6-9 credits  A.Raftery/M.Foster/C.McSheehy  
Students in the graduate printmaking program will utilize graduate level research and scholarship as an impetus for growth within studio practice. Investigation into historical cycles of printmaking will be fostered through assigned texts and exploration of primary resources available at RISD, especially The RISD Museum. A dialogue stemming from intensive studio work will be developed in varied formats by faculty, visiting artists and peers throughout the semester.  
Graduate major requirement; Printmaking majors only  
Registration by Printmaking Department, course not available via web registration.
PRINT-464G  **GRADUATE PRINTMAKING IV: CRITICAL TOPICS AND PRACTICE**  
6-9 credits  A.Raftery/M.Foster/TBA  
What is the place of printmaking in the art-world and the world at large today? Central questions about printmaking as a crucial core for many disciplines that incorporate the relation between matrix and formed object, layers, reversals, positive and negative, the replication of original and appropriated media will provide a structure. The state of print publishing, art fairs and current critical literature will inform ongoing discussions, research, and presentations.  
Graduate major requirement; Printmaking majors only  
Registration by Printmaking Department, course not available via web registration.  
Prerequisite: PRINT-462G (FALL)

PRINT-469G  **GRADUATE PRINTMAKING THESIS: ARTICULATING THE IDEAS AND PROCESSES THAT UNDERLIE YOUR WORK**  
3 credits  Jonathan Weinberg  
Strategies for analysis and documentation are presented and discussed as students combine their research and reflections on their own evolving production into an illustrated, written thesis that organizes, focuses, and articulates their ideas. Artist's books, online publications and other formats will be explored. Intensive support for development and production of the thesis in relation to studio practice will be given.  
Graduate major requirement; Printmaking majors only  
Registration by Printmaking Department, course not available via web registration.  
Prerequisite: PRINT-463G (SPRING)

PRINT-726G  **GRADUATE PRINT PROJECTS I**  
3 credits  Henry Ferreira  
Grad Print I will focus on the notion that Printmaking (and its constituent processes/techniques) are a “hub” within the visual arts. Students will experiment with a multitude of print processes that branch from drawing (a logical creative starting-point between Printmaking and Painting), and form extensions into the mediums of painting, sculpture, installation, and even video. Processes covered will include; drawing fluid/screen filler, screen monotype, image transfer, drypoint intaglio, and various other forms of monoprint. Assignments will require experimentation with each new technique and projects will require the individual exploration of these techniques and application to each students’ personal studio practice. Demonstrations, presentations, and group/individual critiques will supplement all work time.  
Estimated Materials Cost: $100.00  
Graduate major requirement; Printmaking majors only  
Registration by Printmaking Department, course not available via web registration.  
Open to non-major graduate students by permission of Instructor.  
Prerequisite: PRINT-4606, PRINT-4608 and PRINT-4610 (FALL)

**INDEPENDENT STUDY**

PRINT-8900  **ISP MAJOR**  
3 credits  TBA  
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. An Independent Study may be taken either for credit within the Printmaking major or as a nonmajor studio elective, depending upon the subject matter under study and the major of the student.  
Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website.  
Course not available via web registration.  
(FALL/WINTER/SPRING)

PRINT-8960  **PROFESSIONAL INTERNSHIP**  
3 credits  TBA  
A Professional internship is one of the central experiences of a RISD Printmaking education. Students can participate in the collaborative process between artist and printer in a fine arts publishing shop, work with artist/printmakers in a community-based print facility, learn the newest photographic and digital print techniques in a state-of-the-art shop, assist an
individual printmaker in a private studio or choose from many other educational opportunities. The department maintains relationships with many printshops including, Solo Impression, Renaissance Press, Pyramid Atlantic, Kala Institute and many more. Internship lists will be distributed and some printers will come to campus to conduct interviews. 

Course not available via web registration.

(SUMMER/FALL/WINTER/SPRING)

PRINT-8965  **COLLABORATIVE STUDY**

3 credits  TBA

A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.

Course not available via web registration.

(FALL/WINTER/SPRING)
DEPARTMENT OF SCULPTURE
Division of Fine Arts

Department Office: Metcalf Building, Room 212
Telephone: (401) 454-6190
Email: sculpture@risd.edu or broth@risd.edu
Department Head: Lisi Raskin
Graduate Program Director: Heather Rowe
Senior Department Administrative Coordinator: Brett Roth

The Department of Sculpture offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses and a program leading to the Master of Fine Arts degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into many classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, non-majors and freshmen. For Wintersession courses, refer to the section entitled "Wintersession 2019".
BFA in Sculpture Curriculum (2018-2019)

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<td>Soph. Sculpture: Studio I</td>
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<td>Sculptural Practices I</td>
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<td>Soph. Seminar: Methods, Materials, Makers</td>
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Total Credits: 126

*Refer to the “Credit Requirements for Undergraduate Degree Programs” section at the front of this book.

Footnotes:
¹Sculpture Studio Elective: With the assistance of their advisor, students choose from a suite of electives that support their emerging studio practices.

²Optional Open Elective: With the assistance of their advisor, seniors in Sculpture may choose a studio elective that augments or compliments their on-going work toward thesis presentation in the Spring semester.

Additional Notes:
A minimum of fifty-four (54) credits in Sculpture are required for the major. Sculpture Electives and Art History courses beyond the minimum are strongly recommended. The minimum number of credits required for the BFA degree is 126. Students who choose to take Open Elective in the Fall of the Senior year will graduate with 129 credits.

Sufficient elective courses must be completed successfully to fulfill a minimum of 126 credits necessary for a BFA degree. Twelve of those credits must be earned in non-major studio electives.
Some courses from other departments may be given Sculpture credit. Those courses are to be selected in consultation with the department head.

The Liberal Arts component of the BFA degree requires a total of 42 credits and the non-major studio elective requires 12 credits. To accumulate these credits, courses may be taken during Wintersession or during the Fall or Spring semester, as scheduling and interest permits. Consult your advisor, the Liberal Arts Office or the Registrar for additional information.
# MFA in Sculpture Curriculum (2018-2019)

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**Total Credits: 66**

**Additional Notes:**
All graduate students must participate in Wintersession for a minimum of 3-credits each year. The Sculpture Department requires 3 graduate level seminars for graduation.

General eligibility requirements for the master’s degree are listed in the front section of this book.
SCULP-2135  DIGITAL DESIGN AND FABRICATION
3 credits  Benjamin Jurgensen
This course will explore digital design and fabrication within the context of contemporary art, design, and architecture. Through a series of technical demonstrations, students will make connections between CAD/CAM software, digital fabrication technologies and the physical world. Students will become familiar with digital fabrication as it relates to traditional sculptural processes such as mold making/casting, metalworking and woodworking. Students will undertake a series of projects exploring 3D model creation using various CAD applications, 3D scanning technologies, and experimental approaches to digital model generation. Simultaneously, digital models will be made physical through additive and subtractive fabrication technologies including 3D printing and CNC milling. The course will culminate with an ambitious final project encouraging students to blend digital fabrication technologies with their existing studio practice and/or research interest. The class will use Rhino as the primary CAD tool and students will need their own laptop with Rhino installed. (Rhino is cross platform, and can be purchased at a discounted educational rate from the RISD store).

Elective
Open to sophomore and above.
Open to non-majors as non-major elective.
(SPRING)

SCULP-2232  FORT ADAMS: SITE INSTALLATION
3 credits  Mary Anne Friel/Christopher Sancomb
The course will introduce RISD students across multiple disciplines to Fort Adams in Newport, Rhode Island as a gateway to exploring the relationship between historic sites and installation art. Through class presentations and visiting artist lecture students will be introduced to the history and practice of site specific installation. Individually and as a group students will consider the relationship of this practice to their respective studio work, and the art world at large. Students will engage in research and artistic interpretation as a response to the history, architecture, and sense of place at Fort Adams and develop an independent or collaborative proposal for a site-specific installation. Students will create and install the proposed artworks for exhibition at Fort Adams. The exhibition is undertaken as a collaborative class project. Students co-write an exhibition statement and press release, design and distribute posters and materials for media outreach, seek press coverage, organize and implement a public opening and guided tours.

Estimated Materials Cost: $200.00
Elective; open to junior and above.
Permission of Instructor required.
Also offered as IDISC-2232 and TEXT-2232; Register in the course for which credit is desired.
(FALL)

SCULP-2235  PERFORMANCE: OBJECT, BODY, NARRATIVE
3 credits  TBA
This course explores questions and methods central to performance, and in particular the relationship between performance and sculpture. Temporal and spatial dimensions of both sculpture and performance will be discussed in terms of the performance “prop” as sculpture, sculptural outcomes of performance, and sculptural documentation of performance. We will examine performance in its social, political, formal, and corporeal aspects, engaging questions of ritual, labor, and movement. Approaching sculpture in both the conventional and the “expanded” senses of the term, we will pose the question of "immaterial" sculptural forms and actions. We will consider immaterial "sculpture" as performance while also considering traditional sculpture’s material concerns as performative. Sculptural material concerns of process and technique; site and context; and objects and objecthood will all be examined as performance prompts. Art historical and political questions of power, agency, audience, gaze, attention, and passivity will take shape as we theorize and enact performativity and its relation to embodiment, display, and language. Through individual and collaborative work, students will create and critique performances. A range of text, sound, lens, and object-based documentation will be encouraged. Documentation will be considered both as representational and as generative.
Open to sophomore and above.
Open to non-majors with permission of Instructor.
(SPRING)
SCULP-2300  **SCULPTURAL FABRIC STRUCTURES**  
3 credits  TBA  
This class is a hands-on studio elective that explores the potential of fabric as a sculpture material. We will spend the semester looking at useful examples of how fabrics have been utilized in a broad range of engineered solutions. Fabrics can be flexible, transparent, impermeable, delicate, rigid, lightweight, and stronger than steel. How has fabric been used to represent other materials in art? We will explore how fabric is being used in architecture, advertising, fashion, and design. We will consider the diverse functionality of all kinds of fabric and plastic materials and explore how these materials are engineered for specific purposes. We will study inflatable fabric structures as they have been engineered for art, architecture, advertising and functional objects. Students will build their own projects after learning the basics of patternmaking, assembly, and surface manipulation.  
*Open to junior and above.*  
*Permission of Instructor required.*  
(FALL)

SCULP-3216  **SPATIAL VIDEO**  
3 credits  Taylor Baldwin  
Our eyes are nearly always drawn towards something moving over something inert. What innovative strategies can be employed to incorporate video, sculpture, and physical space into a single work, without one medium dominating the other? How can an artist resolve the fundamental differences between two-dimensional moving images and three-dimensional objects or space? This intensive studio elective will explore methods and issues of assimilating video, photography, sound, performance, objects, and space through studying and constructing multimedia sculpture and installations. Throughout the semester we will be presented with assignments that examine these different possibilities from multiple perspectives, including studio projects that deploy video in a sculptural context, and sculpture that is only activated through a video work. We will study the recent history of artists and designers who engage multimedia techniques and experiment with new formats and technologies. Students will learn the basics of DSLR camera technique, digital video editing, audio production, audio/video display technology, and installation techniques. Students in the course should have an understanding of sculptural materials and fabrication techniques, and should be ready to experiment with the fundamental structure of the presentation of media.  
Estimated Materials Cost: $150.00  
*Open to sophomore and above.*  
(SPRING)

SCULP-4604  **INSTALLATION**  
3 credits  Lane Myer  
We will create a unique learning environment where a classroom space is dedicated solely to the making and the display of the course work for the duration of the semester. This approach will encourage the participants to generate work that cannot be "carted in and carted out for a critique". The opportunity creates a unique format for interacting and making work within RISD's academic and facility structure. The explorations in this course are based on the fact that absolutely everything is a material and that everything can be manipulated using conditional approaches, responses and skills. We will start with fundamental skills that use; contextual influences, site specific analysis and behavioral observations. The emphasis will always be on making. You must be willing to adapt the way you work and collaborate with one another during the development and fabrication of every exploration. There will be occasions when you are used as material to be worked with. After a series of investigations and assignments, studio participants will generate work that is connected to their own interests. Together we will also create an environment within the room that supports the optimum display for all of the individual works. Everyone will be required to document their individual process and contribute to a final class compilation. This course supports the exploration and engagement of interdisciplinary and experiential learning.  
*Major elective*  
*Open to junior and above*  
*Open to non-majors by permission of Department.*  
*Course not available via web registration.*  
(FALL)

SCULP-4691  **METAL FABRICATION STUDIO**  
3 credits  TBA  
We will explore metal by cutting, machining, bending, warping, welding, stitching, binding, and altering the materials to push and expand students skills and understanding of metal as material for sculpture. We will discuss, experiment and challenge the notion of metal as
traditional industrial workhorse, or as coveted art object and embrace or reject these ideas as we create with this medium. Students will be encouraged to pursue other nontraditional uses of metal, through scavenging, collecting, transforming metal from various states into new surfaces and forms. With safety and ingenuity we will put into practice work of the hand and machine, use computer driven techniques in tandem with the deliberate and accidental to experiment with pattern, surface, line, form and color.

Open to non-majors as a non-major elective.

(FALL)

SCULP-4692  CASTING STUDIO
3 credits  Christopher Sancomb
This course is designed to build upon the fundamental principles of mold making and casting while exploring more complex concepts, materials, and techniques. The transformative process of casting can embody the signs of growth or decay, of evolution and metamorphosis. From cellular multiplicity to large scale sculptures, casting skills enable the artist to control the sensation of the finished work through a spectrum of materials and processes. Through demonstrations then hands-on exploration, students will pursue individual projects that reflect upon themes in sculpture that utilize casting for its unique versatility. Students will have extensive exposure to a variety of traditional and nontraditional materials. Processes will include multi-part shell molds, gypsum and composite materials for shell construction, urethane and silicone rubber, castable plastics, cold cast metals, and material specific release agents. We will review the possible health hazards associated with casting, and learn safe working methods, as well as have in-class discussions about concept and craft, various fabrication and finishing methods, and uses for molds in the making sculpture.

This class is for junior Sculpture majors and non-major students by permission of Instructor.

Registration by Sculpture Department, course not available via web registration.

(FALL)

SCULP-4721  JUNIOR SCULPTURE: STUDIO I
3 credits  Heather Rowe
This course marks a crucial fulcrum in the pathway out of the sophomore experience and into independent work in sculpture. Thematically driven prompts will provide the scaffolding of three major work sessions that direct the conversation in the studio. These studio conversations will take the form of in-process critiques, formal group critiques, and scheduled individual meetings. Students may also expect intersecting projects with shorter timeframes when appropriate. There will be demos in advanced methods and techniques when appropriate. The visiting artist lecture series is a vital component of this course.

Major requirement; Sculpture majors only.

Registration by Sculpture Department, course not available via web registration.

(SPRING)

SCULP-4739  JUNIOR SCULPTURE: STUDIO II
3 credits  Elizabeth Raskin
This course is a continuation of the vital pathway into independent work in Sculpture. Thematically driven prompts will provide the scaffolding of three major work sessions that direct the conversation in the studio. These studio conversations will take the form of in-process critiques, formal group critiques, and scheduled individual meetings. Students may also expect intersecting projects with shorter timeframes when appropriate. The visiting artist lecture series is a vital component of this course.

Major requirement, Sculpture majors only.

Registration by Sculpture Department, course not available via web registration.

(SPRING)
SCULP-4745  **SOPHOMORE SCULPTURE: STUDIO I**  
6 credits  Taylor Baldwin  
This beginning sculpture studio encounter is organized to train students to workshop their ideas and concepts with the basic materials and processes of the sculpture studio. In this department we teach visual vocabulary on the basic principle of, “Thinking while making and making while thinking.” The assignments in the Fall Sophomore studio parallels the exercises in technical skills taught in WOOD AND METAL SHOP PRACTICE I. Students will begin working in sculpture specific metal fabrication methods. Students may expect to gain proficiency in gas, TIG and MIG welding techniques, along with hot and cold forming methods. The second half of the fall semester is focused on sculpture specific wood fabrication methods. Students will acquire skills in methods of cutting and joining alongside methods of forming and lamination.  
Estimated Materials Cost: Students are required to purchase a substantial selection of tools.  
Major requirement; Sculpture majors only.  
Registration by Sculpture Department, course not available via web registration.  
(FALL)

SCULP-4746  **SOPHOMORE SCULPTURE: STUDIO II**  
6 credits  Dean Snyder  
The Spring semester of Sophomore Sculpture Studio is organized to continue training students to workshop their ideas and concepts while learning basic materials and processes of the sculpture studio. In this department we teach visual vocabulary on the basic principle of, “Thinking while making and making while thinking.” The assignment projects in the Spring studio parallels the exercises in technical skills taught in WOOD AND METAL SHOP PRACTICE II. Advancing from basic fabrication methods learned in the previous semester, students will progress into workshops in modeling, molding and casting. Students will learn the basic language of form through the lens of basic mold-making methods working in wax, plaster and clay advancing to contemporary silicones and plastics. This workshop will culminate with lost wax ceramic shell casting in our foundry.  
Major requirement; Sculpture majors only.  
Registration by Sculpture Department, course not available via web registration.  
(SPRING)

SCULP-4765  **THE ARTIST’S MACHINE: ELECTRICITY AND ELECTRONICS FOR ARTISTS**  
3 credits  Paul Badger  
Students learn the basics of electricity and electronics while focusing on how to use microcontrollers (one chip computers) in conjunction with sensors, lights, motors, switchers, audio signals, and basic mechanics in works of art. Projects include timekeepers, simple robots, and interactive environments. Readings and slide/video lectures encompass artist-built machines and sculpture from 1900 to the present. Students can expect to spend time outside of class reading and programming, as well as designing and constructing. No previous experience with electronics is required. Students should have taken a basic computer art course and, ideally, a sculpture course. Computer programming and machine shop skills are definitely a plus.  
Major elective  
Open to non-majors by permission of Instructor.  
(FALL)

SCULP-4771  **ADVANCED WOOD FABRICATION FOR SCULPTURE**  
3 credits  Dean Snyder  
This is a hands-on studio course focusing on three-dimensional object making, primarily working with wood as a medium. We develop an integration of intuitive approaches and structured processes through direct engagement with the materials. In addition to guiding the student through the various technical hurdles encountered as the projects unfold, an equal stress is placed on the development of the ideas and intent - and those ideas successfully expressed through the materials and its manipulation. At critical times, a slide presentation is given, followed by a general, open discussion on the relevant topics and how they relate to the class.  
Estimated Materials Cost: $200.00  
(FALL)

SCULP-4781  **SCULPTURAL PRACTICES I**  
3 credits  Kourtnie Aileru/Chris Sancomb  
This course is an introduction to the six major practices that are essential to the study of Sculpture. These practices include an introduction to wood, digital imaging, plaster, performance, installation, and metal. Over the course of the year, students will be exposed to
four week intensives designed to augment their major studio experience. The course begins with wood to expedite the speed of moving from ideation to physicality. From wood, the group moves to digital imaging where basic skills in video editing, photographic documentation, and projection within the built environment are explored. Plaster as a medium is paired with performance as an activity, both of which underscore the importance of the body within the field of Sculpture. Once students have produced objects, videos, and performances, the group moves into considering the fundamentals of installation and metal fabrication so that the architectures that house myriad artworks can be understood as part of the modality of Sculpture. Students can expect to learn proficiency and safety in all of these areas. Students can expect to expand these skills in advanced studio electives in the Junior and Senior years. This course is required for all Sophomore Sculpture majors.

Major requirement; sophomore Sculpture majors only.
Registration by Sculpture Department; Course not available via web registration.

(FALL)

SCULP-4782 SCULPTURAL PRACTICES II
3 credits TBA
This course is a continuation of Sculptural Practices I. Students are introduced to the six major practices that are essential to the study of Sculpture. These practices include an introduction to wood, digital imaging, plaster, performance, installation, and metal. Over the course of the year, students will be exposed to four week intensives designed to augment their major studio experience. The course begins with wood to expedite the speed of moving from ideation to physicality. From wood, the group moves to digital imaging where basic skills in video editing, photographic documentation, and projection within the built environment are explored. Plaster as a medium is paired with performance as an activity, both of which underscore the importance of the body within the field of Sculpture. Once students have produced objects, videos, and performances, the group moves into considering the fundamentals of installation and metal fabrication so that the architectures that house myriad artworks can be understood as part of the modality of Sculpture. Students can expect to learn proficiency and safety in all of these areas. Students can expect to expand these skills in advanced studio electives in the Junior and Senior years. This course is required for all Sophomore Sculpture majors.

Major requirement; sophomore Sculpture majors only.
Registration by Sculpture Department; Course not available via web registration.

(FALL)

SCULP-4783 SOPHOMORE SEMINAR: METHODS, MATERIALS, MAKERS
3 credits Elizabeth Raskin
This seminar connects sophomore Sculpture majors to significant parts of the ever-expanding discipline of contemporary sculpture. Over the semester the class will explore how methods of artistic production, materials of artistic transformation, and practices of makers participating in various artistic movements have created and sustained the conversations so integral to contemporary sculptural practice. Through a series of film screenings, assigned readings, slide talks, and discussions, students will gain a familiarity with the historic events and trajectories that continue to produce associative canons and relational movements, forming the foundation of their chosen discipline. The course trajectory is coordinated with topics covered in Sculptural Practices I and II and Sophomore Sculpture: Studio I.

Estimated Materials Cost: $50.00
Major requirement; Sculpture majors only.
Registration by Sculpture Department, course not available via web registration.

(FALL)

SCULP-4784 SOPHOMORE SCULPTURE: RESEARCH STUDIO
3 credits TBA
This course utilizes experiential learning and hands-on research to connect sophomore Sculpture majors to resources held in the collections the RISD Museum, the Nature Lab, and the holdings of the Fleet Library, including the Visual and Material Resource Center. Over the course of the semester, students will select, compare, research, and contextualize objects of study from these collections as part of the larger material and conceptual framework of their trajectory in Sculpture. In addition to supervised, hands-on study, students will deepen their relationship to the themes and discourses including the relationship between Modernism and Imperialism, politics
and aesthetics, digital communication and global image
distribution, museum collections and cultural
appropriation, power and knowledge, economic
superstructures and available material resources, among
others.
Estimated Materials Cost: $150.00
Major requirement; Sculpture majors only.
Registration by Sculpture Department, course not
available via web registration.

SCULP-4785  JUNIOR SCULPTURE: RESEARCH
STUDIO
3 credits  Victor Pacheco
In Junior Research Studio students will be guided
through a series of experiences and encounters in the
community, at large that help them understand the local
manifestations of larger systems. Along the way, we will
ask questions and learn inquiry methods that enable an
understanding of how these encounters, the
conversations they spawn, and assigned readings we
take on help anchor, shape, and guide the aesthetic,
material, and media choices we make in our artwork. A
continuation of the use of research methods in the
context of a studio setting is exercised individually and
in groups. Reflection is used as a tool for development.
Students are challenged to explore relationships
between chosen materials, subject matter, processes,
and display in order to establish research practices that
help them make the work they want to make.
Estimated Materials Cost: $200.00
Major requirement; Sculpture majors only.
Registration by Sculpture Department, course not
available via web registration.

SCULP-4787  SENIOR SCULPTURE: RESEARCH
STUDIO
3 credits  Dean Snyder/Carla Edwards
Building on the research and synthesis methods learned
in Junior Sculpture: Research Studio, this is an intensive
semester designed to strengthen your ability to design,
organize, and complete a unified project of your
choosing in preparation for next semester’s degree
project. Emphasis will be placed on refining and
questioning your areas of interest as well as strategic
planning for the creation of a sustainable creative
practice upon the completion of your degree.
Estimated Materials Cost: $300.00
Major Requirement; Sculpture majors only.
Registration by Sculpture Department, course not
available via web registration.
Prerequisite: SCULP-4785

SCULP-4798  SENIOR SCULP DEGREE PROJECT
6 credits  Taylor Baldwin/Heather Rowe
Students are expected to continue the independent
work developed in the fall senior studio. Over the course
of the degree project semester students will present
their work in the context of Duet shows”. These “Duets”
will be accompanied by a short video-taped interview
between the partners based upon vetted questions
germane to each others work. Seniors are expected to
produce a significant group of work commensurate with
the departments senior degree level criteria.
Major requirement; Senior Sculpture major in Good Academic
Standing.
Registration by Sculpture Department, course not
available via web registration.

SCULP-4786  JUNIOR SEMINAR: CRITICAL ISSUES
3 credits  Elizabeth Raskin
Junior Seminar: Critical Issues is an intermediary level
course designed to facilitate and support an intense
study of themes relevant to art practices and
conversations today. Through a series of readings, films,
classroom discussion, group, and independent work,
students learn to contextualize myriad discourses using the
frames of art history, critical theory, philosophy, ethics, and
politics. In this studio-centered seminar, students will
develop a critical literacy that is applicable to their working
practices and the attendant process of using materials to
make meaning. This course supports discourse around the
formation of the artist in an effort to figure out meaningful
strategies for the development and maintenance of
sustainable artistic and intellectual practices.
Estimated Materials Cost: $50.00
Major requirement; Sculpture majors only.
Registration by Sculpture Department, course not
available via web registration.
Prerequisite: SCULP-4785

(Spring)
SCULP-7013  ROBOTICS
3 credits  Paul Badger
This is a hands-on introduction to robotics for artists class. Topics covered include: machine shop practices, electronic construction and theory, and computer programming. Students will build robots and utilize robotic technology. Students are free to choose their own microcontroller platforms. Peripheral technology will employ servomotors and sensors. Readings will explore the interface between art and technology.

Elective
Restricted to senior, fifth-year, and graduate students.
Permission of Instructor required.
Also offered as DM-7013; Register into course for which credit is desired.
Prerequisite: SCULP-4765
(SPRING)

GRADUATE COURSES

SCULP-450G  ADVANCED CRITICAL ISSUES
3 credits  Elizabeth Raskin
What is the meaning of contemporary? What is the meaning of critique? What are models for sustainable and ethical artistic practice? What is the role of the artist in contemporary culture? These are but a few of the frameworks we will use to explore an array of new tools for thinking, feeling, perceiving, and analyzing the textures of our inter-subjective environment. Together, we will address the challenges implicit in the willful consideration of what exists beyond what we think we know; beyond what we have been told is true about our chosen field as artists. We take up this exploration through a selection of readings, films, lectures and class discussions. Some of the discourses we engage include the relationship between politics and aesthetics, critical race theory, myriad feminist theories, theories of institutional critique, and methods of radical practice in contemporary art.

Major requirement; Sculpture majors only.
Registration by Sculpture Department, course not available via web registration.
(SPRING)

SCULP-451G  ADVANCED CRITICAL ISSUES
SEMINAR II
3 credits  TBA
Advanced Critical Issues Seminar 2 introduces a rigorous theoretical framework for thinking and writing about contemporary sculpture practice. Each seminar develops from a specific theme drawing on research from Grad Critical Issues 1, current debates in the field and contemporary events. Past seminars include: Artificial Natures, Precarious Relations, Frankenstein and Crime, Vanishing Points, as examples. Trespassing across sculpture, performance, cinema, fiction, feminist, queer, race and political theory and back again, we will address writings by Walter Benjamin, Lauren Berlant, Judith Butler, Gilles Deleuze, Michel Foucault, Maggie Nelson, Claudia Rankine, Jacques Rancire (as examples) in conversation with contemporary artists writings and projects to cultivate a conceptual grammar to extend to our studio practice. Approaching issues in contemporary sculpture through these discursive perspectives generates new strategies simultaneously material, conceptual, and critical.

Graduate major elective; Sculpture majors only.
Registration by Sculpture Department, course not available via web registration.
(FALL)

SCULP-455G  ADVANCED CRITICAL ISSUES II
3 credits  Elizabeth Raskin
What is the meaning of contemporary? What is the meaning of critique? What are models for sustainable and ethical artistic practice? What is the role of the artist in contemporary culture? These are but a few of the frameworks we will use to explore an array of new tools for thinking, feeling, perceiving, and analyzing the textures of our inter-subjective environment. Together, we will address the challenges implicit in the willful consideration of what exists beyond what we think we know; beyond what we have been told is true about our chosen field as artists. We take up this exploration through a selection of readings, films, lectures and class discussions. Some of the discourses we engage include the relationship between politics and aesthetics, critical race theory, myriad feminist theories, theories of institutional critique, and methods of radical practice in contemporary art.

Graduate major elective; Sculpture majors only.
(FALL)

SCULP-471G  GRADUATE STUDIO I
9 credits  Taylor Baldwin
Students pursue individual work under advisement of resident faculty, visiting artists and critics during the semester. Individual objectives are clarified and
professional practices are discussed. Group interaction and discussions are expected.

Graduate major requirement; Sculpture majors only.
Registration by Sculpture Department, course not available via web registration.
(FALL)

SCULP-472G  GRADUATE STUDIO II
9 credits  TBA
Students pursue individual work under advisement of resident faculty, visiting artists and critics during the semester. Individual objectives are clarified and professional practices are discussed. Group interaction and discussions expected.
Graduate major requirement; Sculpture majors only.
Registration by Sculpture Department, course not available via web registration.
(SPRING)

SCULP-473G  GRADUATE STUDIO III
9 credits  Heather Rowe
Students pursue individual work under advisement of resident faculty, visiting artists and critics during the semester. Individual objectives are clarified and professional practices are discussed. Group interaction and discussions are expected.
Graduate major requirement; Sculpture majors only.
Registration by Sculpture Department, course not available via web registration.
(FALL)

SCULP-474G  GRADUATE SCULPTURE THESIS PROJECT
12 credits  Heather Rowe
Students present a body of work supported by a written thesis to a thesis committee for evaluation.
Major requirement; Sculpture majors only.
Registration by Sculpture Department, course not available via web registration.
(SPRING)

INDEPENDENT STUDY

SCULP-8900  ISP MAJOR
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses.
Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration.
Course not available via web registration.
(FALL/WINTER/SPRING)

SCULP-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement.
Course not available via web registration.
(SUMMER/FALL/WINTER/SPRING)

SCULP-8965  COLLABORATIVE STUDY
3 credits  TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.
Course not available via web registration.
(FALL/WINTER/SPRING)
DEPARTMENT OF TEXTILES
Division of Fine Arts

Department office: College Building, Room 146
Telephone: (401) 427-6967
Email: textiles@risd.edu
Department Head: MaryAnne Friel (Fall + Winter)/Anais Missakian (Spring)
Graduate Program Director: Anna Gitelsan-Kahn
Department Administrative Coordinator: Alison Huff

The Department of Textiles offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses and a program leading to the Master of Fine Arts Degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into major requirement and major elective classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into non-major studios and liberal arts classes is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the Department. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, non-majors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession 2019”.

299
# BFA in Textiles Curriculum (2018-2019)

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*Total Credits: 126*

*Refer to the “Credit Requirements for Undergraduate Degree Programs” section at the front of this book.

**Footnotes:**

1. Students are required to take CAD in Textiles in the Fall or Spring of junior year (it is offered both semesters).

2. Students are required to take 15 major elective studio credits during junior and senior years.

3. Students are required to take 9 open elective studio credits which can be either Textiles or Non-major studio electives.

4. Students are required to take 12 non-major studio credits. Three of these must be in drawing, painting or color studio elective.

5. Students are required to take 9 Degree Project credits in the Spring of senior year. Mid-year graduates may work with their advisors to take Degree Project during Fall and Wintersession.
Additional Notes:
Textile major elective studio courses are listed here. These studios should be chosen through consultation with the student’s major advisor.

- TEXT-4804 Weaving II
- TEXT-4805 Changing Fabric Surface
- TEXT-4820 Woven Structure for Pattern
- TEXT-4806 Dobby Weaving and Design
- TEXT-4832 Knitted Fabrics
- TEXT-4807 Design for Printed Textiles
- TEXT-4704 Digital Embroidery
- TEXT-4808 Design for Digitally Printed Fabrics
- TEXT-4813 Jacquard Design
- TEXT-4821 Jacquard for Pattern
- TEXT-4842 Industrial Knitting
- TEXT-4830 Apparel Fabrics
- TEXT-4840 Interior Fabrics
- TEXT-4828 Fine Arts Textiles

**FALL**

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<tr>
<td>Textile Seminar I</td>
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**WINTERSESSION**

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**SPRING**

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**Second-Year**

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_Footnotes:_

\(^1\)During the course of the program, students are required to take either two or three drawing or color studio electives.

\(^2\)During the course of the program, students are required to take three graduate seminars, one of which may be a textiles history course offering.

\(^*\)Those students who do not have professional experience by their second Wintersession should spend this Wintersession on an internship.

_Additional Notes:_

Students must seek departmental advice when choosing credit options in variable credit courses. General eligibility requirements for the master’s degree are listed in the front of this book.
COURSES IN TEXTILES

TEXT-2232  FORT ADAMS: SITE INSTALLATION
3 credits  Mary Anne Friel/Christopher Sancomb
The course will introduce RISD students across multiple disciplines to Fort Adams in Newport, Rhode Island as a gateway to exploring the relationship between historic sites and installation art. Through class presentations and visiting artist lecture students will be introduced to the history and practice of site specific installation. Individually and as a group students will consider the relationship of this practice to their respective studio work, and the art world at large. Students will engage in research and artistic interpretation as a response to the history, architecture, and sense of place at Fort Adams and develop an independent or collaborative proposal for a site-specific installation. Students will create and install the proposed artworks for exhibition at Fort Adams. The exhibition is undertaken as a collaborative class project. Students co-write an exhibition statement and press release, design and distribute posters and materials for media outreach, seek press coverage, organize and implement a public opening and guided tours.
Estimated Materials Cost: $200.00
Elective; open to junior and above. 
Permission of Instructor required.
Registration by Textiles, course not available via web registration
Also offered as IDISC-2232 and SCULP-2232; Register in the course for which credit is desired.
(FALL)

TEXT-2523  TEXTILES TRANSFORMING INTO FURNITURE
3 credits  Megan Callahan/Ursula Wagner
This research course focuses on the experimentation with soft materials utilizing techniques of textile construction to create functional furniture with structural integrity. This course will rely on teamwork between Furniture Design and Textile students to take advantage of each other’s expertise in furniture making and textile construction. In the beginning of the course students will be introduced to examples of contemporary furniture design, which use soft materials in unconventional ways to create unexpected forms and experiences. Reading will be assigned that covers these contemporary examples in detail. Parallel to this students will be exposed to weaving and knitting techniques, but should also consider other techniques such as crocheting, knotting, basket weaving etc. Students are encouraged to alter these techniques according to their needs to discover unique design solutions. Additionally, students will be introduced to unconventional materials not necessarily associated with furniture to generate innovative results. Substructures constructed out of solid materials can be used to provide rigidity as well as glue/resin to reinforce soft materials. Since this course focuses on material research, students are expected to engage in sustained in-depth inquiry, which should be documented in a meaningful way throughout the entire process.
Major elective
Permission of Instructor required.
Registration by Furniture Design and Textiles Departments, course not available via web registration.
Also offered as IDISC-2523; Register in the course for which credit is desired.
(FALL)

TEXT-4704  DIGITAL EMBROIDERY
3 credits  Michael Savoia
Digital embroidery transforms hand-crafted couture into a work of fine art. Just like a tattoo where an image is created with needles and color, so embroidered fabric or paper is needle-stitched with colored threads. A basic knowledge of Adobe Photoshop is helpful, but we will also cover the fundamentals of creating a preparatory design file in Adobe Illustrator. This vector design file will then be artistically translated into a Pulse embroidery file that can be saved and sewn out as a multiple or repeat pattern. The resulting personalized textile can be applied to fabrics for apparel or interior applications as well as fine art. A series of small assignments will build up a repertoire of techniques and culminate in a final project that summarizes the student’s ability and artistic innovation. This course will explore top of the line Tajima Pulse software with the goal of creating personalized images that will be sewn out on a 15-needle Tajima commercial embroidery machine.
Major elective
Registration by Textiles, course not available via web registration for Spring semester.
(SPRING/WINTER)
TEXT-4800  SURFACE DESIGN  
3 credits  Douglas Johnston  
This is an introductory course in the design of patterns. Proceeding through structured projects, the class focuses on basic design issues and color as they apply to continuous patterns. Students gain experience in finding ideas and developing them into finished designs while learning to use tools and techniques suitable for this medium.  
Major requirement  
Registration by Textiles, course not available via web registration  
(FALL)

TEXT-4801  FIBERS AND DYEING  
3 credits  Ursula Wagner  
This course introduces the student to a wide variety of materials and processes involved in the production of both hand and industrially produced textiles. Topics include fiber properties and identification, spinning and yarn construction, natural and chemical dyeing, textile constructions and fabric finishing. Both historical and contemporary examples are studied. Class time is divided equally between lecture and lab work. Lectures are supplemented with weekly readings in the text, videos, museum visits, quizzes and a final exam. Each student also prepares spinning and dyeing samples to be presented in notebook form.  
Major requirement  
Registration by Textiles, course not available via web registration  
(FALL)

TEXT-4802  WEAVING I  
3 credits  Susan Sklarek  
This course is an introduction to the use of structure, color, and texture in weaving through a series of experimental samples and finished projects. Students learn to set up and use a 4-harness loom, and a study of drafting and fabric analysis is included. A variety of techniques including hand-manipulated tapestry and loom controlled patterns are taught and explored as a vehicle for the translation of ideas in this medium. The emphasis is on invention and developing a personal approach.  
Major requirement  
Registration by Textiles, course not available via web registration  
(SPRING)

TEXT-4803  FABRIC SILKSCREEN  
3 credits  TBA  
Starting with making their own screens, students learn various stencil making methods for water base dyes and pigments. The design of a continuous surface pattern with a repeating unit is explored in printing. Printing of motifs and borders is included as well. Such methods as dyeing, painting and fabric construction can be used in conjunction with printing.  
Major requirement  
Registration by Textiles, course not available via web registration  
(SPRING)

TEXT-4804  WEAVING II  
3 credits  Susan Sklarek  
Students develop their chosen themes through drawing and executing a series of woven samples. The samples explore structures and materials relevant to the chosen subject matter. Students weave fine arts oriented or design projects which evolve from the investigation.  
Major elective  
Registration by Textiles, course not available via web registration  
Prerequisite: TEXT-4802  
(FALL)

TEXT-4805  CHANGING FABRIC SURFACE  
3 credits  Mary Anne Friel  
Students work on a specific theme of their choosing and derive designs and concepts from this theme for work in fabric silkscreen. After completing assignments that focus on specific techniques and design problems, students plan and execute a more defined and larger project relying on the experience incorporated during the first part of the course. Fabric construction and dyeing techniques can be integrated into the work.  
Major elective  
Registration by Textiles, course not available via web registration  
Prerequisite: TEXT-4803  
(FALL)

TEXT-4806  DOBBY WEAVING AND DESIGN  
3 credits  Elizabeth Scull  
This course is an investigation of the technical, formal and material potential of multi-harness weave structures on 24-harness dobby looms. Through extensive
sampling of assigned structures, students expand their skills while developing their visual and tactile vocabularies. Stipulations derived from the intended end use of the fabric as well as production methods become part of the design considerations. Advanced drafting both by hand and on computer, as well as fabric analysis is part of the course.

Major elective
Registration by Textiles, course not available via web registration
Prerequisite: TEXT-4804
(SPRING)

TEXT-4807 DESIGN FOR PRINTED TEXTILES
3 credits Douglas Johnston
This course emphasizes the design process - how to come up with an idea and how to develop it into a finished design - as well as technical skills. Using tools, techniques, and materials from professional studios, students work on paper exploring and analyzing layouts, color, and other design elements within repeated patterns. As students develop their individual styles, they are exposed to design requirements stemming from production methods and the intended end use. Successful work from this course becomes part of students' portfolios.

Major elective
Registration by Textiles, course not available via web registration
Prerequisite: TEXT-4800
(SPRING)

TEXT-4813 JACQUARD DESIGN
3 credits Elizabeth Scull
This course investigates pattern in the context of jacquard weaving. Students develop their ideas on paper and execute their designs on the computer, which are used for drafting the structures as well. At least one design from each student is woven on the electronic jacquard loom. Students explore their patterns through color and material experimentation at the loom. During the course, each student develops a small portfolio of jacquard designs. Slides and samples of historical and modern application of the technique are also studied.

Major elective
Registration by Textiles, course not available via web registration
Prerequisite: TEXT-4806 and TEXT-4826
(FALL)

TEXT-4817 MACHINE KNITTING
3 credits Anne Emlein
While learning about the technical possibilities of the manually operated knitting machine, students explore color, pattern, materials and structure. Finishing techniques, such as felting and dyeing are introduced. Through weekly assignments, students develop a sample library that serves as a resource for subsequent work. A final project involves planning and sampling for a final garment of the student’s own design, that is then executed at the end of the course. Consideration of the garment form, its proportion to the body, and the coherence of these elements are integrated into the course.

Major requirement
Registration by Textiles, course not available via web registration
(FALL)

TEXT-4819 FROM AN IDEA TO MEANING
3 credits Harel Kedem
Through drawing and painting we will investigate different subject matter in the development of a personal vision and point of view to create meaningful and moving work. We will work from live models, still-lifes and objects, and explore the use of icons, symbols and images through experimentation with a wide range of media and processes including charcoal, pen and ink, acrylics, objects and collage. Beyond this, the main goal of the course is the development of a working process to strengthen conceptual and expressive abilities. This approach will allow students to communicate concerns with originality and creativity in ways that can later be applied to work in any discipline and medium.

Major requirement
Registration by Textiles, course not available via web registration.
(SPRING)

TEXT-4820 WOVEN STRUCTURE FOR PATTERN
3 credits Susan Sklarek
This elective course is intended for those whose main interest is pattern but who also want to acquire skills to apply this to woven structures. Using both handlooms and dobby looms, students will explore structural possibilities for building patterns in weaving. Material quality, color, and potential end use will be part of the criteria for analyzing work. Exercises in drafting -- both
by hand and on the computer -- as a means of understanding woven structures in a three-dimensional way and generating new structures for patterns will be a strong part of this course.

**Major elective**

*Registration by Textiles, course not available via web registration*

*Prerequisite: TEXT-4802*

(FALL)

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**TEXT-4821 JACQUARD FOR PATTERN**

3 credits Ursula Wagner

This is an elective course for students who want to continue studying woven pattern. Using the NedGraphics software for pattern and Point Carre jacquard software for drafting woven structures, students will develop patterns through experimentation with material and color. The intended end use of the fabric will be a consideration throughout in the design decisions.

**Major elective**

*Registration by Textiles, course not available via web registration*

*Prerequisite: TEXT-4820 and TEXT-4826*

(SPRING)

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**TEXT-4826 CAD IN TEXTILES**

3 credits Regina Gregorio

Through demonstrations and practice in the department's computer lab, students learn to use NedGraphics software. Assignments help students to incorporate the tools and functions available in this professional software into their own ideas. By the end of the course students will have gained a readiness to integrate computer-aided methods into their design processes in other appropriate courses.

**Major requirement**

*Registration by Textiles, course not available via web registration*

(FALL/SPRING)

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**TEXT-4830 APPAREL FABRICS**

3-6 credits Joseph Segal

This senior level course is offered to those students interested in designing and making apparel fabrics and accessories. Students are encouraged to explore a variety of techniques including silkscreen and digital printing, weaving, knitting, sewing, and invented techniques, along with designing on paper for industrial and hand production. While students will initially develop their ideas through samples and drawings, they gain a thorough understanding of the relationship between fabric and the human form, and will eventually bring their work to final form as prototypes or finished designs on paper. Researching the field will generate topics for discussion in class.

**Major elective**

*Registration by Textiles, course not available via web registration*

*Use of advanced equipment incurs additional fees.*

(FALL)

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**TEXT-4832 KNITTED FABRICS**

3 credits Anna Gitelson-Kahn

This course approaches the development of machine knit fabrics and forms as one process, where aspects of form are developed along-side fabric patterns and structures. Students learn advanced construction techniques and knit structure drafting and shaping, in order to further develop their design processes and ideas for knits. Emphasis is placed on experimentation, careful consideration of materials, and research. Ideas about color, pattern, texture, drape, concept and working large scale are explored. Fully-fashioned garments are the primary three-dimensional forms to which students apply their ideas. Throughout the semester, students bring their experience of garment building and shaping, their range of knitting skills and techniques, and their ability to express ideas in knitting to a higher level of resolution. Hand knitting, embellishment, dyeing, printing, finishing, felting and other processes are encouraged and can be integrated into the fabric design and construction.

**Major elective**

*Registration by Textiles, course not available via web registration*

*Prerequisite: TEXT-4817 or TEXT-4816*

(FALL/SPRING)

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**TEXT-4840 INTERIOR FABRICS**

3-6 credits TBA

This senior level course is offered to those interested in pursuing work for an interior end use, such as furnishing fabric, wall covering, or carpeting to be produced by hand or industrially. At the start, students select an architectural space as a framework. Through analysis and sampling, they will arrive at their own design solutions, which will be showcased as a collection at the
end of the class. Researching the design field will generate topics for discussion in class. Techniques include surface pattern, printing, weaving and knitting, along with invented techniques.

Major elective
Registration by Textiles, course not available via web registration
Use of advanced equipment incurs additional fees.

(FALL)

TEXT-4842  INDUSTRIAL KNITTING
3 credits  A. Gitelson-Kahn/J. Segal
This advanced knitting course investigates the design and creation of knit fabrics using specialized software and a computerized, industrial knitting machine. Students deepen their understanding of a wide range of knit constructions, learn new structures, and experience a different method of creating knit fabric and forms through weekly sampling work and then a final project that is a collection of fabrics for interior and apparel applications, or pieces. The intended end use will guide students' pattern and material studies. Students are introduced to the knitting industry and exciting examples of contemporary and historical knitting and encouraged to forge new paths in the medium.

Major elective
Registration by Textiles, course not available via web registration
Prerequisite: TEXT-4817 and TEXT-4832

(FALL/SPRING)

(LAEEL-1082  HISTORY OF WESTERN TEXTILES: FOCUS ON EUROPE AND AMERICA
3 credits  TBA
From Coptic fragments to 15th-century Italian trade silks, early 20th-century apparel fabrics to mid-century modern casement cloths, this course will utilize the extensive textile and apparel collections of the RISD Museum of Art as points of departure for the study of Western textile design. By way of illustrated lecture (both in the classroom and at the Museum), discussions and readings, students will come to understand the stylistic and cultural significance textiles have played in the history of Western art and culture from antiquity to the modern era. The manner in which social, economic, technological, and political changes have impacted advancements in textile fibers, fabric structures, color, and design will be explored. Research projects utilizing the textile and apparel collections will afford students the opportunity to partake in hands-on objects based study.

Textiles majors can be pre-registered by the department.

(SPRING)

GRADUATE COURSES

TEXT-480G  GRADUATE STUDIO I
3-6 credits  Regina Gregorio/TBA
This course, a major component in the student’s curriculum, is tailored to individual needs. It includes workshops and tutorials intended to strengthen technical skills and design vocabulary in the areas of weaving, knitting and surface design. Additionally, students pursue individual projects under graduate instructors. This semester’s emphasis is on enlarging and solidifying the student’s background and defining the direction for the work.

Graduate major requirement
Registration by Textiles, course not available via web registration

(FALL)

TEXT-481G  GRADUATE STUDIO II
3-6 credits  R. Gregorio/A. Missakian
Building on the students’ work in Graduate Studio I, this course provides additional opportunities to strengthen skills through workshops, tutorials and individual projects under the guidance of graduate instructors.
**TEXTILES**

**TEXT-482G**  
**GRADUATE STUDIO III**  
3-6 credits  
Emily Cornell Du Houx  
In this second-year course, the emphasis is on clarifying student's specific area of interest, format of the work, its context, and personal concepts. Students will begin to develop a writing style and practice that parallels the richly developed language of their visual work, laying the foundation for their graduate written thesis.

**TEXT-483G**  
**THESIS PROJECT**  
9 credits  
TBA  
This project represents the culmination of a student's study in the Graduate Program. The design projects can encompass various textile fields in the areas of interior or apparel textiles. A specific architectural context, an area of apparel design, an investigation of a particular technique, or a visual design sensibility and language can provide a framework for the project. The work, executed using any established textile techniques or technique that a student has developed, should manifest advanced original concepts, high quality of execution, and a strong commitment to the field. Written documentation and analysis of the sources of the work, how it relates to the textiles tradition or larger field of art and design, and of the development of the project should accompany the studio work.  
Estimated Materials Cost: Varies depending on student projects

**TEXT-484G**  
**TEXTILE SEMINAR I**  
6 credits  
A. Gitelson-Kahn/H. Kedem/TBA  
This course focuses on issues in the professional textile field, such as the effect of production parameters and end use on design decisions. While helping students become more familiar with the wide ranging market, from the most innovative to the traditional, this course aims at providing an awareness of how one’s own work fits into this context. Lecturers include professionals from the field, who advise on the studio work required in this class.

**TEXT-485G**  
**TEXTILE SEMINAR II**  
3 credits  
Ursula Wagner  
This course continues from Textile Seminar I and focuses on issues in the professional textile field, such as the effect of production parameters and end use on design decisions. While helping students become more familiar with the wide ranging textile market, from traditional work to the most highly innovative, this course aims to provide an awareness of how one's personal expression fits in to this context. Lecturers include professionals from the field, who advise on the studio work required in this class.

**TEXT-498G**  
**THESIS WRITING**  
3 credits  
Emily Cornell Du Houx  
This written portion of the Thesis Project helps students to analyze their working process and its results, as well as inform future work. While the length and style of the written thesis may vary, the paper should contain: an identification of the project goals and an analysis of the sources of inspiration; the context in which the work fits into the textile area and larger field of art and design; a description of the working process, techniques, and materials used and their connection to application and end use; and finally, an evaluation of the project. Accompanying the paper will be visual documentation of the project.
INDEPENDENT STUDY

TEXT-8900  ISP MAJOR
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration. Course not available via web registration. (FALL/WINTER/SPRING)

TEXT-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Course not available via web registration. (SUMMER/FALL/WINTER/SPRING)

TEXT-8965  COLLABORATIVE STUDY
3 credits  TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. Course not available via web registration. (FALL/WINTER/SPRING)
THE DIVISION OF LIBERAL ARTS

Divisional Office: College Building, Room 418
Telephone: (401) 454-6572
Email: liberalarts@risd.edu
Dean of Liberal Arts: Damian White
Division Coordinator, Operations and Administration: Gail Hughes
Division Coordinator, Academic Programs: Anna Cimini
Division Assistant, Operations and Administration: Karen Montecalvo
Division Assistant, Academic Programs: Tina Egnoski

The Division of Liberal Arts offers a broad spectrum of courses in the humanities and sciences designed to expand critical understanding of human life in all its complexity, past and present; strengthen abilities in analysis, interpretation, and communication; and develop curiosity, empathy, and responsiveness to contemporary issues.

Departments
There are three departments in the Division of Liberal Arts: History of Art and Visual Culture (HAVC); History, Philosophy, and the Social Sciences (HPSS); and Literary Arts and Studies (LAS). In addition, the Division offers science (SCI) courses and non-departmental liberal arts electives (LAEI) in culture and film, theater, and studio history.

Concentrations
A concentration, or a minor, allows one to take a focused set of courses (usually 18-27 credits), within the framework of the bachelor’s degree, to supplement one’s major. In addition to concentrations in HAVC, HPSS, and LAS, the Division administers the college-wide concentration in Nature-Culture-Sustainability Studies (NCSS). Information about declaring a concentration is available at the Division Office.

Graduation Requirements
To graduate, students are required to complete fourteen three-credit courses in Liberal Arts: four courses (12 credits) must be taken in History of Art and Visual Culture (HAVC); three courses (9 credits) must be taken in History, Philosophy, and the Social Sciences (HPSS); and three courses (9 credits) must be taken in Literary Arts and Studies (LAS). The remaining four courses (12 credits) may be fulfilled with any course from the Division, including HAVC, HPSS, and LAS, SCI, or LAEL courses.

As part of the distribution requirements outlined above, there are four specific courses all undergraduate students must take: First Year Literature Seminar (LAS-E101), History of Art and Visual Culture I (HAVC-H101), History of Art and Visual Culture 2 (HAVC-H102), and Topics in History, Philosophy, and the Social Sciences (HPSS-S101). There are no waivers granted for these required courses. Course substitutions for HAVC-H102, LAS-E101 and HPSS-S101 are allowed only for transfer students who have taken an equivalent college course.

Liberal Arts Transfer Policy
Transfer students entering RISD may transfer credits for liberal arts courses taken at other accredited colleges and universities. Credits are transferred in three-credit units only and are acceptable exclusively for courses for which a grade of C or better (or a P in a pass/fail system) has been earned. A 5 credit course from a school on the quarter system will transfer in as a 3 credit course. In order to grant transfer credit, the Liberal Arts office must receive official transcripts from each school attended. After matriculation students may transfer up to 12 credits for courses taken elsewhere and passed with a grade of C or better (or a P in a pass/fail system). Transfer credits are not calculated in a student’s grade point average.
GLOBAL ARTS AND CULTURES (GAC)
Division of Liberal Arts

Department Office: College Building, Room 418
Telephone: (401) 454-6572
Email: liberalarts@risd.edu
Graduate Program Director: Eric Anderson
Division Assistant, Academic Programs: Tina Egnoski

Global Arts and Cultures offers graduate courses and a major leading to the Master of Arts Degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Courses are not available for web-registration in Student Planning. Generally, registration is not granted until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to non-majors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession 2019”.
## Master of Global Arts and Cultures Curriculum (2018-2019)

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
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<tr>
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<tr>
<td>700G</td>
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<td>701G</td>
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**Total Credits: 39**

**Footnotes:**
1All required courses for the Master of Global Arts and Cultures will have the preface GAC. For students in the Master of Global Arts and Cultures, GAC-700G and GAC-701G are co-requisites. GAC-701G is restricted to Master of Global Arts and Cultures students.

2GAC-798G and GAC-799G are restricted to Master of Global Arts and Cultures students.

**Additional Notes:**
General eligibility requirements for the master’s degree are listed in the front of this book. The minimum credit requirement for the Master of Global Arts and Cultures is 39 credits.
COURSES IN GLOBAL ARTS AND CULTURES

GAC-700G  CRITICAL GLOBALISMS
3 credits  Avishek Ganguly
Introduces students to ways of thinking about arts and culture comparatively, through interrogation of the very terms "global," "arts" and "culture." Critical Globalisms emphasizes the development of broad theoretical perspectives within which to situate specific research interests. A requirement in the first semester of the GAC MA degree, Critical Globalisms provides a common vocabulary and experience for all GAC MA students. The course will be run as a seminar with weekly reading assignments, regular writing assignments, and class discussion. 
For students enrolled in the MA in GAC, GAC-700G and GAC-701G are co-requisites.
Open to non-majors pending seat availability.
Must also plan and register for: GAC-701G (FALL)

GAC-701G  CRITICAL GLOBALISMS
3 credits  Ijlal Muzaffar
Provides an opportunity for independent research related to the discussions, topics, readings and other activities from GAC-700G. Students will begin to develop areas of focus in order to identify future electives and research topics leading toward the Master’s Thesis. 
Restricted to students enrolled in the GAC MA.
For students enrolled in the MA in GAC, GAC-700G and GAC-701G are co-requisites.
Must also plan and register for: GAC-700G (FALL)

GAC-702G  RESEARCH ISSUES
3 credits  Lindsay French
Introduces a variety of interdisciplinary, transdisciplinary, and multidisciplinary approaches to thinking about cultural imagination and cultural production. Students explore their own research habits and consider the viability of standard as well as experimental approaches for the kinds of projects they want to pursue. Key to the work of the course is exploration of the challenges (definitional, practical, ethical) that arise in doing different kinds of research. A requirement in the first semester of the GAC MA degree, the course creates a common vocabulary and experience for all GAC MA students. The course will be run as a seminar, with weekly reading assignments, regular writing assignments, and in class discussion. 
Restricted to students enrolled in the GAC MA. 
(FALL)

GAC-703G  POLITICS AND ETHICS OF REPRESENTATION
3 credits  TBA
Introduces some of the complex challenges that confront those who engage with making meaning in the arts. The course begins by establishing an interdisciplinary vocabulary and methodology to address questions of ethics and representation in the arts. The second segment of the course interrogates specific case studies in the politics and ethics of representation. Case studies may be drawn from art, design, literature, music, performance or other forms of cultural production. The course will be run as a seminar with weekly reading assignments, regular writing assignments and in class discussion. 
Open to non-majors pending seat availability.
(SPRING)

GAC-711G  BAUHAUS WORLDWIDE: GLOBAL NETWORKS OF MODERN DESIGN
3 credits  Eric Anderson
The course considers modern design cultures worldwide, focusing on networks of individuals and institutions that formed across national borders since the early twentieth century. A theme of the course will be the design theories and practices initiated at the German Bauhaus in the 1920s and their subsequent international spread and local adaptation, precipitated by war, exile, migration, globalization of industry and trade, and decolonization. Case studies may include Lazlo Moholy-Nagy at the New Bauhaus in Chicago, Anni Albers at Black Mountain College, collaborations among the HfG Ulm and design schools in Brazil and India, and the recently founded Bauhaus Institute at the China Academy of Art. Throughout, we will ask what happens when the idea of universal design is adapted to local politics, economies, and design cultures. 
Open to graduate students only.
Also offered as GRAD-711G; Register in the course for which credit is desired. 
(FALL)
GAC-712G  HISTORY OF ART AND VISUAL CULTURE: THE GLOBAL-LOCAL CONTEMPORARY
3 credits  Leora Maltz-Leca
What is globalism, and should we be celebrating it? Can we disentangle globalism from capitalism, and what is at stake in this effort? What happens to the specificity of the local - the base of the political - in the transnational flows of contemporary art? Examining notions of time and contemporaneity, labor and process, history and tradition, place and displacement, this seminar maps the current state of global contemporary art. It focuses on the recent artistic, scholarly, critical and curatorial attempts to expand the histories and reroute the trajectories of late modernism. Such initiatives all aim at conceiving an expanded - or even exploded - cartography of contemporary art. What might such a map look like? Readings include Pamela Lee, Caroline Jones, Terry Smith, Homi Bhabha, Nicolas Bourriaud, Kobena Mercer, Hito Steyerl, and Doreen Massey.
Open to graduate students only.
(SPRING)

GAC-798G  PROSPECTUS SEMINAR
3 credits  Andrew Robarts
Provides guidance through the process of devising, writing and revising the prospectus that will govern the Master's Thesis. Students will develop the prospectus through in-depth research into a topic of their choice, regular submission of written work, feedback from peers and faculty, and revision of written work. Readings and discussion will provide additional structure to the course. At the end of the semester, students will submit the prospectus to the First and Second Readers of the MA Committee. Acceptance of the prospectus is a requirement for continuing to GAC-799G: Thesis.
Restricted to students enrolled in the GAC MA.
(SPRING)
NATURE-CULTURE-SUSTAINABILITY STUDIES (NCSS)
Division of Liberal Arts

Department Office: College Building, Room 418
Telephone: (401) 454-6572
Email: liberalarts@risd.edu
Graduate Program Director: TBA
Division Assistant, Academic Programs: Tina Egnoski

Nature-Culture-Sustainability-Studies offers graduate courses and a major leading to the Master of Arts Degree.

Registration information for majors for Fall and Spring
Majors are pre-registered into all major classes by the Division. Once registered, students require NCSS Graduate Program Director permission to drop the classes; drops may not be done via student self-service. Registration into elective courses is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the Division. Courses are not available for web-registration in Student Planning. Generally, registration is not granted until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to non-majors and freshmen. For Wintersession courses, refer to the section entitled "Wintersession 2019".

### FALL
#### First-Year
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**Total Credits: 39**

### Footnotes:
\(^1\)All required courses for the Master of Nature-Culture-Sustainability Studies will have the preface NCSS. For students in the Master of Nature-Culture-Sustainability Studies, NCSS-700G and NCSS-701G are co-requisites. For students in the Master of Nature-Culture-Sustainability Studies, NCSS-702G and NCSS-703G are co-requisites. NCSS-701G and NCSS-703G are restricted to Master of Nature-Culture-Sustainability Studies students.

\(^2\)NCSS-798G and NCSS-799G are restricted to Master of Nature-Culture-Sustainability Studies students.

### Additional Notes:
General eligibility requirements for the master’s degree are listed in the front of this book. The minimum credit requirement for the Master of Nature-Culture-Sustainability Studies is 39 credits.
COURSES IN NATURE-CULTURE-SUSTAINABILITY STUDIES

NCSS-700G  THEORIES OF NATURECULTURE
3 credits  Thomas Doran
This course introduces students to important authors, texts, topics, theories, and conversations in the environmental humanities. As a required course in the first semester of the NCSS MA degree, the course creates a common vocabulary and experience for all NCSS MA students. Run as a seminar, students will complete weekly reading assignments, regular writing assignments, and will engage weekly in class discussion. For students enrolled in the MA in NCSS, NCSS-700G and NCSS-701G are co-requisites.
Open to non-majors pending seat availability.
Must also plan and register for: NCSS-701G.
(FALL)

NCSS-701G  THEORIES OF NATURECULTURE
3 credits  Thomas Doran
In this course students will complete independent research related to the discussions, topics, readings, and other activities from NCSS-700G. Restricted to students enrolled in the NCSS MA. For students enrolled in the MA in NCSS, NCSS-700G and NCSS-701G are co-requisites.
Must also plan and register for: NCSS-700G.
(FALL)

NCSS-702G  INVENTIVE POLITICAL ECOLOGIES
3 credits  Namita Vijay Dharia
This course introduces students to important contemporary case studies and pressing global scenarios in the interdisciplinary field of nature-culture-sustainability studies. NCSS-702G expands, extends, and resituates the foundational theoretical texts studied in NCSS-700G by asking students to read authors who have applied the work of NCSS-700G authors as lenses for engaging and understanding issues of global importance. As a required course in the first semester of the NCSS MA degree, the course creates a common vocabulary and experience for all NCSS MA students. Run as a seminar, students will complete weekly readings, regular writing assignments, and will engage weekly in class discussion.
For students enrolled in the MA in NCSS, NCSS-702G and NCSS-703G are co-requisites.
Open to non-majors pending seat availability.
Must also plan and register for: NCSS-703G.
(FALL)

NCSS-703G  INVENTIVE POLITICAL ECOLOGIES
3 credits  Namita Vijay Dharia
In this course students will complete case-study-based independent research and writing related to the discussions, topics, readings, and other activities from NCSS-702G. NCSS-703G, together with NCSS-700G, NCSS 701G, and NCSS-702G, provides students an opportunity to explore and experiment with NCSS contexts, scholarly and professional, in and beyond RISD, within which they might want to situate themselves. This course introduces students to important conversations in art and design-based NCSS practices. Through regular writing assignments, class discussion, and independent research, students are offered a guided opportunity to think critically about their own research interests and the professional spaces or career paths they might want to engage. Restricted to students enrolled in the NCSS MA. For students enrolled in the MA in NCSS, NCSS-702G and NCSS-703G are co-requisites.
Must also plan and register for: NCSS-702G.
(FALL)

NCSS-711G  PETROCULTURES: UTOPIA AND APOCALYPSE
3 credits  Sean Nesselrode Moncada
This course introduces students to ways of thinking, visualizing, and critiquing global petrocultures. From the fabric of our daily lives to the workings of contemporary geopolitics, our world is fueled by oil. Yet how does oil shape our understanding of the world? In this seminar we will consider oil across geographic and temporal contexts, not only as a material substance but also as an ideologically loaded principle. We will examine the ways a petroculture is created and naturalized through a series of discussions grounded in the various visual, spatial, and material manifestations of petroleum. Case studies of such manifestations will encompass but not be limited to the visual arts, architecture, cinema, and literature, and they will be placed in conversation with a range of texts that both defend and critique petrocultures and their consequences: historical narratives, first-person accounts, corporate propaganda,
and theoretical analyses. Students will be expected to participate in class discussion, complete weekly reading and writing assignments, and contribute in-class presentations. From political economy to ecological activism, from automobile culture to urban planning, from the invention of plastics to the rise of sustainable alternatives, we will ask ourselves, just what is a petroculture? What forms does it take? And is there life after oil?

Open to graduate students only.

(SPRING)

NCSS-712G    LIFE IN COMMON
3 credits    Ursula Lang
There has been an explosion of interest in the commons on the part of scholars, activists, and policymakers. This interdisciplinary seminar examines the politics and critical geographies of commons and commoning. The seminar provides an introduction to theories of commons and commoning, with a focus on the role of the commons in fostering other-than-capitalist ways of being and relating to the more-than-human world. We will study a range of social and environmental movements engaged with questioning and reimagining how we share resources, live and work in common, and build more meaningful worlds. We will explore aesthetic practices, community economies, and collective environmental care, in order to ask: What possibilities do commons hold for new forms of world-making?

Open to graduate students only.

(SPRING)

NCSS-798G    PROSPECTUS SEMINAR
3 credits    Alero Akpordiaye
In this course students will research, write, and revise the prospectus that will govern their Master's Thesis. Students will develop the prospectus through in-depth research into a topic of their choice, regular submission of written work, incorporating feedback from peers and faculty, and revision of their written work. NCSS-798G is required for NCSS MA students; the course is only open to NCSS MA students. At the end of the semester, students submit the prospectus to the First and Second Readers of their MA Committee. Acceptance of the prospectus is a requirement for continuing to NCSS-799G "Thesis."

Restricted to students enrolled in the NCSS MA.

(SPRING)
DEPARTMENT OF THE HISTORY OF ART AND VISUAL CULTURE (HAVC) IS NOW THEORY & HISTORY OF ART & DESIGN (THAD)
Division of Liberal Arts

Division Office: College Building, Room 418
Telephone: (401) 454-6572
Email: liberalarts@risd.edu
Division Coordinator: Gail Hughes
Department Head: Leora Maltz-Leca (lmaltzle@risd.edu)
Concentration Coordinator: Foad Torshizi (torshizi@risd.edu)

The Department of History of Art and Visual Culture has changed its name to Theory & History of Art & Design. Courses for 2018-19 will officially still be listed as HAVC, however please be aware that some of these courses may be unofficially referred to by the abbreviation THAD. As of Fall 2019, all classes will be officially referred to by the name THAD.

The department offers courses open to undergraduate and graduate students, along with an undergraduate and graduate concentration (like a minor). The requirements for the concentrations are described in the chapter of this book titled "Liberal Arts Concentrations" and can also be found on the department’s website.

For Wintersession courses, refer to the section entitled "Wintersession 2019".
COURSES IN THE HISTORY OF ART AND VISUAL CULTURE

REQUIRED COURSES FOR UNDERGRADUATES

HAVC-H101      HISTORY OF ART & VISUAL CULTURE 1
3 credits       TBA
This is a required course to introduce students to fundamental works of art and design from diverse cultures and chronological periods. It will use basic art historical methods of formal, stylistic, and iconographical analysis in the study of these works thereby providing students with the tools necessary for critical looking and analysis essential for the education of artists and designers. Emphasis will be placed on the relation between artifacts and culture, with the assumption that the production of works of art and design is a form of cultural knowledge, as well as on the cultural conception of the role of the artist and designer, on various techniques and materials, and on the social context of the works discussed.
Required for graduation for all undergraduates, including transfers. There are no waivers for HAVC-H101.
Attention transfers and upperclassmen: Please register into HAVC-H101-24, -25 or -26 if you have not yet completed this first-year graduation requirement. All other H101 sections are for freshmen only.
(FALL)

HAVC-H102      HISTORY OF ART & VISUAL CULTURE 2 (TOPICS)
3 credits       TBA
Students will select one course from introductory level offerings. The choice of topics is intended to give each first-year student a chance to work with a broad but culturally and chronologically bounded field of art and design, under the teaching of an expert in that field. Students will have the opportunity to become familiar with art historical texts particular to the selected topic and will develop skills of critical reading and writing about the works of art.
Required for graduation for all undergraduates. There are no waivers for HAVC-H102 for students entering as freshmen. Students entering as transfers may petition the HAVC department head to substitute an equivalent college course that was completed prior to enrollment at RISD.

Course scheduled to be taken by first year students in Spring semester of freshman year. Seats for other students, such as transfers and upperclass, are available, but limited.
Freshmen registration instructions can be found on the Registrar website: www.risd.edu/registrar
Freshman registration instructors and course descriptions can be found on the Registrar website.
(SPRING)

FALL COURSES

HAVC-H509      EGYPT & THE AEGEAN IN THE BRONZE AGE
3 credits       Peter Nulton
The Bronze Age saw the development of several advanced civilizations in the Mediterranean basin. Perhaps the best-known among these is the civilization of Pharaonic Egypt. This course will focus on the art and architecture of Egypt and their neighbors to the north: the Aegean civilizations known as Cycladic, Minoan, and Mycenaean. While art historical study of these cultures will be emphasized, evidence for trade and other cultural interchange between them will also be discussed. The course will cover such topics as the Pyramids of Giza, the Tomb of Tutankhamun, and the Palace of Knossos.
(FALL)

HAVC-C517      ARTS OF THE FIRST NATIONS OF THE AMERICAS
3 credits       Winifred Lambrecht
This course is designed to acquaint students with a variety of non-Western traditional aesthetic expressions from the Americas. The course will explore the indigenous contexts, both historical and contemporary, in which these art forms are or were created and function. We will explore the cultural matrix and aesthetics of selected communities from the Americas, particularly from North America, such as the Inuit, the Kwakwaka, the Plains nations, the Eastern sea board, the Southwest of the US, such as the Hopi and Navajo, and Northern Mexico communities, time permitting. We will frame the presentations and discussions from both an ethnographic and an art historical perspective.
Also offered as HPSS-C517; register in the course for which credit is desired. HPSS-S101 is a prerequisite if the student desires HPSS credit.

(FALL)

HAVC-H653 INDIGENOUS ARCHITECTURE OF THE AMERICAS
3 credits Michelle Charest
This course will explore the architectural traditions of the Indigenous cultures of North America, Mesoamerica, and South America in historic perspective. Examinations will focus on the critical cultural and environmental circumstances which led to the development of distinctive architectural styles throughout the Americas. Approached from an anthropological/archaeological perspective, specific topics of discussion will include the following: construction methods and material choices, spatial arrangements and use areas, the relationship between physical and social community structure, and architectural manifestation of cultural belief systems. Emphasis will also be placed on manipulations of the landscape in response to social and climatic needs. Architectural culture discussed in this course will range widely in scale, dispersal and geography - from the igloo of a small Inuit hunting party to the entire Mayan city of Chichen Itza, to the terrace and irrigation systems of the Inca.

(FALL)

HAVC-H656 WORLD TEXTILES: TRADE, TRADITIONS, TECHNIQUES
3 credits TBA
Interdisciplinary by their very nature, textile traditions share a global history. Around the world textiles have found place in cultures as signifiers of social identity, from the utilitarian to the sacred, as objects of ritual meaning and as objects of great tangible wealth. The evolution of textile motifs, designs, materials and technology across Asia, Africa and the Americas will be explored utilizing the RISD Museum of Art with frequent visits to the textile and costume collections. We will examine such topics as: the function of textiles in the survival of traditional cultures, the impact of historic trade routes and ensuing colonialism, industrialization and its subsequent effect on traditional techniques of textile manufacture. Students will also have opportunities to examine various methods of textile display, analysis and storage appropriate to items of cultural heritage via case studies of specific objects in the RISD Museum.

Textiles majors can be pre-registered by the department (FALL)

HAVC-H178 ART AND RITUAL IN 15TH TO 18TH CENTURY EUROPE
3 credits Pascale Rihouet
This course explores objects and images used in rituals in pre-industrial Europe (ca. 1400-1800). A ritual can be defined as a codified, solemn, event that has its own temporal and spatial specificity. It occurs for staging religious practices, marriage, death, a ruler’s visit to a city, or for creating responses in times of crises (epidemics, natural calamities, war, etc). Through their symbolic and artistic components, rituals create authority, assert identity, define social status, and maintain order in society but they are also ridden with conflict. Rituals work through the display of statues, reliquaries, paintings, elaborate costumes, ceremonial props, or flags for which the role of artists was primordial. We will see how such objects and images gained power and what their mobility (in processions, for example) entailed. We will study extant works as visual evidence for ephemeral events as well as representations (in the form of paintings and prints) of ceremonies, spectacles, processions, or ritual domestic settings. We will analyze art through inter-disciplinary methodologies: material culture, anthropology, social history, and iconography. Learning about artistic conventions and traditions will help us to be critical about visual "representations" and evaluate to what extent works of art manipulate reality in "representations."

(FALL)

HAVC-H179 ART OF THE ISLAMIC WORLD: FROM THE SIEGE OF BAGHDAD TO THE PRESENT
3 credits Foad Torshizi
This course examines the history of art, architecture, and material culture of the Islamic world from the Mongol invasion of the city of Baghdad in 1258 to the present. It is organized around major themes that link the arts of the Islamic world together including the divine words of the Qur’an, royal patronage, geometric and vegetative motifs, religious and secular identities, cross-cultural exchange, figural representation and aniconism, etc. We will focus primarily on painting, illuminated manuscripts,
calligraphy, sculpture, and architecture, but we will also explore other media such as metalwork, ceramics, installation, photography, video, and performance. (FALL)

HAVC-H441 HISTORY OF DRAWING
3 credits A. Raftery/S. Scanlan
As a stimulus to the imagination, method of investigation, or as a basic means of communication, drawing is a fundamental process of human thought. This class will examine various kinds of drawings from the history of art and visual culture moving chronologically from the medieval to the post-modern. Our studies will have a hands-on approach, meeting behind the scenes in the collections of the RISD Museum. Working from objects directly will be supplemented by readings and writing assignments as well as active classroom discussion. (This seminar is recommended for concentrators in History of Art and Visual Culture and for students especially interested in drawing.)
(FALL)

HAVC-H791 UKIYO-E PRINTS
3 credits Elena Varshavskaya
Japanese ukiyo-e woodblock prints: studying from the originals - curating a temporary exhibition at the Print Room of the RISD Museum This art history course pursues two goals - (1) to familiarize students with ukiyo-e woodblock prints as a distinctive, vibrant and highly influential form of Japanese art, and (2) to introduce students to various academic methods employed in art history in the art museum setting. The outcome of this course will be putting together a temporary exhibition of approximately ten Japanese ukiyo-e woodblock prints united by a certain theme, studied and presented to the public in correspondence to the standards of today's curatorial practices. Students will decide upon the exhibition topic, formulate the title, choose the works for display, analyze visual and contextual aspects of individual prints, perform the necessary research, uncovering cultural/historical/literary connotations invariably present in this popular yet sophisticated art form, write gallery labels, develop and deliver educational materials. Within the scope of students' work will be also the general design of the display as well as graphic design involved in preparation of labels and of the educational materials for museum visitors.
(FALL)

HAVC-C519 AFRICAN STUDIES: SELECTED TOPICS
3 credits Winifred Lambrecht
The course offers an introduction to the arts of several sub-Saharan African communities. We will explore the creative process and the context of specific African traditions as well as the impact of the African diaspora on the arts of other communities, particularly in the Caribbean. Also offered as HPSS-C519; Register in the course for which credit is desired. HPSS-S101 is a prerequisite if the student desires HPSS credit.
(FALL)

HAVC-H705 YORUBA ART & AESTHETICS
3 credits Bolaji Campbell
This course provides an art historical survey and thematic exploration of 9 centuries of Yoruba Art and Aesthetics and its intercession with history (including but not limited to colonialism and postcolonial impact, interventions, and discourses), religion, philosophy, and the socio-political beliefs of one of Africa's most ancient civilizations, and a visible presence in the African Diaspora.
(FALL)

HAVC-H583 AFRICAN AMERICAN ART
3 credits Bolaji Campbell
This course explores the diversity of form, style, and narrative content of works created by African American artists from the antebellum period to the present. Specific attention will be devoted to several underlining issues including but not limited to identity, race, class, ethnicity, representation, sexuality and aesthetic sensibilities.
(FALL)

HAVC-H159 ABSTRACT EXPRESSIONISM IN ART AND GLOBAL POLITICS
3 credits Esther Thyssen
This course will survey the emergence of an avant-garde in the United States during and after World War II. The focus will be on the personal struggles, artistic innovation, and overarching achievement of a handful of artists including Willem De Kooning, Jackson Pollock, David Smith, Robert Motherwell and Barnett Newman, whose work catapulted American art and artists onto the
world stage. Concurrently we will examine the role of public and private criticism, especially the writings of Harold Rosenberg and Clement Greenberg. Additionally we will construct a view of contemporary society and the political leanings of artists and critics of the movement, as well as the concerted effort of the American State Department to showcase Abstract Expressionist work as visible proof of American freedoms during the Cold War. Open to sophomore and above. 

(FALL)

HAVC-H176 MODERN AND CONTEMPORARY ART OF LATIN AMERICA
3 credits Sean Nesselrode Moncada
This course serves as an introduction to modern and contemporary art of Latin America from c. 1900 to the present day. Beginning with the international formulation of modernismos and the institutionalization of muralism in Mexico, we will trace the development of various, contested "modernisms" throughout the Americas. Rather than adhering to a strictly linear chronology, we will approach this vast region and its histories through a constellation of themes that, together, will illuminate the uneven development of modernism across the hemisphere. We will address questions relating to the nature of national and international identity, as well considering the porous relation between Latin American modernisms and their European and U.S. counterparts. Just what is "Latin American" art? Is it defined by geography, by nationality, or in some other way? And does it fit into the received canon of "Western" art history? 
(FALL)

HAVC-H476 CONTEMPORARY AFRICAN ART: THE NIGERIAN EXPERIENCE
3 credits Bolaji Campbell
This course focuses on contemporary art in and out of Africa, with specific reference to Nigeria. Our objective is to situate Contemporary Nigerian Art within the dialectics of modernism and postmodernism beginning first with the colonial implantation of the "modernist" trend in Africa. We examine the impact on the artistic vision and direction of the major artists in Africa, while highlighting the careers of their counterparts operating outside the continent within the postmodernist currents of Paris, New York, London, Berlin, etc. 
(FALL)

HAVC-H174 FORMS, WORDS, AFFECTS: THEORIES AND METHODS OF ART HISTORY
3 credits Foad Torshizi
This class examines different methods of interpretation employed by art historians and art critics to "read" works of art. Each week we will focus on a particular methodological approach central to the production of art historical knowledge such as Formalism, Iconography, Psychoanalysis, Semiotics, Post-Structuralism, Museum Studies, Critical Theory, Queer Theory, Critical Race Theory, Affect Theory, and Postcolonial Theory. The course also looks into the history of the discipline itself by way of reading primary texts written by art historians and thinkers whose thoughts and writings, in one way or another, have shaped the discipline of art history. We will also consider responses from non-Western scholars to the predominantly Western narratives that are at the center of the field. 
(FALL)

HAVC-H170 INTRODUCTION TO MUSEUM STUDIES
3 credits Susan Ward
The Museum is a significant and changing institution during the 21st century. This class will subject the institution to scholarly critique. We will consider the types of museums, the organization of museums, the curating of exhibitions, the growing role of on-line components in museums and the various support areas in the museum (finance, membership, etc.). Ethics in the museum and sensitivity to audiences will also be part of our study. We will visit the RISD museum and other local Providence museums. Students will write catalogue entries, exhibition reviews and short papers that analyze readings. 
(FALL)

HAVC-H608 HAVC MUSEUM FELLOWSHIP
3 credits Jung Joon Lee/TBA
Registration by application only. Application is restricted to concentrators in History of Art and Visual Culture. A call for applications will be sent to all HAVC concentrators. Permission of instructor required. Course not available via web registration. 
(FALL/Spring)
HAVC-H548  NORTHERN RENAISSANCE ART
3 credits  Susan Ward
The 15th and 16th centuries in Northern Europe were a period of innovation and change. In this course we will examine altarpieces by artists such as Van Eyck and Van Der Weyden which showed a new religious vision expressed in oil paint. We will consider prints by Durer, which widely distributed the ideas of the Italian Renaissance, and portraits by Hoblein and paintings by Bruegel which suggest a new post-Reformation world view. We will also study sculpture and architecture of the period.
(FALL)

HAVC-H686  ILLUMINATED MANUSCRIPTS: IMAGE & TEXT READER
3 credits  Susan Ward
Illumination, illustration, interpretation -- these are all terms that can apply to the images in medieval and Renaissance manuscripts. While this course seeks to introduce students generally to the history of manuscript painting from the 6th to the 16th centuries, special emphasis will be placed on how these images relate(d) to the texts they adorn. The course will be evaluated on the basis of in-class discussions, two presentations, one exam, and a final research paper that will include a creative component.
(FALL)

SPRING COURSES

HAVC-C504  MYTH-MAKING/IMAGE MAKING
3 credits  Winifred Lambrecht
This course is designed to explore the relationship between sacred "texts" (including those that have been transmitted verbally for generations) and the images that are associated with them and/or inspired artists in their traditional contexts. We will look at the cultural context of sacred narratives in such communities as the Kwakwaka, the Hopi, the Maya and other Mexican communities, the Dogon, Australian traditional aboriginal groups, and other Pacific communities, time permitting. Topics will include sacred texts and landscape, sacred narratives and the notion of a person, sacred texts and contemporary arts, and other related topics. The course will require a final research project.
Also offered as HPSS-C504; Register in the course for which credit is desired.

HPS-S101 is a prerequisite if the student desires HPSS credit.
(SPRING)

HAVC-C736  ART & ARCHITECTURE OF ANCIENT PERU
3 credits  Edward Dwyer
We will examine the art styles and technologies, as well as the architectural forms and implied social organization found in the archaeological record of ancient Peru. Our goal will be to trace the history of cultural development, in this isolated setting, from the earliest hunter/gatherers to the complex civilization of the Incas. This semester there will be special attention given to three media: architecture, ceramics, and textiles.
Also offered as HPSS-C736. Register in the course for which credit is desired.
HPSS-S101 is a prerequisite if the student desires HPSS credit.
(SPRING)

HAVC-H177  BODERLANDS: LATINX ART AND VISUAL CULTURES
3 credits  Sean Nesselrode Moncada
This course focuses on representations by, of, and for Latinx peoples in the United States, beginning with the Treaty of Guadalupe Hidalgo of 1848, which ended the Mexican-American War and ceded one-third of Mexican territory to the United States, until the present day. Drawing from Gloría Anzaldúa's theory of the "borderland" as a both physical and psychological "in-between space," we will address questions of identity and belonging, assimilation and resistance, and visibility and erasure as they are encountered and debated by (and about) diasporic communities in the United States. Topics of discussion will include nineteenth-century debates of Pan-Americanism, the popularization and critique of Hollywood stereotypes during the Good Neighbor era, and Chicano activism of the 1960s and 1970s. Issues of racial and ethnic identity will be considered alongside and in dialogue with those of gender, sexuality, class, and immigration status, and our discussions will encompass not only visual art but also music, cinema, literature, and activism. We will ask ourselves, what is the relationship of Latinx art and visual culture to that of the U.S.? What is its relationship to "Latin American" history and identity? And how might we begin to expand our definitions of U.S. art history?
(SPRING)
HAVC-H411  ART AND HISTORY OF EARLY WEST AFRICAN KINGDOMS
3 credits  Bolaji Campbell
This course explores the artistic traditions of early West African kingdoms and cultures, notably Nok, Igbo Ikwu, Ife, Owo, Esie, Tsoede, Sokoto, Benin, Akan, Djenne, Mande, Nabdam and the Bamileke. We examine images in stone, bronze, terracotta and iron, and also explore the built environment. Based on archaeological, art historical and ethnographic data, we critically analyze the style elements, iconography, purposes and significance of the objects, both as viable tools and as expressions of the history, philosophy, and religious and cultural ethos of the peoples who created them. (SPRING)

HAVC-H631  SEM: THE GOTHIC CATHEDRAL
3 credits  Susan Ward
This course will study the architecture, sculpture, stained glass, and treasury objects (metalwork and manuscripts) which were the Gothic cathedral. Our study will begin with an examination of the reasons such work was created and explore the stylistic origins of the cathedral in northern France in the early 12th century. We will then look at the cathedral's subsequent development and modification in England, southern France, Italy, and Germany during the 12th through 15th centuries. (SPRING)

HAVC-C221  LITERARY ART: BLAKE AND HOGARTH
3 credits  Alexander Gourlay
This class can be taken for credit in either LAS or HAVC. William Hogarth (1697-1764) was a practical-minded painter and engraver who sought artistic independence from aristocratic patronage and cultural respect for printmaking as an art. His greatest innovation was a form of narrative painting and printmaking, marketed to the public at large, in which he presented original stories, essentially visual novels, that challenged the groups that had until then controlled the content and distribution of art, that is, the religious and political establishments. William Blake (1757-1827) was a profoundly impractical painter, poet and engraver who challenged church, state, commerce, and everything else, including time and space, illustrating his own stories and visions as well as a very large proportion of past literary works in ways that reveal their visionary potential. We will study an array of Hogarth's serial and independent works, as well as several of Blake's "illuminated books," literary and biblical illustrations, and un-illustrated poems. Students will do independent research and write short papers for all class meetings. Also offered as LAS-C221; Register in the course for which credit is desired. (SPRING)

HAVC-H442  PHOTOGRAPHY AND MILITARISM
3 credits  Jung Joon Lee
Photography became especially popular as a vernacular and political medium around the time of the Crimean
War in the nineteenth century. Since then, photography has been a critical medium that represents, commemorates, propagates, opposes, and complicates war and militarism across the globe. Histories of photography in the twentieth and twenty-first century have also unfolded through colonization, genocide, war, liberation, globalization, and war on terror. Militarism has thus been crucial to the medium's history: photography does not merely re-present the militarized life-in-the-making; it is an integral part of it. This course examines the ways in which the subject of photography has emerged through not only war but also what we will call "everyday militarism." Organized thematically according to photographic subjects, this course will closely investigate selected bodies of photographic work with readings on war, atrocities, subjectivity, ethics, and iconicity. Student research will be presented as a final presentation and paper.

(HSPRING)

HAVC-H544  HISTORY OF MODERN DESIGN
3 credits  Eric Anderson
An overview of modern design, tracing major developments in interiors, furniture, and product design, from the turn of the 20th century to the present, in Europe and the United States. Artifacts range from chairs to computers to cars, from singular, hand-crafted objects to mass-produced consumer goods, from avant-garde to popular. Course discussions will deal with the formal and material character of objects, as well as cultural issues such as the ethics of labor, ideologies of gender, the relationship between nature and technology, and the mediating role of institutions and publications. Emphasis will be given to utilizing original sources, including primary texts, rare books in the Fleet Library special collections, and objects at the RISD Museum.

(SPRING)

HAVC-H325  SEMINAR: DESIGN AND DOMESTICITY
3 credits  Eric Anderson
Designers and theorists have defined the domestic environment in many ways: as individual refuge, symbol of collective identity, tool for social engineering, or fashion object, as masculine or feminine, aesthetic or functional, revolutionary or oppressive. Through close study of houses, interiors, furnishings, and a range of texts, this seminar will explore multiple concepts of domesticity and ways these have informed design practice. Classes will be conducted as collaborative workshops focusing on discussion of assigned texts and analysis of images. Student research projects will investigate a contemporary work of design.

Open to sophomore and above.

(HSPRING)

HAVC-H414  INTRODUCTION TO MATERIAL CULTURE: MAKERS, OBJECTS AND SOCIAL LIVES
3 credits  Hannah Carlson
As a field of study, material culture explores how we make things and how things, in turn, make us. This class examines the material culture of late consumer capitalism, focusing on how objects organize experience in everyday life. We will investigate the practices through which things—from food and clothing to smart phones—become meaningful, as we tackle political and ethical questions related to the design, manufacture, use and disposal of material goods. The class will introduce students to a range of scholarship on material culture from several disciplinary perspectives including anthropology, history, sociology, art and architectural history, and cultural studies.

(SPRING)

HAVC-H167  THE STUFF OF AMERICA: POSTWAR MODERNISMS
3 credits  Sean Nesselrode Moncada
This seminar examines the postwar production of modernity in the Americas vis-à-vis the raw and synthetic materials that provided its physical makeup. In a period of rapid, but irregular, industrialization throughout the hemisphere, many artists and architects made use of unconventional materials to visualize, interrogate, or otherwise manifest the tensions endemic to modernization. Some turned to technological innovations such as concrete and Plexiglas to signal the dawn of a new, utopian era; still others incorporated natural materials like gold, sugar, and oil to call attention to a colonialist history of resource extraction and commodification. Proceeding thematically rather than regionally or chronologically, we will consider a series of case studies that foreground the materials of American modernity—not only as they materialize in discrete works...
of art or architecture, but also as they proliferate across larger, more diffuse networks.

Open to sophomore and above.

(SPRING)

HAVC-H180  INTRODUCTION TO IRANIAN CINEMA
3 credits  Foad Torshizi
From international film festivals to university campuses, from museums of modern art to neighborhood theaters, Iranian cinema has now emerged as the staple of a cultural currency that defies the logic of nativism and challenges the problems of globalization. Hamid Dabashi writes this in the introduction to his landmark study of Iranian cinema, Close Up: Iranian Cinema, Past, Present and Future (Verso, 2001). This course introduces you to the history of Iranian cinema, from the Iranian New Wave (1960s) to the present. It examines the ways in it occupies an important place on the scene of global cinema while it "defies the logic of nativism." We will watch some of the most prominent movies by acclaimed Iranian filmmakers Dariush Mehrjui, Ebrahim Golestan, Nasser Taghvai, Amir Naderi, Sohrab Shahid-Saless, Forough Farrokhzad, Jafar Panahi, Masoud Kimiai, Abbas Kiarostami, Mohsen Makhmalbaf, Bahram Beyzaie, Rakhshan Bani-Etemad, Marzieh Meshkini, Ashgar Farhadi, Tahmineh Milani, Ebrahim Hatamikia, and Kamran Shirdel. We will also look at the works of diasporic artists, including Shirin Neshat, Marjane Satrapi, Ramin Bahrani, Mitra Farahani, Ana Lily Amirpour, and Granaz Moussavi.

(SPRING)

HAVC-H608  HAVC MUSEUM FELLOWSHIP
3 credits  Jung Joon Lee/TBA
Registration by application only. Application is restricted to concentrators in History of Art and Visual Culture. A call for applications will be sent to all HAVC concentrators. Permission of Instructor required. Course not available via web registration.

(FALL/SPRING)

HAVC-C734  SEMINAR: LOOT
3 credits  Edward Dwyer
Loot will study the history and analysis of the destruction of archaeological remains and cultural heritage by grave robbers, collectors, and museums. Why are the Elgin Marbles in London, and not on the Acropolis? Why do there seem to be as many mummies in France as there are in Egypt? asks Sharon Waxman in her book Loot (2008). This seminar will examine the changing role of antiquities in the post-imperialist world, and access the moral and ethical questions raised by archaeologists, curators, collectors and lawyers regarding the plunder of ancient sites to feed an international art market. We will also review legal standards regarding cultural properties (1970 UNESCO Convention, 1991 NAGPRA, and 1995 Unidroit Convention) and how they have impacted the protection of ancient archaeological sites, forced the return of many art treasures and lesser artifacts, and become big headaches for everyone involved in the preservation of cultural heritage. Also offered as HPSS-C734; register in the course for which credit is desired. HPSS-S101 is a prerequisite if the student desires HPSS credit.

(SPRING)

HAVC-C735  ART AND CULTURES OF ANCIENT MESOAMERICA
3 credits  Edward Dwyer
The art and architecture of ancient Mexico as well as that of selected neighboring areas, will be examined against the background of the growth of complex cultural systems. The course will consist of readings and lectures including the presentation of visual materials dealing with ancient Mesoamerica (a culture area), and the archaeological and historical research which sheds light on its development. Museum visits to RISD and Brown will allow us to become familiar with real pre-Columbian art and artifacts for a closer association to ancient cultures that produced them. Also offered as HPSS-C735; Register in the course for which credit is desired. HPSS-S101 is a prerequisite if the student desires HPSS credit.

(SPRING)

HAVC-C792  DIALOGUE ACROSS DIASPORA
3 credits  Jonathan Highfield
his course centers around the idea of dialogue between Barbados and Ghana, with Rhode Island serving as a hinge. Over the course of the semester, students will be looking at narratives and art emerging from Barbados and Ghana, enacting a dialogue between the two
countries. What insights can be gained into the histories of the two cultures by looking at them side by side? How do their divergent colonial histories speak to each other? Informing the course will be the reading of poetry, historical narratives, and narrative fiction, as well as an exploration of the visual art created in response to the history of oppression and the celebration of freedom. The tumultuous history of the two countries and the challenges of racial injustice and poverty will be explored in works by Ama Ata Aidoo, Dorthea Smartt, Kamau Brathwaite, Kojo Laing, George Lamming, Kwadwo Opoku-Agyemang, and Karen Lord. Questions we will be asking include: how does one narrate atrocity; what has been called “historical catastrophic” contexts? What is the role of the artist and art in impoverished circumstances? How do socially conscious artists, writers, and performers balance the aesthetic and the political in their work? What is the relationship between aesthetics and politics? How do Barbadian and Ghanaian artists speak to each other through their works? What potentials are there for greater dialogue?

Permission of Instructor required.
Also offered as LAS-C792 and HPSS-C792; register in the course for which credit is desired.
HPSS-S101 is a prerequisite if the student desires HPSS credit.
(SPRING)

INDEPENDENT STUDY

HAVC-8900   **HAVC INDEPENDENT STUDY**
3 credits   TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required.
Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration.
(FALL/WINTER/SPRING)

HAVC-8960   **PROFESSIONAL INTERNSHIP**
3 credits   TBA
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Course not available via web registration.
(SUMMER/FALL/WINTER/SPRING)

HAVC-8965   **COLLABORATIVE STUDY**
3 credits   TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. Course not available via web registration.
(FALL/WINTER/SPRING)
DEPARTMENT OF HISTORY, PHILOSOPHY, AND THE SOCIAL SCIENCES (HPSS)
Division of Liberal Arts

Division Office: College Building, Room 418
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Division Coordinator: Gail Hughes
Department Head: Jennifer Prewitt-Freilino (jprewitt@risd.edu)
Concentration Coordinator: Before July 1, 2018, Barbara Von Eckardt (bvonecka@risd.edu). After July 1, 2018, Lindsay French (lfrench@risd.edu)

The Department of History, Philosophy, and the Social Sciences (HPSS) offers courses open to undergraduate and graduate students and a 24-credit undergraduate concentration in HPSS (like a minor). The requirements for the concentration are in the chapter entitled, “Liberal Arts Concentrations”.

HPSS Requirement
All students are required to complete Topics in History, Philosophy, and the Social Sciences (HPSS-S101). This course is a prerequisite for all further elective study in the HPSS Department and should be taken during the first year. Special sections for sophomores and transfer students are reserved in the fall and spring semesters. No waivers are permitted, except for transfer students who have taken an equivalent course at an accredited college or university, which will be determined on a case-by-case basis.

For Wintersession courses, refer to the section entitled "Wintersession 2019". 
COURSES IN THE HISTORY, PHILOSOPHY, AND THE SOCIAL SCIENCES

REQUIRED COURSES FOR UNDERGRADUATES

HPSS-S101 TOPICS: HISTORY, PHILOSOPHY, & THE SOCIAL SCIENCES
3 credits TBA
Topics in History, Philosophy, and the Social Sciences is an introductory course in which students are encouraged to develop the skills in critical thinking, reading, and writing that are common to the disciplines represented in the Department of History, Philosophy, and the Social Sciences (HPSS). Sections focus on the topics typically addressed within the department’s disciplines; through discussion about key texts and issues, students are introduced to important disciplinary methodologies and controversies. All sections have frequent writing assignments, which, combined with substantial feedback from HPSS faculty, afford students the opportunity to develop the strategies and techniques of effective writing.
Required for graduation for all undergraduates, including transfers. There are no waivers for HPSS-S101 except for transfer students who have taken an equivalent college course.
Freshman registration instructors and course descriptions can be found on the Registrar website.
(FALL)

FALL COURSES

HPSS-C517 ARTS OF THE FIRST NATIONS OF THE AMERICAS
3 credits Winifred Lambrecht
This course is designed to acquaint students with a variety of non-Western traditional aesthetic expressions from the Americas. The course will explore the indigenous contexts, both historical and contemporary, in which these art forms are or were created and function. We will explore the cultural matrix and aesthetics of selected communities from the Americas, particularly from North America, such as the Inuit, the Kwakwaka, the Plains nations, the Eastern sea board, the Southwest of the US, such as the Hopi and Navajo, and Northern Mexico communities, time permitting. We will frame the presentations and discussions from both an ethnographic and an art historical perspective.
Also offered as HAVC-C517; register in the course for which credit is desired.
HPSS-S101 is a prerequisite if the student desires HPSS credit.
(FALL)

HPSS-C519 AFRICAN STUDIES:SELECTED TOPICS
3 credits Winifred Lambrecht
The course offers an introduction to the arts of several sub-Saharan African communities. We will explore the creative process and the context of specific African traditions as well as the impact of the African diaspora on the arts of other communities, particularly in the Caribbean.
Also offered as HAVC-C519; Register in the course for which credit is desired.
HPSS-S101 is a prerequisite if the student desires HPSS credit.
(FALL)

HPSS-S070 AESTHETIC CHALLENGES
3 credits Donald Keefer
To philosophize about the beauty and aesthetic engagement with art and beyond is to face a landscape of conflicting theories about the nature and experience of beauty and art as well what its role should be in our lives. There has never been a time when these issues have been settled, but it feels like our time is the most challenging. This course invites you into the debates within philosophical aesthetics as they have been waged over the nature of aesthetic experience and appreciation, pleasure, beauty, as they bear on questions of art, and appreciation of nature, and everyday objects. The course involves focused discussion and writing on the readings and engagement with particular works in various media, historical and contemporary.
HPSS-S101 is a prerequisite for undergraduates.
(FALL)

HPSS-S142 DESIGN GEOGRAPHIES
3 credits Ursula Lang
Technological change is often considered to be neutral, objective or merely to provide useful solutions to problems. However geographic perspectives on design
explore the ways technologies are always situated in place, as well as linked to other places. We will investigate how geographic concepts such as place, scale, difference, representation, power and nature might inform the politics of design. We will examine the contributions human geography makes to understanding the ongoing and dramatic changes occurring in the collision of history, place, design, society and nature. There will be opportunities to reflect on the extent to which processes of technological change and design might be rendered more accountable, sustainable and reflexive. And in turn, to consider how all of this might impact your own understandings of art and design praxis.

Open to sophomore and above.

**HPSS-S101 is a prerequisite for undergraduates.**

(FALL)

**HPSS-S148 THE FOURTH ESTATE: MASS MEDIA POLITICS**

3 credits  
Jesus Alejandro Tirado-Alcaraz

As Agenda Setting Theory states, “[t]he press may not be successful much of the time in telling people what to think, but it is stunningly successful in telling its readers what to think about.” (Cohen, 1963). The press plays an important role in any democracy, and in the case of the United States, it also has a special place in public life, one guaranteed in the constitution by the first amendment. However, in recent times the media has contributed to a polarization of political attitudes by framing stories through an ideologically-driven lens. This has become evident in public opinion polls, and at the ballot box. This course will introduce students to the complex process through which politicians use media to get elected, stay in office, and achieve policy goals. Additionally, we will examine the role that the media plays as the fourth estate, by informing the citizenry on the issues that are crucial to government and the sociopolitical process. Through varied in-class exercises and case studies, students will learn to analyze and assess the trustworthiness and veracity of news outlets.

Open to sophomore and above.

**HPSS-S101 is a prerequisite for undergraduates.**

(FALL)

**HPSS-S436 CITIES OF THE GLOBAL SOUTH**

3 credits  
Namita Vijay Dharia

In this class we compare and contrast various cities of the Global South and examine their relationship to the Global North. We ponder upon the valences and representations of the terms Global South and North, and examine the politics and processes of urban life. We will travel the world to examine the built environment, economies, and experience of cities such as Mumbai, Kunming, Sao Paolo, Cairo, Bangkok, and Bogota. The course will explore the resonances between these cities and the kinds of challenges they face as they encounter rapid urban growth and renewal.

**HPSS-S101 is a prerequisite for undergraduates.**

(FALL)

**HPSS-S439 POLITICAL ECONOMY OF GLOBAL SUPPLY CHAINS**

3 credits  
Alero Akporiaye

How do design objects, transformed into good/products in the production process, get from producers to consumers? In this course, we examine the global supply chains involved in the global system of organizations, people, processes, and resources that transform raw materials into finished products. We will first lay a foundation for understanding global supply chains, drawing from political science, economics, and management. Next, we will engage in critical analysis of the process and network with respect to issues that include human rights, gender, the environment, and labor standards. We will correspondingly examine the roles of actors such as governments, firms, consumers, international organization, and non-governmental organizations involved in global supply chains.

**HPSS-S101 is a prerequisite for undergraduates.**

(FALL)

**HPSS-S441 THE MIDDLE EAST: PAST AND PRESENT**

3 credits  
Andrew Robarts

This course surveys the history of the modern Middle East (1800-present) and is designed to help students contextualize and understand political, economic, and social developments in the contemporary Middle East. Composed of a mix of lectures and discussions, this course begins with a series of foundational lectures on important events and themes in Middle Eastern history prior to 1800 (such as the emergence of three monotheistic religions in the Middle East - Judaism, Christianity and Islam, and the rise, formation, and expansion of Islamic States in the early-modern period such as the Ottoman and Safavid/Persian Empires).
Moving quickly into the modern period, this course focuses in equal measure on the Arab Middle East, Iran, and Turkey. The historical roots of the Arab-Israeli conflict are also addressed. Open to sophomore and above. HPSS-S101 is a prerequisite for undergraduates.

(FALL)

HPSS-S450 SEM: MATRIX OF WISDOM: PHILOSOPHY & SCI-FI
3 credits Donald Keefer
Philosophy, the quest for wisdom, seeks answers to life’s deepest and most enduring questions. How should we live? What is the truth? What is real? What and who are we in a universe of things unlike ourselves? At its core, philosophy is a discursive, argumentative probing that pokes at our fundamental assumptions about the world. The philosophical mind, of course, welcomes the challenge. In addition to philosophers raising these questions, fiction has been a vehicle for raising these issues and challenging the status quo mindset of its readers. Science fiction in particular, has long been occupied with questions regarding man’s place in the universe and the limits and potentials of science. While such philosophical probity rarely makes for great television viewing, there are a few shows, such as Star Trek, The X-Files and others, that are distinguished by their consistent philosophical texts in conjunction with the study and discussion of selected episodes from these extraordinary television series. Participation, several short papers and group presentations are required. HPSS-S101 is a prerequisite for undergraduates.

(FALL)

HPSS-S464 RESEARCH SEMINAR
3 credits Barbara Von Eckardt
This experimental course offers students the opportunity to seriously explore some topic or question in history, philosophy, or one of the social sciences, which has a bearing on their degree project. Students will be guided through the process of formulating a research project, identifying the relevant literature, critically reading that literature, and working out how the HPSS material (content and/or methodology) can deepen and enrich their studio practice. We’ll look at some artists and designers who have made these sorts of connections and but spend most of the time in discussion of student work. Coursework will be tailored to the needs of individual participants. To obtain permission to register for the course, send an email to the instructor with the following information: your name, major, year in school (junior, senior, graduate student), and a description of (a) your studio degree project, as you currently conceive of it, and (b) the area, topic, or question in history, philosophy, or the social sciences that you want to explore. Open to junior, senior, fifth-year, and graduate students. Permission of Instructor required. Course not available via web registration. HPSS-S101 is a prerequisite for undergraduates.

(FALL)

HPSS-S481 GLOBAL ENVIRONMENTAL INEQUALITY, LOCAL ENVIRONMENTAL JUSTICE
3 credits Claudia Ford
In this course we will explore the interdisciplinary subjects of global environmental justice, environmental racism, and other environmental inequalities. The primary goal of this course is for students to comprehend the multiplicity of critical issues, debates, and responses within global and local environmental justice. We will discuss and analyze environmental justice as a movement that involves marginalized communities in diverse ways in a globalized world. Using case studies, this course will consider examples of toxic distribution and exposure, accidents and disasters, regulatory failures, barriers to political participation, and the commodification of land and labor. The course will identify contemporary responses to environmental inequalities including grassroots local and international advocacy, climate justice, food justice, indigenous rights, ecofeminism, and Julian Agyeman’s concept of “just sustainabilities.” The class will travel to a unique brownfields and environmental justice restoration site on a Native American reservation in the Hudson Valley. HPSS-S101 is a prerequisite for undergraduates.

(FALL)

HPSS-S483 ELECTION 2018: ART AND DESIGN IN U.S. PRESIDENTIAL POLITICS
3 credits Andrew Robarts
Against the background of a US presidential campaign and paying particular attention to the US presidential election on November 8, 2016, this course will explore
the place, role, and importance of art and design in US presidential politics, both past and present. Focusing on the theatrical qualities of US presidential campaigns and elections, the topics addressed in this course will include: campaign advertising; the staging and design of presidential debates; the use of fashion to promote political identity; presidential style(s); image and image-making; identity politics; the art of campaign posters; electoral maps and map-making; sloganeering; and the geography of the electoral college.

(FALL)

HPSS-S485 INTERNATIONAL HUMAN RIGHTS AND LAW
3 credits Alero Akporiaye
This course explores the development of international human rights norms and international human rights treaties. We explore the origins of human rights as an issue in world politics and examine competing theoretical predictions of the legitimacy and effectiveness of international human rights law. Relying on a body of empirical work in political science, we explore factors that explain the provision and protection of key human rights, seeking to understand the gap between the promises of international human rights law and actual state behavior.

HPSS-S101 is a prerequisite for undergraduates.

(FALL)

HPSS-S487 CLIMATE FUTURES AND A SOCIOLOGY OF THE JUST TRANSITION
3 credits Damian White
We have to change. In this course students will learn how to critical interrogate, probe and appraise the diverse visions of the sustainable transition that are now being conceptualized and, in part, implemented in the global North and South. We will draw from emerging discussions of the sustainable transition occurring in environmental sociology, political ecology, critical design studies and energy/technology studies concerned (variably) with ecological modernization, "green growth", degrowth and "the green new deal." We will sociologically evaluate the contributions that organized labor, women, indigenous people, and diverse peoples of color have made to imagining the "just sustainable transition", "redirective practices", plenitude, and buen vivir. We will look at how transition talk is transforming ecology, design and the arts. Finally, students will be encouraged to consider how their own creative and critical practice might generate new reconstructive fusions between environmental sociology and art/design and film that might move us beyond our current impasse and towards a more hopeful vision of our planetary futures.

HPSS-S101 is a prerequisite for undergraduates.

(FALL)

HPSS-S489 GEOGRAPHIES OF SOCIAL DIFFERENCES AND JUSTICE
3 credits Ursula Lang
This seminar provides an introduction to contemporary geographic thought about social difference and justice, with a focus on urban environments. Cities are often presented as sites of diversity, choice, and opportunities. But possibilities are not equally available to all. We will foreground geographic understandings of the intersections of social difference, power, nature and space. We will consider who benefits and who loses from particular socio-spatial arrangements; study how social and spatial difference shape one another (for example, through racial and ethnic segregation); and investigate grassroots struggles for justice and claims for a right to the city. The seminar offers students concepts and opportunities to see urban environments, and their place within them, in new ways.

HPSS-S101 is a prerequisite for undergraduates.

(FALL)

HPSS-S490 TRADITION AND CHANGES: MODERN EAST ASIA 1800 TO PRESENT
3 credits John Knight
This lecture course covers East Asian in the modern age. Its focus is on the interdependent, yet culturally distinct, histories of China, Korea, and Japan. Broadly speaking, the period from 1800 until the present has been marked by East Asia’s steep decline and equally sharp rise. We will trace the many twists and turns of this path, learning how the region struggled to survive foreign incursions and severe domestic rebellions, as well as bouts of ideological extremism and intense cultural critique, to emerge where it is today. Questions that we will ask include: What constitutes “East Asia”? What does it mean to be "modern”? And what relationship should East Asian nations pursue with each other and with the
rest of the world? By the end of the course, students will possess a better understanding of East Asian history at both the elite and the popular level. They will also have empathy for the viewpoints of people who sought to defend and improve their fortunes in tumultuous times. *HPSS-S101 is a prerequisite for undergraduates.* (FALL)

**HPSS-S491  **POSITIVE PSYCHOLOGY: THE SCIENCE OF ATTAINING A BETTER LIFE  
3 credits  Jennifer Prewitt-Freilino  
In the late 1990’s and early 2000’s research psychologists began the field of positive psychology to combat two trends: 1) a large and growing body of faux scientific self-help literature that was not based on empirical science, and 2) a historical legacy of the field of psychology almost exclusively focusing on the function and operation of negative emotions (fear, anxiety, depression, anger, etc.). Positive psychology focuses squarely on positive emotions (e.g., happiness, gratitude, love, awe) as well as experiences like forgiveness, resilience, and flow that improve our psychological well-being. With a focus on human strengths and virtues, the difference between what we think will make us happy compared to what will actually improve happiness, the ways in which we can improve our satisfaction with relationships, and meaningful cognitive and behavioral changes that can have a big impact on one's psychological well-being, this class will review research on how to achieve a more satisfying life. Although this is not a "self-help" or "self-care" course, by reviewing the scientific literature and assigning exercises for personal practice this course will offer meaningful experiences for self-reflection and insight into how techniques can be applied to one's own daily life. *HPSS-S101 is a prerequisite for undergraduates.* (FALL)

**HPSS-S528  **SEM: REFUGEES, MIGRANTS, DISPLACED PEOPLE  
3 credits  Lindsay French  
This course looks at key issues relating to migration, displacement and refugeeism in the world today. It frames these issues in terms of the factors which force movements and restrict the movement of people across national boundaries. It considers both the causes and consequences of such movements in relation to legal, political, economic, social and cultural factors. It looks at the images of citizen, nation and state that are constructed through the regulation of national boundaries, and compares these with the goals, identities and cultural processes of the people who move or are across regulated borders. In working out how to think about people who live at the edge of conventional social science categories we will reconsider such basic concepts as ethnicity, identity, nation, culture and homeland. *Open to sophomore and above*  
*HPSS-S101 is a prerequisite for undergraduates.* (FALL)

**HPSS-S569  **ARCHAEOLOGY OF THE WESTERN MIND  
3 credits  Stephen Ott  
The Greek historian Thucydides wrote that knowing the past is useful for understanding the present because, so long as human nature remains the same, things that happened once “will recur in similar or comparable ways.” The Greeks of the 6th century BCE began a systematic, critical inquiry aimed at making sense of the world around us and within us. This “Greek Enlightenment” was as revolutionary and had as far-reaching consequences as the subsequent European Enlightenment. We will examine history's first tumultuous passage from religious myth to scientific theory and philosophical argument. Readings will be drawn from Hesiod, the philosophers before Socrates, Sophists, Plato, Aristotle, Greek poets, dramatists, and historians. *HPSS-S101 is a prerequisite for undergraduates.* (FALL)

**HPSS-S656  **INTRODUCTION TO PSYCHOLOGY  
3 credits  Melissa Marcotte  
As the study of behavior and mental processes, psychology allows us to better understand how people think, feel and act. This introductory course provides a broad overview of the major content areas within the field of psychology (e.g., physiological, developmental, social and cognitive psychology) and will introduce you to the psychological theories and research used to understand human behavior. We will cover a wide variety of topics, including how people learn, process and store information, why people possess distinct
personalities, how social situations and cultural norms affect our behavior, how we grow and develop throughout our lives, etc. Throughout the course we will critically evaluate the merit of classic psychological theory and research in understanding people's thoughts, feelings and actions in real world situations. This course will provide a broad knowledge base for those interested in taking upper level psychology classes.

*HPSS S101 is a prerequisite for undergraduates.*

(FALL)

**HPSS-S666 NEUROETHICS**

3 credits Jeffrey Poland

In this course we will examine many of the ethical, social and philosophical issues raised by ongoing developments in the brain sciences. With improved understanding of how the brain works comes new powers for understanding, monitoring, and manipulating human cognitive, emotional and behavioral functioning; such new powers have potentially profound implications for the law, social policy, clinical practice, and personal experience. Topics to be covered will include: moral judgment and decision making, freedom of the will, moral and legal responsibility, use of psychopharmacology for enhancement of mood and cognition, the neural basis of pro-social and anti-social behavior, neuroimaging and privacy, the use of neuroimaging data in courts of law (e.g., to assess truth-telling and the accuracy of memory), brain injury and brain death, the development of neurotechnologies, and the importance of ethical and social guidelines.

*HPSS-S101 is a prerequisite for undergraduates.*

(FALL)

**SPRING COURSES**

**HPSS-C504 MYTH-MAKING/IMAGE-MAKING**

3 credits Winifred Lambrecht

This course is designed to explore the relationship between sacred "texts" (including those that have been transmitted verbally for generations) and the images that are associated with them and/or inspired artists in their traditional contexts. We will look at the cultural context of sacred narratives in such communities as the Kwakwaka, the Hopi, the Maya and other Mexican communities, the Dogon, Australian traditional aboriginal groups, and other Pacific communities, time permitting. Topics will include sacred texts and landscape, sacred narratives and the notion of a person, sacred texts and contemporary arts, and other related topics. The course will require a final research project.

*Also offered as HAVC-C504: Register in the course for which credit is desired.*

*HPSS-S101 is a prerequisite if the student desires HPSS credit.*

(SPRING)

**HPSS-C734 SEMINAR: LOOT**

3 credits Edward Dwyer

Loot will study the history and analysis of the destruction of archaeological remains and cultural heritage by grave robbers, collectors, and museums. Why are the Elgin Marbles in London, and not on the Acropolis? Why do there seem to be as many mummies in France as there are in Egypt? asks Sharon Waxman in her book *Loot* (2008). This seminar will examine the changing role of antiquities in the post-imperialist world, and access the moral and ethical questions raised by archaeologists, curators, collectors and lawyers regarding the plunder of ancient sites to feed an international art market. We will also review legal standards regarding cultural properties (1970 UNESCO Convention, 1991 NAGPRA, and 1995 Unidroit Convention) and how they have impacted the protection of ancient archaeological sites, forced the return of many art treasures and lesser artifacts, and become big headaches for everyone involved in the preservation of cultural heritage.

*Also offered as HAVC-C734; register in the course for which credit is desired.*

*HPSS-S101 is a prerequisite if the student desires HPSS credit.*

(SPRING)

**HPSS-C736 ART & ARCHITECTURE OF ANCIENT PERU**

3 credits Edward Dwyer

We will examine the art styles and technologies, as well as the architectural forms and implied social organization found in the archaeological record of ancient Peru. Our goal will be to trace the history of cultural development, in this isolated setting, from the earliest hunter/gatherers to the complex civilization of the Incas. This semester there will be special attention given to three media: architecture, ceramics, and textiles.
Also offered as HAVC-C736. Register in the course for which credit is desired.

HPSS-S101 is a prerequisite if the student desires HPSS credit.
(SPRING)

HPSS-C792  DIALOGUE ACROSS DIASPORA  
3 credits  Jonathan Highfield
This course centers around the idea of dialogue between Barbados and Ghana, with Rhode Island serving as a hinge. Over the course of the semester, students will be looking at narratives and art emerging from Barbados and Ghana, enacting a dialogue between the two countries. What insights can be gained into the histories of the two cultures by looking at them side by side? How do their divergent colonial histories speak to each other? Informing the course will be the reading of poetry, historical narratives, and narrative fiction, as well as an exploration of the visual art created in response to the history of oppression and the celebration of freedom. The tumultuous history of the two countries and the challenges of racial injustice and poverty will be explored in works by Ama Ata Aidoo, Dorthea Smartt, Kamau Brathwaite, Kojo Laing, George Lamming, Kwadwo Opoku-Agyemang, and Karen Lord. Questions we will be asking include: how does one narrate atrocity; what has been called "historical catastrophic" contexts? What is the role of the artist and art in impoverished circumstances? How do socially conscious artists, writers, and performers balance the aesthetic and the political in their work? What is the relationship between aesthetics and politics? How do Barbadian and Ghanaian artists speak to each other through their works? What potentials are there for greater dialogue? Permission of Instructor required.
Also offered as HAVC-C792 and LAS-C792; register in the course for which credit is desired.
HPSS-S101 is a prerequisite if the student desires HPSS credit.
(SPRING)

HPSS-S150  AMERICAN HISTORY THROUGH THINGS  
3 credits  Gail Mohanty
This course is designed to introduce students to the study of physical objects. Class readings and discussions of them introduce students to the field of material culture studies and the interpretive tools used by those who study things. Periodically students will be assigned specific objects to study and describe. The class will be hands on and also mobile taking advantage of our location and the variety of object classes nearby. Course requirements will include object analysis papers, reading responses and a final presentation which offers some element of American History Through Things and the interpretation of it.
HPSS-S101 is a prerequisite for undergraduates.
(SPRING)

HPSS-S170  THE EAST IS RED: ASIAN SOCIALISM  
3 credits  John Knight
The most popular song in Maoist China was "The East is Red." This wintersession provides an historical and political overview of socialism in Asia from the late 1910s to the present. In addition to looking at the socialist governments of China, Mongolia, North Korea, Vietnam, Laos, and Cambodia, we will examine cases of "unsuccessful" socialist movements in Japan, Indonesia, Nepal, and India. Class materials include memoirs of survival by non-state actors, the writings of socialist leaders, and cultural constructions such as revolutionary theatre, songs, and contemporary films. We will also engage secondary scholarship that deals with Asian approaches to modernity, the use of revolutionary and state violence, and gender relations under socialism. Questions that will be addressed include: Why did Marxism, a European theory, find such resonance in Asia? Twenty-five years after the fall of communism, why have Asian socialist states remained in power? And in
the scales of history, how should we judge the effects of socialism in Asia?

*HPSS-S101 is a prerequisite for undergraduates.*

(***SPRING***)

**HPSS-S171  THE NEW ENGLAND LANDSCAPE**

3 credits    Dean Lampros

Richly varied and dynamic, the New England landscape has been remade many times over, beginning with the arrival of European colonists, through successive waves of deforestation and reforestation, industrialization, the development of leisure and tourism, and today's post-industrial economy. This course explores the different elements of New England's cultural landscape as well as the complex social, cultural, economic, political, and natural forces that have shaped that landscape over four centuries. While examining what different places look like and how they have changed over time, we will pay close attention to the various meanings assigned to them by those who possess and inhabit them. We will also ask what different landscapes can tell us about who holds power, and how power is expressed and resisted.

We look at the built environment because it is a valuable primary source in the work of cultural historians, but also because "place" is in itself an important player worthy of exploration and understanding in its own right. We shape places, but they also shape us. By observing and analyzing cities and suburbs, farms and forests, beaches and burial grounds, mansions and mills, townhouses and triple-deckers, colleges and casinos, parks and ports, ski slopes and shipyards, tourist destinations and transit systems, we will attempt to mine the landscape for insights into what makes New England distinctive and what forms our regional identity, keeping in mind the ways in which New England's cultural landscape is also a reflection of the landscape of the United States. Finally, we will consider the ways in which the New England landscape continues to be shaped by new forces, both local and global, as well as an increasingly volatile climate.

*HPSS-S101 is a prerequisite for undergraduates.*

(***SPRING***)

**HPSS-S448  MIND AND LANGUAGE**

3 credits    Barbara Von Eckardt

This course will introduce students to a variety of topics related to the nature of mind and the nature of language. We'll explore such questions as: What is the relationship between the mind and the brain? Is there a conscious and an unconscious mind? Is it possible for a computer or robot to have a mind? Can animals think? What are the important characteristics of human language? Are human languages importantly different from animal communication systems? How do children acquire language? Are there important differences between male and female speech? Readings will come from both the philosophical and the psychological literature.

Open to sophomore and above.

*HPSS-S101 is a prerequisite for undergraduates.*

(***SPRING***)

**HPSS-S451  LEADERSHIP OF SOCIAL CHANGE**

3 credits    Peter Hocking

Reflecting on historical and contemporary models of leadership, this course is designed to engage an active dialogue with the ways that collective social problems are both enabled and addressed by leaders. It also examines individual leadership potential by exploring how personal affinities can be focused and developed into effective strategies for solving problems, advancing ideas, and making change. Finally, it considers ethics, especially looking at the ways leadership can solve human problems. While primarily focused on public issues, this course will consider leadership in all order to understand how our behavior and cultural values shape our environment, and how in turn, our surroundings affect us. Using the lens of environments where we live, work and play, we will examine the everyday experience of different types of places including the home, institutional settings, public space, and play spaces. Attention will be placed upon social and spatial inequalities, local and global relations, and intersections of race, gender, sexual orientation, culture, and power. We will explore psychological questions of perception, place identity, culture, place attachment, cognition, and the meaning of spaces through readings, film, visual exercises, and environmental analysis.

*HPSS-S101 is a prerequisite for undergraduates.*

(***SPRING***)

**ENVIRONMENTAL PSYCHOLOGY**

3 credits    Bryce DuBois

This course offers an overview of the interdisciplinary field of environmental psychology. We will explore the dynamic relationships between people and places in order to understand how our behavior and cultural values shape our environment, and how in turn, our surroundings affect us. Using the lens of environments where we live, work and play, we will examine the everyday experience of different types of places including the home, institutional settings, public space, and play spaces. Attention will be placed upon social and spatial inequalities, local and global relations, and intersections of race, gender, sexual orientation, culture, and power. We will explore psychological questions of perception, place identity, culture, place attachment, cognition, and the meaning of spaces through readings, film, visual exercises, and environmental analysis.

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*HPSS-S101 is a prerequisite for undergraduates.*

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Open to sophomore and above.

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economic spheres, and will look at the ways artists and designers practice leadership. In addition to reading, classroom discussion, and writing assignments, students will complete a community-based project in Providence. **HPSS-S101 is a prerequisite for undergraduates.**

**SPRING**

**INDIGENOUS KNOWLEDGE**

3 credits Claudia Ford
The course will examine why indigenous knowledge systems have been portrayed as more effective ways of addressing pressing environmental challenges: sustainable development, climate change, biodiversity conservation, energy, sustainable agriculture, and the negative effects of globalization. We will demonstrate how art and design can make visible the often marginalized knowledge systems and practices of indigenous communities.

Open to Undergraduates only.
**HPSS-S101 is a prerequisite for undergraduates.**

**GENDER IN EAST ASIA**

3 credits John Knight
This is a seminar course on East Asian gender identity from ancient times to the present. Employing the rubrics of Gender History and Cultural Studies, we will examine the ways in which Chinese, Japanese, and Korean conceptions of “masculine” and “feminine” have evolved in relation to a myriad of political and economic forces, as well as through the self-directed endeavors of people in this area to discover and express their “true” selves. After first going over the conceptual and social underpinnings of traditional East Asian gender roles via close readings of representative primary sources, the remainder of the course will engage recent scholarship to uncover how these roles have developed in the modern and contemporary eras. Particular emphasis will be placed on how national conceptions of gender identity are formed within a broader environment of transnational cultural consumption. The course will conclude with student presentations on a self-selected research topic.

Open to sophomore and above.
**HPSS-S101 is a prerequisite for undergraduates.**

**SPRING**

**ECONOMICS OF ART & DESIGN: HOW ARTISTS AND CUSTOMERS DEFINE VALUE OF ART**

3 credits Andrew Savchenko
Value of any commodity is not fixed by one person or even organization. Once it enters the marketplace, a commodity is being evaluated in the process of interaction between the seller and the buyer. In this course, we will look at the interaction between artists and customers as they the negotiate value of objects of art. The latter, of course, are not an ordinary commodity. Still, when monetary value is in question, it is determined in the course of market or quasi-market transactions. The course, therefore, will pay attention to the market as a specific social institution, with its own well-established patterns of interaction. Concepts of scarcity, demand, rationality, and information are central to the market and will be studied in the course. Art is being traded within certain cultural and social structures. We will explore how these structures impact the behavior of actors in the art valuation and trading process and how they shape the marketplace. As the marketplace transforms over time, control over the valuation process shifts between three main groups: the artists, the middlemen, and the government. These power shifts will be at the focus of our inquiry. Historically, the exploration will span a hundred and fifty years, from the formation of market for French Impressionist paintings to the strange economics of the art of Damian Hirst. Historical comparison will be the central method in this course.

**HPSS-S101 is a prerequisite for undergraduates.**

**MEDIA CULTURE & THEORY**

3 credits Michelle Duncan
This course introduces theoretical concepts that have influenced our understanding of media and modern culture. Our aim will be to interrogate the relationship between representation and modernity, exploring how various media structure perceptions of ourselves and the world around us. Students will read a collection of texts from various critical traditions including semiotics, structuralism, post-structuralism, psychoanalysis, social theory, feminism, queer studies, post-modernism, critical race studies, and post-colonial theory.

**HPSS-S101 is a prerequisite for undergraduates.**

(SPRING)
Buying the American Dream: American Consumer Culture

3 credits  Dean Lampros

The health of the American economy and, at times, the strength of our spirit as a people are measured by how much we spend on consumer goods. Both individually and collectively, we are defined not only by what we purchase, but by the act of shopping itself. How did we become a nation of consumers? Why do we spend? What drives consumer demand? Already in the late 19th century, middle-class values were shifting from thrift to indulge. At the time, however, we were still a producer nation and remained so for much of the 20th century. More recently, the decline of manufacturing in the United States and the outsourcing of production in an increasingly globalized context have done little to cool our love affair with consumer goods.

Using an interdisciplinary American Studies approach that explores the intersections of history, material culture, gender and sexuality, race, immigration and ethnicity, and the built environment, this course examines the nature and expansion of mass consumption, the democratization of desire, types of consumer behaviors, the meanings attached to consumer goods and the act of spending, the role of technology and advertising, and the impact of mass consumption upon the built environment. Neither a singular consumer monoculture nor American exceptionalism is assumed, moreover. Different groups consume for different reasons and assign different meanings to the goods they purchase. We will investigate consumption patterns over time among women, African-Americans, immigrants and their descendants, sexual minorities, and youth. At the same time, studies of consumption within ethnic communities, in particular, suggest the creation of a transnational identity. As a result, we will also explore globalized consumer products and patterns. Finally, the course will look at the various kinds of controls to which American consumerism has been subjected. For example, regulation is a control; so are recession and war. Regulation controls the supply side, affecting what goods are available, while recession puts restraints on consumer spending. War achieves both. No less powerful are the internal restraints arising from movements ranging from organized boycotts to visions of simplicity that embrace a more conscious or environmentally friendly consumption in some instances and, in rarer instances, eschew consumption altogether.

Fortunately for global manufacturers and American retailers alike, the Spartan practices of radical critics like "No Impact Man" have had limited appeal. HPSS-S101 is a prerequisite for undergraduates. (SPRING)

Gender and Futurity in East Asian Popular Culture

3 credits  TBA

In this course we will explore media texts from Japan, South Korea, and the Sinophone world that push us to rethink and re-imagine what gender is and could be. While learning about histories of gender and feminism in East Asia, we will also look at popular media from across the region that engages with new imaginations or configurations of what human (or non-human) society could look like in the future. Using theoretical approaches from media studies, Asian futurism, and this course will look at sites such as animation from Japan, music videos from South Korea, and science fiction novels from China. How do our conceptions of femininity and masculinity shift or become blurred in a world in which artificial intelligence, robotics, and transhuman beings are imagined to be part of our lived social experience? Is there a way in which working through representations of the future can lead us to dream or even create a better possible world? We will engage with these questions and more over the course of the semester. HPSS-S101 is a prerequisite for undergraduates. (SPRING)

Sem: Philosophy of Death

3 credits  Donald Keefer

Socrates described philosophy as an intellectual preparation for death. He recognized that how we react to, think about, and cope with finality tells us a great deal of what we think about the core of our existence. Philosophers have been divided between a "bald scenario" that death is nothing but the end of our material existence to which we are limited, and the more reassuring view that death is a door to another personal plane of existence. Death is nothing vs. death is everything. We will examine these phenomena from philosophical points of view through reflection primarily on philosophical works but will include religious sources and literary works. While philosophers have primarily focused understandably on the individual confronting
death, we will constantly place these questions and their answers within interpersonal and social spheres of consideration. We will focus on: What is Death? The role of death in the meaning of life; personal survival in various scenarios; ethical issues surrounding suicide, euthanasia, and other voluntary ending of life. We will look at a few of the social practices surrounding death and examine their meaning and functionality. Intensive reading, writing, and participation in seminar format. 

Open to sophomore and above.

HPSS-S101 is a prerequisite for undergraduates.

(SPRING)

HPSS-S597 PROPAAGANDA
3 credits  Thomas Roberts

The course will examine ways that many media, especially film, respond to the great social forces of their time and their culture. Some films, and other creative expressions, reflect an inherent endorsement or criticism of the politics contemporary to them. We will examine social critics' roles in some of the influential movements of the West in the 20th century--the Russian Revolution, German Nazism, the New Deal, World War Two, the Cold War and Third World Liberation movements. Requirements include readings and screenings from each of the eras covered, written assignments and exams, and participation in class discussions. In addition to three hours of class each week, there will be evening film screenings.

HPSS-S101 is a prerequisite for undergraduates.

(SPRING)

HPSS-S618 CONTROVERSIAL ISSUES IN ABNORMAL PSYCHOLOGY
3 credits  Jeffrey Poland

In this course we will examine a number of controversies over various scientific, clinical, and social practices concerning mental illness. Topics include: classification and diagnosis (e.g., Is mental illness a myth?, Can mental health professionals distinguish normality from abnormality?, Is psychiatric classification useful?, Is there a gender bias in psychiatric classification?), the character of specific psychiatric conditions (e.g., alcoholism, depression, premenstrual dysphoric disorder, attention deficit hyperactivity disorder), treatment issues (e.g., the psychotropic medication of young children, electroconvulsive therapy, suicide prevention), and social issues (e.g., the insanity defense, involuntary commitment, the duty to warn.)

HPSS-S101 is a prerequisite for undergraduates.

(SPRING)

HPSS-S655 PHILOSOPHY OF RELIGION
3 credits  Stephen Ott

Religion has long been a part of human life. Prehistoric burials include utensils and companions (sacrifice) for life in another world. Early writings pray for divine intercession or advise how to win divine favor. Are beliefs such as these in survival after death and in supernatural beings reasonable? Philosophy of religion asks this of these beliefs and others: Is belief based on experience (mysticism) and not argument reasonable? Can the divine be proved to exist by argument, or proved not to exist (or care) by the prevalence of suffering? Does the supernatural intervene in nature (miracles)? These and other questions will be examined through reading classic and contemporary writings, lectures, discussion, and student presentations.

HPSS-S101 is a prerequisite for undergraduates.

(SPRING)

HPSS-S705 SEM: PSYCHOLOGY OF EVIL
3 credits  Jennifer Prewitt-Freilino

Evil has long been a topic of study for theologians and philosophers, but has only recently been studied by psychologists. Although evil is an inherently subjective topic, we will attempt to take an objective, scientific approach to understanding why people engage in evil behavior. Thus, we will begin by attempting to suspend the notion that we can divide the world into good and evil, and instead understand the situational and psychological factors that could lead anyone to harm others. Specifically, we will focus on classic psychological studies that show how everyday people can be led to act in deplorable ways by manipulating the situational circumstances. We will also discuss how inter-group processes can lead to conflict and large scale acts of violence like war and genocide. Finally, we will study the nature of the psychopathic personality in order to better understand those individuals who feel no guilt or remorse for harming others. Specifically, we will study the nature of the psychopathic personality in order to better understand those individuals who feel no guilt or remorse for harming others (e.g., brutal dictators and serial killers). This is a very interactive class and will require you to contribute in discussion and prepare an in-depth presentation on an area of your own interest related to the psychology of evil.

HPSS-S101 is a prerequisite for undergraduates.

(SPRING)
Witness trees, as designated by the National Park Service, are long-standing trees that have "witnessed" key events, trends, and people in history. In this joint studio/liberal arts course, students have the unique opportunity to study and work with a fallen witness tree, shipped to RISD from a national historic site. The location will be the Hampton National Historical Site in Towson, Maryland. The course will involve three components: 1) a field trip to the tree's site at the beginning of the semester; 2) classroom-based exploration of American history, memory, landscape, and material culture; and 3) studio-based building of a series of objects from the tree's wood, in response to both the site and students' classroom study. Overall, the course will explore both how material artifacts shape historical understanding and how historical knowledge can create meaningful design.

Permission of Instructor required. Course not available via web registration.

This is a co-requisite course. Students must plan and register for FURN-2451. Students will receive 3 studio credits and 3 liberal arts credits for a total of 6 credits.

INDEPENDENT STUDY

HPSS-8900  HPSS INDEPENDENT STUDY
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar's website; the course is not available via web registration.

(FALL/WINTER/SPRING)

HPSS-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Course not available via web registration.

(SUMMER/FALL/WINTER/SPRING)

GPP SUMMER TRAVEL COURSES

HPSS-1521  *S.AFRICA: ART SCI CONSERV.
3 credits  Lucy Spelman
For artists and designers interested in animals, nature, environmental studies, and human-wildlife conflict. Taught by conservationist, educator, writer, and veterinarian Dr. Lucy Spelman, this 3-credit (Liberal Arts) course gives students a first-hand look at saving species from a problems/solutions perspective. It challenges them to use their art and design skills to improve conservation outcomes. Students will spend three weeks in South Africa, a country known for its network of parks and reserves as well as for its ecotourism, game farming, and wildlife trade. After an initial weekend at a typical safari lodge, the group will spend two weeks at the Bushwise Field School near Hoedspruit, followed by five days at the University of Pretoria Southern African Wildlife College campus near Kruger National Park. Initially students will visit Makalali Private Game Reserve where they will learn and practice the concepts and methods used to study and monitor wildlife populations, including field observations, photography, and camera trapping. Next they will have a rare opportunity to learn from the country’s top experts about five of South Africa’s most pressing conservation problems: 1) habitat destruction caused by elephants; 2) wildlife trade involving pangolins; 3) wildlife trade involving rhinos; 4) poisoned wildlife, especially vultures;
and, 5) infectious disease transmission between domestic and wild animals and people. Students will then select one of these challenges for their research project. The goal is to explore every aspect of the problem and propose an intervention that can be accomplished through art and design (i.e., a social media campaign or after school curriculum.) The resulting art and design work will be shared local audiences in the form of a pop-up gallery. Students will also keep a field notebook and create an artist archive of their experience as reference for future studio work. Skills gained during this course include collecting, analyzing, and interpreting scientific data; and, visualizing and communicating science.

Students must complete an application for RISD Global Summer Studies. Please visit http://gpp.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $1,500 is required starting January 8, 2018 - March 11, 2018. Official registration will take place upon full payment, which is due starting March 12, 2018 - April 4, 2018. The option of making full payment is allowed any time starting January 8.

All RISD students enrolled in RISD and other full degree schools/universities are required to remain in good academic standing in order to participate in Global Summer Studies. A minimum GPA of 2.5 is required for all RISD students. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Also in cases where summer travel courses and studios do not reach full capacity, the course may be cancelled after the last day of registration.

As such, all students are advised not to purchase flights for participation in Global Summer Studies courses until the course is confirmed to run starting April 13, 2018.

Course not available via web registration.

Open to RISD rising sophomores and above.

2018SS Travel Cost: $6,080.00 – airfare not included.

***Off-Campus Study***

(SUMMER)
LIBERAL ARTS + SCIENCE ELECTIVES (LAEL + SCI)
Division of Liberal Arts

Liberal Arts Elective (LAEL) courses may include HAVC, LAS, HPSS, LAEL, language, math, music theory and science.

Liberal Arts Science (SCI) courses offer study in natural, physical, and cognitive sciences, as well as mathematics, and emphasize science literacy for student artists and designers. These courses may be used to fulfill the general elective (LAEL) distribution requirement for the BFA degree.

For Wintersession courses, refer to the section entitled "Wintersession 2019".
COURSES IN LIBERAL ARTS + SCIENCE ELECTIVES

CULTURE, FILM OR THEATRE

LAEL-1009  ACTING WORKSHOP
3 credits  Frederick Sullivan
Taught by a working professional actor/director, this introduction to acting will lead the beginning student through the artistic process involved in acting for the stage and other media. Through exercises, study of technique, scene work and improvisation, the student will work to develop natural abilities and will become familiar with the working language and tools of the modern actor. Emphasis in this class will be on the physical self, mental preparation, the imagination, and discipline. Written work will include keeping a journal and writing a character analysis. Perfect attendance in this course is vital and mandatory.
Open to sophomore and above.
(FALL)

LAEL-1019  MASTERS OF ANIMATED FILM
3 credits  Marcin Gizycki
This course is an historical and critical study of the work of selected masters of animated film. A spectrum of animated film techniques, styles, national schools, etc., will be presented. The course will cover the period from the pre-Lumiere epoch to the end of the 1970's. The relationships between animated film and other visual art forms will also be studied.
(SPRING)

LAEL-1047  WITH A PEN OF LIGHT
3 credits  Michael Fink
Hollywood films: how are they "written" by directors, performers, scriptcrafters, cameramen and producers? We will view a selection of films featuring directors who stamped Hollywood and us with their visions, often from other cultures. We will also study the direction Hollywood took in interpreting the Depression, War, and Recovery, and the direction stars, writers and designers chose in defining themselves. This is a course in criticism, history and articulate appreciation.
(SPRING)

SCIENCE AND MATHEMATICS COURSES

SCI-1007  CONCEPTS IN MATHEMATICS
3 credits  Donald Thornton
Mathematicians are artists of the imagination. This course is an exploration of their abstract conceptual systems which have almost inadvertently yielded spectacularly successful real world results. It also looks at suggested artistic modes of thought and strategies of artistic exploration. Discussions will include imagination as a valid perception of the world (a sixth sense); high orders of infinity; abstraction, idealization and reality; the geometry of vision, other non-Euclidean geometries and the relation of these geometries to our universe. Regular attendance, some assignments and outside reading are required.
(SPRING)

SCI-1040  GLOBAL ENVIRONMENTAL CHANGE
3 credits  Jason Grear
Most scientists agree that humanity is changing Earth's environment and consuming natural resources at rates that are unsustainable. These changes are more problematic or immediate for some regions or socioeconomic groups than others. An understanding of the causes, magnitude, geography and time scales of environmental change prepares us to consider socially just and sustainable solutions, whether through design, analysis, communication, expression, or governance. This course will focus on perceptions of environmental change arising from the so-called natural sciences: ecology, evolutionary biology, geology, oceanography, climatology. Smaller portions of the course will consider environmental justice and the social consequences of histrionics in both climate activism and denialism. Course time will be divided between lectures and group discussions, the latter being motivated by readings, observational exercises, and local field trips. Scientific background is not required but critical thinking and participation are essential.
(SPRING)
2018 – 2019 | LIBERAL ARTS + SCIENCE ELECTIVES

SCI-1045  TOPICS IN PHYSICS
3 credits  Donald Thornton
Advanced and basic topics in the physical sciences are explored in this class. An overview of space-time and the expanding universe is followed by topics in: light quantum, the atom, and quantum physics. Other topics include wave-particle duality, gravity, time, black holes, and the special and general theories of relativity. Then we examine the unification of physics through the emerging result of (super) string theory which in spite of the incompatibility between general relativity and quantum mechanics harmoniously unites (and also requires) these conflicting theories. The already non-intuitive dimensions of space-time beautifully expand in the quantum geometry of string theory.  
(FALL)

SCI-1068  ENVIRONMENTAL DISASTERS AND DESIGN SOLUTIONS
3 credits  Bonnie Epstein Silverman
The goals of this course are threefold: (1) to explain how the natural world works, and how humans physically change and are changed by some of its processes, (2) To emphasize how society understands, evaluates and confronts the dangers posed by these natural processes and (3) To encourage students to view the unique sets of problems caused by flooding, earthquakes, tsunami, climate change and other earth functions as challenges demanding intelligent and creative solutions that they are equipped to deliver. Case studies of recent natural disasters and design solutions will be discussed, and students own creativity and concepts for potential design solutions will be employed. No prior science background is required.  
(FALL)

SCI-1089  INTRODUCTION TO INSECT MORPHOLOGY AND ECOLOGY
3 credits  Maria Aliberti Lubertazzi
Has the unfathomable diversity of insects ever fascinated you, but left you wondering where to begin? This is a basic course in entomology for the natural historian and artist. All orders of Class Insecta will be introduced, with both field and lab components whenever possible. Basic insect morphology and ecology will be covered for most orders, with opportunities for artistic rendition and use of both live and dead specimens as models. Students will learn basic insect anatomy and taxonomy for the identification of insects to order-level. Elements of insect ecology will infiltrate everything we look at, in both the field and the lab. Emphasis will be placed on the major orders (beetles, flies, butterflies/moths, etc.); the minor orders will be covered to varying degrees, but this can be adjusted according to the class consensus. Coursework will include field collecting trips, observation and drawing of specimens using a microscope, identification quizzes, and a course project that will emphasize the creation of materials for educational outreach. Additionally, students will finish with their own curated insect collection identified to order-level (or beyond, if student desires).  
(FALL)

SCI-1092  VISUAL PERCEPTION
3 credits  Gerald Glaser
In this course we will examine some prominent psychological theories of color, form, depth, and motion perception. As much as possible, we will experience specific examples of visual processes through a number of in class experiments. The roles of learning, memory, imagination, and other cognitive processes will be explored.  
(SPRING)

SCI-1095  INTRODUCTORY GEOLOGY: DINOSAURS TO DIAMONDS
3 credits  Bonnie Epstein Silverman
The earth is in constant flux. Over the past 4,500 million years (roughly) of earth's history, oceans have formed, opened and closed, mountains have risen and been washed to the sea, and the earth has been populated (and massively DE-populated) with numerous animal assemblages at least five times. We look to rocks and minerals to tell us about the earths past (and also frequently as an excellent economic investment). And we hope to use the past as a way to inform our future. This course will provide an introduction to the science of Geology. No prior science experience necessary.  
(SPRING)
SCI-1096  URBAN ECOLOGY: HOW WILDLIFE INTERACTS WITH URBANIZING LANDSCAPE
3 credits  Maria Aliberti Lubertazzi
We frequently hear about animal (and plant) species that become common nuisances in urban areas, and we hear about how natural habitat loss leads to the disappearance of other species—not to mention the emergence of new diseases. This course will approach the area of urban ecology from a natural science perspective. We will learn about a broad variety of North American organisms (vertebrate, invertebrate, plant and pathogen), from diverse habitat types, and their ecological patterns and processes with regard to urbanization. We will also conduct field experiments to evaluate certain patterns in our greater Providence landscape for ourselves. Ultimately, how do urban wildlife patterns affect the lives of our species, Homo sapiens? Coursework will include frequent readings, outdoor field trips, observational chronicling and group discussions.
(SPRING)

SCI-1100  COMPARATIVE VERTEBRATE ANATOMY: FORM AND FUNCTION
3 credits  Lucy Spelman
This course examines the form and function of the vertebrate body using a comparative approach. We will study the following anatomical structures and how they work by comparing them across vertebrate animals: eye/vision, ear/hearing, nose/smell, throat/taste, teeth and jaws/chewing, heart/circulation, lung/oxygen exchange, intestinal tract/digestion, kidneys/protein and electrolyte balance, musculoskeletal system/locomotion, lymph tissue/immune system, reproductive tract/reproduction, and the brain and spinal cord/nervous system. Reference animals will include those for which anatomy is best-known, including humans, dogs, cats, horses, cows, chickens, bullfrogs, and salmon. Each session will begin with an examination of the structure of an anatomical region followed by an exploration of its function, including movements and processes in example species. For their final project, students will be encouraged to explore a highly developed or specialized form and its function, such as kangaroos jump, how octopuses see, and how giant pandas digest bamboo. Through this course, we will demystify and develop an appreciation for the wondrous complexity of the vertebrate body and its role in art and design. This is a lecture-style course that includes in-class discussion, research and activities. Course work includes weekly readings and written responses, a series of completed anatomical sketches, and a final project.
(SPRING)

SCI-3912  VISUALIZING THE NATURAL SCIENCES
3 credits  Lucy Spelman
This 6-credit course invites undergraduate and graduate students to improve their skills in communicating and illustrating science. The general topic is changing biodiversity, how humans impact plants, animals, and their environment. Examples will be presented from around the world, as well as from Rhode Island. Through a series of exercises, students will practice analyzing and interpreting scientific information in order to both understand and present it. The science content will be delivered through lectures, visits to research labs, and to a nearby nature sanctuary. The course is designed to introduce students to relevant scientific concepts and challenge them to use their art to make these ideas more concrete and meaningful. In some cases, the goal may be to educate; in others, it may be to raise awareness, stimulate debate, or entertain. Students will explore the use of different media, including 2-D, 3-D animated, and interactive modes. They will also target different audiences and venues, including: general interest or editorial publications, art for public spaces including galleries, educational and peer-to-peer science materials. Class work includes assigned reading, several minor projects, an exam, and a comprehensive final project. Students will choose a recent research study on the topic of human impacts on biodiversity for the subject of their final project, which is a written paper combined with original artwork designed for a public space or public interaction. The Departments of Illustration and History, Philosophy, and Social Sciences will teach the course collaboratively. Also offered as ILLUS-3912 or IDISC-3912; Register in the course for which credit is desired. Students must plan and register for both SCI-3912 and ILLUS-3912 or IDISC-3912 and will receive 3 studio credits and 3 liberal arts elective credits.
(FALL)
In the NCSS Core Seminar, students explore key issues in nature-culture-sustainability studies, developing an inter-disciplinary understanding of the need for integrative approaches to issues including mobility and infrastructure, environmental justice and equity, sustainable food and water systems and the very real present and future of climate change. Beginning with definitions of “nature” and natural systems, drawn from environmental literature and history, we will dig into questions of what we mean by “culture” and “sustainability”. The vitality of the ecologic and social and built environment upon which we all depend will form the core of our investigations. How and where we live matters; in the present Anthropocene, questions of resiliency and adaptation take on ever greater urgency. We will study contemporary conditions with examples from across the globe, with an eye to understanding how innovation and creative practices in art and design impact future planetary health. This course lays the foundation for students pursuing the NCSS concentration. The seminar will include lectures and discussions of readings and case studies. Occasional guests will include scientists, designers and others engaged at the forefront of environmental activism and research. Students may ground their final course project in a topic connected to their own work, relating it to their major or another concentration, in addition to NCSS.

Open to sophomore and junior students.
Permission of Instructor required. Course not available via web registration.
Also offered as LAEL-2403; Register in the course for which credit is desired.
(FALL/SPRING)
Lael-1006 | History of Glass
3 credits | Katherine Tycz

Since its chance discovery millennia ago, glass has developed into an integral and ubiquitous part of daily life. Through lectures, student presentations and field trips to the RISD museum and/or local glass studios, this course is designed to introduce students to the various ways this quixotic material has been made, used, and thought about across time. This survey course employs a chronological format and methodologies of art history, history of science, and material culture to investigate the range of glass objects, formulae, and production methods in use since glass’ earliest manufacture through the mid-twentieth century. We will also examine the broader social and cultural contexts in which glass was made and explore the following themes as they relate to the history of glass: mimesis, clarity, innovation, reflection, light, and science.

Major requirement: Junior BFA Glass students
Liberal Arts elective credit for non-majors pending seat availability.

(SPRING)

Lael-1020 | Issues in Landscape History
3 credits | Eric Kramer

This course examines current issues raised by the design of built environments and explores the cultures, conditions, events and design works of the past that form the ideological, physical and practical background against which today’s landscapes are made, interpreted and valued. Critical to this course will be the establishment of frameworks for historical inquiry, the refinement of research methodologies, and the development of multiple perspectives through which to question and understand the designed environment.

Major requirement: LDAR majors only
Registration by Landscape Architecture Design department, course not available via web registration

(SPRING)

Lael-1022 | Modern Architecture
3 credits | TBA

The course will focus on the diverse new roles encountered by the architect in the 20th century: form maker, administrator of urban development, social theorist, cultural interpreter, ideologue. Emphasis will be placed upon the increasing interdependence of architecture and the city, and the recurrent conflicts between mind and hand, modernity and locality, expressionism and universality.

Major requirement: Architecture majors
Art History credit for Architecture majors
Liberal Arts elective credit for non-majors pending seat availability.

(FALL)

Lael-1026 | History of Furniture
3 credits | John Dunnigan

This course is an introductory survey of the history of furniture. An emphasis is placed on developing a methodology for understanding historical context and transferable critical thinking through furniture. The
fundamental methodology presents furniture design as an expression of interdependent relationships involving technology, identity and culture. The course will include lectures, sketching, writing, discussion and exams as well as learning from direct observation of objects including many in the RISD Museum.

*Major requirement; Furniture majors*
*Art History credit for Furniture majors*
*Liberal Arts elective credit for non-majors pending seat availability and Permission of Instructor required.*
*Restricted to Furniture majors in Spring semester.*

(SPRING)

**LAEI-1027**  
**HISTORY OF INTERIOR ARCHITECTURE II: 1850 to Present**

3 credits  
Stefano Corbo

This course will examine the major designers working in the period 1850 to the present. Areas of study will include an examination of design related issues that will be studied in the context of their social, political, technological, and economic circumstances, as they pertain to the design culture of the period. Special emphasis will be given to the history of interior interventions, additions and renovations. Other areas of study will include the development of architectural drawing and other presentation media, and the way in which designs often evolved through committees, or ongoing consultations among the patrons, designers, administrators, and scholars. Attention will also be given to design theory, and the doctrines relating to site, orientation, proportion, decorum, and the commercial design market.

*A general background in the history of art and design is desirable but is not mandatory.*

*Major requirement: BFA INTAR majors only.*
*Liberal Arts elective credit.*

*Permission of Instructor required.*
*Prerequisite: LAEI-1017*

(SPRING)

**LAEI-1030**  
**HISTORY OF ILLUSTRATION**

3 credits  
Susan Doyle/Jaleen Grove

This course surveys the history of western illustration from illuminated manuscripts through approximately 2000 AD. The work shown is culled from a vast cache of artistic production for its power to convey ideas and ideals, report and editorialize events or serve as an enhancement to literature. We consider how evolving technologies in printing and communication have influenced artistic processes, shaped aesthetics and facilitated the distribution of illustration. Emphasis is placed on Illustration's role in reflecting and influencing culture, and its variable relationship to fine art. Each session includes a lecture to which students respond with a critical brief to be handed in upon exiting the class. Additionally there are weekly readings, 2 tests, and a longer research project. There is no textbook for this class. However, students will be able to access study images and readings through Artstor and on RISD Digication.

*Major requirement; restricted to sophomore Illustration majors; open to non-majors pending seat availability and permission of instructor. Registration by Illustration Department, course not available via web registration.*

(FALL/SPRING)

**LAEI-1034**  
**HISTORIES OF PHOTOGRAPHY I**

3 credits  
Dalia Linssen

Part I of a two-semester course that will survey major topics in the Histories of Photography. Emphasis will be given to the diverse cultural uses of photography from its invention to the present day. Such uses include: the illustrated press; amateur photography; studio photography; industrial, advertising, and fashion photography; political and social propaganda; educational and documentary photography; and photography as a medium of artistic expression. Much attention will be paid to how photographs construct histories, as well as being constructed by them.

*Major requirement; Photo majors Liberal Arts elective credit for non-majors pending seat availability.*

(FALL)

**LAEI-1035**  
**HISTORY OF DRESS**

3 credits  
Hannah Carlson

This class examines fashion in Europe and America from the eighteenth century to the present, covering the industrial revolution through the development of couture and postmodern fashion. It analyzes clothing as a social and cultural artifact, central to the construction of group and individual identity. Lectures and readings explore the production, consumption, use and meanings of dress, and will be supplemented by visits to the RISD museum. Course work will be comprised of group and
independent research, written papers, and oral presentations.

Major requirement; Apparel Design sophomores
History of Art and Visual Culture credit for Apparel Design majors; Liberal Arts elective credit for non-majors pending seat availability.

(FALL)

LAEI-1036  TOPICS IN FASHION THEORY
3 credits  Hannah Carlson
Topics in Fashion Theory complements the design history survey, "History of Dress." ("History of Dress" is not a prerequisite). The seminar will introduce students to theoretical debates in fashion theory, responding to scholars who define fashion as the cultural construction of the embodied identity. Taking a global perspective, and drawing on scholarship in a range of disciplines, including sociology, cultural studies, gender studies and queer theory, we will explore clothing's role in marking and subverting those aspects of identity linked to gender and sexuality, and examine the interaction between personal, national and transnational identities. Topics include unisex and androgynous clothing; cross-dressing; queer fashionability; and cross-cultural borrowing and appropriation. The class integrates reading and reading responses with visual analysis of clothing and fashion across the twentieth- and twenty-first centuries. Four short written projects will assess and analyze debates encountered in class discussion and readings.
Open to Apparel majors only; sophomore and above
Open to non-majors by permission of Instructor.

(SPRING)

LAEI-1038  HISTORY OF INDUSTRIAL DESIGN
3 credits  Matthew Bird
History is a powerful tool; a basic understanding of the history of design and familiarity with important design movements and designers is essential for thorough design work. By examining the work of other designers, we are better able to identify our own interests and concerns, and avoid repeating mistakes that have been navigated in the past. This lecture-based class will present the history of Industrial Design in a way that links it to today's studio work, and offers connection points to link past innovation and design activity with future design success. The lectures present a chronological overview of the profession of Industrial Design and its antecedents. Topics discussed will include major design movements, significant designers, manufacturers, and design-related companies, innovations in technology and material use, the development of sales, marketing, and user-focused designing, and the history of design process. Coursework includes extensive reading, in-class presentations based on independent research, projects, and writing.

Major requirement; ID majors
Liberal Arts elective credit for non-majors pending seat availability.

(SPRING)

LAEI-1039  HISTORIES OF PHOTOGRAPHY II
3 credits  Jung Joon Lee
Part II of a two-semester course that will survey major topics in the Histories of Photography. Emphasis will be given to the diverse cultural uses of photography from its invention to the present day. Such uses include: the illustrated press; amateur photography; studio photography; industrial; advertising, and fashion photography; political and social propaganda; educational and documentary photography; and photography as a medium of artistic expression. Much attention will be paid to how photographs construct histories, as well as being constructed by them.

Major requirement; Photo majors
Liberal Arts elective credit for non-majors pending seat availability.

(SPRING)

LAEI-1044  HISTORY OF LANDSCAPE ARCHITECTURE
3 credits  Eric Kramer
This survey course focuses on the history of landscapes in the pre-industrialized world. Landscapes will be considered as an evolving condition, even when their defining characteristics were conceived and built at a specific point in time. Critical to this course will be the establishment of frameworks for historical inquiry, the refinement of research methodologies, in the development of multiple perspectives through which to question and understand the design environment.

Major requirement; LDAR majors
Liberal Arts elective credit for non-majors pending seat availability.

(FALL)
LAEL-1054  TIME, LIGHT AND SOUND
3 credits  Burleigh Smith
This course is designed as an introduction to the 113-year history of the projected moving image (film, animation, and video). Artistic expression in these forms will be emphasized. Students discover new areas of interest while watching carefully selected examples of films and videos. During all classes, students will view films representing different styles and periods of filmmaking. About half of the classes are devoted to contemporary films. Critical thinking will be encouraged and fostered during classroom discussions. Clear expression of these thoughts will be developed through assigned readings and weekly writing assignments. During the semester, students learn about specific artists, schools of filmmaking, genres, and fields within the history of the film, animation, and video. Students also develop a common language by learning the meaning and proper usage of a glossary of common film terms. At select classes, film artists are present to introduce and discuss their work. Other guests include improvisational musicians who accompany silent films.
Major requirement; FAV majors
Liberal Arts elective credit for non-majors pending seat availability and permission of Instructor.
(FALL)

LAEL-1082  HISTORY OF WESTERN TEXTILES: FOCUS ON EUROPE AND AMERICA
3 credits  TBA
From Coptic fragments to 15th-century Italian trade silks, early 20th-century apparel fabrics to mid-century modern casement cloths, this course will utilize the extensive textile and apparel collections of the RISD Museum of Art as points of departure for the study of Western textile design. By way of illustrated lecture (both in the classroom and at the Museum), discussions and readings, students will come to understand the stylistic and cultural significance textiles have played in the history of Western art and culture from antiquity to the modern era. The manner in which social, economic, technological, and political changes have impacted advancements in textile fibers, fabric structures, color, and design will be explored. Research projects utilizing the textile and apparel collections will afford students the opportunity to partake in hands-on objects based study.
Textiles majors can be pre-registered by the department.
(SPRING)

LAEL-2004  SPATIAL AUDIO: ENVLOPMENT & IMMERSION
3 credits  Shawn Greenlee
Spatial Audio: Envelopment and Immersion investigates historical and contemporary theories and creative sound practices involving the perception, interpretation, and production of auditory space. Course participants analyze and explore how the sensation of space is activated in the listener through soundscapes, built environments, and audio technologies. Readings from psychology, philosophy, the arts, and sound studies support class discussions and students’ writings and projects that examine the reception and composition of works that exploit acoustic phenomena to create immersive experiences. Spatial audio techniques are introduced including the use of multichannel loudspeaker arrays, binaural and surround sound formats, reverberation effects, and recording strategies. Previous experience with digital audio software recommended.
Estimated Materials Cost: $100.00
Permission of Instructor required.
Open to sophomore and above
Also offered as CTC-2004; Register in the course for which credit is desired.
Additional notes: This course follows Brown University’s academic calendar.
(SPRING)

LAEL-2403  NCSS CORE SEMINAR
3 credits  Peter Dean
In the NCSS Core Seminar, students explore key issues in nature-culture-sustainability studies, developing an inter-disciplinary understanding of the need for integrative approaches to issues including mobility and infrastructure, environmental justice and equity, sustainable food and water systems and the very real present and future of climate change. Beginning with definitions of “nature” and natural systems, drawn from environmental literature and history, we will dig into questions of what we mean by “culture” and “sustainability”. The vitality of the ecologic and social and built environment upon which we all depend will form the core of our investigations. How and where we live matters; in the present Anthropocene, questions of resiliency and adaptation take on ever greater urgency. We will study contemporary conditions with examples from across the globe, with an eye to understanding how innovation and creative practices in art and design
impact future planetary health. This course lays the foundation for students pursuing the NCSS concentration. The seminar will include lectures and discussions of readings and case studies. Occasional guests will include scientists, designers and others engaged at the forefront of environmental activism and research. Students may ground their final course project in a topic connected to their own work, relating it to their major or another concentration, in addition to NCSS.

Open to sophomore and junior students.

Permission of Instructor required.

Also offered as IDISC-2403; Register in the course for which credit is desired.

(FALL/SPRING)

INDEPENDENT STUDY

LAEI-8900 LAEL INDEPENDENT STUDY
3 credits TBA

The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar's website; the course is not available via web registration.

Course not available via web registration.

(FALL/WINTER/SPRING)

LAEI-8960 PROFESSIONAL INTERNSHIP
3 credits TBA

The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Course not available via web registration.

(FALL/WINTER/SPRING)

SCI-8965 COLLABORATIVE STUDY
3 credits TBA

A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.

Permission of Instructor Required and GPA of 3.0 or higher. Register by completing the Collaborative Study Registration Form available on the Registrar’s website.

Course not available via web registration.

(FALL/WINTER/SPRING)
DEPARTMENT OF LITERARY ARTS AND STUDIES (LAS)
Division of Liberal Arts

Division Office: College Building, Room 418
Telephone: (401) 454-6572
Email: liberalarts@risd.edu
Division Coordinator: Gail Hughes
Department Head: Nicole Merola (nmerola@risd.edu)
Concentration Coordinator: Avishek Ganguly (paganguly@risd.edu)

The Department of Literary Arts and Studies offers courses open to undergraduate and graduate students and an undergraduate concentration (like a minor). The requirements for the concentration are in the chapter entitled, “Liberal Arts Concentrations.”

Lecture/Discussion
Most electives, which have an enrollment cap of twenty-five students, are a combination of lecture and discussion. Students write essays in response to the assigned readings and participate in class discussion. In all literature courses, professors help students improve the quality and depth of their critical thinking and writing. Some courses may require exams.

Seminars
A seminar is a small class of no more than fifteen students conducted at an advanced level which requires each student’s independent research, a presentation of this work to the class, and a lengthy end-of-term research paper. Seminars are open to students at the sophomore level and above, unless instructor permission is granted.

Writing Workshops
A writing workshop is a small class devoted to creating, critiquing, and revising student work. The Department offers workshops in fiction, poetry, and nonfiction. All these courses require reading, writing exercises, and a revised portfolio, and all work is both workshoped in class and critiqued by the instructor. Advanced Workshops assume that students have completed a Beginning Workshop or its equivalent.

Wintersession Registration
For Wintersession courses, refer to the section entitled “Wintersession 2019.”
COURSES IN LITERARY ARTS AND STUDIES

REQUIRED COURSES FOR UNDERGRADUATES

LAS-E101  FIRST-YEAR LITERATURE SEMINAR
3 credits  TBA
An introduction to literary study that helps students develop the skills necessary for college-level reading, writing, research and critical thinking. Through exposure to a variety of literary forms and genres, historical periods and critical approaches, students are taught how to read closely, argue effectively and develop a strong writing voice. The course is reading and writing intensive and organized around weekly assignments.
Required for graduation for all undergraduates, including transfers. There are no waivers for LAS-E101 except for transfer students who have taken an equivalent college course.
For the Fall semester, freshmen are pre-registered into this course.
Please contact the department concerning any registration questions.
(FALL/SPRING)

ELECTIVES

LAS-C221  LITERARY ART: BLAKE AND HOGARTH
3 credits  Alexander Gourlay
This class can be taken for credit in either LAS or HAVC. William Hogarth (1697-1764) was a practical-minded painter and engraver who sought artistic independence from aristocratic patronage and cultural respect for printmaking as an art. His greatest innovation was a form of narrative painting and printmaking, marketed to the public at large, in which he presented original stories, essentially visual novels, that challenged the groups that had until then controlled the content and distribution of art, that is, the religious and political establishments. William Blake (1757-1827) was a profoundly impractical painter, poet and engraver who challenged church, state, commerce, and everything else, including time and space, illustrating his own stories and visions as well as a very large proportion of past literary works in ways that reveal their visionary potential. We will study an array of Hogarth’s serial and independent works, as well as several of Blake’s “illuminated books,” literary and biblical illustrations, and un-illustrated poems. Students will do independent research and write short papers for all class meetings.
Also offered as HAVC-C221; Register in the course for which credit is desired.
(SPRING)

LAS-C792  DIALOGUE ACROSS DIASPORA
3 credits  Jonathan Highfield
This course centers around the idea of dialogue between Barbados and Ghana, with Rhode Island serving as a hinge. Over the course of the semester, students will be looking at narratives and art emerging from Barbados and Ghana, enacting a dialogue between the two countries. What insights can be gained into the histories of the two cultures by looking at them side by side? How do their divergent colonial histories speak to each other? Informing the course will be the reading of poetry, historical narratives, and narrative fiction, as well as an exploration of the visual art created in response to the history of oppression and the celebration of freedom. The tumultuous history of the two countries and the challenges of racial injustice and poverty will be explored in works by Ama Ata Aidoo, Dorthea Smartt, Kamau Brathwaite, Kojo Laing, George Lamming, Kwadwo Opoku-Agyemang, and Karen Lord. Questions we will be asking include: how does one narrate atrocity; what has been called “historical catastrophic” contexts? What is the role of the artist and art in impoverished circumstances? How do socially conscious artists, writers, and performers balance the aesthetic and the political in their work? What is the relationship between aesthetics and politics? How do Barbadian and Ghanaian artists speak to each other through their works? What potentials are there for greater dialogue?
Permission of Instructor required.
Also offered as HAVC-C792 and HPSS-C792; register in the course for which credit is desired.
HPSS-S101 is a prerequisite if the student desires HPSS credit.
(SPRING)

LAS-E211  MEDIEVAL TO EIGHTEENTH-CENTURY BRITISH LITERATURE
3 credits  Alexander Gourlay
This discussion-based course surveys major and minor works of British literature, mostly poetry, from the late
Middle Ages to the Eighteenth Century, with emphasis on the way these works relate to broad cultural phenomena in other areas, including philosophy, theology, and visual arts. Regular homework emphasizes independent critical and investigative reading of complex texts and images; formal writing assignments develop your ability to combine your own insights with those gained from casual and scholarly research, open-book midterm and final exams allow you to demonstrate your ability to analyze unfamiliar works and place them in context with those we have studied. Readings include (mostly short) works by Chaucer (3 Canterbury Tales ), Spenser, Sidney, Shakespeare (Sonnets and The Tempest ), Donne, Marvell, Herbert, Herrick, Milton, Bunyan, Butler, Behn, Rochester, Locke, Dryden, Pope, Hogarth, Gray, Boswell and Johnson. (FALL)

LAS-E212 ROMANTIC TO EDWARDIAN BRITISH LITERATURE
3 credits Alexander Gourlay
Although it dovetails with LAS E211, usually offered in the fall, this discussion-based course can be taken by itself. It surveys major and minor works of British literature, mostly poetry and prose fiction, from the late 1700s to the early 20th century, with consideration of the way these works relate to broad social and cultural phenomena including philosophy, gender politics, aesthetics and visual arts. Regular homework exercises emphasize independent critical and investigative reading of complex texts and images; formal writing assignments develop your ability to combine your insights with those gained from research, open-book midterm and final exams allow you to demonstrate your ability to analyze unfamiliar works and place them in context with those we have studied. Readings include (mostly short) works by Charlotte Smith, Blake, Wordsworth, Coleridge, Keats, Percy and Mary Shelley (“Transformation”), Tennyson, Elizabeth B. and Robert Browning, Hopkins, Housman, Yeats, Stevenson ( Dr. Jekyll and Mr. Hyde ), Conrad (“The Secret Sharer”), and Lawrence. (SPRING)

LAS-E217 LOSING PARADISE: INVENTING THE WORLD
3 credits Mark Sherman
The focus of this course will be a reading of John Milton's Paradise Lost in the context of western narratives that combine creation myths with a philosophical exploration of human subjectivity and agency. Some ancient pre-texts considered might be the Book of Genesis, Hesiod's Works and Days and Theogony, Aeschylus's Prometheus Bound , and Lucretius's De rerum natura . The course will conclude by reading Mary Shelley's Frankenstein as a response to and extension of this "tradition." (SPRING)

LAS-E238 VISUAL POETRY
3 credits Mairead Byrne
Visual Poetry has been defined by Willard Bohn as “poetry that is meant to be seen.” There are traditions of visual poetry in many cultures, ancient, modern, and contemporary, and because meaning is invested in pattern, color, dimension, texture, graphics, image, and animation as well as in the word, these poems can communicate whether or not you understand the language they are written in, and in many more ways than linear narrative. In a sense, visual poetry is language's own disappearing trick. This courses introduces students to cross-cultural traditions of visual poetry, including pattern poetry, illumination, concrete poetry, and what digital poet and theorist David Jhave Johnston calls TAVs (textaudio- visual poems) and TAVITs (textaudiovisual-interactive poems). Particular attention will be paid to contemporary practitioners, and to relationships between material traditions of poetry including sound, visual, and digital. Students will build knowledge; compose and publish visual poems; and write and present a research paper. Texts and references may include Dick Higgins, A Short History of Pattern Poetry, William Blake, Songs of Innocence & of Experience, Adam Pendleton, Black Dada Reader, Crag Hill and Nico Vassilakis, The Last Vispo Anthology: Visual Poetry 1998-2008; works by Willard Bohn, Emmett Williams, Mary Ellen Solt, Johanna Drucker; and the archive ubuweb. (SPRING)

LAS-E240 SOUND POETRY: HISTORY, POETICS, COMPOSITION, PERFORMANCE
3 credits Mairead Byrne
This course introduces students to sound poetry traditions including early 20th century European and Russian avant-gardes; mid-to late 20th century North American experimentation; and contemporary
performance across a range of cultures, languages, and media. We will also study specific styles, phenomena, and movements, e.g., scat, silbo gomero, and hip hop, and students will be invited to present and work with examples from cultural and language traditions in which they are interested. Particular attention will be paid to contemporary practitioners, and to relationships between material traditions of poetry including sound, visual, and digital. Students will build knowledge of coordinated examples of sound poetry; compose and perform sound poems; and write and present a research paper. Texts may include Anne Carson, “The Gender of Sound,” Jay-Z, Decoded, Christian Bök, Eunoia, Marjorie Perloff and Craig Dworkin’s The Sound of Poetry/The Poetry of Sound, and the archive ubuweb. (FALL)

LAS-E244 THE NATION & ITS DISCONTENTS
3 credits Megan Finch
This course explores the relationship between narrative and national constructions in the literature and film produced by a variety of American authors during the 20th and 21st centuries. We will analyze texts from various authors in light of shifting paradigms in American thought, politics, and expressive culture. Our primary investigation is twofold: (1) to understand pervasive themes in U.S. literature, including the incommensurability of American democracy and its continued exclusionism, (2) to become conversant with theories of nationalism, sexuality, gender, race and class. As we pursue our inquiry, we will examine the historical, political, economic, and ideological factors that have created and shaped the narratives of Americans of different “backgrounds.” (FALL)

LAS-E255 THE JEWISH NARRATIVE
3 credits Michael Fink
Modern Jewish literary form and content developed from the 19th-century emancipation with its socialist, Zionist, and romantic options. We move from these roots to the satiric and elegiac voice of contemporary America. Authors studied will include Sholom Aleichem, Isaac Singer, Elie Wiesel, Bernard Malamud. (SPRING)

LAS-E277 SIGNIFYING LANDSCAPES: FICTION AND FILM
3 credits Susan Vander Closter
Landscapes function as apocalyptic, political, urban, imaginary, and nostalgic sites of great significance in fiction and film. Films like Beasts of the Southern Wild, Take Shelter, and Melancholia illustrate the environment’s profound role in recent apocalyptic narratives. Cormac McCarthy’s fiction in general, and the Coen Brothers’ interpretation of No Country for Old Men in particular, place human violence in harsh, brutal, and ancient settings. Bodies of land are divided, raped, ruined, and transformed from gardens into wastelands of abandoned machinery and landmines—as in Salman Rushdie’s Shalimar the Clown or Bahman Ghobadi’s Turtles Can Fly. The Garden of Evening Mists, by Tan Twan Eng, like Amy Waldman’s The Submission, places a garden at the center of the novel and its meaning. Other titles which provide an illustration of the course material include Barbara Kingsolver’s Flight Behavior, Krakauer and Penn’s Into the Wild, Dave Eggers’ Zeitoun, Josh Fox’s documentary Gasland, Wes Anderson’s nostalgic landscape in Moonrise Kingdom, and imaginary places in films like After Life (Kore-eda Hirokazu), Micmacs (Jean-Pierre Jeunet), and Marwencol (Jeff Malmberg). Titles will change each semester. Weekly writing assignments in response to the reading and films are required. (FALL)

LAS-E289 THINGAMAJIGIRL: OBJECTS, HUMANS, FEMININITY
3 credits Joon Lee
What does it mean to be a “thing”? What does it feel like to be a “thing”? We all feel that we know how it feels to be “human”: we are not “things,” or “inanimate objects.” But what we don’t often question is the emotional and social valuations put upon the relationship between humans and things. For most of us, to be treated “as a thing” is to be de-humanized, de-valued, the nadir of existence. This course will question that binaristic tradition of conceptualizing objects through the lens of femininity. Cross-culturally but especially within the Western-European world, women have been treated as “things”: toys, trophies, dolls, ornaments, are all metonyms for “female.” By studying literary and cultural texts as well as art produced by women and women-identified authors, we will rigorously and critically
examine the multiple functions, oppressive and subversive, of the linkages between "woman" and "thing," and in turn, re-think the idea of the object. (FALL)

LAS-E300  CONTEMPORARY NARRATIVES
3 credits  Susan Vander Closter
This course examines contemporary American fiction and film, meaning that the narratives (family narratives, historical narratives, and so on) were written or produced within the past twenty years. Specific titles will change each semester in an effort to study current ideas and styles. Writers of significant stature in American literature, like Philip Roth and Cormac McCarthy, will be included, as will notable new writers, including Adam Johnson, Marisha Pessl, and Jennifer Egan. A film will be scheduled and discussed during class each week. While some narratives directly confront contemporary American culture, others may look at the present indirectly, using history, or focus on events in other parts of the world, as in Paul Theroux's The Lower River. Attention will be paid to satirical portraits of the American family and to political narratives, whether they address global conflicts or the politics of work, family, friendship, identity, love, and sex. Short interpretive papers will be required in response to the fiction and film each week. Class attendance and thoughtful participation are mandatory. (SPRING)

LAS-E302  POSTCOLONIAL LITERATURES II:
IRELAND, OCEANIA, AND THE
INDIAN SUBCONTINENT
3 credits  Jonathan Highfield
Postcolonial literature is the writing produced by people in or from regions that have escaped the yoke of colonialism. Of course, such a definition raises a number of questions, and during the semester we will grapple with the definition. Our readings will open with several theoretical discussions of postcoloniality, then we will continue with novels and poetry from Australia, India, Indonesia, Ireland, New Zealand, Samoa, and Sri Lanka. This history of trading empires and settler colonies will be a major focus in this course. Through individual projects and a final paper that works with at least one of the theoretical texts and a novel or book of poetry, students can begin to focus on the area in the field that specifically interests them. Writers may include Ciaran Carson, Lionel Fogarty, Keri Hulme, R.K. Narayan, Michael Ondaatje, Pramoedya Ananta Toer, and Albert Wendt. (FALL)

LAS-E312  IRISH LITERATURE
3 credits  Jonathan Highfield
Ireland has a long history of literature, stretching from pre-Christian epics through monastic manuscripts right up to the thriving contemporary scene. While there are many important Irish writers before the beginning of the twentieth century, clearly the birth of the Abbey theatre and the poetry of W. B. Yeats and the prose of James Joyce created reverberations still felt in Ireland today. Using Joyce, Synge, and Yeats as a beginning point, in this seminar we will look at a series of contemporary Irish writers whose work builds upon the foundation established in the early years of the twentieth century. One of the themes we will return to again and again in this course is the theme of loss - loss of language, loss of sovereignty, loss of loved ones. What does Stephen mean when he says, "History is a Nightmare from which I am trying to awake"? Why is Yeats left in "the foul rag and bone shop of the heart"? (SPRING)

LAS-E326  BIRDS IN BOOKS
3 credits  Michael Fink
We begin with a study of the bird painters, illustrators and photographers, most notably, of course, John James Audubon, and continue with the symbolic bird of poetry and literature, such as Green Mansions by W.H. Hudson--the bird as woman--and examine the bird as omen and warning--the ecological and environmental indicator of human fate. Our books include such recent essays and memoirs as Jonathan Safran Foer's Eating Animals -- an indictment of the poultry industry and a plea for vegetarianism--and also the arguments both personal/subjective and yet also scientific for the intelligence of birds such as the bestseller books Alex: The Parrot that Owned Me and Wesley the Barn Owl, in which birds appear not so much as pets but rather as companion creatures who share our destiny and condition. Our course will include actual birdwatching during times of migration or nest-building, either locally within the borders of our campus world, or beyond its frontiers. Migration has always meant the crossing of national barriers, and therefore a promise of peace and
order despite the turmoil under the skies. We read, we watch, and we design projects relevant to the various meanings of birds to be found in books.

(SPRING)

LAS-E346  INTRODUCTION TO LITERATURE OF THE MIDDLE EAST AND NORTH AFRICA
3 credits  Stefanie Sevcik
In this course, we will explore several of the rich literary traditions of the Middle East and North Africa in their artistic, political, and historical contexts. Many of the traditions we will study take place under forced contact with European cultural and political institutions from the 19th century to the present. For this reason, our inquiry will pay particular attention to topics such as tradition, colonialism, and gender politics in Algeria, Egypt, Palestine, and Lebanon. Readings will include works by Assia Djebar, Mahmoud Darwish, Amin Maalouf, Naguib Mahfouz, and Ghassan Kanafani.

(SPRING)

LAS-E348  REMAKING THE WORLD: ANGLO-AMERICAN MODERNISMS
3 credits  Molly Hall
This course examines the way in which dominant movements within Anglo-American modernist literature between 1890 and 1960 reflect artists’ attempts to reimagine the world around them and humanity's place within it, including such stylistic developments as imagism and expressionism. The transformation of traditional genres and styles which characterizes the period is famously encapsulated by poet Ezra Pound's declaration that artists of all kinds must “Make It New.” Focusing on both literal and figurative ex-patriot authors of the United States and United Kingdom, students can expect to read the novels and poetry of such authors as Samuel Beckett, T.S. Eliot, David Jones, Ezra Pound, Gertrude Stein, and Virginia Woolf -- authors whose writings exemplify some of the most radical experimentations of the modernist period.

(FALL)

LAS-E357  THEATER, PERFORMANCE, & POLITICS
3 credits  Avishek Ganguly
What is political about theatre and performance and when does politics become theatrical? What are some of the assumptions and desires that animate the relationship between theatre, performance, and politics? How has this relationship been practiced, understood and theorized over time, and most importantly, in contemporary circumstances? Who makes political theatre and for whom? What relationship does political theatre have with the local, the national and the transnational? This course seeks to approach these questions through readings that may include works by Brecht, Fo, Heaney, Boal, Wilson, Churchill, Stoppard, Edgar, Tendulkar, Soyinka, Fugard, Fusco, Deavere Smith, Kushner and Nottage along with relevant theoretical texts. Screenings might range from recent US election videos to the acts of contemporary culture jamming activists like “The Yes Men.”

(FALL)

LAS-E360  RADICAL THEATER: BRECHT & FO
3 credits  Mark Sherman
Fascism got you down? Tired of endless war? Wondering how art could possibly stand up to--let alone subvert--the predations of big-time capitalism and its police state? Unfortunately, these are not new questions. Fortunately, they were taken on directly by two of the twentieth century’s most provocative theatrical innovators. Bertolt Brecht (German, 1898-1956) and Dario Fo (Italian, 1926-2016) were both theorists and practitioners who saw the theater as a platform for arts activism. Drawing on popular, traditional forms, which they deployed in response to the acute crises of their times, Brecht and Fo broke and then rewrote the theatrical rulebook for our epoch, drawing condemnation and censorship from official institutions, but profound praise from audiences the world over. Students in this course will read exemplary works (e.g., Brecht’s Threepenny Opera, Mother Courage and Her Children, Galileo, St. Joan of the Stockyards; Fo’s Accidental Death of an Anarchist, Mistero Buffo, Can’t Pay? Won’t Pay!) before concluding the term by examining their legacies among playwrights as diverse as David Hare, Tony Kushner, Caryl Churchill, Alecky Blythe, Lynn Nottage, Augusto Boal and Mark Ravenhill.

(FALL)

LAS-E368  CINEMA AND NEW MEDIA
3 credits  Michael Siegel
Digital technologies have shaped contemporary media and culture in profound ways, including how we make,
experience, and talk about art, design, commerce, and culture, bodies, identities, and communities, privacy, security, and war, time, space, and geography, and even the politics of meaning and “truth” themselves. In this course, we will look specifically to late 20th and early 21st century cinema -- ostensibly now an "old" medium -- to help us understand (and sometimes productively misunderstand) new media. What is new media and what can cinema specifically tell us about it? What has become of cinema, both culturally and structurally, under the digital? How has cinema historically represented new or emergent media technologies? How have forms of vision and perception that have emerged or intensified alongside new media -- satellites, drones, surveillance, smart phones, etc. -- troubled cinema on formal, stylistic, and epistemological levels? What kinds of new or transformative potential has new media unearthed for future cinemas? Through readings of contemporary media studies scholarship, weekly film screenings, and student presentations, we will take up these and related questions. Open to sophomore and above. (FALL)

LAS-E380 PRINT THE LEGEND: THE WESTERN AS FILM AESTHETIC, NATIONAL HISTORY, AND INTERNATIONAL MYTH
3 credits Gloria-Jean Masciarotte
Taking its cue from Clint Eastwood who proclaimed, "As far as I'm concerned, Americans don't have any original art except Western movies and jazz," this course will analyze the Western film as an art form in and of itself. We will discuss Westerns in terms of their specific aesthetic and technological influence on the medium, their cultural expression of a national political unconscious, and their global function as the meta-narrative of space. This course will tackle these discussions through a chronological unfolding of the genre starting with the Edison Company's 1898 Westerns and Edwin S. Porter's The Great Train Robbery (1903) through the Golden Age of John Ford and Howard Hawks' films and the reciprocal translation of Akira Kurosawa's epics, and finally, to the variants of the Spaghetti, Revisionist, and genre-bending contemporary and postmodern Westerns of Dennis Hopper, Sam Peckinpah, John Sayles, Jim Jarmusch, Ang Lee, and Wim Wenders. There will be required readings in critical film theory, weekly screenings, analytical essays, and oral presentations. (SPRING)

LAS-E411 BEGINNING POETRY WRITING WORKSHOP
3 credits Mairead Byrne
In this elective course, students from many majors and levels, sophomore to senior, come together because they write, or want to write, poetry. Here you'll find peers, creative and critical exchange, an invested audience, the excitement of discovering a diverse range of authors and works key to your practice, opportunities
for collaborative events, and most of all a systematic framework for the writing of poems. The course addresses major commitments of poetry including sound, line, voice, image, form/content, language(s), tradition/convention, audience, performance, revision, collection, and publication. Working across languages and with translation will be encouraged. You will leave this class with a book of workshoped and revised poems, which you will distribute in a self-published and designed small edition. You will also leave with a keener sense of the power and weight of language, even in small units. And you will learn the workshop method, which you can apply usefully in your own communities. We will attend public readings, curate/participate in community readings and have poets visit our class, if possible. A class blog will function as a magazine for creative and critical writing. The Beginning Poetry Workshop is a prerequisite for the Advanced Poetry Workshop in the Spring.

Open to sophomore and above.

(FALL)

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor</th>
<th>Description</th>
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<tbody>
<tr>
<td>LAS-E412</td>
<td>BEGINNING FICTION WRITING WORKSHOP</td>
<td>3</td>
<td>Taylor Polites</td>
<td>While the writing of fiction involves only the writer and the page, the group workshop affords the writer the opportunity to explore, develop and refine his or her work in a small community focused on a single goal. This environment of craft and creativity is particularly critical to the beginning writer. As with any craft, revision is the key to effective storytelling. The revision process will be emphasized. Short fiction by leading writers will be read and discussed; elements of craft will be explored; students will learn to deliver criticism in a supportive, constructive way; but learning by doing will comprise the majority of the class. Writing will begin in the first class, leading to small, peer-driven workshop groups and culminating in a full class workshop at semester’s end. Students will produce three stories throughout the semester, all of which will be workshoped and revised. The student’s engagement in the course, participation and attendance, will drive the final grades. Open to sophomore and above. (FALL)</td>
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<td>LAS-E416</td>
<td>PICTURE AND WORD</td>
<td>3</td>
<td>April Prince</td>
<td>A workshop-style course which combines English with a studio project for students with an interest in children’s picture books. Students will learn to develop storytelling skills (imagination, language, plot, character, and voice) and illustration techniques (characterization, setting, page, layout) by studying picture books and completing writing and illustration assignments. For their final projects, students will be expected to produce an original text, sketch dummy, and two to four finished pieces of art. The class will also include an overview of publishing procedures and published writers/illustrators will be invited to share their experiences and critique students’ work. Students must plan and register for both ILLUS-3612 and LAS-E416 and will receive 3 studio credits and 3 liberal arts credits. (FALL)</td>
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<tr>
<td>LAS-E421</td>
<td>ADVANCED POETRY WORKSHOP</td>
<td>3</td>
<td>Mairead Byrne</td>
<td>The Advanced Poetry Workshop is designed for students invested in poetry writing, performance, and publication. The course builds on previous workshop experience in poetry (including a completed portfolio of poems), with the aim of deepening and extending ambitious practice. We will concentrate on subject, form, and the contemporary scene, using instructor- and student-selected texts (from spdbooks.org, and elsewhere) as examples and models. Performance, publication, and active participation in local and wider contexts will be encouraged and facilitated. Students will develop an independent project which they will submit in whole or part to excellent online and/or print venues, and document sustainably in print and/or digital form. We will also develop a collective publication, and a final community event. Prerequisite: ENGL E411 Beginning Poetry Writing Workshop, or by permission of instructor (with equivalent workshop experience and portfolio of work). Open to sophomore and above. Permission of Instructor required. Prerequisite: LAS-E411 (SPRING)</td>
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LAS-E422 ADVANCED FICTION WRITING WKSHP
3 credits Taylor Polites
The advanced workshop assumes that students have some experience with writing fiction and are ready for an environment that will challenge them to hone, revise, and distill their craft. A writer begins inspired by dreams, language, a face in a crowd. But inspiration is only the beginning of a writer’s work. In this course we’ll study form, theme, voice, language, character, and plot. We’ll also read and talk about stories by masters of the craft. The aim of the workshop is to help you discover what your stories want to be and fulfill the promise of your original vision.
Prerequisite: LAS-E412: Beginning Fiction Writing Workshop or equivalent experience.
Open to sophomore and above.
Permission of Instructor required.
(SPRING)

LAS-E430 LIARY
3 credits Joon Lee
The word “liary” references the seven volumes of Anais Nin’s diaries, which, upon their publication, were denounced by Nin’s friends as utter fiction, as the “liary.” This course will treat this insult as the basis for a literary genre: the fiction of life itself. We will focus on the production of liaries: fiction using real life - your own. But rather than thinking about lived experience as the raw material of fiction which finds expression through words, we will think about words themselves as the medium through which the fiction of life can be constructed. In this course, we will be fully invested in the materiality of words and the functionality of fiction. We will collide with words as if they were a particularly willful batch of clay, to find different ways in which fictionality is created when a word is imagined to give contour to the slippery moments of living.
(SPRING)

LAS-E502 CONTEMPORARY CRITICAL THEORY
3 credits Karen Carr
This course will introduce students to the vast, variegated field of critical theory. We will study the concepts, questions, and debates that have been central to understandings of modern culture. In order to do so, we will explore key contributions in psychoanalysis, semiotics, structuralism and post-structuralism, Marxism and ideology critique, feminist and queer theory, critical race theory and postcolonial studies. As we explore this wide range of approaches, we will interrogate how thinkers have imagined and reimagined terms like “art,” “reading,” “subjectivity,” “modern,” “discipline,” “culture,” “power,” “technology,” “sovereignty” and “nature,” among others. And as we build this critical lexicon, we will examine the social institutions and intellectual formations that shape each debate. What kinds of knowledge does critical theory produce, and what are their blindspots? What forms of personhood and community do these theories outline, and in whose interests? What kinds of insights become visible when we examine conflicting theories together? Thinkers include Adorno, Agamben, Althusser, Barthes, Benjamin, Benveniste, Bhabha, Butler, Chow, Derrida, Fanon, Foucault, Freud, Gramsci, Hall, Haraway, Irigaray, Jameson, Lacan, Latour, Levi-Strauss, Lukacs, Marx, Ranciere, Said, Saussure, Spivak, Terranova, Williams, and others.
(FALL)

LAS-E515 TRANSRACIAL BODIES, TRANSRACIAL SELVES
3 credits Joon Lee
Thanks to the work and lives of transgender people, we now have room to understand our bodies in radically unbounded ways. Technological advances in surgery, hormonal therapy, psychiatry, cultural warfare, are catching up to the transgender presence: the gendered body is not necessarily that with which we were born, but one that can be crafted to match the real body of our psyche, our dreams. However, one’s racial self remains tethered to biology. Blackness, Whiteness, Asianness, Latinness, the whole rainbow of racial identification, is still construed as biologically inescapable and inevitable. To speak of “transracialism” is to evoke self-delusion and community betrayal. But this cultural reaction is contrary to the everyday experience that actually finds racial identification as a process that is always transracial: declaring ourselves racially, we all cross restricted zones in becoming ourselves. In this course, we will use the discourse of transgenderism to build an alternate vocabulary of race.
(SPRING)
FAMILY NARRATIVES

LAS-E701  3 credits  Susan Vander Closter
Tolstoy's famous opening sentence of Anna Karenina reminds us that families provide a lot of good material for fiction and film narratives. "All happy families resemble one another," he writes, "but each unhappy family is unhappy in its own way." This seminar will take a look at unhappy and happy families alike and will consider alternative or surrogate family structures and definitions of home. Contemporary writers like Jhumpa Lahiri, Michael Cunningham, Philip Roth, Chang-rae Lee, Jonathan Safran Foer, and Jeffrey Eugenides, just to name a few, take us inside homes where identities are formed and where they clash. We will also study family portraiture in film to extend our understanding of the subject's narrative possibilities. Students must be prepared to participate in class, must know how to read narratives closely, and must be able to write specific and detailed papers each week in response to assigned material. Research outside of the class material is expected. 
Open to sophomore and above (SPRING)

SEM: NATURAL HISTORY: LOCAL, GLOBAL, ANALOG, DIGITAL

LAS-E718  3 credits  Thomas Doran
This seminar has two primary goals:
1. To engage critically with natural history as a literary and visual art form and with its history as a scientific practice. 2. To collaborate on projects and experiments that employ digital and analog methods for analyzing, interpreting, archiving, curating, and creating visual and literary works of natural history. Throughout the semester, we will visit local and regional museums, labs, and field sites to facilitate these goals. Natural history is a crucial genre for understanding the origins of modern environmentalism, the history of science, discourses of race, and the nature of European imperialism. As an artistic and epistemological practice, natural history enjoyed the height of its popularity during the early modern and enlightenment periods, as European explorers, traders, and colonizers endeavored to classify, catalog, explain, and exploit the diverse flora and fauna all over the planet. In the process, they encountered (and often ignored or stole from) the complex folk biology of various indigenous cultures. Especially in the Americas, natural historical knowledge production depended on the collaboration of various cultures within profoundly uneven power dynamics: European explorers and creolized American naturalists, political leaders and ordinary citizens, amateur collectors and professional theorists, men and women, slaveholders and enslaved people, and Euro-colonial traders and indigenous Americans. Furthermore, early naturalists were polymaths --scientists, philosophers, political leaders, artists, writers, collectors, and traders --before the stratification of the modern sciences into disciplines that took place during the nineteenth century. As science became a more professional and specialized endeavor, natural history evolved into various forms of amateur field science, environmental art, and nature writing, an evolution this course will rigorously examine. As such, our course materials will range from the late medieval period to the present and cover a large variety of written forms and artistic mediums. (SPRING)

SEM: WOMEN'S RESISTANCE ACROSS THE GLOBAL SOUTH

LAS-E724  3 credits  Stefanie Sevcik
This seminar explores roles women have played in wars for independence and democracy across the Global South. As the Italian director Gillo Pontecorvo depicts in his iconic film, The Battle of Algiers (1966), some women fought alongside men carrying bombs in the fight for freedom from French imperialism in Algeria. However, more often, women have forged their own paths parallel to men enacting complex forms of resistance through art, mobilizing domesticity, and protest. Using women's participation in Algerian independence in the 1950s as our starting point, we will engage with women who resist the reductive fantasy of the bomb-carrying female freedom fighter throughout world. Figures under our investigative lens will include Assia Djebar who illustrates women playing new roles parallel to men in Algeria; women who led the peacemaking process in Liberia to bring Africa's first female president, Ellen Johnson Sirleaf, to power; and Lina Ben Mhenni who used social media in Tunisia to show the world injustice taking place under a repressive regime in 2010. Alongside these memoirs, literary texts, historical documents, and films by and about women at war, we will develop a critical vocabulary of women at work reading theorists that include Karl Marx, Michel Foucault, Gayatri Spivak, and Judith Butler. Over the
course of the semester, we will put these voices in conversation with one another in order to reconstruct alternative histories of resisting oppression in the Global South and beyond. 

Open to sophomore and above

(FALL)

LAS-E761 SEM: GLOBAL ENGLISHES
3 credits  Avishek Ganguly
An overview of the global careers of the English language and the literatures written in it from their period of ascendance during the height of British colonialism in the late-19th century to their proliferation in the postcolonial present. "Englishes" will be explored through topics like variations in the uses of literary English, translations and adaptations, multilingualism in literary texts while "Global" will be examined in relation to questions of colonialism and postcolonialism, identity and cultural politics, exile and migration, literary prizes and readership etc. Not surprisingly, most of the authors we will read are from ex-colonies of the British Empire which now have thriving English language literary traditions of their own like India and Pakistan, Nigeria and South Africa, Canada and Australia, Ireland and the Caribbean but also from the contemporary United Kingdom and its constituent regions like Scotland. Novels, plays, poems and short stories by authors including Rudyard Kipling, Mark Twain, G V Desani, Salman Rushdie, J M Coetzee, Wole Soyinka, Derek Walcott, Jean Rhys, Peter Carey, Brian Friel, Arundhati Roy and Irvine Welsh. Occasionally accompanied by selected short historical and theoretical texts. Workload: read a novel a week for most weeks, make one in-class presentation, write one short paper and one final research paper. 

Open to sophomore and above.

(SPRING)

LAS-E799 SEM: LAS OPEN SEMINAR
3 credits  Joon Lee
The LAS Open Seminar is devoted to the development of undergraduate and graduate degree projects that engage the discipline of literary arts and studies, and involves the writing of a longer, research-based project (thesis, artist's statement, creative work, etc). Therefore, as the course title indicates, the seminar has an open structure to accommodate our ability to address and foster each student's interests and concerns. As the semester progresses, we will move from a discussion of texts that introduce key concepts in the framing of interdisciplinary projects to group analyses and the workshopping of each student's project. In the first part of the semester, we will discuss a number of conceptual tenets that will ground our theorization of the artistic process, including issues of intentionality and audience; issues of translation and interdisciplinarity; and the relation of form to content. The second part of the semester will be organized and driven by group analyses of the degree and related written project of each class member.

Open to junior, senior, 5th-year and graduate students.

(FALL)
INDEPENDENT STUDY

LAS-8900  LAS INDEPENDENT STUDY
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration. (FALL/WINTER/SPRING)

LAS-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Course not available via web registration. (SUMMER/FALL/WINTER/SPRING)

LAS-8965  COLLABORATIVE STUDY
3 credits  TBA
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. Course not available via web registration. (FALL/WINTER/SPRING)
CONCENTRATIONS

Undergraduate students have the option of building on their degree programs to concentrate in one of six additional areas of study beyond a studio major. Concentrations at RISD are similar to “minors” at other colleges and universities. Totally optional, they offer important context and perspective while enriching the overall educational experience both in and beyond the studio. Concentrations may only be pursued concurrently with the degree. The requirements for concentrations must be successfully completed prior to graduation. Upon graduation, successful completion of a concentration is noted on the student’s official transcript.

- Computation, Technology, and Culture (CTC)
- Drawing (DRAW)
- History of Art and Visual Culture (HAVC)
- History, Philosophy, and the Social Sciences (HPSS)
- Literary Arts and Studies (LAS)
- Nature-Culture-Sustainability Studies (NCSS)

Graduate students have the option of building on their degree programs to concentrate in one area of study beyond a studio major. The History of Art and Visual Culture (HAVC) offers a graduate level concentration. Concentrations may only be pursued concurrently with the degree. The requirements for concentrations must be successfully completed prior to graduation. Upon graduation, successful completion of a concentration is noted on the student’s official transcript.
Concentration in Computation, Technology, and Culture (CTC)
Division of Experimental & Foundation Studies

Concentration Office: Waterman Building, Room 21A
Telephone: (401) 454-6176
CTC Concentration website: http://ctc.risd.edu
CTC Concentration Coordinator: Clement Valla (cvalla@risd.edu)

Computation, Technology, and Culture (CTC) is a 15-credit undergraduate concentration. Students earn credits toward the concentration by taking a mix of required courses and identified electives. Through CTC students gain an understanding of the ideas and techniques of writing in programming languages, while engaging with critical analysis, history, and theory concerning software systems, computational platforms, and associated technologies shaping society. Students hone their ability to write source code, author software, and program machines for making works of art and design.

Administered by the Division of Experimental & Foundation Studies, CTC has an interdivisional structure that bridges Divisions and Departments. CTC provides students with focused investigations to augment the existing and ever-evolving digital methods inherent to their own major. CTC includes the arts, design, humanities, computer science, and social sciences in order to create interdisciplinary potential.

Using a 15-credit minimum, students typically take five, 3-credit courses comprised of:

- 3-credit required studio #1, introductory course: CTC-1000: Introduction to Computation
- 3-credit required studio #2, advanced course: CTC-3000: Research Studio
- 9 elective credits from across the College. These courses can be selected from CTC-sponsored or from approved Departmental offerings.

CTC is open to all undergraduate students. Students typically decide to become concentrators toward the end of their first-year or in their sophomore year. It is also possible to begin the concentration in the junior year. Students can maintain their status as concentrators for their remaining time at RISD, provided they remain in good academic standing with a B- or above in CTC courses. Students are eligible to officially become concentrators once they have enrolled in the required course, CTC-1000: Introduction to Computation for which there is an application process during course registration periods. Students can petition the CTC Coordinator to substitute an appropriate elective for this requirement.

CTC allows students to create their own pathway across identified courses throughout the College. Each year, a course listing is generated of all recognized CTC eligible courses and published on the CTC website. This provides a guide for students as they register for the 9 credits of CTC electives. Students can make a request to the CTC Coordinator to recognize courses that are not included in this listing. This could occur due to late announcements, new courses, or if students take relevant courses at Brown University.

In order to complete the concentration, students must take and successfully pass the required advanced course, CTC-3000: Research Studio. Typically, this course will be taken in a student’s senior year though eligibility for this course comes after the student has completed 12 credits for CTC.

Please see the CTC website for additional information and policies: http://ctc.risd.edu.
COURSES IN COMPUTATION, TECHNOLOGY, AND CULTURE

CTC-1000  INTRODUCTION TO COMPUTATION
3 credits  Mattia Casalegno/TBA
Introduction to Computation focuses on computational techniques, methods, and ideas in the context of art and design. Studio projects first center on the design of algorithms then shift to involve computer programming and scripting. Critical attention is given to code as a body of crafted text with significant aesthetic, philosophical, and social dimensions, as well as the tension, conflict, and potential possible when computation generates, informs, or interacts with drawings, materials, forms, and spaces. Historical and contemporary works of computational art and design will be presented and assigned for analysis. This course is open to students of all majors and is designed for those with little or no experience in programming. In order to conduct work in this course, students will need a laptop computer. This course fulfills one of two core studio requirements for CTC Concentration. Estimated Materials Cost: $250.00
Concentration requirement
Apply during registration period using the form found here: https://goo.gl/forms/oARSYmuhjYrNczVZ2 or go to ctc.risd.edu.
(FALL/WINTER/SPRING)

CTC-2000  AMBIENT INTERFACES: ACTIVATED OBJECTS
3 credits  Alejandro Borsani
This course is a practical and conceptual exploration into electronic sensors, processors and actuators in the context of interactive art and design. Students will turn everyday objects into "ambient interfaces" or "responsive systems" that respond to the conditions of the human body, data networks, and the environment. Contemporary works of art and design - from kinetic sculpture and sound art to installation, architecture and product design - will be examined through readings and presentations. Open source hardware (Arduino) and software (Processing) will be taught along with the fundamentals of electronic circuitry. Emphasis is given to the development of creative projects (individual or collaborative), followed by an iterative implementation process (planning, prototyping, testing, analyzing, and refining). The course is structured around a series of tutorials and exercises, culminating in a final project. Students also present work-in-progress and prototypes during class reviews to receive qualitative feedback from the class and the instructor. Participants will engage with physical computing conceptually and technically in their studio work and are encouraged to leverage their individual backgrounds to excel in the respective context. Prior experience with electronics and programming is recommended but not required. Estimated Materials Cost: $200.00
Open to sophomore and above
(FALL)

CTC-2006  SPATIAL AUDIO
3 credits  Shawn Greenlee
Spatial Audio focuses on the creation of immersive 3D sound experiences. In this course, students analyze and explore how the sensation of space is activated in the listener by making works using spatial audio techniques. These methods include high-order ambisonics, vector-based amplitude panning, multichannel surround, and binaural audio, among others. Throughout the semester, a series of exercises addressing technical and theoretical issues provide students with the necessary experience to produce midterm and final projects. Coursework involves computational approaches to sound design and composition, with instruction in the audio programming language Max and digital audio workstations, i.e. Ableton Live and Reaper. Students have recurring access to a 25-channel loudspeaker array for the development of works. Readings from psychology, philosophy, the arts, and sound studies support class discussions and critiques. Students will need a laptop computer (Mac or Windows) and a Max software license (educational pricing available from cycling74.com). Previous experience with digital audio software recommended. Estimated Materials Cost: $150.00
Permission of Instructor required.
Open to sophomore and above.
Priority registration to CTC Concentrators.
(SPRING)

CTC-3000  CTC: CONCENTRATION PROJECT
3 credits  Christopher Novello/TBA
CTC Concentration Project is a required, advanced course for all CTC Concentrators taken after a student
has earned 12 CTC credits. In this course, students develop and complete a large scale project that draws from the students' prior studies in the CTC Concentration. Students write source code, author software, and program hardware for making their own works of art and design. Complementing this work, students engage in critical discourse surrounding Computation, Technology, and Culture through dialogue and writing. Coding as a technology with implications for making and authorship is explored through a pedagogy of code sharing and collaborative learning. Differences in programming cultures across languages and disciplines is one of the motive forces in this course. Throughout the semester, seminar discussions are organized around canonical computational texts. 
Estimated Materials Cost: $100.00
Concentration Requirement: CTC Concentrators only
Prerequisite: Completion of 12 CTC credits towards concentration
(FALL/SPRING)
Concentration in Drawing (DRAW)
Division of Experimental & Foundation Studies

Concentration office: Waterman Building, Room 21A
Telephone: (401) 454-6176
Drawing Concentration website: http://drawing.risd.edu
Drawing Concentration Coordinator: Masha Ryskin (mryskin@risd.edu) (Fall)/Deborah Zlotsky (dzlotsky@risd.edu)
(Winter + Spring)

The Drawing Concentration is a 15-credit undergraduate concentration. Students earn credits toward the concentration by taking a mix of required and elective courses. While drawing can be considered an independent discipline, it is integral and meaningful to all art and design disciplines. Artists and designers working in fields such as photography, film, video, computation, sculpture, painting, graphic design, industrial design, and architecture invigorate drawing just as drawing energizes their work. The notion of drawing as a means for innovation, discovery, and invention – what might be called drawing-as-speculation – can be underscored as a key aspect of research at RISD. Equally important for the Drawing Concentration, (and often overlapping with drawing-as-speculation) is the fact that in the contemporary art and design world, drawing is frequently considered an end in itself; a discipline where artists create works of art that are considered resolved.

Administered by the Division of Experimental & Foundation Studies, The Drawing Concentration has bridges to the other Divisions and Departments.

Using a 15-credit minimum, students will take at least five 3-credit courses:

- One (required) or 2 History of Drawing or seminar courses. The HAVC courses could also count towards a concentration in HAVC and/or the required HAVC courses.
- Two or 3 Elective drawing courses (Required drawing courses in the first year Foundation Programs will not count towards the concentration) Courses can be selected from DRAW electives or from approved Departmental offerings.
- One (required) Independent Drawing course where students from different majors work side by side. This course will provide an extended period of time for students to develop a body of self-directed work that can be considered a capstone. Guidance comes through individual and group crits. Ideally this course will follow the completion of at least 2 elective drawing courses and a history of drawing course.
- Total: 5 courses (minimum)

The Drawing Concentration is open to all undergraduate students. Students typically decide to become concentrators toward the end of their first-year or in their sophomore year. It is also possible to begin the concentration in the junior year.

The Drawing Concentration allows students to create their own pathway across identified courses throughout the College. Each year, a course listing is generated of all recognized Drawing Concentration eligible courses and published on the Drawing Concentration website. This provides a guide for students as they register. Students can request that the Drawing Concentration Coordinator recognizes courses that are not included in this listing. This could occur due to late announcements, new courses, or if students take relevant courses at Brown University. Students can maintain their status as concentrators for their remaining time at RISD, provided they remain in good academic standing with a B- or above in DRAW courses.

Please see the Drawing Concentration website for additional information and policies: http://drawing.risd.edu.
COURSES IN DRAWING

DRAW-1113  DIAGRAMMATIC THINKING: AN EPISTEMOLOGY OF LINE
3 credits  Ken Horii
A typical characterization of diagrammatic thinking is that it is a non-discursive methodology for dissection and certainty. While there are diagrams that serve the purpose of reduction to ways and means, diagrammatic thinking is also discursive reflection. Diagrammatic thinking is an inquiry - the many forms of which expand the familiar visual and object predominant exposition of relationships, to a search rather than a declaration - to a condition of thought where a line can be territory, trajectory, topology, iconography and spatial genesis. In this course, methodologies to be explored will include orthographic projection, cross-section, exploded views, sequence imaging, and scale-shifting among other concepts and techniques. The first part of the course will include hand-drafting tools and methods, where students will have opportunities to produce works from different modes of observation in a range of media. Some exercises will use objects sourced from technology, nature, and design. The second part of the course will support experiments by students to develop new projects that feature diagrammatic concepts and representations or integrate the same into ongoing personal practice.
Estimated Materials Cost: $100.00
(SPRING)

DRAW-1114  INDEPENDENT DRAWING PROJECT
3 credits  Deborah Zlotsky
The goal of Independent Drawing Projects is for students to develop a distinct, carefully conceived, and self-directed body of works through a process of investigation, critical assessment and production. Through a rigorous studio practice, students are expected to identify and develop their own conceptual interests and material approaches. Individual and group critiques support, facilitate, and intensify this process. While drawing concentrators will be given priority, interested students outside of the concentration and beyond the sophomore level may take this course. For the drawing concentrator, the work created for the Independent Drawing Project serves as the culmination of the Drawing Concentration program. Critiques will run from 6-9 pm, followed by independent studio work.

Open to juniors and seniors.
Open to graduate students by permission of Instructor.
(FALL)

HAVC-H441  HISTORY OF DRAWING
3 credits  A. Raftery/S. Scanlan
As a stimulus to the imagination, method of investigation, or as a basic means of communication, drawing is a fundamental process of human thought. This class will examine various kinds of drawings from the history of art and visual culture moving chronologically from the medieval to the post-modern. Our studies will have a hands-on approach, meeting behind the scenes in the collections of the RISD Museum. Working from objects directly will be supplemented by readings and writing assignments as well as active classroom discussion. (This seminar is recommended for concentrators in History of Art and Visual Culture and for students especially interested in drawing.)
(FALL)

HAVC-W682  LEONARDO DA VINCI DRAWINGS
3 credits  Matthew Landrus
The course will explore the approaches and contexts of Leonardo da Vinci’s draftsmanship. Studying primarily some of his surviving 6000 drawings and notes, the course will locate his aesthetic and analytical processes and contexts for a broad range of projects, such as paintings, sculptures, treatise literature, machines, weapons, maps, festivals, built environments, and studies of natural philosophy. We will also examine theoretical pursuits in the liberal and technical arts by Leonardo and his contemporaries, and their assessments of visual art as a science, and studies of natural science as a systematic art. Particularly informative will be Leonardo’s responses to contemporary trends, to artisanal traditions, to the antique, to members of princely courts and republics, and more generally to investigative and inventive strategies.
(WINTER)
Undergraduate Concentration in History of Art and Visual Culture (HAVC)
RISD offers art history courses that span a wide range of cultures, media, and time periods. The College offers a 27-credit undergraduate concentration in History of Art and Visual Culture designed for students who wish to complement their studio major with in-depth studies in art history, theory, criticism, and museum studies. The undergraduate HAVC concentration can be completed within a 4 or 5-year degree program. All RISD BFA candidates are eligible to add this concentration to their program of study. Interested students should contact the History of Art and Visual Culture Concentration Coordinator, Foad Torshizi (torshizi@risd.edu or (401) 277-4976) or utilize the form on info.risd.edu/havc/. Typically, concentrators meet or communicate with the concentration coordinator at least twice a year to discuss course options and to update their records. As part of the process, HAVC concentrators may preregister for History of Art and Visual Culture courses that will be used for the concentration. The concentration coordinator will contact all concentrators with the relevant instructions shortly before the official registration period; this option is offered in the fall and spring semesters only.

Curriculum Requirements for an Undergraduate Concentration in History of Art and Visual Culture
(9 courses = 27 credits)
I. History of Art and Visual Culture (HAVC-H101) – 3 credits
   History of Art and Visual Culture 2 (HAVC-H102) – 3 credits
II. Methodology/Historiography/Theory (choose one HAVC course in this topic area) – 3 credits
III. HAVC Seminars (2 courses) – 6 credits
IV. HAVC Electives (4 courses) – 12 credits

Additional Notes:
- All History of Art and Visual Culture courses are labeled “HAVC.”
- Concentrators may need to take two courses in at least two Wintersessions to complete concentration requirements.
- Certain HPSS and Literary Arts and Studies courses may fulfill concentration requirements. If used for that purpose, they may not also be counted for HPSS or Literary Arts and Studies credits.
- Liberal Arts electives may be applied towards the concentration.
- Enrollment in the EHP (European Honors Program) in Rome fulfills one HAVC elective course.
Graduate Concentration in History of Art and Visual Culture (HAVC)

The History of Art and Visual Culture graduate concentration offers the opportunity to engage in RISD’s graduate degrees with critical studies of art and design. Knowledge of the histories and theories of art and visual culture is increasingly demanded of artists and designers. The HAVC department has designed this concentration in recognition of this phenomenon and that MFA, MA, MLA, MAT, MID, and MDES recipients often enter teaching careers in which they are expected to teach history and theory as well as studio classes. The concentration offers a structured curriculum in the history, theory and criticism of art. These studies are enriched by ready access to the collections of the RISD Museum of Art and the experience of its curatorial staff. Through the concentration, you may choose to focus on the history and theory of your particular studio discipline.

Certain graduate courses offered within the individual programs may be incorporated in the credits necessary to complete the concentration.

All master’s degree candidates are eligible to add this concentration to their program of study. Interested students should contact the History of Art and Visual Culture Concentration Coordinator, Foad Torshizi (torshizi@risd.edu or (401) 277-4976) or utilize the form on info.risd.edu/havc or Liberal Arts.

Typically, concentrators meet or communicate with the concentration coordinator twice a year to discuss course options and to update their records. As part of the process, HAVC concentrators may preregister for History of Art and Visual Culture courses that will be used for the concentration. The concentration coordinator will contact all concentrators with the relevant instructions shortly before the official registration period; this option is offered in the fall and spring semesters only.

Curriculum Requirements for Graduate Concentration in History of Art and Visual Culture

(5 courses = 15 credits)

V. Methodology/Historiography/Theory – 3 credits
VI. Methodology/Historiography/Theory – 3 credits
VII. HAVC Seminars (2 courses) – 6 credits
VIII. HAVC Electives (1 course) – 3 credits

Additional Notes:

- Nine [9] credits in HAVC Seminars/Electives to be selected based on a study plan to be discussed and developed with the HAVC Concentration Coordinator. At least [6] credits of the 9 to be taken as HAVC seminars.
Undergraduate Concentration in History, Philosophy, and the Social Sciences (HPSS)

The Department of History, Philosophy, and the Social Sciences is an interdisciplinary department where faculty teach and conduct research in a range of fields across the humanities and social sciences. All courses in the department emphasize critical thinking and the development of writing and research skills. A concentration in HPSS is designed for undergraduate students who wish to complement their studio major with an in-depth study in an interdisciplinary track supported by the department’s curriculum. Such study enables students to fully explore the department’s course offerings and to fulfill their Liberal Arts requirements in a way that is most meaningful for them. Working across the disciplines of History, Philosophy, and the Social Sciences requires intellectual curiosity, excellent communication skills, and the ability to bring together disparate methods and approaches. Such qualities are integral to the creative work of an artist or designer, as well as for growth and success in everyday life.

The undergraduate HPSS concentration can be completed within a 4 or 5-year degree program. All RISD BFA candidates are eligible to add this concentration to their program of study. Interested students should contact the HPSS Concentration Coordinator. Before July 1, 2018, Barbara Von Eckardt (bvonecka@risd.edu) will be the HPSS Concentration Coordinator. Beginning July 1, 2018, Lindsay French (lfrench@risd.edu) will be the HPSS Concentration Coordinator. A HPSS concentration requires careful selection of courses. Typically, concentrators meet or communicate with the concentration coordinator once or twice a year to discuss course options and to update their records. As part of the process, HPSS concentrators may preregister for HPSS courses that will apply to their concentration track. The concentration coordinator will contact all concentrators with the relevant instructions shortly before the official registration period; this opportunity is offered in the fall and spring semesters only.

Concentration Tracks
Each HPSS concentrator must shape a concentration around one of the Department’s nine established tracks. Each of the tracks builds on faculty teaching and research strengths and represents a key intersection of one or more of the Department’s core disciplines.

Concentration Track Descriptions and Requirements

Belief Systems
Description: Study of the religious beliefs, philosophical traditions, scientific and political theories, and traditional understandings developed in cultures and societies throughout history.

Requirements: In addition to S101, students will take seven courses related to Belief Systems (five HPSS; two from any department).

Environmental Studies
We encourage students with an interest in this area to consider the Nature-Culture-Sustainability Studies (NCSS) Concentration.

Description: Study of human–nature relationships, past and present, including the role of science and technology, the impacts of cities, suburbs and rural worlds on the environment, and the ways in which art, design and creativity can contribute toward more sustainable and just socio-ecological futures.

Requirements: In addition to S101, students will take seven courses related to Environmental Studies (five HPSS or SCI; two from any department).
Gender, Sexuality, and Race
Description: Study of the socio-cultural, legal/ethical, historical, anthropological, psychological, political, and sociological aspects of social identity worldwide, with a particular focus on gender, sexual orientation, and race.

Requirements: In addition to S101, students will take seven courses related to Gender, Sexuality, and Race. Typically, the preponderance of these courses will be taken in HPSS, with relevant non-HPSS courses subject to the approval of the HPSS Concentration Coordinator.

Global Processes
Description: A consideration of cultures, economies, and societies globally, with particular attention to systems and flows of people, information, capital, products, imagery, and ideas; i.e. to the relationships, connections, and disconnections of the globalized world.

Requirements: In addition to S101, students will take seven courses related to Global Processes. Typically, the preponderance of these courses will be taken in HPSS, with relevant non-HPSS courses subject to the approval of the HPSS Concentration Coordinator. Language and study abroad courses may count toward the fulfillment of this concentration track.

Media, Technology, and Cultural Studies
Description: Study of the relationships between communications, politics, and culture, past and present, including the rise and role of culture industries, theories of production, reception, and influence; and theoretical debates about culture and society from anthropology, media studies, sociology, and psychology.

Requirements: In addition to S101, students will take seven courses related to Media and Cultural Studies. Typically, the preponderance of these courses will be taken in HPSS, with relevant non-HPSS courses subject to the approval of the HPSS Concentration Coordinator.

Mind, Self, and Behavior
Description: Study of how people perceive, construct, manipulate, and maintain views of themselves and the world around them, and how philosophical principles, physical and social environments, as well as biological factors inform us about people's identities, motivations, feelings, beliefs, and behavior.

Requirements: In addition to S101, students will take seven courses related to Mind, Self, and Behavior (five HPSS or SCI; two from any department).

Politics and Policy
Description: Study of social and political issues, worldwide, and the various methods that shape understanding of such issues, including empirical research, legal theory, political analysis, and social theory and practices.

Requirements: In addition to S101, students will take seven courses related to Politics and Policy (five HPSS; two from any department).

Regional Studies
Description: In-depth study of a region with a focus on histories, cultures, societies, philosophies, religions, aesthetics, political developments, and institutions.

Examples of the regions where students could concentrate their studies include:
  The Americas (including North America, the Caribbean, Central America, and South America)
Europe and Russia
The Middle East and Africa
Asia (East, Southeast, South, and Islamic Asia)
The Atlantic World
The Mediterranean Sea

Requirements: In addition to S101, students will take seven courses exploring their specified region in depth. Typically, the preponderance of these courses will be taken in HPSS, with relevant non-HPSS courses subject to the approval of the HPSS Concentration Coordinator. Language and study abroad courses may count toward the fulfillment of this concentration track.

Scientific Inquiry

Description: Study of the physical and natural sciences, with an emphasis on the importance of understanding science in society, and the influence of the scientific method and experimental practice across the disciplines. This concentration is designed to help students develop a broad range of science-literacies and explore the potential contribution of the sciences and of scientific method to critical making and critical thinking.

Requirements: In addition to S101, students will take seven courses related to Scientific Inquiry (five HPSS or SCI; two from any department).

Additional Notes:
- Concentration-relevant courses that fulfill requirements in Liberal Arts may also be used to fulfill requirements in the concentration.
- Except for HPSS-S101, all courses applied to the concentration must address the theme of a student’s chosen track. The concentration coordinator has the discretion to determine whether or not a course is appropriate for a particular track.
- Only one thematically appropriate independent study can be applied to the concentration.
- No more than one course earning a grade of a “C+/C/C-” can be counted for the concentration. A grade of “P,” or “pass,” counts as a “C.” No course receiving a grade of a “D+/D” can be counted for the concentration.
- There is no penalty for withdrawing from the HPSS concentration. Simply inform the concentration coordinator of your intent to withdraw.
- A course at Brown that has been approved for HPSS or LAEL credit by the Division of Liberal Arts may be applied to your concentration, provided it addresses your chosen track. Other transfer credits may be applied at the approval of the concentration coordinator.
**Undergraduate Concentration in Literary Arts and Studies (LAS)**

RISD offers a 27-credit undergraduate concentration in Literary Arts and Studies designed for students who wish to complement a studio major with more in-depth studies in literature, critical theory, and writing. The Literary Arts and Studies concentration at RISD affords students the opportunity to create their own individualized programs by drawing on our rich and innovative curriculum. The Department offers courses a broad range of literary histories and traditions, critical theory, and creative writing (including workshops in poetry and fiction), all of which emphasize strong critical thinking, writing, research and communication skills. The Department curriculum therefore accommodates many possible avenues of study: students may opt to take as many different types of courses as possible, or choose to focus on one particular area of inquiry; they may also develop their own interdisciplinary course of study in dialogue with their studio major.

Possible areas of concentration include:
- Global Literatures (including Postcolonial Literatures and Cultures)
- Theater and Performance Arts
- Film, Cultures, Theories and Criticism
- Environmental literature and Eco-Criticism
- The Politics of Identity: Race, Gender and Sexuality
- Creative Writing

The undergraduate Literary Arts and Studies concentration can be completed within a 4 or 5-year degree program. All RISD BFA candidates are eligible to add this concentration to their program of study. Interested students should contact the Literary Arts and Studies Concentration Coordinator: Before July 1, 2018 Jonathan Highfield, (ahighfield@risd.edu) or (401) 454-6574; after July 1, 2018 Avishek Ganguly (aganguly@risd.edu) or (401) 427-6949.

Typically, concentrators meet or communicate with the concentration coordinator once or twice a year to discuss course options and to update their records. As part of the process, LAS concentrators may preregister for up to 2 Literary Arts and Studies courses in the fall and spring semesters. The concentration coordinator will contact all concentrators with the relevant instructions shortly before the official registration period.

**Curriculum Requirements for an Undergraduate Concentration in Literary Arts and Studies**

(9 courses = 27 credits)

1. **First Year Literature Seminar (LAS-E101)**
   - 1 course (3 credits)
2. **From Literary to Cultural Studies (LAS-E501), Contemporary Critical Theory (LAS-E502), or an approved equivalent:**
   - 1 course (3 credits)
3. **Seminar or Advanced Workshop**
   - 1 course (3 credits)
4. **Literary Arts and Studies electives (including one non-LAS course)**
   - 6 courses (18 credits)

Total: 9 courses (27 credits)

**Additional Notes:**
- All Literary Arts and Studies courses are labeled "LAS."
- Students who elect the concentration must fulfill all existing Liberal Arts distribution requirements for graduation. (The nine Literary Arts and Studies credits currently required for graduation will count as part of the twenty-seven comprising the concentration.)
- Concentrators must study contemporary critical theory so that they are better able to participate in current critical discussions, and they must take at least one seminar or advanced studio workshop course to experience in-depth, focused study of a specific topic or genre, which culminates in a longer written project.

Three credits from relevant HAVC, HPSS, liberal arts elective, or studio courses may be counted toward the Literary Arts and Studies electives requirement for the concentration provided that the course is approved by the concentration coordinator as part of a student’s particular program of study.
Undergraduate Concentration in Nature-Culture-Sustainability Studies (NCSS)

The Nature-Culture-Sustainability Studies Concentration (NCSS) is a 21-credit concentration that allows RISD students to construct a pathway for undergraduate environmental education working across liberal arts and the studio departments. Whilst housed in and administered by the Division of Liberal Arts, the NCSS is an all-college interdisciplinary undergraduate concentration. The concentration allows students to create their own pathway of study drawn from the fields of: sustainable design, the environmental social sciences, the environmental humanities, social and environmental justice studies, the environment, and the fine arts. Courses that can earn NCSS credit and are open to NCSS concentrators are identified as such in the NCSS course catalog. Students will also complete a 3-credit core course in Nature-Culture-Sustainability Studies – The NCSS Core Seminar.

The NCSS is a capped program. All RISD BFA students can apply to join the NCSS Concentration. However, concentration numbers are limited to 30 students per academic year. Students are selected by the NCSS Advisory Board in the Spring semester of the academic year. Application forms are available from the NCSS Coordinator, Namita Dharia (ndharia@risd.edu).

Typically, concentrators meet or communicate with the concentration coordinator once or twice a year to discuss course options and to update their records. NCSS concentrators may pre-register for a select range of Liberal Arts courses that are identified in the NCSS catalog as NCSS credit-worthy courses. The concentration coordinator will contact all concentrators with the relevant instructions shortly before the official registration period. This pre-registration option is available in fall and spring only.

The learning and making objectives of this concentration are to enable students to:

- Study the historical and contemporary causes and consequences of environmental challenges.
- Advance a sophisticated, critical understanding of the ways aesthetics, objects, and language interact with culture, power relations, and institutions to shape our perceptions of the natural and built world.
- Identify the connections among cultural, social, political, philosophical, and scientific perspectives that shape human-environment interaction.
- Reflect on the contours of their own socio-ecological identity and its potential impact in the world.
- Refine the intellectual, conceptual, and technical skills they need to generate art and design-based responses, critiques, and solutions to contemporary and future environmental challenges.
- Expose and expand the connections between the environmental social sciences, nature-culture studies, design, and the fine arts through the lens of sustainability.
- Develop the leadership skills they need to become critical voices, innovators, and actors, extending our understanding of nature, culture, and sustainability through art and design.

The NCSS concentration can be completed within a 4- or 5-year degree program.

Requirements: To complete this interdisciplinary undergraduate concentration in Nature-Culture-Sustainability Studies (NCSS), students will complete a minimum of 21 credit hours of relevant coursework. Students will also complete a 3-credit core course in Nature-Culture-Sustainability Studies – The NCSS Core Seminar. This course will receive credit as a non-major studio elective cross-listed in the Divisions of Liberal Arts, Fine Arts, Architecture and Design. Students may distribute their remaining credits for the concentration according to individual need, choosing from either the liberal arts or from their major courses, non-major studio elective, and/or cross-disciplinary studio courses.

Additional Notes:

- RISD students will be able to ‘double count’ up to 9 credits of courses they have taken in their major as NCSS courses as long as such courses are identified as fulfilling NCSS requirements;
- Students must receive a B- or above for any RISD course they wish to count toward the NCSS concentration;
NCSS concentrators will be able to transfer a maximum of 6 credits from other universities to fulfill their NCSS concentration requirements; all these courses must receive at least a B-, or in the case of universities where letter grades are not issued, a passing grade;

- All 4-credit courses from other universities will transfer into this concentration as 3-credit courses;
- Discretion regarding whether courses from other universities meet the standards for an NCSS course rests with the NCSS concentration coordinator;
- RISD students will be able to petition the NCSS coordinator to request consideration for NCSS credit for work completed in studio courses that are not designated NCSS courses. Students need to demonstrate and document to the satisfaction of the NCSS coordinator that their work is substantively informed by the themes of the concentration.
RISD in Rome: European Honors Program

The RISD in Rome’s European Honors Program (EHP) is a pre-graduation residency program that offers highly motivated and self-directed juniors and seniors the opportunity to live and study in Rome for semester or full academic year. Since its founding in 1960, EHP has offered hundreds of students a unique base for independent reflection and personal growth at their own pace.

Applications are required. Students must submit their application the semester prior to attendance. A minimum GPA of 3.0 is required.

The application deadline for Fall is in early April, the deadline for Spring is mid-October. For additional information, visit the Office of Global Partners & Programs and this website: http://gpp.risd.edu/ehp.

In 2018-19, Paola de Matte in the History of Art and Visual Culture Department will serve as the Chief Critic for the academic year.

The RISD Global Office is located on the 3rd floor of the 20 Washington Place building. Students are welcome to visit our website to find out about RISD Global’s off-campus program at http://gpp.risd.edu. The RISD Global team is also available for 1:1 advising sessions to assist students who would like more information about RISD off-campus programs, or advice on selecting a program and/or completing the application process. Students can schedule a 1:1 advising appointment at http://gpp.risd.edu/schedule-advising-session-2.

Student can also stop by during office hours: Monday – Friday 8:30 am - 4:30 pm.
Telephone: (401) 454-6725
Email: gpp@risd.edu

Courses in EHP

The Fall semester program is composed of 16 weeks, starting the first week of September, concluding the third week of December. The Spring semester program is composed of 20 weeks, starting the first week of January, concluding the final week of May.

Students in Fall as well as Spring are enrolled in the History of Art and Visual Culture (HAVC) and the Liberal Arts Elective (LAEL) courses listed below. The courses in the major differ in credit value from Fall to Spring. In Fall, students are registered in a six credit studio and a three credit studio using their department code as the prefix to the course number. In Spring, students are registered in two, six credit studios. For example, in the Fall, an Illustration major will be registered into ILLUS-9500, EHP Studio Elective (six credits) and ILLUS-9600, EHP Studio Concentration (three credits). In the Spring, the courses will be ILLUS-9500, EHP Studio Elective (six credits, same as in Fall) and ILLUS-9700, EHP Studio Concentration (six credits, three more than in Fall). For Fall and Spring, the student is advised by the department head as to which curriculum requirements these credits will fulfill.

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<td>9600</td>
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<tr>
<td>Studio Concentration</td>
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<td>HAVC-9200</td>
<td>HAVC-9200</td>
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<td>Layers of Rome</td>
<td>Layers of Rome</td>
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<td>LAEL-9200</td>
<td>LAEL-9200</td>
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<tr>
<td>EHP: Italian Language &amp; Culture</td>
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<td>18</td>
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EHP-9500 EHP STUDIO ELECTIVE
6 credits
Independent studio is at the core of the EHP experience. Upon arrival, students are assigned studio space at the Palazzetto Cenci, home of RISD’s program in Rome. With guidance from the chief critic, each student develops a personal body of work sparked by his/her interactions with places, people and circumstances in Rome and other locations that are part of the EHP tours (such as the Northern, Southern or Eastern tours, as well as other shorter trips.) The work takes as a point of departure knowledge and techniques specific to individual home departments, but allows, and even encourages, explorations beyond disciplinary boundaries, including collaborations and cross-fertilization within a group of students from different departments working together. Beyond consistent and thorough engagement with studio work, requirements include participation in open studios and exhibitions, presentations in reviews, and attendance to all group activities and events, such as lectures at the Cenci and other institutions. From time to time, the chief critic may issue short assignments to introduce or focus on a particular subject. As part of the studio elective, students may be encouraged to keep sketchbooks and/or diaries, participate in optional activities--such as figure drawing sessions--and search for brief internships, apprenticeships, or other forms of interactions with local artists, designers, curators and critics. EHP Studio Elective corresponds to the first twelve weeks of the program, while students are also taking Art History and Italian classes. This course establishes the direction for the work in the “Studio Concentration” course that follows.

Note: EHP credits replace the on-campus major requirements for the semester students attend. Distribution to non-major requirements occurs when major credits are not needed.
Students are registered into the course subject that aligns with their major.
(FALL/SPRING)

EHP-9600 EHP FALL: STUDIO CONCENTRATION
3 credits
In this intensive independent studio students continue and complete the work begun in “EHP Studio Elective”, culminating in the final exhibition and review. It corresponds to the remaining four weeks of the program, after students have finished with their Art History and Italian classes.

Note: EHP credits replace the on-campus major requirements for the semester students attend. Distribution to non-major requirements occurs when major credits are not needed.
(FALL)

EHP-9700 EHP SPRING: STUDIO CONCENTRATION
6 credits
In this intensive independent studio students continue and complete the work began in “EHP Studio Elective”, culminating in the final exhibition and review. It corresponds to the remaining eight weeks of the program, after students have finished with their Art History and Italian classes.

Note: EHP credits replace the on-campus major requirements for the semester students attend. Distribution to non-major requirements occurs when major credits are not needed.
(SPRING)

HAVC-9200 LAYERS OF ROME: FROM ANTIQUITY TO POST-WWII ITALY
3 credits
The course entails nine classes and nine on-site lectures. The classes offer a selection of themes and moments in the history of forms and aesthetic ideas during the history of Rome (of Italy and the Western culture). The on-site lectures to archeological sites, churches, museums, monuments and places of the highest artistic interest underline the artworks in their topographic, environmental and historic context. The purpose is to offer a broad range of possible analyses: from the function of the object/monument to its design; from its stylistic idiom to the taste and culture of the art patron to the individual inclination of the artist. In short the objectives of the class are the following: observe artworks and architecture in the original context and function; recreate the original context by adding or taking away spurious elements; explain the aesthetics of that specific period; make formal and stylistic analyses of the artwork: its conventions, its innovations; explain the imagery, i.e. iconography /subject matter; learn a vocabulary pertinent to the historic context. The tools the class uses are: observation, taking notes, asking questions, readings. Each class will be detailed by a “class
syllabus”, a “glossary” and a list of the slides.

Open only to students studying in Rome in the RISD EHP Program
(FALL/SPRING)

LAE-9200 EHP ITALIAN LANGUAGE AND CULTURE
3 credits
This course is designed for beginners in Italian and provides an introduction to the basic structures of the language and to Italian culture. Throughout the course, situations that often represent obstacles to newcomers to Italy are presented to assist students in learning how to immerse themselves into a new country and a new culture. Vocabulary and grammar are presented through teaching materials—including listening comprehensions, and the reading of Italian texts—which refer to situations relevant to the students’ experience in Italy. The study of the Italian language is integrated with an overview of contemporary Italian culture through films, music and lectures that deal with cultural topics. Students will be asked to perform role-plays, street assignments and discussions in order to enable them to speak and interact in Italian. Students are expected to participate actively in the class discussions and activities, and to contribute with suggestions, ideas and presentations.

Open only to students studying in Rome in the RISD EHP Program
(FALL/SPRING)
RISD in Seoul
The RISD in Seoul program is a unique, multidisciplinary residency program that welcomes a select group of RISD students in their Junior and Senior year to spend the fall semester immersed in one of the world’s most exciting and contemporary cities. A global center of commerce, technology, and culture, Seoul is a major nexus of innovation, and is home to RISD’s largest group of international alumni.

The program, in collaboration with the South Korean partner Ewha University in Seoul, South Korea, takes students to another global city for a fully immersive academic and cultural experience and provide an opportunity for RISD students to explore the contemporary culture in East Asia, while working with students from Ewha University.

The 10-12 selected RISD students will be immersed in Seoul’s urban life and neighborhoods, working on a collaborative project with Ewha students in a six-credit Studio course lead by RISD leading Faculty appointed for the academic year.

RISD students will also develop their individual study in a three-credit Studio Concentration course also taught by the Faculty lead. The RISD in SEOUL program is housed in a dedicated studio space that is situated within the urban environs of central Seoul, and at Ewha’s campus nearby. The students will also attend a liberal art class at Ewha University and will have an opportunity to experience a research field trip to other locations in East Asia, to explore the different cultural differences and dynamics.

Location
The RISD Global Office is located on the 3rd floor of the 20 Washington Place building. Students are welcome to visit our website to find out about RISD Global’s off-campus program at http://gpp.risd.edu. The RISD Global team is also available for 1:1 advising sessions to assist students who would like more information about RISD off-campus programs, or advice on selecting a program and/or completing the application process. Students can schedule a 1:1 advising appointment at http://gpp.risd.edu/schedule-advising-session-2.

Student can also stop by during office hours: Monday – Friday 8:30 am - 4:30 pm.
Telephone: (401) 454-6725
Email: gpp@risd.edu

Courses in RISD in Seoul

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<thead>
<tr>
<th>Fall</th>
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<tbody>
<tr>
<td>HPSS-9100</td>
<td>*SEOUL: KOREAN HERITAGE</td>
<td>3 credits</td>
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<tr>
<td>IDISC-9200</td>
<td>*SEOUL: URBAN MICROFUTURES</td>
<td>6 credits</td>
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<tr>
<td>IDISC-9300</td>
<td>*SEOUL: MUSINGS</td>
<td>3 credits</td>
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<td><strong>12 credits</strong></td>
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HPSS-9100  *SEOUL: KOREAN HERITAGE*
3 credits
South Korea, like many other countries in Asia, has a rich heritage from the past. This course is aimed to examine Korean heritage and tradition by interdisciplinary methods of history, anthropology, and folklore. Passing through foreign colonial rule, wars, and rapid industrialization, many parts of Korean heritage have already disappeared and are forgotten. In this course, students will have a chance to revisit Korean heritage and to develop their cross-cultural ability to better understand Korea and Korean people from global and regional perspectives. The course especially will place the main focus on Korean mentality, folk culture, arts and daily life through various topics of spirituality, status system, gender, fashion, slavery and food culture in traditional and contemporary South Korea. Also, students can learn basic knowledge on how to read Korean folk culture, and can practice basic skills in ethnography. Our class includes various formats such as lectures, individual field research, and music and dance performances.
*This is a 3 credit course taught in English at Ewha University.*
Open to Junior and above from all departments.
Open to RISD students enrolled in the Seoul program and Ewha students.
*This course is part of the RISD in Seoul Program. Students must apply through Global Partners. Course not available via web registration.*
(FALL)

IDISC-9200  *SEOUL: URBAN MICROFUTURES*
6 credits
Urban Microfutures focuses on micro-housing in Seoul, Korea, as a model for future urban living in global cities. Collaborating in small teams, we will work together to observe, create, and present some future visions of what Goshiwon micro-apartments might be. We will study the vibrant neighborhoods of Seoul that support Goshiwon living, the shared and constrained private spaces of the Goshiwons, the activities they support, and the objects that they contain. Looking for opportunities to innovate, we'll design our own Goshiwons, right down to the tiniest detail. Nothing is too small to ponder. And the project itself, to observe Goshiwons and imagine the future of urban living, is intended to invite a multidisciplinary, collaborative approach that engages all of RISD’s creative talent. Students will meet for five hours, twice a week, for a total of ten hours per week.
Open to sophomore and above.
*This course is part of the RISD in Seoul Program. Students must apply through Global Partners. Course not available via web registration.*
(FALL)

IDISC-9300  *SEOUL: MUSINGS*
6 credits
In contrast with the collaborative, interdisciplinary nature of the six-credit Urban Microfutures studio in the RISD in Seoul program, the three-credit Musings seminar course is an opportunity for each student to propose and complete their own independent project during their time in Seoul. This is an important opportunity for each student to work on an assignment of merit that they will propose, and execute under the supervision of the instructor. Each proposal must be in the form of a course syllabus, with clear learning objectives and outcomes, agreed evaluation criteria, and a schedule. Additionally, the study must be somehow informed by our study of life in Seoul. Students will meet weekly to share and discuss their work.
Open to sophomore and above.
*This course is part of the RISD in Seoul Program. Students must apply through Global Partners. Course not available via web registration.*
(FALL)
GRADUATE EDUCATION

Telephone: (401) 454-6131
Email: gradstudies@risd.edu

For degree requirements, please refer to the divisional section(s) of this book.

These Graduate Commons courses are graduate electives and cross-disciplinary. They are open to all graduate students, without prerequisites or requirements. The following graduate seminars, lectures and studios offer students the opportunity for interdisciplinary study, as well as exploration of issues and practices beyond one’s own program requirements.

You can also find departmental courses that have some seats allotted for graduate students in any program. These courses can be found under the respective departments.

**Fine Arts**
Dean: Robert Brinkerhoff
Tel: (401) 454-6435
@: rbrinker@risd.edu
MFA:
- Ceramics
- Glass
- Jewelry + Metalsmithing
- Painting
- Photography
- Printmaking
- Textiles

**Architecture + Design**
Dean: Scheri Fultineer
Tel: (401) 454-6280
@: sfultine@risd.edu
MFA:
- Furniture Design
- Graphic Design
MArch:
- Master of Architecture
MID:
- Master of Industrial Design
MA:
- Interior Architecture
MDes:
- Interior Architecture
- Interior Studies
MLA:
- Landscape Architecture

**Teaching + Learning in Art + Design**
Dean: Tracie Costantino
Tel: (401) 709-8586
@: tcostant@risd.edu
MAT:
- Art + Design Education
MA:
- Art + Design Education

**Experimental & Foundation Studies**
Dean: Joanne Stryker
Tel: (401) 454-6177
@: jstryker@risd.edu
MFA:
- Digital + Media

**Liberal Arts**
Dean: Damian White
Tel: (401) 454-6680
@: dwwhite01@risd.edu
MA:
- Global Arts & Cultures
- Nature-Culture-Sustainability Studies
GRADUATE COMMONS COURSES AY 2018 – 2019

The courses in the graduate commons are divided into four themes and offer a variety of engaging approaches to graduate work across departments and disciplines.

**Ways of Making:** Courses that allow graduate students to expand their creative capacity through deep dives into a discipline or topic.

**Contexts:** Courses that bring together graduate students from different departments to explore or develop contemporary issues or frameworks.

**Synthesis and Trajectories:** In these courses, graduate students reflect on their own work through methods that bridge disciplines. These courses address the notion of audience and commerce.

**Teaching and Pedagogy:** Courses offer students the opportunity to reflect on teaching as a practice.

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<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
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<td><strong>Ways of Making:</strong></td>
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<td>- Alchemy Research Studio</td>
<td>- Computer Programming for Studio Practice</td>
<td>- Cross Disciplinary Color Lab</td>
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<td>- Retooling the Studio Tool Kit</td>
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<td>- Experiments in Optics</td>
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<td><strong>Contexts:</strong></td>
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<td>- The Artist and the Museum</td>
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<td>- Introduction to Research for Art and Design</td>
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<td>- Encountering Things</td>
<td>- Interdisciplinary Collaborations</td>
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<td><strong>Synthesis and Trajectories:</strong></td>
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<td>- Mapping the Intelligence of Your Work</td>
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<td>- Participatory Exhibition Design</td>
<td>- (Making A) Living as an Artist Investigations: Betwixt &amp; Between</td>
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<td><strong>Teaching and Pedagogy:</strong></td>
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<td>- Origin Point: Graduate Thesis Ideation Workshops</td>
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<td>- From the Alternative to the Institutional: A Curatorial Practicum</td>
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<td>- The Graduate Contemporary: Conversations in Contemporary Art</td>
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<td>- Bauhaus Worldwide: Global Networks of Modern Design</td>
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<td>- Artists’ Writings</td>
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<td>- Collegiate Teaching Practicum</td>
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The 6-credit RISD Certificate in Collegiate Teaching in Art + Design builds on the momentum and past history of graduate student and faculty interest in developing a reflective teaching practice and reflects current practice at other institutions of higher education offering graduate teaching certificates. It uses the College as a site for the examination, practice, advancement and research into collegiate level studio pedagogy. The certificate program benefits from its access to the vitality and pedagogical practices of the RISD faculty, which provide participating graduate students with models of teaching that can inform the creation a personal teaching philosophy and their development as future faculty.

The certificate provides for those graduate students with interests in pursuing teaching opportunities in higher education an institutional endorsement, which when examined alongside other academic and professional qualifications provides them with a value-added edge. Graduate students assigned as instructors or co-instructors for a Wintersession course and pursuing the certificate will receive certificates that are endorsed “Conferred with Collegiate Teaching Experience.”

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<tr>
<th>Certificate in Collegiate Teaching in Art + Design</th>
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<tr>
<td>TLAD-044G: Collegiate Teaching: Preparation &amp; Reflection</td>
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<tr>
<td>TLAD-055G: Collegiate Studio: Discipline Centered Learning</td>
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<td>Attendance at a minimum of 2 lectures from “Forum in Collegiate Teaching Series.” Lecture requirements must be met by end of Wintersession 2019 for 2019 Graduates to qualify for Certificate.</td>
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<td>GRAD-010G: Collegiate Teaching Practicum</td>
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<td>Instructor or Co-Instructor of Record of Wintersession Class.</td>
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COURSES IN GRADUATE EDUCATION

FALL COURSES

GRAD-031G  MAPPING THE INTELLIGENCE OF YOUR WORK
3 credits  Luanne West
This seminar is for graduate students who are preparing their written thesis. Within the context of this writing-intensive course, we examine the thesis form as an expressive opportunity to negotiate a meaningful integration of our visual work, how we think about it, and how we wish to communicate it to others. In support of this exploration, weekly thematic writing sessions are offered to open the imaginative process and to stimulate creative thinking as a means of discovering the underlying intelligence of our work. In addition, we also engage in individual studio visits to identify and form a coherent 'voice' for the thesis, one that parallels our actual art involvement. Literary communications generated out of artists' and designers' process are also examined. The outcome of this intensive study is the completion of a draft of the thesis.
Graduate elective - seminar (FALL)

GRAD-015G  THE ARTIST AND THE MUSEUM
3 credits  Debra Balken
This seminar will consider the various ways in which manifold artists from Marcel Duchamp through Joseph Cornell, Claes Oldenburg, Andy Warhol, Louise Lawler, Fred Wilson, Mark Dion and the Atlas Group have made aspects of the museum a subject matter of their work. Alternatively engaged in a critique of museum practice or romantic evocations of the past, many artists for the past seventy years have addressed the staging devices that museums utilize to confer aura on the work of art as well as the makeup of their collections, categorization and behind the scenes storerooms and archives. This history will be linked to an expanding body of writing that has emerged in the past three decades given to the differing discursive narratives that museums and their archives employ. Writers such as Sigmund Freud, Theodor W. Adorno, Walter Benjamin, Michel Foucault, Jacques Derrida, Rosalind Krauss, Douglas Crimp, Ralph Rugoff, and Susan Stewart will be considered.
Graduate elective - seminar (FALL)

GRAD-143G  INTRODUCTION TO RESEARCH FOR ART AND DESIGN
3 credits  TBA
This course will introduce art and design graduate students to empirical, primarily qualitative, and arts-based research methodologies prevalent in contemporary arts and arts education research practice. Students will be introduced to the concept of research methodology and the various ontological and epistemological paradigms that inform diverse methodologies. During this methodological exploration, students will learn about the research process from identifying a research topic through a reflection on personal interests and experiences and a critical review of literature, to situating the research problem within a body of literature and conceptual framework, with the concomitant objective of refining students’ research literacy skills. Students may develop a research design for their thesis or a practice based study of teaching as a course project.
Graduate elective - seminar (FALL)

GRAD-155G  ENCOUNTERING THINGS
3 credits  Hannah Carlson
This class explores the ways that objects and bodies come into contact with one another, asking how objects adorn, articulate, equip, augment, and constitute the person. Our exploration follows three tracks: we examine artifacts from the fields of design, fashion and medical engineering, as well as experimental propositions from the visual and conceptual arts, literature and film; we pair these case studies with scholarship that critically engages issues of embodiment and material agency; and we attend to the political and ethical debates raised by dynamic conceptions of posthuman bodies. Interdisciplinary readings across the humanities and social sciences include: Appadurai, Freud, Haraway, Hayles, Heidegger, Latour, Marx, Miller, and Scary.
Graduate elective - seminar (FALL)
GRAD-174G PARTICIPATORY EXHIBITION DESIGN
3 credits Dorothee King
Designing participatory exhibition spaces requires a deep understanding of social and time-based interactions between recipients and immersive environments. In this course we will gain knowledge of the history of exhibiting and participatory approaches in galleries, museums, and public space. We will discuss the differences and similarities of participatory art and participatory exhibition design. We will explore models of communication to shape the interactions between artist, art work, recipient, and exhibition space. As designers, we will play with gaps in the communication process to allow undefined exchange and play to happen. We will explore the relevance of movement and time referring to performance art and contact improvisation. Finally, we will test out digital possibilities and old-school analogue hands-on media to immerse into multi-sensory exhibition experiences. Different examples of current participatory exhibition practices show tools and ways to engage the audience in multiple ways. The outcome of this course will be your own participatory exhibitions.
Graduate elective - studio
(FALL)

GRAD-711G BAUHAUS WORLDWIDE: GLOBAL NETWORKS OF MODERN DESIGN
3 credits Eric Anderson
The course considers modern design cultures worldwide, focusing on networks of individuals and institutions that formed across national borders since the early twentieth century. A theme of the course will be the design theories and practices initiated at the German Bauhaus in the 1920s and their subsequent international spread and local adaptation, precipitated by war, exile, migration, globalization of industry and trade, and decolonization. Case studies may include Lazlo Moholy-Nagy at the New Bauhaus in Chicago, Anni Albers at Black Mountain College, collaborations among the HfG Ulm and design schools in Brazil and India, and the recently founded Bauhaus Institute at the China Academy of Art. Throughout, we will ask what happens when the idea of universal design is adapted to local politics, economies, and design cultures.
Graduate elective - seminar
Open to graduate students only.

Also offered as GAC-711G; Register in the course for which credit is desired.
(FALL)

SPRING COURSES

GRAD-101G PUBLIC ART: HISTORY, THEORY AND PRACTICE
3 credits Janet Zweig
This course offers the opportunity to discover the creative and career possibilities in the growing interdisciplinary field of public art and public practice. During the first half of the course, students research and present aspects of each weekly topic, including: pivotal events and artworks that formed the history of public art from the early 20th century to the present; individual artist’s work and approaches to site-specificity; current debates around defining the public, public space, and community; temporary vs. permanent work; controversies in public art; memorials, monuments, and anti-monuments; a case study of design team practice in a public/private development; public art administration models, among other topics. During the second half, students work both individually and collaboratively on proposals and projects: a proposal for a memorial; proposals for a specific site in Providence; and temporary artworks sited in Providence.
Contact Info: janetzweig@me.com
Graduate elective - studio
(SPRING)

GRAD-112G ORIGIN POINT: GRADUATE THESIS IDEATION WORKSHOPS
3 credits Luanne West
The purpose of this seminar is to unearth a direction - an origin point - for your graduate thesis and to jump-start the writing process for the Master’s written document. Organized as a series of writing intensive workshops, this forum will enable you to explore relevant ideas, themes, core values, and to conduct research in support of the inquiry process. The process involves seeking out and scrutinizing various angles of your perspective as an artist / designer. You will write from these angles to discover the emerging aspects of solutions that matter. Each class will suggest a specific theme or principle of inflection to precipitate what is needed for the work’s progress. Included will be several forms of writing: profile, review, narrative essay, poem,
report, extended caption, as well as several levels of research: archival, bibliographic, fieldwork, and interview. Emphasis will also be on maps of meaning that will be used as a way to further processes of ideation and understanding. At the conclusion of the seminar you will have a conceptual focus for your thesis that is clearly formulated visually and verbally. With this is place, the summer months can then be used productively to further the breadth and depth of this initial idea through open-ended exploration and self-generated work.

**Graduate elective - seminar**

Open to first-year graduate students only.

(SPRING)

**GRAD-172G CROSS-DISCIPLINARY COLOR LAB**

3 credits  William Miller

This studio-based course will provide the foundation necessary to understand basic color theory and practice in art and design. An historical and cultural perspective will be introduced to inform ongoing color studies executed in the studio. Students will acquire the vocabulary to articulate color phenomena and the means to exploit the expressive potential of color in their work. Color studies will be principally created with gouache and a variety of other analog materials and means will also be explored.

**Graduate elective - studio**

(SPRING)

**GRAD-173G FROM THE ALTERNATIVE TO THE INSTITUTIONAL: A CURATORIAL PRACTICUM**

3 credits  Kate McNamara

This graduate-level seminar investigates critical issues within contemporary art through the lens of curatorial practice. It examines the practical, conceptual, discursive, and social processes of curating across a variety of platforms. The course is designed to explore the many roles of the artist in society and concurrently, contemporary thought within the visual arts through a history of and hands-on approach to exhibition-making. Meetings will consist of lectures, readings and writing assignments, off-site visits, group critiques and one-on-one studio visits. Special emphasis will be placed on current trends and shifts in artistic and curatorial production, theory, and criticism. Students will examine case studies of a range of curatorial practices (from alternative art spaces to private collections to museums) and work collaboratively to conceptualize, research and develop curatorial projects throughout the semester, resulting in a practical outcome: a curated show in New York.

**Graduate elective - seminar**

(SPRING)

**GRAD-176G THE COMPUTATIONAL LINE**

3 credits  TBA

This course uses drawing as the territory for inquiry into computational topics that span from ancient history and the first mathematical algorithm to contemporary technologies that use pixel-based images to augment human perception. The concept, topic, and idea of the line is respected simultaneously as first geometric symbol, unit of perception, element of architecture, and foil to both pixels and material. Students will develop drawing apparatuses while considering perspectives of anthropologists (Tim Ingold, for example) art historians (Deanna Petherbridge) and architects (Marco Frascari). The relationship between perception, depth, and figure will is a recurring theme as is the tension between a line of code, a line of inquiry, and a line on paper.

**Graduate elective - studio**

(SPRING)

**GRAD-651G ARTISTS’ WRITINGS**

3 credits  Debra Balken

This seminar explores the various ways modern and contemporary artists have written about their work from the 1950s to the present. By examining statements, journals, notebooks, interviews, diaries, essays, and critical texts by a variety of artists - spanning Robert Motherwell, Barnett Newman, and Jack Tworkov through to Andy Warhol, Donald Judd, and Eva Hesse - as well as more recent figures such as Jenny Holzer, Kara Walker, Fred Wilson, and the Critical Art Ensemble, the differing genres that artists have used to describe their work and that of others begins to emerge. Specific consideration is given to the ways in which these literary forms structure the content and meanings of artists’ work. The course is constructed around in-class discussion of assigned texts, slide lectures, and visits to each student’s studio. The seminar aims to extend the range of texts currently read by students, and additionally serves as a springboard for the development of the graduate thesis.

**Graduate elective - seminar**

(SPRING)
GRAD-4705   **DIGITAL SENSE**  
3 credits  Joy Ko/Evelyn Eastmond  
How can timeless human activities such as drawing and painting, relegated to the realm of the analogue, meaningfully engage increasingly powerful tools such as 3D capturing devices, 3D modeling platforms, and contemporary output methods such as 3D printing? How can we learn to intuit in the realm of the virtual and what are the boundaries of this experience? This course allows new ways of "seeing" and "feeling" and uses a computational framework in the design process. Rather than take a conventional approach based on the technical aspects of a specific software program, students are exposed to a rich diversity of potential workflows. The goal of this course is enhancing personal craft and technique through these digital tools while exploring new potential approaches to advanced technology.  
*Open to sophomore and above.*  
*Also offered as IDISC-4075; Register in the course for which credit is desired.*  
(SPRING)  

**INDEPENDENT STUDY**  
GRAD-8900   **ISP MAJOR**  
3 credits  TBA  
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses.  
*Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website; course is not available via web registration.*  
Course not available via web registration.  
(SPRING)  

GRAD-8960   **PROFESSIONAL INTERNSHIP**  
3 credits  TBA  
The professional Internship provides valuable, exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement.  
*Course not available via web registration.*  
(SUMMER/FALL/WINTER/SPRING)  

GRAD-8965   **COLLABORATIVE STUDY**  
3 credits  TBA  
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.  
*Permission of Instructor required*  
Course not available via web registration.  
(SPRING)
DEPARTMENT OF TEACHING + LEARNING IN ART + DESIGN

Dean of Faculty: Tracie Costantino

Department Office: 345 South Main St. (Plantations Building), Room 226
Telephone: (401) 454-6695
Email: teachlearn@risd.edu

Department Head: Dr. Paul Sproll
Email: psproll@risd.edu
Telephone: (401) 454-6132

Department Administrative Coordinator: Sue McGuire
Email: smcguire@risd.edu

The Department of Teaching + Learning in Art + Design (TLAD) offers a 1-year Master of Arts in Teaching (MAT) program and a 1-year Master of Arts (MA) in Art + Design Education program, and a graduate level 6-credit Certificate in Collegiate Teaching in Art + Design. The department also offers service-learning courses for undergraduates.

Registration information for majors for Fall and Spring
Majors are pre-registered into most classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into non-major studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for non-majors for Fall and Spring
If space permits, classes are available via registration by the department. Generally, registration is not granted for major-required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Usually, at least one class is offered for undergraduates. Other classes are restricted to students in the MAT programs, or open to other graduate students if space permits. For Wintersession courses, refer to the section entitled "Wintersession 2019."

1-year program

**SUMMER**
Prior to First Year

<table>
<thead>
<tr>
<th>#</th>
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<tr>
<td>605G</td>
<td>Lifespan: Human Growth &amp; Development</td>
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<tr>
<td>654G</td>
<td>Design Education Workshop I</td>
<td>3</td>
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**FALL**
First-Year

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<tr>
<td>601G</td>
<td>Mapping for Visual Arts Learning</td>
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<tr>
<td>604G</td>
<td>Lab School: Learning through Art + Design</td>
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<tr>
<td>606G</td>
<td>Lifespan: Exceptionality</td>
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<tr>
<td>652G</td>
<td>Context, Content, and Practices in Art + Design</td>
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<td>602G</td>
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**WINTERSESSION**

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**SPRING**

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<td>608G</td>
<td>Student Teaching in Elementary School</td>
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<td>609G</td>
<td>Student Teaching in Secondary School</td>
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*Total Credits: 36*

**Footnotes:**

¹MAT students are not permitted to enroll in more than three (3) elective credits during WinterSession.

²MAT students are not permitted to enroll in more than the twelve (12) required course work credits during spring semester.

**Additional Notes:**

MAT candidates may not be permitted to proceed to the student teaching sequence of courses unless they have been awarded at least a grade “B” in each of the following courses: TLAD-605G, TLAD-601G, TLAD-604G, TLAD-606G, and TLAD-652G.

In order to be eligible for the MAT degree, candidates are required to have been awarded at least a grade “B” in each of the following courses: TLAD-608G, TLAD-609G, and TLAD-610G.
### Master of Arts (MA) in Art + Design Education Curriculum (2018-2019)

1-year program

<table>
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<th>FALL</th>
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<tr>
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<td>651G</td>
<td>Critical Investigations in Arts Learning</td>
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<td>671G</td>
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</table>

**Total Credits: 33**

**Footnote:**

¹Electives, which include studio, liberal arts, graduate seminars, professional practice internships, and independent study projects are determined in consultation with the student’s academic advisor.

MA candidates are not permitted to enroll in more than one (1) Independent Study Project (ISP) or Collaborative Study Project (CSP) in Fall, Wintersession, or Spring.

The 6-credit RISD Certificate in Collegiate Teaching in Art + Design builds on the momentum and past history of graduate student and faculty interest in developing a reflective teaching practice and reflects current practice at other institutions of higher education offering graduate teaching certificates. It uses the College as a site for the examination, practice, advancement and research into collegiate level studio pedagogy. The certificate program benefits from its access to the vitality and pedagogical practices of the RISD faculty, which provide participating graduate students with models of teaching that can inform the creation a personal teaching philosophy and their development as future faculty.

The certificate provides for those graduate students with interests in pursuing teaching opportunities in higher education an institutional endorsement, which when examined alongside other academic and professional qualifications provides them with a value-added edge. Graduate students assigned as instructors or co-instructors for a Wintersession course and pursuing the certificate will receive certificates that are endorsed “Conferred with Collegiate Teaching Experience.”

<table>
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<tr>
<th>Certificate in Collegiate Teaching in Art + Design</th>
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<td>TLAD-055G: Collegiate Studio: Discipline Centered Learning</td>
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<tr>
<td>Attendance at a minimum of 2 lectures from “Forum in Collegiate Teaching Series.” Lecture requirements must be met by end of Wintersession 2019 for 2019 Graduates to qualify for Certificate.</td>
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| TOTAL | 6 |

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<td>TLAD-044G: Collegiate Teaching: Preparation &amp; Reflection</td>
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<tr>
<td>or</td>
<td></td>
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<tr>
<td>TLAD-055G: Collegiate Studio: Discipline Centered Learning</td>
<td>3</td>
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<tr>
<td>and</td>
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<tr>
<td>GRAD-010G: Collegiate Teaching Practicum</td>
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<tr>
<td>Attendance at a minimum of 2 lectures from “Forum in Collegiate Teaching Series.” Lecture requirements must be met by end of Wintersession 2019 for 2019 Graduates to qualify for Certificate.</td>
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<tr>
<td>and</td>
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<tr>
<td>Instructor or Co-Instructor of Record of Wintersession Class.</td>
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</table>
COURSES IN TEACHING + LEARNING IN ART + DESIGN

TLAD-044G  COLLEGIATE TEACHING: PREPARATION + REFLECTION
3 credits  Nancy Friese
How can we add to the future enrichment of our disciplines? How do we make future collegiate teaching a more meaningful practice? This semester-long professional practice course is for artists, designers, architects, and educators and is designed for students who will be teaching during their course of study at RISD and or who plan to teach in higher education after graduation. The course draws upon the varying expertise and pedagogical practices of RISD faculty and guests from various disciplines to provide graduate students with models of teaching that can inform their development as future faculty. The goal is to introduce graduate students to reflective teaching principles and to provide an orientation to the collegiate teaching and learning experience. The course is composed of readings, reviews, discussions and Individual Teaching Practice Sessions where students prepare a class that is observed and videotaped gaining feedback from faculty and peer observers. The major product is a partial teaching portfolio including a teaching philosophy, course proposals and an extensive course syllabus. Graduates taking this course in tandem with the Collegiate Studio seminar will complete a full professional and teaching portfolio in preparation for teaching applications.
Graduate elective
This seminar fulfills partial requirement for the graduate Certificate in Collegiate Teaching in Art & Design.
(FALL)

TLAD-055G  COLLEGIATE STUDIO: DISCIPLINE CENTERED LEARNING
3 credits  Nancy Friese
Using RISD as a site for the exploration of strategies for studio-based teaching and learning is the goal of the course. It is designed for students who are interested in models of practice for a future academic environment. The course examines teaching methodologies in graduates’ respected fields through case studies, faculty interviews, and article reviews. Learning to teach in a generative and attentive manner can bring teaching closer to one’s studio practice. The course starts with course planning centered around learning outcomes. The seminar is composed of guest faculty and graduates, readings, discussions, project assignments, lectures, and two peer micro-teaching presentations. The final outcome is a partial teaching portfolio including a teaching philosophy, course proposals, and a detailed syllabus. Graduates taking this course in tandem with the fall Collegiate Teaching seminar will complete a full professional and teaching portfolio in preparation for teaching applications.
Graduate elective
This seminar fulfills partial requirement for the graduate Certificate in Collegiate Teaching in Art & Design.
(SPRING)

TLAD-601G  MAPPING VISUAL ARTS LEARNING
3 credits  Paul Sproll/TBA
This course explores the development of a conceptual framework for studio-based teaching and learning for children and adolescents. The course introduces an approach to pedagogy for art and design that is informed by artistic practice and which revolves around meaning-making. Students examine the principles of curriculum mapping and instructional design through the development of a series of units of instruction based respectively on themes, subjects, and media - all of which are crafted to meet the cognitive, social, and personal interests of children and youth. The course explores the relationship between curriculum, instruction, and assessment and where curriculum and instruction is focused on deepening K-12 students’ understandings of art and design as expressions of enduring ideas. In explorations of assessment, students consider and design various formative and summative strategies to capture and evaluate levels of student understanding. Throughout this course, there is an emphasis on the development of curriculum design and instructional strategies for elementary and secondary students that encourage discovery, creativity, innovation, personal voice, and even play!
Major requirement for MAT, MA; MAT & MA only.
(FALL)

TLAD-602G  DESIGN EDUCATION WORKSHOP II: PLACE - PRODUCT - SYSTEM
3 credits  Nadine Gerdt
The place, product and systems design problems and exercises in this fall studio-based workshop build on the
documentation design tools developed during the summer design course TLAD-654G Design Education Workshop I. The sequence of courses have been developed in tandem specifically to expand the repertoire of K-12 educators’ curriculum toolkits to include design. Further, this course provides educators with an invaluable foundation with which to engage in STEAM (Science, Technology, Engineering, Art and Math) teaching. This course, with an emphasis on place, product and system, introduces design principles as tools for creative problem solving and making as related to the physical world we inhabit. In this course, students experiment with materials, work at the scale of the body, with spaces of enclosure and gathering, and with complex built and natural environmental systems. The goal is to work as a designer, using design principles and methodologies as a way to explore the world in which we live and to experiment with materials in ways that address everyday problems. In working through the course design problems, students are introduced to design tools and materials for observation, iteration, prototyping and documenting user experience to solve design problems. Throughout the course, students adapt newly introduced design methods to curriculum proposals for design teaching and learning elementary and secondary school settings. The combined set of design toolkits developed through the summer and fall design education studio workshops will assist educators to form the foundation for a design pedagogy to be carried forward into their K-12 art and design teaching.

Major requirement for MAT
Open to non-major graduate students by permission of Instructor
(FALL)

TLAD-604G LAB SCHOOL: LEARNING THROUGH ART AND DESIGN
3 credits TBA
This field-based class provides graduate students with an opportunity to experience and examine the dynamics of teaching and learning within an elementary school setting - particularly, Providence's Highlander Charter School. The course is predominantly concerned with the development of teaching and learning strategies with which to incorporate art and design into general education while at the same time maintaining both disciplines’ integrity. There is a special emphasis on utilizing art and design to support any school's literacy initiative. The course is constructed with two complementary elements - a participatory component in which pairs of graduate students work collaboratively with a non-art specialist or general classroom teacher. Graduate students have the opportunity to lead small groups of children in formal teaching and learning experiences and to use these opportunities to reflect on matters of content, student understanding, and the effectiveness of communication. The second component of the course is a seminar that uses the graduate students’ authentic classroom experiences as an opportunity to examine a broad range of educational issues that include: the impact of teaching and learning environments, the diversity of learners, arts integration, culturally responsive teaching, technology in the classroom, and classroom management.

Major requirement for MAT; MAT only
(FALL)

TLAD-605G LIFESPAN: HUMAN GROWTH & DEVELOPMENT
3 credits Janice DeFrances
This course provides the prospective teacher with an extensive overview of child and adolescent development. It is designed to introduce the beginning teacher to the excitement of studying the individual through the childhood and adolescent years from a lifespan perspective. The course provides a framework for thinking about the developing child and adolescent in relation to the significant social environments of the MAT's life, including family, school, the peer group, the community neighborhood, the media, work, etc. It is the intent of this study to emphasize the reciprocal and dynamic interaction of the person and their environment. This course is designed and will be presented in a way that will relate theory, research and the principles of child and adolescent development in a pragmatic, holistic format.

Major requirement for MAT; MAT only
(SUMMER)

TLAD-606G LIFESPAN: EXCEPTIONALITY
3 credits Janice DeFrances
This course is designed to provide an overview of the educational psychological and social needs of learners with disabilities, to discuss the impact of special education law on public school programs, and to provide a background for designing appropriate
interventions for students with a variety of special learning needs in the art and design classroom. The course will focus on the identification of various disabilities, their characteristics, and the legal and philosophical basis for interventions and adaptations needed in the art and design classroom.

Major requirement for MAT, MA elective; MAT & MA only (FALL)

TLAD-608G STUDENT TEACHING IN ELEMENTARY SCHOOL
4.5 credits TBA
A field-based student teaching (clinical teaching) experience at the elementary level in a public school in Rhode Island or Massachusetts, supervised by school-based clinical educators and faculty from RISD’s Department of Teaching + Learning in Art + Design. A student teacher’s performance during this six-week teaching assignment is assessed using the performance benchmarks of the Rhode Island Professional Teaching Standards (RIPTS).

Major requirement for MAT; MAT only (SPRING)

TLAD-609G STUDENT TEACHING IN SECONDARY SCHOOL
4.5 credits Paul Sproll
A field-based student teaching (clinical teaching) experience at the secondary level in a public school in Rhode Island or Massachusetts supervised by school-based clinical educators and faculty from RISD’s Department of Teaching + Learning in Art + Design. A student teacher’s performance during this six-week teaching assignment is assessed using the performance benchmarks of the Rhode Island Beginning Professional Teaching Standards (RIPTS).

Major requirement for MAT; MAT only (SPRING)

TLAD-610G DEGREE PROJECT
3 credits Paul Sproll
The Degree Project is the capstone event of an MAT student’s program in which MAT presents comprehensive documentation of their coursework and teaching to a review committee consisting of RISD faculty, clinical educators, and external critics. The work presented includes the following required components: Online Program Portfolio, Teaching Portfolio, and an Interpretive Exhibit. The Degree Project is reviewed and evaluated in the context of the assessment framework of the Rhode Island Professional Teaching Standards (RIPTS).

Major requirement for MAT; MAT only (SPRING)

TLAD-651G CRITICAL INVESTIGATIONS IN ARTS LEARNING
3 credits Paul Sproll
This seminar provides an opportunity to critically examine topics and issues within various arts learning contexts. The course is designed to provide students with a primer to practices and scholarship of the intersections between the arts and education. The course is grounded in types of learning that occur in a range of institutional and organizational settings that include schools, colleges and universities, museums as well as non-profit sector community-based organizations. The seminar explores the role of art and design in individuals’ lives from the perspective of the past and present as well as contemporary shifts that suggest a re-examination of focus and pedagogical approach. The course draws extensively from key documents from the arts learning literature as well as the expertise of scholars and practitioners who will join the course throughout the semester to share with students perspectives that illustrate both common ground and a diversity of thinking surrounding some of the more pressing topics and problems within the guests’ respective professional fields. Throughout the course, students are required to provide annotations of journal articles, present reaction papers, make presentations on designated topics, and at completion of the course present a proposal for a potential thesis monograph essay or thesis book.

Major requirement for MA (FALL)

TLAD-652G CONTEXT, CONTENT, AND PRACTICES IN ART & DESIGN EDUCATION
3 credits TBA
This course examines the development of visual arts education in its connection to general education. At each stage of the investigation, issues are examined in terms of the relationship between context, content, and pedagogical practice. There is a particular emphasis in this course on exploring the manner in which belief
systems shape curriculum construction within elementary and secondary schools. Major topics of investigation include: varying curricular shifts in visual arts education, standards and accountability, the diverse classroom, political mandates, public school re-design, and the role of unions and professional associations. 

Major requirement for MAT, MA elective; MAT & MA only (FALL)

TLAD-654G DESIGN EDUCATION WORKSHOP I: IMAGE - TEXT - SOUND
3 credits Kristina Sansone
The documentation-based design problems and exercises in this summer studio-based workshop provide a foundation for the fall design course TLAD-654G Design Education Workshop II focused on place, product and systems. The sequence of courses has been developed in tandem specifically to expand the repertoire of K-12 educators’ curriculum toolkit to include design. With an emphasis on image, text and sound, this course has been established to cultivate in educators designerly habits of mind - both in their studio and teaching practice. In this course, students are introduced to the design methodologies of observation, ideation, iteration, prototyping, narrative, design thinking and user experience to problem frame and problem solve. Throughout the course, students gain documentation skills that will enable them to communicate ideas related to curriculum and pedagogy through print, web and video (single and multiple print page and time-based sequencing). At every point in the course, the design principles, exercises and skills are directly connected to the future work of progressive K-12 art and design educators. Further, the course cultivates in learners a level of design sensibility that is expected to permeate all aspects of students’ production throughout the MAT program. The combined set of design toolkits developed through the summer and fall design education workshops will assist educators form the foundation for a design pedagogy to be carried forward into their K-12 art and design teaching. 

Major requirement for MAT; MAT only (SUMMER)

TLAD-656G COLLOQUIUM IN CONTEMPORARY PRACTICES IN ARTS LEARNING
3 credits TBA
The most compelling arguments in support of the value of the arts in education and the case for arts as an agent of transformation in the lives of children and youth become most evident through the analysis of high quality contemporary practices in arts pedagogy situated in a range of settings both in and out of schools. This seminar, in addition to students’ personal case study investigations, utilizes conversations with visiting arts administrators, artists, curators, educators, and scholars as lenses to inform the analysis and discussion of models of practice that result in meaningful experience that inspire in children and youth creative thinking, making, and innovation. Key products from the course include response papers, a case study report and final presentation. 

Major requirement for MA
Open to non-major graduate students as elective. 
(SPRING)

TLAD-657G ARTS IN CONTEXT
3 credits Nancy Friese
Exploring art and design within the context of the non-profit sector is the goal of the seminar. We will examine the roles and responsibilities of non-profit arts organizations from both a practical and ideological perspective to relate them to one’s own artistic or design practice or professional aspirations. The course will visit regional arts non-profits, examining their life cycles and the factors that shape an agency’s success and/or failure. Organizations investigated may include: arts councils, service organizations, arts centers, alternative spaces, residency programs, community-based initiatives, foundations, and galleries. A deepening understanding of non-profits arts management including mission and vision, leadership, sustainability, relationships to the community and the public will occur. We will ask whom do they serve, what is their relevancy, and what qualitative results do they achieve? The off-campus visits and on-campus guests will serve as core information to researching and proposing a start-up non-profit, analyzing non-profits, or developing successful residency applications. This course will be of special interest to studio practitioners and educators whose professional lives are likely to intersect with arts organizations and agencies in the future. 

MA elective
Open to non-major graduate students as elective. 
(SPRING)
TLAD-658G  DRAWING OBJECTIVES: MARKING AND MAKING
3 credits  Nancy Friese
Drawing has been called the distillation of an idea. Drawing sensibilities pervade all visual media, yet drawing can be independent of all other media. How can we make our drawing ventures resonant or challenging? Through independent studio production and focused critique, the course provides graduate students from any major the opportunity to more deeply understand the nature of drawing through a series of self-directed and self-paced experiences and investigations. Coursework may be referenced or supported by historical and contemporary contexts. Digital works, a single drawing medium or tool, phenomenal means, or other materials or mixtures of instruments can be used for mark-making. A full spectrum of drawing ways and ideas can be explored. The class is structured around cross-major conversations in small group critiques, peer-exchange critiques, larger group reviews and individual analysis. Drawings from this course may integrate or extend other areas of graduate students' study, including thesis content and personal visual inquiries.
MA elective
Open to non-major graduate students as elective.
(SPRING)

TLAD-671G  THESIS RESEARCH
3 credits  Paul Sproll
The Department of Teaching + Learning in Art + Design requires MA candidates submit a capstone thesis in partial fulfillment of degree requirements. Candidates are given a degree of flexibility in determining the format for this work, but typically it takes the form of either a thesis monograph essay or a thesis book. The thesis monograph essay provides candidates with the opportunity to focus on a deep investigation of a single subject framed within the context of learning and through art and design. An essential characteristic of this approach to the thesis is in how it provides evidence of the candidate's ability to move beyond description to analysis and how they are able to place the subject of investigation within the realm of scholarship. The thesis book provides a candidate with the opportunity to make sense of their journey through their program in a more autobiographical and documentary manner. The thesis book format affords candidates the opportunity to explore how form can be exploited to visualize research. Whether presented as a thesis monograph essay or thesis book, this capstone requirement provides MA candidates with a formal opportunity to make public their understanding about a specific aspect of the nature of arts learning gained through their coursework, excursions into the scholarly literature and fieldwork experiences. The purpose here, therefore, is to conceive of the thesis not merely as an academic exercise but also contributing to program development as well as providing a reservoir of understandings that will inform the candidate's future professional practice as an educator.
Major requirement for MA; MA only
(SPRING)

INDEPENDENT STUDY

TLAD-8900  ISP MAJOR
3 credits  TBA
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of Instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar's website.
Course not available via web registration.
(FALL/WINTER/SPRING)

TLAD-8960  PROFESSIONAL INTERNSHIP
3 credits  TBA
This course provides MA students with the unique opportunity to complete a professional practice internship in a real world setting. The internship has a number of purposes but is particularly designed to expand the candidate's experience of arts-related programming in one of a number of venues including but not limited to: community arts centers, alternative arts spaces, foundations, museums, schools, hospitals, arts agencies, etc. An internship site is made in consultation TLAD’s Department Head who is in a particularly strong position to advise and recommend potential local and regional sites that might be an appropriate fit for a candidate. MA candidates are also encouraged to identify potential internship sites and the Department is very willing make an institutional advance
to an individual or organization in order to facilitate and establish an internship agreement. It is important for candidates to recognize that while they might wish to have a very particular internship, the ultimate placement is very much dependent upon the readiness of a particular site to accept an intern.

*Major elective for MA; MA only*

*Course not available via web registration.*

(SUMMER/FALL/WINTER/SPRING)

**TLAD-8965  COLLABORATIVE STUDY**

3 credits  TBA

A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.

*Permission of Instructor required*

*Course not available via web registration.*

(FALL/WINTER/SPRING)
WINTERSESSION TERM
Information and Registration Instructions – Wintersession

Purpose
The purpose of the Wintersession program is to enhance the educational experience of RISD students and faculty by providing a period that offers opportunities which may not be available in a regular semester. Wintersession provides students with the opportunity to take a break from their core studies and immerse themselves in a focused study over a shorter term. Since its inception, the academic aim of Wintersession is to present students with an alternative learning experience that is distinct from the Fall and Spring semesters, and offers an opportunity to experiment with more innovative course offerings suitable to a shorter timeframe. Courses are designed to take into account the compressed and immersive nature of a condensed term, and offer students a chance to explore something new. Most courses are available to students without restriction and regardless of major, prior knowledge, or experience. Many students take advantage of this opportunity to explore new practices, interdisciplinary study, travel courses, or internship opportunities.

Enrollment Requirements
Every degree program student, undergraduate or graduate, is required to enroll in a minimum of 3 credits during each Wintersession term in order to remain in a full-time student status at RISD and to remain in good academic standing. Wintersession is a mandatory term. There are academic (and possibly financial consequences) for students who fail to register for Wintersession. All students must be registered for a minimum of 3 credits by the Wintersession Add/Drop deadline. Independent Study, Collaborative Study, and credit-bearing Internships each count towards the purpose of this requirement. Students who fail to register for 3 credits in Wintersession will be subject to academic probation.

Exceptions:
1. Students graduating mid-year
2. Upper-class Brown | RISD Dual Degree students (although encouraged to take a class if their Brown schedule permits)
3. Students going on Spring EHP travel. (Students returning from Fall EHP travel are encouraged to take a class if their schedule permits)
4. Students coming/going from approved RISD Global exchange programs

Authorization to waive Wintersession may be granted by exception to policy only as a needed accommodation for appropriate documented medical conditions, and/or for legitimate academic reasons. These requests are considered exceptions to academic policy and must be requested in advance, using the Request for Exception to Academic Policy form. Factors such as teaching a Wintersession class, graduate application preparation, credits not needed towards degree requirements, inadequate academic preparation/planning, employment, extracurricular activities, or family/personal obligations, are not in themselves acceptable reasons for a Wintersession waiver. Authorization to waive Wintersession must be requested of the Academic Standing Committee no later than one month prior to the start of Wintersession. See the Academic Calendar for the exact deadline date. Plan accordingly as Wintersession waiver requests will not be accepted once the deadline passes. Use the ‘Request for Exception to Academic Policy’ form available in the Registrar’s Office.

Waivers:
Must be requested of the Academic Standing Committee no later than one month prior to the start of Wintersession.
Use the ‘Request for Exception to Academic Policy’ form available in the Registrar’s Office.

International Students (F-1 Visas)
All international students must be enrolled for a minimum of 3 credits in the Wintersession term. If you seek an exception to this academic policy, make sure to visit the Office of International Student Services prior to submitting your request for a Wintersession waiver. Not enrolling in Wintersession could affect your immigration status in the United States as well as your eligibility for OPT.
Registration
Most courses are available to students without restriction and regardless of major, prior knowledge, or experience. Courses with restrictions are so indicated in the description of the course. In a very few situations, two courses are listed as “concurrent”, that is, they are taught as co-requisites, and registration in both is required.

One-credit workshops offered in Wintersession are available once every student has the opportunity to register. No more than six credits are permitted during Wintersession (there are no exceptions to this 6 credit maximum rule).

Second Course Availability
Registration in a second course is dependent upon course availability and is not guaranteed. Wintesession is designed for focused, unrestricted work in a course without the normal distractions of multiple courses. Consider and consult with your academic advisor if you are thinking about taking more than one course. Coursework for two classes in Wintersession can be overwhelming. Care should be taken in choosing courses so that they do not conflict in time or attendance.

The registration system is set up to provide all students with an opportunity to select one course before any student has an opportunity to select a second course. Registration for a second course is allowed only after all students have had a chance to register in one course. Most courses are three credits. If you register in one course which carries six credits, then you may not take a second course, even if the second course is an independent study or internship as students may not exceed six credits in Wintersession.

Meeting Times for On-Campus Courses
Courses in Wintersession generally span five to six weeks in January and early February. In order to have 12 scheduled course meetings for the term, three credit classes will meet twice a week and additionally on alternating Wednesdays. For six credit studios, contact hours are doubled, and courses meet Monday through Friday or as listed on Student Planning. A visual display of scheduled meeting days for Wintersession is available on the Registrar’s Office website at: www.risd.edu/registrar.

Schedule A
Courses meet every week on Monday and Tuesday, except for the Monday holiday for Martin Luther King, Jr day when classes are not in session. In addition, courses meet on 3 Wednesdays for a total of 12 course sessions.

Schedule B
Courses meet every week on Thursday and Friday. In addition, courses meet on 2 Wednesdays for a total of 12 course sessions.

Schedule AA (Alternative to A)
This is an alternative to Schedule A in order to provide at least one day off between most course meetings. Courses meet every week on Monday and Thursday. In addition, courses meet on 3 Wednesdays for a total of 12 course sessions.

Schedule BB (Alternative to B)
This is an alternative to Schedule B in order to provide at least one day off between most course meetings. Courses meet every week on Tuesday and Friday. In addition, courses meet on 2 Wednesdays for a total of 12 course sessions.

Note: There are no scheduled days set aside for Wintersession Crits/Exams. All Wintersession Crits/Exams must take place during scheduled course time.

Student Planning always has the latest information about course times. Dates and times for off-campus study courses (that is, travel courses) are listed on Student Planning for the days the course is held on RISD’s campus. Dates and times for the travel portion of the class are provided by the instructor or department offering the course.

Costs
Wintersession tuition for full-time students is included in the tuition for Fall and/or Spring semesters. Courses may require payment of fees for materials, rentals, or other reasons. Travel courses require additional fees for travel expenses, which are to be paid by published due dates.

Estimates are given in this Catalog, if available at publication time. The latest information on travel costs
are listed in the course description on Student Planning as well as on the Global Partners and Programs website. Brown University students who are given permission to cross-register for the Wintersession are not charged tuition but must pay any course fees at the time of registration.

Special Students (non-degree) are charged tuition on a per-credit basis and are also responsible for course fees. Payment is due at the time of registration which can be no sooner than the first day of class.

**Course Options**

**RISD Wintersession Courses (on campus)**

Students register for any course for which they are eligible. Most courses do not require any special prior approval or prerequisites. In some departments, students may be required to enroll in specific Wintersession courses. Students that are required by their program to take a designated major-required Wintersession course will be pre-registered into the course prior to web registration opening.

Courses using the subject codes of NMSE, IDISC, AD, or FA are not offered by a particular major department and usually fulfill the degree requirement of a (N)on-(M)ajor (S)tudio (E)lective, as would a course offered by a department other than your major department. They may fulfill a major elective instead if the subject matter is pertinent to your major and if your department head approves.

**RISD Wintersession Travel Courses (off-campus)**

RISD offers a variety of off-campus Travel courses, which involve travel to locations worldwide. Courses are developed by individual faculty who create itineraries, program costs, and schedules. Travel courses require the instructor's permission and registration takes place in mid to late October, prior to the regular registration for on campus Wintersession courses. Payment in full is due for Travel courses during the registration period. Wintersession Travel classes typically span the full Wintersession period (5-6 weeks) and usually include an on-campus period of study, either prior to travel, after travel, or both. Travel courses, and other relevant information are posted on the Global Partners and Programs website at http://gpp.risd.edu and are also listed on Student Planning. Freshmen are eligible for designated travel courses with the approval of the Dean of Experimental & Foundation Studies.

**Independent Study Project (ISP) and Collaborative Study Project (CSP)**

Use the electronic application form available from the Registrar's website. Enrollment in a three-credit ISP or CSP requires approval of your faculty tutor, and the department head for your major as well as the approval of the department head of the department granting the credit, if they are not the same. An overall 3.0 grade point average is required for participation in an ISP or CSP. Freshmen are not eligible for Independent or Collaborative Studies. ISP/CSP electronic application forms must be filed by the deadline indicated in the Academic Calendar.

A CSP allows two undergraduate or two graduate students to work collaboratively to complete a faculty supervised program of independent study. The CSP is an alternative to a regularly offered course and may be taken for three credits. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Check the academic calendar for ISP/CSP deadlines.

**Internship**

Enrollment in a credit-bearing internship requires completion of an online Internship Registration and Agreement in ArtWorks by the deadline posted on the academic calendar. Registration for an Internship requires special approvals through ArtWorks, RISD's online system used for tracking internships: http://www.risdcareers.com/artworks. Students must follow application deadlines and registration add/drop deadlines when registering for a Professional Internship. Freshmen are not eligible for Internships. Students may not retroactively register for internships once the semester has passed. Students must be enrolled in the internship during the semester in which the credit is sought. Grading is Pass/Fail only. Students must have a minimum cumulative GPA of 3.0 to participate in a credit bearing internship. Undergraduates may take a maximum of six internship credits toward their degree and Graduate students may take a maximum of three internship credits toward their graduate degree, except where departmental requirements dictate that students acquire more experience beyond three credits. Internship applications must be filed by the deadline indicated on the Academic Calendar.

Wintersession internships carry three credits, unless the department (such as Apparel Design and Teaching...
+ Learning in Art + Design) allows a six credit internship and provides approval for it in advance. For the few exceptions that allow six credits, the amount of course credit is linked to the content of the internship and number of hours the student participates in the internship, e.g., full-time for five weeks is necessary for up to six credits, but may not, on its own, be sufficient to warrant six credits. The six credit internship allowed in select departments should offer the student greater range or depth of experience than a three credit internship.

Sample evaluation forms are provided to students and internship supervisors in advance to help clarify the educational expectations for the internship. Electronic forms for evaluating the student’s work as an intern are provided to the supervisor and student through ArtWorks as the internship is nearing completion. Supervisors and students will submit their internship evaluation forms electronically at the end of the internship period. Students are graded by the instructor on record for the registered internship. Grading process is supported by the supervisor and student evaluations submitted through ArtWorks.

Registration Times and Information
Registration for Wintersession courses is via the web, using Student Planning, except for travel classes, ISP/CSP and Internships (see the previous section for how to register for these special classes). Web registration lottery times are emailed to students in October and follow the schedule posted on the Registrar website. Web registration lottery times are randomly assigned within your appropriate cohort/class level group. Student Planning will allow you to register only after your assigned time begins. The order of students selecting courses is set by the faculty. Students are limited to selecting one course at the time of initial registration (which includes any pre-registered course). Detailed information about registration times and procedures can be found in October on the Registrar’s office website.

Note: You cannot web register for a course that requires instructor permission (as noted in the course description). To register, contact the instructor directly and use the paper Add/Drop Form available from the Registrar’s Office.

There is a separate registration lottery for adding a second course. Information is emailed to all students in October from the Registrar. Use Student Planning to check for open courses (with seats available). During the Add/Drop period, classes which have been previously closed may reopen as students drop classes or are dropped by the faculty for unexcused absence.

Waitlisting
Many courses in Wintersession allow for electronic waitlisting on Student Planning.
If a course is full, you may add your name to a waitlist. Make your choices count. Limit yourself to three waitlists.

- If a place subsequently opens up in the course, an email is sent to the first student on the waitlist informing them of the opening and directing them to go to Student Planning within 48 hours in order to register themselves, if they are interested in the spot. Student Planning is used by the student to register.
- If the student does not register within the 48 hour window, they lose their opportunity, and an email will be sent to the next student on the list, etc.
- If you try to waitlist a course that does not offer this feature, you will get a message that “waitlisting is not allowed for this course.” Contact the instructor to see if they are keeping their own waitlist.
- At the end of the registration period, automatic enrollment from the waitlist will end, as will the automatic waitlist feature. On the first day of class, if you are on that waitlist and wish to be registered, go to the first class. If spots in a course open up, the instructor has the option of adding students at their discretion via the Add/Drop form process.
- Instructors have 24/7 access to their WebAdvisor class rosters and waitlists.

Wintersession Travel Course Registration
Wintersession Travel course registration is held in advance of RISD’s traditional on-campus registration. Registration dates are listed in the Academic Calendar. The Global Partners link at: http://gpp.risd.edu/wintersession displays opportunities for Wintersession travel. Each of the courses are also viewable on Student Planning.

Registration for Wintersession Travel courses requires pre-approval from the instructor. Students do not register for these courses themselves. Freshmen are
eligible for designated travel courses with the approval of the Dean of Experimental & Foundation Studies.

Follow these steps to register:

1) Students must attend the Instructor’s information session, which provides information about the goals, objectives of the travel course and detailed explanation of what is included in the course tuition. All information sessions take place mid-September to early October, and are available to all students interested in applying for a course. In some instances, a direct meeting with the faculty may be an alternative to session attendance. Feel free to contact the faculty of your interested travel course for more information.

2) During the information session, faculty will provide instruction to students on how to apply for their specific travel course. By early October, faculty provide the Registrar’s Office and Student Financial Services a final list of approved and waitlisted students.

3) Students approved to register will receive acknowledgement from the Registrar’s Office on the first day of travel course registration. This email will include information on how to pay for the course. Payments will be collected online through Student Financial Services. Students have one week to make full payment online for the course.

4) Students will be registered by the Registrar’s Office once payment is collected.

Waitlisted students will also receive an acknowledgment on the first day of registration from the Registrar’s Office. Should seats become available in a travel course, waitlisted students will be notified by the Registrar’s Office, which will require a 48 hour response of payment. Registration will be processed once payment is collected.

All students participating in off-campus global learning must be in good academic standing (and good conduct-related standing) in order to register for a travel course and travel abroad. To participate in a Wintersession Travel course, students must have a minimum cumulative grade-point average of 2.50 at the time of registration. Prior to travel, students sign a waiver agreeing to remain in good standing at RISD, and the RISD Global office works with offices across campus to ensure this is the case. Should a student fall below the minimum adequate standing requirements for travel, RISD may remove the student from the course at any point.

Note: It is not possible to drop a Wintersession Travel course after it has commenced. RISD provides many resources to support students during their RISD Global experiences. In the case of unforeseen and extenuating circumstances, and after you have spoken with the faculty lead, the host school international office, and/or in special circumstances RISD Global for approval to withdraw from the program, please be aware that no refund will be issued. Returning to RISD in the current semester is not an option.
Note: Additional Wintersession courses will be published in Student Planning in October.

**APPAREL DESIGN**

**APPAR-3100**  **DRESSED BODIES: BASIC APPAREL TECHNIQUES FOR NON-MAJORS**
3 credits  TBA
Dressed bodies, is a course conceived to expose students from external departments across RISD campus to a variety of making practices stemming from traditional apparel design practices. Students are expected to bring their current skill set and their apparel related curiosity with the aims of developing a personal project or enhancing apparel related skills. Clothing development, brand, soft-goods development, principles for creating 3 dimensional works around the body from 2 dimensional sketches and patterns as well as basic sewing skills will be covered throughout the body of this course. Principles learned here may be applied to a variety of fine arts processes as well as product design. Students will be encouraged to develop a better understanding of materials and construction techniques while exploring deeper relationships between 2D shape and 3D form. This dynamic, technical and creative class; supports students further understanding of sewing construction and how it directly relates to- and impacts any creative or technical project, ultimately broadening the students understanding of both material properties and essential technical components of fabric construction.

*Components of this class are seminar and self-directed.

(WINTER)

**ARCHITECTURE**

**ARCH-2197**  **THESIS RESEARCH**
3 credits  Amy Kulper
Serious research and a specific preparation begins in this course, forming the theoretical basis for the creative development of the Thesis Project (Spring, 6 credits). This is a period in which the nature of the work is clarified, a process is developed, possibilities are examined, and research and information gathering completed. The research from this course acts as an armature, establishing the attitude, objectives, and significance of the thesis as an exploration of architectural ideas, and forming the underpinnings for the work of the coming semester. The result of this effort, completed in the spring, is gathered together and reflected in the Thesis Book as part of the requirements for completion of Thesis. The work is reviewed at the end of Wintersession; satisfactory completion of this course is a prerequisite for the Thesis Project in the Spring semester.

Estimated Materials Cost: $50 - $200

Major requirement: Architecture majors only
Permission of Instructor required.
Registration by Architecture Department, course not available via web registration.
Schedule to be determined with Advisor.

(WINTER)

**CERAMICS**

**CER-4025**  **CERAMIC SCULPTURE: NON-MAJORS**
3 credits  TBA
The course explores an extensive range of sculptural possibilities for ceramics through the theme of sampling. Students learn basic ceramic construction including handbuilding and moldmaking. Projects include: transformation of found shapes, images or objects, abstraction and introduction to contemporary ceramic sculpture. The emphasis is on experimentation and development of personal ideas.

(WINTER)

**CER-4099**  **CERAMIC FORM AND SURFACE**
3 credits  TBA
2D vs. 3D, form vs. surface. Investigation of how form suggests the surface and how surface can redefine the
form. Various hand building and decorative processes are used.
Estimated Materials Cost: $100.00
(WINTER)

CER-W152 POTTERY
3 credits TBA
Students explore the pottery making processes of throwing, jiggering, extruding, casting, and pressing. They test and experiment creating the ceramic surfaces from a variety of high temperature glaze and firing techniques. They establish and challenge the creative and expressive potentials of utility.
(WINTER)

CER-W40G WRITTEN THESIS 2ND YR. GRADS
3 credits Lawrence Bush
The purpose of this course is to prepare a written thesis. You will be required to develop an outline, bibliography, and first and second drafts. Completion and presentation will be during the following spring semester.
This course is reserved for and required of second-year MFA Ceramics majors.
Schedule individually arranged with instructor.
(WINTER)

COMPUTATION, TECHNOLOGY, AND CULTURE

CTC-2007 OF SOUND AND VISION
3 credits Mark Cetilia
This intensive studio course investigates computational approaches to generating sound and image in real time. Precedents from experimental film and video, as well as sound, installation and performance art will be examined in relationship both to human perceptions and the students’ artistic practice. The course will include discussion of key historic works and texts, hands-on demonstration and in-class projects, as well as critical engagement with new works by class members. Students will use programming environments such as Max and its object libraries for sound and video, MSP and Jitter to explore the creative and expressive potentials of intermediate production practice, culminating in the development of a larger work that incorporates knowledge gained through the course.
(WINTER)

DRAWING

DRAW-1106 DRAWING AND COLLAGE
3 credits Alfredo Gisholt
This course will explore drawing and collage using various methods, materials and subjects. Students will use a variety of media, including their own drawings, found objects and photographic images. Students will be encouraged to instigate intuitive and open responses to perceptual and conceptual sources. The form of collage will give students the opportunity to build, develop and reprocess their drawings. Scale, subject, abstraction and materiality are some of the visual elements addressed in the course.
Estimated Materials Cost: $75.00
(WINTER)

DRAW-1509 DRAWING MARATHON
6 credits Gwen Strahle
For the first two weeks class will be held Wednesday through Sunday, then starting the third week classes will take place Monday through Friday. A rigorous investigation of drawing from the model and/or large set-up sprawling across classroom. Deeper contact to the drawing experience through sustained exposure. Opportunity for re-invention, change. Confront problems of drawing, build on strengths. Emphasis on drawing consolidation, concentration, stamina, persistence. Regular critiques, slide talks, RISD museum trips. The goals of this course are to facilitate and maintain a continuous flow of drawing energy and examination. Students will re-examine the way they make drawings, in a progressive drawing environment. Through sustained contact with their drawing/s, students will make personal advancement.
(WINTER)

HAVC-W682 LEONARDO DA VINCI DRAWINGS
3 credits Matthew Landrus
The course will explore the approaches and contexts of Leonardo da Vinci’s draftsmanship. Studying primarily some of his surviving 6000 drawings and notes, the course will locate his aesthetic and analytical processes and contexts for a broad range of projects, such as paintings, sculptures, treatise literature, machines, weapons, maps, festivals, built environments, and studies of natural philosophy. We will also examine theoretical pursuits in the liberal and technical arts by
Leonardo and his contemporaries, and their assessments of visual art as a science, and studies of natural science as a systematic art. Particularly informative will be Leonardo’s responses to contemporary trends, to artisanal traditions, to the antique, to members of princely courts and republics, and more generally to investigative and inventive strategies.

(WINTER)

**FILM/ANIMATION/VIDEO**

FAV-W5200  **EXPERIMENTS IN STOP MOTION ANIMATION**
3 credits  Hayley Morris
This is a course demonstrating and exploring the basic techniques of Stop-Motion Animation, with the intent to provide students with hands-on creative experience in learning the potentials of the medium, and an introduction to filmic language. Conceptual skills are exercised through exploring intent, storytelling, storyboarding, editorial concepts, material manipulation, character performance, art direction, lighting and basic sound design. This class is based on process and experimentation. It is meant to provide a strong foundation in the basics of stop-motion animation filmmaking, as well as the confidence to experiment further in one’s future work. The idea is to enjoy the process by understanding it; control is born of experimentation and experience.
Estimated Materials Cost: $40.00
(WINTER)

FAV-W503  **FILM EXPLORATIONS**
3 credits  Bryan Papiack
This course is an introduction to the visual aspects of film making. Camera skills and editing techniques are explored in several short individual projects. There are studio demonstrations of basic camera and editing concerns. Final projects are made with soundtracks.
(WINTER)

FAV-W507  **SENIOR STUDIO: LIVE ACTION**
3 credits  TBA
This is a year-long course of study, for which the student will complete a 10-20 minute live action work to final professional screening format. Students are free to choose genres and formats in which they want to work. Students have weekly meetings for screenings, guests, and technical workshops, and weekly small-group meetings to discuss their works-in-progress. During Wintersession, the students perform production work in video and film, organize crews for filmmaking, review rushes and do initial editing and sound work on their degree projects.
Deposit: $150.00
Open to senior FAV majors only
Permission of Instructor required. Course not available via web registration.
(WINTER)

FAV-W517  **SENIOR STUDIO: ANIMATION**
3 credits  Steven Subotnick/TBA
During the senior year, students synthesize and apply what they have learned in their previous studies to the creation of a year-long project. Students develop, design, animate, direct, and produce these projects independently. Students receive weekly individual guidance from instructors and two critiques by established professionals from the world animation community. Class meetings are devoted to film screenings, group critique, and specialized technical workshops.
Deposit: $150.00
Open to senior FAV majors only
Permission of Instructor required. Course not available via web registration.
(WINTER)
FAV-W521  INTRO TO COMPUTER ANIMATION  
3 credits  Benjamin Hirt  
This course is designed to teach students how to utilize the computer to create animation. Special emphasis is placed on exploration and experimentation as it applies to computer-generated or computer-assisted animation. The class covers hand drawn non-computer originated animation, cut out animation, computer generated drawn animation, painting under the camera, rotoscoping, and an introduction to the concepts used in 3D animation. Additionally, an introduction to sound design and editing will be explored in the final animation project. 
Estimated Material Cost: $40.00  
(WINTER)

FAV-W527  SENIOR STUDIO: OPEN MEDIA  
3 credits  Sheri Wills Schettino  
Over the course of a year, senior students integrate their media skills through a cross-disciplinary approach with time-based media practice, resulting in a developed work or a series of smaller related works meant for exhibition or performance. This path is for students that wish to engage with time-based media in non-traditional ways, such as through installation, performance, public art, interactivity, intervention, networked/collaborative production, activism, etc. Students research, develop, design, prototype, direct and produce these works independently. Students receive weekly individual guidance from the instructor and partnered peers. Class meetings are devoted to lectures, informational workshops, student presentations of related research, individual meetings and group critique. During Wintersession, students perform production work, test and analyze parameters and results. Students have weekly meetings for lectures, guests, technical workshops, and weekly small-group meetings to discuss their works-in-progress. 
Open to FAV majors only  
Permission of Instructor required. Course not available via web registration.  
(WINTER)

FURN-W502  INTRODUCTION TO FURNITURE  
3 credits  Megan Callahan  
This course will be an introduction to the skills and techniques for furniture design. The primary focus will be on developing innovative concepts through drawing and model-making. Simple hand tool techniques and basic woodworking machinery will be introduced. Exercises in sketching, model-making and various design strategies will aid in developing an understanding of materials and processes, culminating in two substantial products. Through a series of informative presentations, hands-on lectures, technical demonstrations, and short project assignments, students will explore the relationships between concepts, techniques and built objects.  
(WINTER)

FURN-2407  EXPLORING UPHOLSTERY FROM THE BASICS TO THE EXTREME  
3 credits  Nathaniel Smith  
This course will focus on the art of upholstery design. It will teach the basics of traditional techniques and materials; cover historic influences; and explore methods used in mass production. The course will also examine extreme upholstery and the use of nontraditional materials and unconventional methods. There will be an emphasis on ergonomics including shaping, angles, and scale and how upholstery transforms the frame and affects the user. This is a hands-on class and will include multiple upholstery projects culminating in a full-scale final project. 
Estimated Materials Cost: $100.00  
Upholstery Kit Cost: $50.00  
Elective for majors; open to non-majors  
Permission of Instructor required. Course not available via web registration.  
(WINTER)

FURN-2410  LIGHTWEIGHT STRUCTURE  
3 credits  M. Muller/A. Lehrecke  
Championed by utopian thinkers of the 20th century like Buckminster Fuller and Frei Otto, the idea of "doing more with less" has become ingrained in the development of new building systems. Design for vehicles, extreme environments, and sports have pushed
the field of lightweight structures along, creating a vast array of new materials and building techniques. This course will examine lightweight structures through the lens of material research and exploration. Emphasis will be placed on developing assembly systems that are integral to the particular materials being explored. Topics introduced in this course will include but not be limited to tensile structures, space frames, pneumatic structures, tensegrity, frozen fabrics and the various form finding strategies associated with each. This course will also examine the various ways that this topic can be approached through both physical and digital model making. Computer modeling experience is preferred, but not required.

(WINTER)

FURN-2512  METALS FOR FURNITURE DESIGN
3 credits  R. Michael Green
This course is an appropriate introduction to furniture design in metal. The goal of this course is to introduce students to the basic techniques of metal fabrication as they apply to furniture design. Design issues will be resolved through a series of drawings and models and welding skills will be honed through several preliminary projects. Students will be expected to complete a piece of furniture.
Estimated Materials Cost: $75.00  
(WINTER)

GLASS

GLASS-4304  BEGINNING HOT GLASS
3 credits  TBA
This course is a studio survey of glass as a three-dimensional medium. The course explores traditional and non-traditional techniques of glassblowing casting, and coldworking. The greater part of the class is spent in the studio working directly with glass.
Estimated Materials Cost: $150.00
Open to Undergraduate and Graduate Students.  
Permission of Instructor required. Course not available via web registration.  
(SPRING/WINTER)

GLASS-4323  GLASS SCULPTURE
3 credits  Christopher Taylor
The first objective of this experimental glass class is to investigate the potential of glass as a sculptural material. This rigorous exploration entails many non-traditional and some traditional techniques with hot and cold glass. Some of the techniques students will learn are: innovative molds for blown and cast glass; assembling glass (cutting, gluing); unusual manipulations of hot glass; combinations of blown and cast or kiln worked glass and some uncommon surface treatments. The greater part of this class will be spent in the studio working with glass directly. However, slide lectures, videos and an artist-centered look into physics and optics will supplement the, generally speaking, more intuitive approach of working with glass. Collaborative and innovative work will be encouraged as well investigations into the innate properties of glass.
Estimated Materials Cost: $200.00
Permission of Department Head or Instructor required.
Course not available via web registration.  
(WINTER)

GRADUATE EDUCATION

GRAD-010G  COLLEGIATE TEACHING PRACTICUM
3 credits  Mariah Doren/Dalia Linssen
This course helps prepare graduate students to be effective educators while fostering a community of shared ideas. Designed to support graduate students while they are teaching in RISD’s Wintersession, the course is a practicum in which participants discuss practical and theoretical concerns related to collegiate teaching and learning. As a forum, the course provides a space for group reflection on teaching experiences and challenges in addition to developing effective learning and assessment strategies. Through structured feedback from faculty, students evaluate their teaching effectiveness and document their development as teacher-scholars through preparing a well-designed teaching portfolio. As an immersive teaching and learning experience, graduate students will have an opportunity to share and apply knowledge of student learning and an awareness of student diversity to their discipline-focused art and design instruction.
Graduate elective - seminar
Also offered as TLAD-010G; Register in the course for which credit is desired.  
(WINTER)
GRAD-097G INVESTIGATIONS: BETWIXT & BETWEEN
3 credits Luanne West
The unknown gap of the 'betwixt and between' is a space of great curiosity and charge. It is a space that has captured the imagination of many artists, designers and writers throughout time. The main interest in this course is to investigate the nature of this space, how it is experienced, understood and given meaning from multiple viewpoints in art, design and literature, and ways in which it can become a space of significance for our practice as artists and designers. As background to our own research, we examine features of the betwixt and between as it is evoked in the writings of the pre-Socratic thinkers, the theories of anthropologist Victor Turner, the lectures of composer John Cage, William S. Burroughs and Brion Gysin's book titled The Third Mind, and philosopher Gaston Bachelard's view of spatial poetics. Artists also walk us to that space, as is the case with Eva Hesse's threshold Works on Paper, Anselm Kiefer's preoccupation with ambivalence, and Anish Kapoor's sublime voids. Most important, we will make and write as a way to see and understand the various forms and ways the betwixt and between presents itself in our own work.  
Graduate elective - seminar (WINTER)

GRAD-144G WHAT NEXT? (MAKING A) LIVING AS AN ARTIST
3 credits TBA
For this Professional Practices course, we explore the practical possibilities for your life after art school. Emphasis is on balancing your artistic practice with the financial demands of everyday life, on integrating your career path(s) with your artistic values and integrity, on developing realistic goals and strategies, and on finding "branching paths" that open new prospects. Various avenues are explored, such as: exhibiting in galleries and museums, starting a business, working on commission, art writing, social practice, and forming a collective, a publication, or an independent gallery. Current financial, practical, and ethical ramifications of each of these avenues are considered. We discuss what matters when deciding where, geographically, to begin your career. The course provides a number of skills: creating proposals, presentations, artists' statements, and resumes; and obtaining grants, residencies, commissions, art-related employment, studio space, and representation. Also touched upon are art law, copyright, budgeting, and taxes for artists. There are guest speakers from galleries, public art agencies, design businesses, and a trip to New York City. We meet RISD graduate alumni who are currently developing their careers as artists and designers, and hear about their paths from graduation to living as artists. Graduate elective - seminar  
Open to undergraduate seniors. (WINTER)

GRAD-175G INTERDISCIPLINARY COLLABORATIONS
3 credits Janet Zweig
Graduate students from all disciplines will develop their work by finding partners from other fields. We will look at examples of contemporary artists who have developed content by collaborating with scientists, engineers, writers, and other professionals. We will discuss the range of collaborative and cooperative approaches and strategies. The group will talk to teams who have worked together. By the end of the term, each student will be expected to have made a connection with someone from another field with whom they can work and who can contribute in some way to the student's thesis work. Connections to possible collaborators will be developed through the course. There will be readings, videos, and Skype visits. There will be one trip to New York to visit collaborative teams.  
Graduate elective - studio (WINTER)

GRAD-177G COMPUTER PROGRAMMING FOR STUDIO PRACTICE
3 credits Chris Novello
This course focuses on the craft of computer programming with an emphasis on strategies and techniques that can advance or disrupt an existing studio-based practice. Accepting the principle that computation should augment rather than replace disciplinary cultures and ways of making, a project-based pedagogy places an emphasis on hybrid material-digital apparatuses and media, augmented reality, print-digital workflows, and/or web based installations. Theory and criticism will be drawn from an attention to computational ways of making. In addition to news tools and media, students in this course will explore if and how coding changes the nature of a “work” or a
“project.” Students will address, for example, whether the code itself exists to serve an existing artistic agenda, become a body of work, or both.
Graduate elective - studio
(WINTER)

GRAPHIC DESIGN

GRAPH-3122  MOTION POSTERS
3 credits  Nathan Young
This course uses the motion poster as its catalyst for exploratory making. To do so, we will bolster the basic principles of both animation and graphic design, with a keen focus on skills and concepts that are applicable to all art and design disciplines and skill levels - from freshman to grad students. This particular form of design is in its infancy, and part of our aim is to push its limits. How are they most effective? ...How might a motion poster be dangerous? Students produce 3 compelling motion posters as well as weekly motion poster "sketches" for low-stakes, playful experimentation.
(WINTER)

GRAPH-3260  MUSIC VIDEO
3 credits  Franz Werner
This course is a continuation of the ideas presented in GRAPH-3252 Photo/Graphics, but it is not a prerequisite. This course will explore how video design and sound design can be utilized to convey visual narratives. Students in this studio will design a visible language of video-graphic expression. It involves two-dimensional design, three dimensional design, lighting design, and sound design. As a final project, each student will make a short video utilizing techniques learned.
(WINTER)

GRAPH-3271  WEB DESIGN
3 credits  TBA
This introductory course will allow students to understand the web as a medium, covering the technical basics of HTML, CSS, and Javascript, as well as recent practices in web design and development. We’ll learn the tools and techniques involved in creating a website from scratch, while exploring the application of graphic design principles to web-based technology. Class time will consist of discussions of relevant readings, technical lectures, design critiques, and hands-on coding workshops. No prior coding experience required.
Requirements: Students must be comfortable with Adobe Photoshop. Students must provide their own laptop (Mac or PC) loaded with Photoshop and an HTML editing program (Dreamweaver, BBEdit, GoLive, etc.).
Section 1: Open to sophomore and above
Section 2: Open to all
(WINTER)

GRAPH-W320  GRADUATE OPEN RESEARCH
3 credits  TBA
This course is for graduate students in graphic design to work independently on research. The instructor serves an advisory role in all projects. Students must submit a written proposal for work planned and criteria for evaluation. Course meetings are arranged individually, or with the group as needed.
Open to Graphic Design graduate students
Course may be repeated due to new research projects each semester.
Registration by Graphic Design Department, course not available via web registration.
(WINTER)

GRAPH-W321  GRADUATE THESIS RESEARCH
3 credits  Rob Giampietro
This course is for graphic design graduate students in their final year to work independently on their graduate thesis. The instructor serves an advisory role in all projects. Students must submit a written proposal for work planned and criteria for evaluation. Course meetings are arranged individually, or with the group as needed.
Graduate major requirement; Graphic Design thesis graduates only.
Registration by Graphic Design Department, course not available via web registration.
(WINTER)

GRAPH-W322  TYPOGRAPHY ELECTIVE
3 credits  TBA
The objective of this course is to introduce the student to the basic concepts, skills and processes of typographical design. Design problems will be assigned to investigate fundamental aspects of typography (organization; proportion; composition; space; texture; rhythm and meaning). Projects may include the design
of such objects as letterhead, packaging and poster. Please note: Some Graphic Design transfer students will be pre-registered.

Section 1: Open to sophomore and above
Section 2: Open to all

(WINTER)

GRAPH-W336 INTRO TO GRAPHIC DESIGN
3 credits TBA
An in-depth investigation of the principles and possibilities of graphic design. Through a series of experimental exercises incorporating drawing, collage, and the computer, students will learn the fundamentals of graphic form, sequencing, image making, communicating visually, and integration of type. Slide presentations and lectures will introduce students to both the history of graphic design and contemporary designers.

Open to undergraduate and graduate students
(WINTER)

GRAPH-W344 HOT PRINTING
3 credits TBA
A studio course in which you can play with the creative potentials of letterpress, wood and metal type. A chance to create "print-things", one-of-a-kind prints made from printers' materials traditionally used to make multiple, identical copies. Use the letter as constructive or a representational element. Test your intuition and spontaneity by bringing printer's inks to all kinds of papers while exploring patterns, form and everyday words and sentences. Imbue letters with new magic and create text with as yet unheard-of meanings. The course also addresses the history and legacy of letterpress and the power of mass production.

Open to undergraduate and graduate students
(WINTER)

HISTORY OF ART AND VISUAL CULTURE

HAVC-W713 ART IN THE AGE OF ALEXANDER
3 credits Peter Nulton
Alexander the Great is one of the most significant figures in ancient history, and the culturally diverse empire he created gave birth to new trends in art characterized by hybrid styles and innovative new kinds of artistic propaganda. The study of the place of art in such a multicultural society has implications for the interpretation of art's role in the modern world. This course will discuss the way Alexander and his successors controlled their image in art and the styles of sculpture, painting, architecture, and urban planning that were precipitated by the socio-political changes brought about by his conquests.

(WINTER)

HAVC-W682 LEONARDO DA VINCI DRAWINGS
3 credits Matthew Landrus
The course will explore the approaches and contexts of Leonardo da Vinci's draftsmanship. Studying primarily some of his surviving 6000 drawings and notes, the course will locate his aesthetic and analytical processes and contexts for a broad range of projects, such as paintings, sculptures, treatise literature, machines, weapons, maps, festivals, built environments, and studies of natural philosophy. We will also examine theoretical pursuits in the liberal and technical arts by Leonardo and his contemporaries, and their assessments of visual art as a science, and studies of natural science as a systematic art. Particularly informative will be Leonardo's responses to contemporary trends, to artisanal traditions, to the antique, to members of princely courts and republics, and more generally to investigative and inventive strategies.

(WINTER)

HAVC-W463 SCIENCE OF ART
3 credits Matthew Landrus
This course will examine scientific and technical applications developed by Western artists and visual theorists from the Renaissance to the nineteenth century. Concentrating on pictorial traditions, the course will address what artists, authors and artist/engineers have referred to as scientific, technical, mechanical, and purely mental solutions to optical, proportional and quantitative visual problems. General themes will be perspective, form, color, and mechanical devices, and will include discussions on intellectual training, notebooks, treatises, and collecting. The course will examine artists such as Masaccio, Leonardo, Piero della Francesca, D|rer, Serlio, Carlo Urbino, Cigoli, Rubens, Vel`quez, Saenredam, Vermeer, Poussin, Andrea Pozzo, Canaletto, Phillip Otto Runge,Turner, Delacroix, Monet, and Seurat.

(WINTER)
HAVC-W163  **POWER, DEPENDENCE AND SOCIAL WELFARE IN EARLY MODERN VISUAL CULTURE**  
3 credits  Suzanne Scanlan  
This course examines the visual culture of social welfare and justice during the early modern era (1500-1900). A powerful guild of silk manufacturers sponsored the construction of the first large-scale orphanage for abandoned children in Renaissance Florence, employing architects, painters, woodworkers and sculptors. "Talking statues" in Rome advocated for the end of oppressive taxation by over-zealous popes. Printmakers across Europe turned out satirical woodcuts and engravings that graphically argued for better living conditions and labor laws in the age of industrialization. Josiah Wedgewood issued a plaque that poignantly pleaded for the abolition of slavery. Her, we study a broad range of imagery, objects and architecture that forged a language of social justice that still exists today. Drawing on the rich collections of the RISD Museum, Fleet Library Special Collections and the John Hay Library at Brown, among others, we examine the role of patrons, artists and designers in advocating for, and advancing, social welfare in an increasingly urban and educated society.  
(WINTER)

HAVC-W403  **ROCOCO ROCKS**  
3 credits  Pascale Rihouet  
A key moment and place in the history of design, eighteenth-century art was innovative and rich in criticism, especially in France. Favored themes in the graphic arts and sculpture include gallantry (fetes galantes), eroticism, and domesticity. French art dealers were responsible for new designs for furniture and decorative arts; architects developed utopian projects; and seamstresses launched extravagant fashion trends. We will examine how rococo came to be the dominant artistic trend in all Europe and the kinds of controversy that it generated from the mid-century on. Rococo Rocks will provide analytical tools for understanding the visual arts within their social and critical contexts including the Enlightenment. We will navigate between genres and media, assess how works of art were then perceived, and discuss the position of women (whether mothers, wives, or artists). We will also study the ramifications of rococo’s continuing curve into twentieth-century art from Art Nouveau to Cindy Sherman and Jeff Koons. Visits to several departments of the RISD Museum are planned as well as to the Hay Library where we will study original eighteenth-century illustrations. Students final projects consist in designing a rococo-inspired object in any medium (painting, sculpture, textile, print, or drawing) accompanied by an artists statement.  
(WINTER)

HAVC-W525  **JAPAN: PAPERMAKING, TEMPLES AND PRINTS AN INTRODUCTION TO THE ARTS OF JAPAN**  
3 credits  Elena Varshavskaya  
This trip is a six credit, in depth exploration of the Tokyo and historic Kansai region to see and draw the most important Shinto, Buddhist and secular sites in Japan, and to couple that visual exploration with 9 days of papermaking in rural Tokushima on Shikoku Island. Returning to Providence, students will spend an intensive week creating a final project using the paper they have made that reflects on their experiences in Japan, as well as write 2 art history papers. Through historical site visits students will gain a in-depth understanding of the background of Japanese visual culture. Through an intensive workshop at the Awagami Paper Factory students will work side by side with the finest Japanese paper makers as they learn paper making skills and gain an understanding of the continuing vitality of traditional Japanese crafts. Accommodations will vary depending upon to availability, with the goal of experiencing a variety of traditional and contemporary hotels, ryokan, dormitories, and so on.  
*This is a co-requisite course. Students must also plan and register for PRINT-4525. Students will receive 3 studio credits and 3 liberal arts credits.*  
All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Also in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the
week after the final Wintersession travel course registration period. Registration begins in October at a time to be announced. Permission of instructor required; Open to first year students with approval from the Dean of Experimental & Foundation Studies.

2017WS Travel cost: $4,200.00 - airfare not included. Updated costs will be available in October prior to the travel semester.

***Off-Campus Study***

**HAVC-W449  SELF-PORTRAITURE AND THE DEATH OF THE AUTHOR**
3 credits  Jonathan Weinberg
This course will focus on the history of self-portraiture and modes of self-identity from the vantage point of feminism, queer theory, and of post-modernist critiques of the so-called author function. We will look closely at self-portraits by artists ranging from Rembrandt van Rijn to Cindy Sherman, and from Albrecht Durer to David Wojnarowicz. Students will be asked to write about artists’ self-portraits and also construct their own written and visual autobiographies. We will read memoirs by artists, as well as essays by Barthes, Foucault, and Krauss.

(WINTER)

**HAVC-W156  SOVIET ART AND FILM UNDER LENIN AND STALIN**
3 credits  Marcin Gizycki
This course will examine art in Russia and the USSR from the October Revolution in 1917 to the death of Stalin in 1953 in the context of historical events and changing ideological climate. After the October Revolution, art and film in Russia and later the USSR became a field of unprecedented experimentation that gave birth to many groundbreaking works by artists and filmmakers such as Kazimir Malevich, Vladimir Tatlin, Alexandr Rodchenko, Varvara Stepanowa, the Stenberg Brothers, Sergei Eisenstein, Vsevolod Pudovkin, and others. The introduction of Socialist Realism by Stalin in the 1930s terminated the Avant-Garde in the country and forced artists to become basically producers of propaganda. Despite this, a number of significant works, especially films, subverted ideological limitations.

(WINTER)

**HAVC-W620  FEMMES FATALES & DOMESTIC NUNS: IMAGES OF WOMEN IN 19th and 20th CENTURY WESTERN ART**
3 credits  Agnieszka Taborska
In European and American art of the 19th and early 20th centuries, women were often presented in extreme ways: either as blood-thirsty creatures from Greek mythology, as Salome obsessed with the decapitation of a lover, as poison flowers and vamps; or as personifications of love and virtue, household angels, noble virgins dying out of self-sacrifice. The literature and, later, cinema supported this dichotomy that can be still traced in contemporary culture. In this course we will analyze the images of blessed and cursed women in Western art of the last two centuries.

(WINTER)

**HAVC-W662  THE MYTH OF THE CITY IN 19TH AND 20TH CENTURY WESTERN ART**
3 credits  Marcin Gizycki
This course will examine the role played by urban mythology in 19th and 20th – century European and American art. We will study the late - 19th - century idea of the flaneur, which influenced both visual arts and literature. We will discuss the Futurists’ fascination with machines and the Surrealists’ concept of a city perceived as a human body. We will analyse the Impressionists’ views of Parisian streets, Frans Masereel’s woodcuts The City, de Giorgio Chirico’s metaphysical paintings and Edward Hopper’s nostalgic images of the American metropolis. We will study how the interest in urban reality has influenced the development of new art movements of the last two centuries.

(WINTER)

**HAVC-W472  THE ART OF MAKING ENEMIES: MODERNISM AND ITS CRITICS**
3 credits  Jonathan Weinberg
What role does censorship and publicity play in promoting the avant-garde and in the formation and critique of modernism This class will focus on the history of Art of the United States, with particular attention on a series of major scandals and controversies including Whistler’s law suit against Ruskin, Duchamp’s Ready-Mades, Rivera’s Radio City Music Hall Mural, Cadmus’s Fleet’s In, the so-called Culture Wars, Koon’s plagiarism trial and the protests of the Guerilla Girls. Readings will include writings by
artists as well as essays by critics and historians including, Greenberg, Krauss, Rosenberg and Steinberg. (WINTER)

HAVC-W181 AMERICAN PRINTS: ARTISTS AND MASTER PRINTERS
3 credits Esther Thyssen
The 1960s saw the expansion of the art market in the US when printmaking workshops emerged on the coasts and in the heartland. Artists and master printers worked collaboratively at ULAE, Tamarind, Gemini GEL, Tyler Graphics and others, and such presses also editioned artists’ prints for sale via the gallery system. Importantly such workshops also offered an opportunity to artists primarily committed to other media to explore various printmaking methods. Collaboration among artists and printmakers thus became a hallmark of the so-called American Printmaking Renaissance. The course will investigate the nature of collaboration between artists and master printers as we study prints by epoch-making artists including Louise Nevelson, Jasper Johns, Robert Rauschenberg, Helen Frankenthaler, Richard Diebenkorn, Ed Ruscha, Vija Celmins, as well as lesser-known artists who contributed significantly to the popularity of prints. Technical innovation continued in the era of Pop with the use of commercial techniques by Warhol, Rosenquist and Lichtenstein, and continues today with the use of digital media. We will draw upon the collection of the RISD museum to develop an intimate understanding of the role of innovation and collaboration in American printmaking ca. 1960-1990. (WINTER)

HAVC-W660 THE IMAGE OF AMERICA IN EUROPEAN FILM
3 credits Marcin Gizycki
During this seminar we will discuss how America is seen by contemporary European artists and intellectuals. Jean Baudrillard’s famous book “America” as well as films by Antonioni (“Zabriskie Point”), Makaveyev (“WR: Mysteries of the Organism”) and Herzog (“Stroszek”) will number among the works analyzed in the class. (WINTER)

HISTORY, PHILOSOPHY, AND THE SOCIAL SCIENCES

HPSS-W137 CHINA IN FILM: CONTESTED PASTS, UNCERTAIN FUTURES
3 credits John Knight
From the very first “electric shadow plays” that were shown in Shanghai teahouses in the 1890s, to the domestic 3D blockbusters that gross billions of RMB today, Chinese films have engaged complicated issues of national and cultural identity. Cinematic depictions of China as a land of timeless splendor, an arena fraught with political intrigue, or a probable yet dystopian future all include value judgments about greater “China” and its relation with the world. This interdisciplinary class presents cinema as a historical genre that probes competing narratives of Chinese pasts, presents, and futures. We will engage independent and commercial films from Mainland China, Hong Kong, and Taiwan, and situate these works within the historical contexts in which they were made. How does film’s status as an affect-driven medium - and its need for financial backing - shape the kinds of stories to be told? And what will be the fate of Chinese film as it transitions from a domestic to an international genre? By the end of the class, students will have familiarity with representative works of Chinese cinema, as well as a better understanding of Chinese history. More importantly, they will realize that “China,” like film itself, is perpetually in flux. (WINTER)

HPSS-W139 POLITICS OF HARRY POTTER
3 credits Jennifer Mogg
The Harry Potter series is a worldwide phenomenon. Although dismissed by some as simply books for children, the series grapples with real and difficult political and ethical questions. In particular, the author addresses different aspects of racism and its effect on all parts of society, from the treatment of house-elves and goblins, the way some creatures (like werewolves) are ostracized by society, to the ever-present tension between pure-blood wizards and muggle-borns. In this course, with the assistance of philosophers such as Hannah Arendt and Niccolo Machiavelli, we will address these topics through lens of political philosophy to determine what the series can teach us about the nature and purpose of politics and power. (WINTER)
THE ART OF (NONVIOLENT) CIVIL DISOBEEDIENCE
3 credits  Melissa Marcotte
Ordinarily, a person leaving a courtroom with a conviction behind him would wear a somber face. But I left with a smile. I knew that I was a convicted criminal, but I was proud of my crime. (Martin Luther King, Jr., March 22, 1956). Civil disobedience is the deliberate refusal to obey laws or commands of the government (or group in power) in order to create enough tension to influence legislation, current policy, and social conditions. In this course, critical examination of theoretical and historical accounts of civil disobedience will afford students the knowledge to understand and develop strategies that allow ordinary citizens to effectively initiate large social change. We will examine a number of nonviolent social change movements that have utilized these strategies in the past, using case studies from around the world, including India’s quest for self-rule, Denmark’s Nazi resistance, Argentinian resistance of repression, South Africa’s campaign against Apartheid, and many other movements from China, Poland, Russia, the Philippines, and United States. By the end, students will effectively know how to create, implement, and critique strategies that affect contemporary social movements that they find meaningful.

INTERPRETING NARRAGANSETT BAY SOCIOECOLOGY
3 credits  Bryce DuBois
In this class we will take a kaleidoscopic view of Narragansett Bay’s socioecology. Specifically, we will read literature relating to cultural, social, historical, and ecological aspects of the bay and watershed. We will dedicate a third of our time to reading and discussing the literature, a third on experiential and observational activities, and a third on reflecting on what we have observed. The aim of the course is to instill a fascination relating to Narragansett Bay, and to reflect on the relationship between people and the bay.

YOU MUST BE JOKING! THE PHILOSOPHY OF LAUGHTER
3 credits  Donald Keefer
Explain a joke; kill it? We’ll keep it alive on life support in this short philosophical survey of what’s funny. We will consider a range of theories of laughter and humor, from both analytic and practical perspective. To evaluate these theories, we will apply them to various types of humor, such as comedies, jokes, and especially in visual illustration such as cartoons, and the like. The serious business of analysis will share the stage with our engagement with funny business as well as creating our own. Throughout, we will consider the ethical issues of humor and laughter as they arise in the theories and the practices of humor. Course requires a sense of humor and will involve active participation, even performing humor. Several papers and a project of either analyzing something comedic or developing your own.

AMERICAN GOVERNMENT: WHAT YOU NEED TO KNOW FOR THE NEXT ELECTION
3 credits  Jesus Alejandro Tirado-Alcaraz
Two hundred years ago the ideas of life, liberty and the pursuit of happiness became the essence of an emerging nation that soon represented a new paradigm for the rest of the hemisphere and the rest of the world. Today, the US population is more than 300 million people distributed into 50 states, not to mention the US territories. Context is different, we have cellphones, TVs, internet, social networks, and other gadgets that allow us to have access to information at a speed that was impossible to imagine in 1776. But we still look for answers to similar questions. How do you govern a country that is so big and diverse? How do we know that a system that was created more than 200 years ago is still responsive and valid to our current needs? In addition to these questions we will discuss the constitutional foundations of the American political system and we will connect them to relevant issues: how democratic is the Electoral College? Why is the idea of universal healthcare more controversial in the United States than in other advanced democracies? Why do we see increasing polarization between the major parties? What role should the media play in the political process?

RUSSIA: PAST AND PRESENT
3 credits  Andrew Robarts
This course is designed to introduce students to the history and culture of Imperial Russia and the Soviet Union. The themes that will be developed in the course
include: the historical process of imperial formation, transformation, and collapse; the spatial dimension in Russian imperial history; Islam in Russia; reform, modernization, and "westernization" in the Russian context; migration and human mobility; and political violence and revolution. The question of Russian "national" identity, both historically and today, will be an over-arching theme of this course. From a methodological perspective, therefore, the themes and topics addressed in this course are designed to help students contextualize contemporary economic, political, and social developments in the Russian Federation. This course is organized around assigned readings and in-class discussions designed to isolate and illuminate the various scholarly and disciplinary elements embedded in RISD's art and design curriculum. In combination with engaged reading of the assigned textbook for the course and the content provided through "mini-lectures", films, videos, and literary works will serve to extend the imaginary and visual dimensions of the course. The reading and discussion of historically-based works of literature within the context of Russian history as well as the viewing and discussion of a film on contemporary Russia will, therefore, help elucidate and humanize the various themes developed in the course. (WINTER)

HPSS-W466  THE SOCIOLOGY OF BUSINESS, ORGANIZATION AND ENTREPRENEURSHIP
3 credits  Andrew Savchenko
While many tend to think about bureaucracies in emotionally charged terms (for example, Kafka and Orwell) or treat them with sarcastic derision (e.g., Parkinson), bureaucratic organizations are specific social structures possessing well-defined characteristics and following certain logic of behavior and development. They are present in government and business, as well as non-government organizations. Individual entrepreneurs and small businesses have to deal with bureaucracies to survive and thrive. This course will tell you how to behave around bureaucratic organizations. There are four major themes: organizational behavior, organizational boundaries, organizational environment, and interaction between organizations. Each theme will be looked at from the point of view of various types of bureaucracies: government, private, and non-profit. We will have a specific discussion of social entrepreneurship and its ability to navigate bureaucratic structures. Special attention will be paid to interaction between government and private bureaucracies. The course relies on a combination of lectures and in-class discussion. Students will be asked to write four short papers based on case studies and present them in class. There will be a final exam. (WINTER)

HPSS-W672  SCIENCE & SOCIAL CONTROVERSY
3 credits  Jeffrey Poland
In this course we will examine the institution of science and its relations to the social context in which it is embedded. The idea of "value free science" has been appropriately abandoned as a false ideal. In its wake there have arisen a number of questions concerning how social and moral values ought to play a role in determining the directions of scientific research, the conduct of such research, and the application of research findings to social problems. In addition to examining such topics as scientific objectivity, scientific authority, sources of bias in science, and the social accountability of scientists, we will discuss several case studies including controversies over race and IQ, the safety and efficacy of psychiatric medications, the human genome project, and research concerning gender differences. The course will consist of discussion of assigned readings, several short writing assignments, and a group research project and presentation. (WINTER)

HPSS-W708  CINEMATIC REPRESENTATION OF THE VIETNAM WAR
3 credits  David Fitzsimons
Most young people have developed their perspectives on the Vietnam War primarily through the medium of film. We will examine several of the most popular movies about America's longest war, such as "Apocalypse Now," "Platoon," and "Full Metal Jacket." We will explore in particular the following questions. What is the relationship between the history presented in Vietnam War films and the history of the era as presented by professional historians? How might these films shape popular understandings of the war? How might these films act as cultural artifacts offering insight into American political discourse at the time of their production? Assignments will include reading, discussion, and written reactions to the films. You will
need no particular background in history, film, or cultural studies to learn from and enjoy this course.

(WINTER)

HPSS-WS85  MUSICAL THEATRE AS SOCIAL COMMENTARY
3 credits  Thomas Roberts
This course will examine the ways in which musical theatre from ancient Greece to the 21st century has addressed issues of contemporary social significance. We will consider the political and cultural landscapes of 5th century BCE Athens, 19th century England, and 20th century United States. Students will read and discuss works from each period within its surrounding social context. In addition to dramatic texts, readings will include historical surveys of musical theatre and of the three periods. Students will be expected to produce two 3 to 5 page essays synthesizing the social issue about which a playwright/composer wrote with the resulting dramatic work; a mid-semester exam and a final project. Class meetings will include lecture, discussion and presentations. There will be a two-day field trip to New York to see musical plays and meet with theatre professionals. Lab fee covers theatre tickets, travel to and accommodation in New York.
Open to sophomore and above.

(WINTER)

ILLUSTRATION

ILLUS-2008  INTRODUCTION TO ILLUSTRATION
3 credits  Antoine Revoy
This course will be a survey regarding the concepts, techniques and methodology of illustration specifically designed for Freshman students who are considering illustration as a major. Students will examine illustration genres, including book, editorial and corporate illustration, while working with a variety of methods and materials.

(WINTER)

ILLUS-2020  MEANS AND AN END
3 credits  Nicholas Palermo
Basic to all visual expression is the ability to articulate what one sees. Skill and sensitivity in drawing are the essence of such articulation. The object of this course will be to develop the student’s skill as a draughtsman, to make the hand a more gifted servant of the eye. High competence is not a prerequisite for this course; commitment is.

(WINTER)

ILLUS-2032  INTRODUCTION TO OIL PAINTING
3 credits  Jason Brockert
Oil painting is one of the richest, most powerfully expressive mediums that exist. It offers a vast diversity of approaches and provides the most flexibility of all the painting materials. To take advantage of that variety, certain technical knowledge is essential. This class is geared as a thorough introduction to the newer oil painter. Our early class focus will be on understanding materials through a variety of life study exercises. Focus on color and composition will promote effectively orchestrated images. Our ultimate goal will be to make powerful images that marry appropriate approaches to oil painting with personal vision. The class emphasis will balance the technical mastery of materials with the clarity of effective visual communication.

(WINTER)

ILLUS-3032  XXXY
3 credits  Melissa Ferreira
In this course, we examine gender -- not your biologically assigned equipment, but those social constructs that shape and define what is male, what is female and what is that less absolute space between and beyond. Weekly assignments often begin by reviewing the traditional role of women and men in American culture but through a contemporary lens, examining the astoundingly colorful range of gender and sex identities that cannot be limited to simply pink and blue. We'll turn stereotypes inside out, flip popular icons upside down, and rework familiar images from hallowed museums. We'll search for fresh depictions of abstract concepts like conception, contraception, relationships, power, etc. This course offers equal opportunity for XX's, XY's and those outside the binary..
This course fulfills the Illustration Concepts Elective requirement for Illustration majors.

(WINTER)

ILLUS-3040  PLAY AT WORK
3 credits  David Porter
Illustrators invent all the time: a "concept" is nothing more than invention. This course aims to expand the illustrator's definition of and capacity for invention, both
on the page and beyond. The object of invention herein is delight. Students in this course will conceive and develop three distinct projects - the for children, the second for adults, the third at the student's discretion. Each project in development will test its premise: it will expose inspiration to proof. The ultimate criterion for success, whatever form the project has taken, will be, "Is it delightful?". If an invention is both original and delightful it may well have commercial potential; while this is not the object of the course, commercial potential will of course be considered. Classes will ideally be of seminar size. They will consist of speculation, discussion, suggestion and critique: skull sessions. Such dialogue is essential to the generation and development of both premise and project; it will comprise the majority of class time. This course fulfills the Illustration Concepts Elective requirement for Illustration majors.

ILLUS-3300 MERGING WORLDS
3 credits Joseph McKendry
The ability to merge imagery from various sources is an essential skill for illustrators and fine artists alike. In a series of projects, students will gather sketches, drawings and photographs, and combine them to exist solidly and convincingly together in space. We will discuss the importance of lighting, color, and value in creating a believable scene, and explore the methods and techniques used by illustrators and painters past and present. Class time will be divided between the computer lab (where students will manipulate their images using Photoshop and other tools) and the studio, where illustrations and paintings will be completed using a variety of media, including pen and ink, watercolor, and acrylic paint. This course fulfills the Computer Literacy requirement for Illustration majors.

(WINTER)

ILLUS-3304 INTRO TO DIGITAL ILLUSTRATION
3 credits Richard Gann/Paul Olson
This course introduces digital media for Illustrators using three types of computer applications: image editing (Photoshop), vector graphics (Illustrator), and digital painting (Painter). While orienting students to the technical aspects of digital media, the class also provides an essential link to the Illustration Department's drawing, painting and conceptual curriculum. Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor in Fall and Spring; open to all during Wintersession. This course fulfills the Computer Literacy requirement for Illustration majors.

(FALL/WINTER/SPRING)

ILLUS-3316 TYPE IN MOTION
3 credits Rafael Attias
In this course we will explore the fundamentals of typography and image combined with motion graphics. The students will work on several assignments utilizing InDesign, Photoshop, Illustrator, Flash, and/or other programs. The projects will cover a wide range of topics, from traditional design to motion graphic and interactive applications, with the goal of learning how to combine these tools to realize successful visual communication. This course fulfills the Computer Literacy requirement for Illustration majors.

(WINTER)

ILLUS-3326 DRAWING STORY IN VR
3 credits Wesley Allsbrook
In this course, students will draw and sculpt using direct Virtual Reality creation tools, making a world that can be viewed in the headset and outside of it. Our goal is to use VR as process, rather than end product. After a brief primer in the tools available, students will work individually and in teams to create the fully immersive, walkable spaces and cohesive aesthetics that will serve as source material for their narratives. Major Elective, open to all majors; five seats held for Illustration majors. This course fulfills the Computer Literacy requirement for Illustration majors.

(WINTER)

ILLUS-3428 DESIGN FOR GOOD
3 credits Annalisa Oswald
Design For Good sits at the intersection of illustration, graphic design, and brand identity, with a focus on nonprofits and social issues. Working across print, digital, mobile and social media platforms, this course will challenge students to create innovative visual
communication that motivates people around a social cause. Students will learn what makes a compelling brand, as well as a compelling story. Throughout the course of the semester, students will create logos, typographic systems, and brand identities based in illustration. The brand identity will be applied to products & packaging, web sites, social media, infographics, and printed materials. Through a series of weekly & bi-weekly assignments, students will build a portfolio of pieces that tie together as a unified, illustrated brand identity. Students are encouraged to conduct their own research & interviews with local non-profit organizations as part of this course. Group work in class, research, individual presentations & group critiques are an essential part of this course.

(WINTER)

ILLUS-3754 PHOTO ONE: DIGITAL
3 credits Henry Horenstein
This is an introductory course in digital photography. It covers all the basic techniques of digital workflow: capture, photo editing, and inkjet printing. You will learn how your camera works and how to control it to get the results you want. You will also learn how to download and manage your image files, edit them for best results, backup them religiously, and make excellent inkjet (digital) prints. Beyond technique, there will be at least one visiting artist, regular lectures covering the history of photography, an optional weekend field trip to Boston, and regular group and individual crits geared toward developing your style, focusing your ideas, and making better pictures. Most students use a DSLR (digital single-lens-reflex) camera, which you must provide, but other types are also OK, such as a good point-and-shoot or an ILC (interchangeable lens compact) model. We will discuss cell and tablet phones, but a dedicated camera such as one of the above models, will give you better results and more control. While this course is an introduction to photography, and assumes no prior knowledge, students with some photography background or those with analog-only experience may also benefit.
Estimated Materials Cost: $100.00 - $150.00
Major elective; open to non-majors sophomore and above as a non-major elective.
(WINTER)

ILLUS-3760 THE COLLAGED IMAGE
3 credits Jamie Murphy Hlynsky
This course will focus on the creation of expressive imagery through the combination of collage and mixed media. Students will work with a wide range of materials and collage elements, including their own drawings and paintings, photographic images and found objects. Techniques used for developing layers of both texture and meaning will be explored and later applied to specific illustration problems.
(WINTER)

ILLUS-3768 2-D OR NOT 2-D
3 credits Melissa Ferreira
Weekly assignments combine illustration objectives with a playful spirit of exploring materials for its own sake. Simple ingredients include plain paper & junk mail: cut, crimped, ripped, twisted, poked, prodded & glued. Layered cutouts extracted from old publications will be added & subtracted. Quick experiments will be the basis for compositions that will animate shadow boxes and tell stories. Techniques with paper pulp, polymer & air-dry clays will be demonstrated (as low-relief and over armatures). Scavenged objects and supplies to be disassembled & reconstructed in fresh configurations are another way to create images. Whatever the initial steps, pieces will be finished with mixed media, collage and other treatments that unify the whole. Idea and technique come together so these illustrations will be anything but shallow.
(WINTER)

ILLUS-3920 SCIFI AND FANTASY ILLUSTRATION
3 credits Nicholas Jainschigg
This course will be a short introduction to Science Fiction and Fantasy illustration in the form they are most frequently seen—book covers. Subjects will include (besides the usual aliens, futuristic looking machinery, and dragons) materials and techniques, reference gathering, working with a manuscript, working with the paperback format, etc . . . The goal of the course is to familiarize the interested student with the means and methods of producing a realistic illustration of an unreal scene.
(WINTER)
ILLUS-3940  **COMICS: GRAMMAR OF THE GRAPHIC NOVEL**  
3 credits  Reid Johnson  
Students will investigate the mechanics of comics storytelling through a series of exercises designed to deconstruct the comics language. Clarity is key to engaging the reader, and this course emphasizes communication regardless of style. Discussion will include a concise history of the medium and the rise of manga and the graphic novel. This course is structured around a series of cumulative exercises introducing a new element of the comics language each week, designed to equip the student for further work in this important art form.  
(WINTER)

**INDUSTRIAL DESIGN**

ID-2400  **INTRO TO INDUSTRIAL DESIGN**  
3 credits  Soojung Ham  
In this product design studio, we will dissect an existing product, analyze a market segment, and redesign the product to fit the described market. The methodology used to complete this task will be accelerated, giving students an overview of a typical industrial design process. Students will be exposed to design drawing techniques, foam modeling methods, and the concept of designing for consumers.  
(WINTER)

ID-2452  **METAL II**  
3 credits  TBA  
The objective of this course is to develop a more precise, professional and sensitive approach to design while broadening the student's technical base. Precision machine tools such as metal lathes, millers and grinders will be introduced. Logical design and set-up approaches will be discussed. Outside design work will be required with emphasis on engineering drawing and sequence of operations. There will be a strong emphasis on experimenting with the material in order to promote innovative thinking and problem solving.  
*Major elective; ID majors only*  
*Prerequisite: ID-2451 or ID-245G*  
(FALL/WINTER/SPRING)
Techniques in using natural and synthetic materials connected with furniture will be covered.

**Major elective; ID majors only**

**Prerequisite:** ID-2455 or ID-245G (WINTER)

**ID-236G THESIS OPEN RESEARCH**

3 credits  TBA

This course is for industrial design graduate students in their final year to work independently on their graduate thesis. The instructor serves an advisory and support role in all projects. Students must submit for instructor agreement, a written proposal for work planned and the criteria for evaluation. Course meetings are arranged individually, and / or with the group as needed. Graduate major elective; Industrial Design thesis graduates only.

*Registration by Industrial Design Department, course not available via web registration.*

(WINTER)

**ID-240G GRAD INTRO TO INDUSTRIAL DESIGN**

3 credits  Thomas Weis

The aim of the course is to open a window on the complex and multifaceted present design environment. A preliminary overview about the major historic design movements will be followed by an extensive description of the design’s state of the art together with a spot on the latest trends. Students will be invited to think and tinker, learning how to approach a design project, how to formulate proper research questions and how to use analog and digital prototyping to experiment, validate and communicate their own ideas. They will also initiate a dialogue with forms, functions, and interactions, defining the borders of the design activity and the actual role of designers. The main goal of the course is to get students familiar with the design vocabulary and with the basic tools involved in design processes. Areas covered: Ideas and concepts creation, quantitative and qualitative research, sketch models making, digital fabrication, physical computing, project’s narrative and storytelling.

*Open to ID Graduate Majors only.*

(WINTER)

**INTERDISCIPLINARY STUDIES, & NON-MAJOR STUDIO ELECTIVES**

**IDISC-1510 FIGURE MODELING MARATHON**

6 credits  Alba Corrado

This intensive studio is based on the premise that study is an abstractive process. We will begin at a very basic level to define features of this process with exercises in form and small studies of posed models. We’ll use oil-based “Clean Clay”, first unsupported, then over armatures, and gradually work up to 7/8 scale for portraits and 1/2 scale for figures. While the yield will be three well-resolved portraits and two figures, both studied and invented, our underlying goal is the development of form consciousness, a notion of what organic form is, the idea of its integrity. To handle the spatial reckoning rigors of this class, students must possess solid drawing skills. They must have earned a grade of B or better in Foundation Drawing. The 6-credit class meets four days a week, Monday-Thursday, 1-6pm, for six weeks. Students must be prepared to dedicate Friday and one day each weekend for additional, scheduled model sessions. They must be able to carry on development and completion of assignments during hours outside class time. As there will be insufficient time for mold-making or casting, students may choose to take away all finished works and/or provide a blank CD for transfer of photo documentation made by the instructor.

*Estimated Materials Cost: $100.00*

(WINTER)

**IDISC-7005 DESIGN SCIENCE**

3 credits  Carl Fasano

Students explore the structure and grammar of three-dimensional space using hands-on methods. We investigate the symmetries and transformations of polyhedra by constructing and deconstructing study models. Stability, mobility, tensegrity, and dome structures are evaluated, and students are encouraged to apply the principles learned to architectural and sculptural designs. Students experiment with pencils, paper, compasses, straight edges, scissors, exacto-knives, sticks, and joints, to discover concepts before they are named. Fundamental principles of organization are emphasized and rote memorization of definitions discouraged. The course will stress method, experiments, and risk taking.

(WINTER)
**INTERIOR ARCHITECTURE**

**INTAR-2118 SET DESIGN STUDIO**
3 credits  Michael McGarty
The class seeks to examine set design within a studio environment that is as close as possible to that of the profession, allowing students the opportunity to work on numerous productions in the design roles within theatre and opera. Relevance will be attached to the exploration of visual solutions that are viscerally grounded in the text. Script analysis will be thorough and ongoing. Group participation in this process is essential. Students will be expected to read and research one to two plays per week. All sets will be modeled, with fluctuating levels of completion.

*Architecture & Design Majors Only*
(WINTER)

**INTAR-2300 INTRO TO INTERIOR ARCHITECTURE FOR NON-MAJORS**
3 credits  Patricia Roka
This course is primarily intended to provide some insight into the design objectives of the studio projects of the undergraduate and graduate degree programs of Interior Architecture at RISD. As a studio introduction to Interior Architecture for non-majors, the course will focus on the spatial design concerns of the department focusing on how one carves, creates and occupies built space. Projects will explore the realm of work that begins with an architectural volume and transforms it from the ill-used or obsolete, to new purpose and viability, presented in drawings and models.

(WINTER)

**INTAR-2395 PORTFOLIO PREP & PRODUCTION**
3 credits  TBA
This class is primarily intended as a means for students in their year of graduation from the Department to prepare their portfolios for interviews with potential employers and for entry to the professional world of design. Using computer programs which will build upon knowledge already gained, the course will be helpful to all those who wish to gain some knowledge of techniques which will enhance the presentation of design work already completed. This is an essential aspect of the class, and should not be regarded as an opportunity to extend further design work on earlier studios, although some refinement of existing drawings will be necessary. InDesign, Illustrator & Photoshop software required.

*Graduating Interior Architecture majors only*  
(WINTER)

**JEWELRY + METALSMITHING**

**J&M-W431 JEWELRY INTRODUCTION**
3 credits  TBA
This course is an introduction to the fundamentals of design and metal fabrication techniques for jewelry. Working with precious and non-precious metals, students learn traditional jewelry construction including sawing, filing, forming, soldering, and polishing. A series of structured assignments guide students as they transform their ideas into finished pieces. Solutions for projects are open to enable the student to explore his/her own aesthetic, but taught in a way to insure that students master the basic processes.

*Open to undergraduate and graduate students*
(WINTER)

**LANDSCAPE ARCHITECTURE**

**LDAR-W207 GRAD SEM: CONSTRUCTED GROUND**
3 credits  J. Barthmaier-Payne/A. Flores
This seminar explores the parallels between designing and constructing the ground. It's focus is on landform - analyzing it as part of a larger natural system; understanding its inherent opportunities and limitations; altering it for human use & occupation; and building it with varying construction methodologies. The means for this exploration will primarily be through three-dimensional representations with two dimensional contour plans; however, diagrams, sketches, sections, and narratives will be necessary throughout the semester.

*Graduate seminar; LDAR majors only.  
Non-majors by permission of Instructor.  
Prerequisite: LDAR-2201*  
(WINTER)

**LDAR-W217 RESEARCH METHODS FOR DESIGN**
3 credits  K. Foley/H. Kongsgaard
As the scope and objectives of the design disciplines expand and diversify, the ability to implement effective research methodologies has become increasingly critical to position designers to generate and validate new
knowledge. This course will survey research methods relevant to the design disciplines that have emerged from the sciences, the social sciences and the arts with special focus on those utilized by landscape architects. Methods we will examine include case studies, descriptive strategies, classification schemes, interpretive strategies, evaluation and diagnosis, engaged action research, projective design and arts-based practices. Students will work individually and in teams to analyze and compare different research strategies, understand their procedures and sequences, the types of data required, projected outcomes, and value by examining a set of projects of diverse scales. Visiting lecturers will present research based design projects. The goal of the course is to provide students with a framework of research methodologies with which they can begin to build their own research based practices.

This graduate seminar meets two days a week, three hours each. It is required for all first-year students in Landscape Architecture.

Open to graduate level only.

(WINTER)

LDAR-W625  *ITALY: SEE NAPLES AND DIE: PANORAMA AND THE POETICS OF A CITY*

3 credits  Nicola DePace

Vedi Napoli e poi muori (“See Naples and then die”) was a common expression, echoed most famously on his grand tour by Johann Wolfgang von Goethe, to identify Naples as the most naturally and artistically beautiful city in the world; so beautiful that one needn’t look upon anything else after seeing it. Few cities embody the Empedoclean elementality of Naples: situated in a volcanic landscape dominated by Mount Vesuvius, beside an enormous bay and natural harbor that opens onto the Tyrrenian Sea under an endless sky, it marks a dramatic convergence of earth, wind, water and fire. The art, literature, history, politics and economics of Naples are equally “elemental” in the way that their constitutive and conflicting cultural forces are manifest in a dynamic, frequently paradoxical system of social relations. Students will engage this compelling city and its environment through the twinned graphic practices of drawing and writing, with particular attention given to the mediums of panoramic landscape, scientific illustration, philosophical speculation and fictional narrative. The LAS component of the course will survey literary discourses from antiquity to the present that imagine Naples and its environment. Readings (in English translation) will consist of selections by Virgil, Pliny (Elder and Younger), Livy, Tomasso Campanella, Giambattista Vico, Giacomo Leopardi, Matilde Serao and Walter Benjamin. The primary texts around which the course will be built are Susan Sontag’s Volcano Lover, Roberto Saviano’s Gomorrah, and contemporary Neapolitan noir fiction. Students will have read and written on Volcano Lover before convening in Naples, after which work will commence on a term project produced in tandem with travel and studio projects.

This is a co-requisite course. Students must also take both LAS-W725. Students will receive 3 studio and 3 liberal arts credits as identified by each subject.

All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Also in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period.

Registration begins in October at a time to be announced. Permission of Instructor required.

Open to first year students with approval from the Dean of Experimental & Foundation Studies.

2019WS Travel Cost: $1,920.00 – airfare not included. Updated costs will be available in October prior to the travel semester.

***Off-Campus Study***

(LIBERAL ARTS ELECTIVES)

LAEL-W033  PALEOGRAPHY: WESTERN HANDWRITTEN LETTERFORMS

3 credits  Alexander Gourlay

This Liberal Arts Elective is a hands-on investigation of the development of Latin handwritten letters from about 200 BCE to about 1500 CE, analyzing scripts and script families from Roman cursive and monumental letters to the
Renaissance letters that were the basis of most modern fonts. The emphasis of the course is on dynamic analysis of letters as written rather than static forms, though we will also explore the implications of the Platonic and later organic/evolutionary models that are the traditional means for understanding the history of letterforms. Students will master a basic Italic hand; study and write versions of a dozen or more historical scripts originally executed with styli, brushes, and reed, quill, and metal pens; make pens from river reeds and other materials (and write with them); and investigate the properties of papyrus, wood, vellum, and paper as writing surfaces. The class will visit at least one museum, spend extensive time outside of class practicing letters, and write two papers involving the historical contexts, paleographic characteristics, and calligraphic/graphic procedures for particular handwritten manuscripts. Although all the scripts studied were originally written right-handed, left-handed students have excelled in the course.

(WINTER)

LAEL-W050 THEATER PRODUCTION WORKSHOP
3 credits Frederick Sullivan
Professional actor/director Fred Sullivan (Trinity Repertory Company/Gamm Theatre/ Commonwealth Shakespeare resident artist and RISD Acting Workshop instructor) will guide a company of student actors, designers, stage managers through a workshop process of producing a live play for the stage, culminating in a two public performances of the production. Students in this course will be asked to: rehearse and perform assigned roles; accept assigned duties on graphic, projection and property/costume design, construction and stage management crews; commit to a flexible rehearsal schedule outside of class meetings; and pursue a guided study of the dramaturgical and production elements of the play or plays being produced. Under consideration for this Wintersession production is a selection of short plays by modern masters and original work. The structure of the selected play will be analyzed for its themes and historic context as well. The play will furthermore be examined for its unique performance techniques and production requirements. Sign up, put on some comfortable clothes and come to the first class ready to play.

(WINTER)

LAEL-W093 TRUE CRIME
3 credits Philip Eil
Crime is terribly revealing, Agatha Christie wrote in her 1936 novel “The ABC Murders.” In the genre known as “True Crime” -- which, unlike Christie’s novels, deals with real events -- there is a long and colorful history of examining crimes to see what, exactly, they reveal. This class is an introduction to this genre through classic texts (Truman Capote’s “In Cold Blood”, the Library of America’s True Crime anthology), texts that challenge conventions (Rick Geary’s graphic novel, “The Borden Tragedy”; Moises Kaufman’s stage play, “The Laramie Project”), and texts that spill over in other media, including documentary film, television, radio, and photography. Over the course of the term, students will not only become familiar with most famous crimes in American history -- recognizable by names like Manson and “O.J.” -- but they will also explore the role crime plays in the history of a state that some call “Rogue’s Island.” Most importantly, the course is an opportunity for students to wrestle with the questions that the best True Crime stories pose. What is a crime? What is justice? And why are we perennially drawn to these stories?

(WINTER)

LAEL-W486 THE COOKBOOK
3 credits Jonathan Highfield
Cookbooks are their own distinct genre. There are rules that must be followed, though the range of possibilities are multitudinous. A cookbook entirely about bugs? Sure. A cookbook on gelatin desserts? In the 1960s there were dozens. But a cookbook ostensibly is both tantalizing and informative. It aims to make the reader want to eat the dish that it introduces, and it gives clear instruction about how to produce that dish. In this writing workshop we will be reading several cookbooks, discussing their format - photos? drawings? ingredient lists separate from instructions? - with the aim of creating our own. By the course’s end, each student will produce their own hand-held, bound cookbook.

(WINTER)

LITERARY ARTS AND STUDIES

LAS-W379 QUEER FILM ASIAN AMERICAN AND AFRICAN AMERICAN QUEER FILM
3 credits Alexia Kosmider
Since the early Hollywood years, films have played a major role in the way American mainstream culture
inscribes queerness: the many and diverse queer communities, identities, and experiences. This course begins with an examination of earlier representations of queerness in Hollywood films, tracing queer cinematic images throughout the early 1950s, 1960s, and 1970s. We will screen queer films such as Nazimova’s Salome (1922) and The Killing of Sister George (1968) to analyze their representations of queer identity and examine what they signify to us today. Our examination of queer film will address the following questions: What is gay or lesbian film? What is a queer film? What are the ways in which the discourses of race, gender, and sexuality are interrelated and deployed? The latter half of the course also will examine selected films and documentaries from the new emerging queer cinema and a selection of film shorts that are currently running in queer film festivals. (WINTER)

LAS-W388 ROCKUMENTARY
3 credits Greta Methot
Visions of youthful utopia in Monterey Pop (1968) give way to violence and mayhem in Gimme Shelter (Rolling Stones, 1970). Martin Scorsese offers an epilogue to an era in The Last Waltz (The Band, 1978). Madonna sells herself in Truth or Dare (1991) and Metallica undergoes group therapy in Some Kind of Monster (2004). Rock documentaries are as much about the social and political state of America as they are about music and musicians. In this course, we will explore the visual language and cultural history of the rockumentary film genre. Topics for discussion will include: documentary and cinema Veriti narrative forms; the troubled notion of documentary “truth”; music as commercial product; fandom and the cult of celebrity; and the rise of MTV. Students should be prepared to participate in class discussion, attend film screenings, complete critical readings, and hone their analytical writing skills. (WINTER)

LAS-W432 SHORT STORY WRITING WORKSHOP
3 credits Sara Majka
In this writing workshop, we will explore the short story form, working to put into words what we-as individual readers-hope to find in it. We will consider what makes a story a story, while acknowledging that it is often something ineffable, indefinable. We will read from a range of writers, including Alice Munro, Donald Barthelme, Roberto Bolaño, and Vladimir Nabokov. A significant amount of class time will be devoted to writing exercises and peer workshops. At the end of the term, students will be expected to submit a portfolio comprised of informal reading responses, writing exercises, and completed stories. (WINTER)

LAS-W520 FREAKS, QUEENS, MINSTRELS, AND SPECTACLES OF THE HUMAN BODY
3 credits Karen Carr
In this course, we will be looking at various displays of the human body, focusing on four main arenas: the freak show, the minstrel show, the drag show, and the human zoo. We will focus extensively on the 19th and early 20th centuries, the heyday of human exhibitions, and move forward to current modes of display, which both contest and refigure earlier spectacles. Texts will include theoretical readings, films, novels, audio recordings, handbills, stereocard slides, postcards and advertisements. Students will be writing frequent response essays, and will produce a presentation--both written and oral--on one particular aspect enactment of corporeal display. There will also be a final project which will involve students constructing their own displays. (WINTER)

LAS-W717 GUYANA: EXPLORING ART & SCIENCE OF BIODIVERSITY IN GUYANA
3 credits Thomas Doran
In this course students will explore the artistic, cultural, economic, and scientific role of biodiversity in today’s society. Using Guyana, a biodiverse English-speaking Caribbean nation, located along the northeastern coastline of South America as an example, students will approach the topic of biodiversity from multiple perspectives including the natural sciences, social sciences, humanities, and visual arts. More specifically, this course offers RISD students the opportunity to visit a biological hotspot and consider its role in society; participate in conservation science field research; interact cross-culturally; and develop their communication skills. Taught collaboratively, this course emphasizes the importance of connecting ideas, information, and methodologies across the arts, humanities, and sciences, with an emphasis on biology. This is a co-requisite course. Students must also take both SCI-W097. Students will receive 6 liberal arts credits as identified by each subject.
All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Also in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period.

Registration begins in October at a time to be announced. Permission of Instructor required.

Open to first year students with approval from the Dean of Experimental & Foundation Studies.

2019WS Travel Cost: $4,254.00 – airfare included. Updated costs will be available in October prior to the travel semester.

***Off-Campus Study***

(WINTER)

LAS-W725  *ITALY: SEE NAPLES AND DIE: PANORAMA AND THE POETICS OF A CITY*

3 credits  Mark Sherman

Vedi Napoli e poi muori (“See Naples and then die”) was a common expression, echoed most famously on his grand tour by Johann Wolfgang von Goethe, to identify Naples as the most naturally and artistically beautiful city in the world; so beautiful that one needn’t look upon anything else after seeing it. Few cities embody the Empedoclean elementality of Naples: situated in a volcanic landscape dominated by Mount Vesuvius, beside an enormous bay and natural harbor that opens onto the Tyrrhenian Sea under an endless sky, it marks a dramatic convergence of earth, wind, water and fire. The art, literature, history, politics and economics of Naples are equally “elemental” in the way that their constitutive and conflicting cultural forces are manifest in a dynamic, frequently paradoxical system of social relations. Students will engage this compelling city and its environment through the twinned graphic practices of drawing and writing, with particular attention given to the mediums of panoramic landscape, scientific illustration, philosophical speculation and fictional narrative. The LAS component of the course will survey literary discourses from antiquity to the present that imagine Naples and its environment. Readings (in English translation) will consist of selections by Virgil, Pliny (Elder and Younger), Livy, Tomasso Campanella, Giambattista Vico, Giacomo Leopardi, Matilde Serao and Walter Benjamin. The primary texts around which the course will be built are Susan Sontag’s Volcano Lover, Roberto Saviano’s Gomorrah, and contemporary Neapolitan noir fiction. Students will have read and written on Volcano Lover before convening in Naples, after which work will commence on a term project produced in tandem with travel and studio projects.

This is a co-requisite course. Students must also take both LDAR-W625. Students will receive 3 studio and 3 liberal arts credits as identified by each subject.

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Registration begins in October at a time to be announced. Permission of Instructor required.

Open to first year students with approval from the Dean of Experimental & Foundation Studies.

2019WS Travel Cost: $1,920.00 – airfare not included. Updated costs will be available in October prior to the travel semester.

***Off-Campus Study***

(WINTER)

PAINTING

PAINT-3407  **PAINTING FROM OBSERVATION MARATHON**

6 credits  TBA

Painting from Observation will be a team taught Schedule A and B marathon for 6 credits. Drawing, collage, printmaking and painting will introduce students to contemporary painting as practised by the RISD Painting Department. This course is a
comprehensive introduction to painting. It is designed to develop confidence and experience with paint and painting. We will examine historical and contemporary trends and paint from life models and photo sources. Fundamental techniques for basic ground preparation, oil painting mediums and direct as well as in direct processes will be taught. Representational painting will be the primary focus but experiences in abstract painting will also be encouraged. We will learn abstract principles that organize composition, depict spatial illusion and describe form while developing a shared language for critiques. No prior painting experience is required. 

(WINTER)

PAINT-3412  COLOR: A WORKSHOP FOR ARTISTS AND DESIGNERS
3 credits  David Frazer
This course is based on Hornung’s textbook, Colour: a workshop for artists and designers. Under the guidance of the instructor, students produce a series of small painted collages that examine color from a variety of approaches. The goal is to master color principles and make them applicable to studio practice. Estimated Materials Cost $110.00

(WINTER)

PAINT-3413  FOREGROUND/BACKGROUND: INTERPLAY BETWEEN SURFACE AND IMAGERY
3 credits  David Frazer
While the majority of drawing takes place on mass-produced, white paper, the surface on which a drawing is created is an important aspect of a drawing’s composition and meaning. Color, texture, and materials of both surface and imagery all contribute to the final image. This course will focus on creating paper grounds as an integral part of the final composition. These grounds may even come to the forefront, evolving into distinct pieces that exist on their own. This class will be split into two phases: The first half of the class will be dedicated to the creation of paper grounds. Students will explore the process of making paper from start to finish. In the creation of sheets, students will learn coloring, painting, and pouring with pulp. Each sheet will become a unique composition, an original background or foreground. During the second half of the class, students will explore making drawings on their individual grounds. The relationship between imagery and surface will be consciously explored in order to develop multiple layers of meaning.

(WINTER)

PAINT-4222  PRIMARY SOURCES ILLUMINATING THE OCEAN DEEP AT THE NEW BEDFORD WHALING MUSEUM
3 credits  Martin Smick
For there is no folly of the beast of the earth which is not infinitely outdone by the madness of men. - Herman Melville, Moby Dick. Located just 35 minutes east of RISD, the New Bedford Whaling Museum offers a fascinating and often disturbing perspective on the emergence of modernity along side the systematic hunting and harvesting of whales to the brink of extinction. Through several visits to the museum this course asks students to reflect upon and interpret a wide range of interrelated subjects including folk art, nautical culture, colonial politics, marine biology and museum display. With additional access to museum archives students address these topics through research-based projects that employ drawing, painting, and installation with particular attention to contextualizing within differing modes of museum display. The New Bedford Whaling museum boasts a rich collection of unique and unusual artifacts that together issue a cautionary tale by asking visitors to contemplate the tenuous line between pursuit of profit and the destruction of that which we hold most sacred.

(WINTER)

PAINT-4711  MONSTER
3 credits  Jerry Mischak
This course will investigate cultural traditions of the "monster", broadly defined as an entity of horrific otherness. Monsters can be microscopic or gigantic, savage or pathetic, infectious or predacious. Monsters of all sorts, real and imagined, continue to invade our lives. Their narrative depiction has developed culturally as a metaphorical exploration of our deepest fears. During the class our interest will be in a three dimensional communication and transcription of monster related imagery. While working with a variety of sculptural materials we will stimulate imagination through films, slides, books and articles. We will distill these influences into our own themes, grandiose, frightening and seductive. Our goal will be to forge connections
between themes of fear from the distant, and those of our present lives.

(WINTER)

**PHOTOGRAPHY**

**PHOTO-5233  PHOTO INTENSIVE**
3 credits  TBA
This class serves as an introduction to photographic methods and ideas. Through this, we will be exploring the creative possibilities of both traditional and digital photographic technologies. First and foremost, this course is about creative exploration in photography. Technical skills mean nothing if not paired with imagination, and this course will aim to develop both. Throughout the semester, the instructor will consistently be pushing towards an integration of these new technical skills with the interests and ideas that are important to you as an individual. Using film cameras and complimentary digital tools, students will address the essential technical, conceptual, and artistic problems that have been associated with photography since its birth, as well as some of the new issues that have arisen with the advent of digital imaging. Through a combination of assignments and critiques, in-class exercises, and artists’ talks, students will question what they know about the medium and its potential. At a time when photography’s popularity and ubiquity has challenged its relevance as a fine art form, this course will explore the photographic image as a powerful and versatile tool for contemporary artistic self-expression.
Deposit: $100.00
(WINTER)

**PHOTO-5322  PROF. PRACTICE IN PHOTOGRAPHY**
3 credits  Henry Horenstein
This is a course all photo majors should take to help launch their careers, whatever the specialty—fine art, fashion, commercial, editorial. Classes will include lectures and instruction by the professor and outside experts, covering the breadth of issues professional photographers face, such as building their portfolio, promoting their work, finding jobs, keeping financial records, and legal issues, such as copyright, and model releases. The core of the class involves field trips to visit artists and other photography professionals in Boston, New York, and Philadelphia. Those visited include many RISD photo graduates who have gone on to make careers in photography, and others who have something to teach about the many issues facing contemporary photographers. Note that the schedule of the class varies somewhat from most Wintersession classes because it includes a five-day trip to New York and Philadelphia, during the fourth week of Wintersession. The exact schedule will be available before registration opens.
Open to all majors.
(WINTER)

**PHOTO-5350  INTRO TO DIGITAL PHOTOGRAPHY**
3 credits  Kenneth Rogowski/TBA
In this course, students will be introduced to the basic principles of digitally capturing, processing, and printing photographs that are really worth making. We’ll cover all the important functions that most digital cameras have in common and we’ll go through the fundamentals of using Photoshop to refine and manipulate images. Students will learn their cameras’ controls well enough to use the manual settings with confidence, and how to make the automatic features work for them instead of against them. We’ll consider what makes a good photograph both technically and creatively, and we’ll critique prints made on the Photo department’s high-quality Epson printers. Students will need to provide their own digital camera with raw capture capability (DSLR or equivalent), and a portable hard drive (formatted for Mac), both of which they should bring to the first class. (Hard drives will be needed before week 2.) Students registered for the course who are in the market for a new camera are welcome to contact the professor for camera purchasing advice.
Open to undergraduate and graduate students
(FALL/WINTER/SPRING)

**PHOTO-W551  INTRODUCTION TO DARKROOM PHOTOGRAPHY**
3 credits  Jennifer Edwards
A study of basic photography as a visual language with an emphasis on the medium as a means of personal expression. Using 35mm cameras, students will investigate the techniques of seeing through the production of photographic negatives and prints. Assignments will be given to develop the students’ awareness of the fundamental elements of tone, texture, light and form as conditioned by the technical possibilities inherent in the photographic medium. Students must specify section number on registration form.
Estimated Materials Cost: $150.00 - $200.00 Deposit: $100.00
Open to undergraduate and graduate students (WINTER)

PHOTO-W561  *FRANCE: PHOTOGRAPHY IN PARIS  
6 credits  Thalassa Raasch
Over a period of five weeks, students will come to know well the magnificent city of Paris with its abundant museums, significant architecture, atmospheric parks and intimate cafes. Paris and its environs will be the catalyst for inspiring students of all levels of photography to begin or to continue to develop technical skills and to explore personal visions. In discussions on the work of past and contemporary photographers, in-group critiques which investigate “learning how to see” and how to create “good” photographs, and in individual meetings, students are encouraged to respond in unique ways to photographic problems. The class begins with the use of film and the black and white analog darkroom. Students are encouraged to have a 35mm SLR film camera or larger. Using film and the 35mm camera as the beginning tool for employing the visual language of art, students will process film and print in the well-appointed and maintained facility of the Photography Studies in France (Speos). Once everyone has worked in the darkroom, we will move onto working with digital cameras and it is hoped that students will have a DSLR. In support of the digital part of the class there will be classes in Lightroom, Adobe Photoshop and a special class in creating a perfect file for output at a lab. The Speos building is located in the 11th arrondissement of Paris near the Bastille. In addition, field trips outside the city will introduce students to the countryside, as well as afford further photographic opportunities. The study of photography in Paris is sure to have an impact on the creative life of a student at any level of photography in immeasurable ways!

All students are required to remain in good academic standing in order to participate in the WS travel course/studio. A minimum gpa of 2.5 is required. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Also in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period.

Registration begins in October at a time to be announced. Permission of Instructor required.
Open to first year students with approval from the Dean of Experimental & Foundation Studies.
2018WS Travel Cost: $5,375.00 – airfare not included. Updated costs will be available in October prior to the travel semester.

***Off-Campus Study***
(WINTER)

PRINT-4525  *JAPAN: PAPERMAKING, TEMPLES, & PRINTS: AN INTRODUCTION TO THE ARTS OF JAPAN
3 credits  Daniel Heyman
This trip is a six credit, in depth exploration of the Tokyo and historic Kansai region to see and draw the most important Shinto, Buddhist and secular sites in Japan, and to couple that visual exploration with 9 days of papermaking in rural Tokushima on Shikoku Island. Returning to Providence, students will spend an intensive week creating a final project using the paper they have made that reflects on their experiences in Japan, as well as write 2 art history papers. Through historical site visits students will gain a in-depth understanding of the background of Japanese visual culture. Through an intensive workshop at the Awagami Paper Factory students will work side by side with the finest Japanese paper makers as they learn paper making skills and gain an understanding of the continuing vitality of traditional Japanese crafts. Accommodations will vary depending upon to availability, with the goal of experiencing a variety of traditional and contemporary hotels, ryokan, dormitories, and so on.

This is a co-requisite course. Students must also plan and register for HAVC-W525. Students will receive 3 studio credits and 3 liberal arts credits.

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courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period. Registration begins in October at a time to be announced. Permission of instructor required; Open to first year students with approval from the Dean of Experimental & Foundation Studies.

2017WS Travel Cost: $4,200.00 - airfare not included. Updated costs will be available in October prior to the travel semester. (WINTER)

**SCIENCE ELECTIVES**

**SCI-W001** WATER EMERGENCY: THE SCIENCE OF WATER, HUMANS AND DESIGN SOLUTIONS
3 credits Bonnie Epstein Silverman

Water is the driving force of all nature - Leonardo da Vinci. Humanity’s relationship with water is fickle - although necessary for life, when it is plentiful we take it for granted. We use water to make electricity, remove our waste, cool our power plants, irrigate our crops and - of course - drink. Sometimes we do several of these at once, leading to unfortunate results. Learn the science behind the planet’s water and how humanity interacts with it. We will visit water treatment and sewage treatment plants examine the causes and results of drought, wild fire, salt-water contamination wells, shrinking aquifers, “nutrient pollution” of oceans and more. The goals of this course are threefold: (1) To clarify how water works in earth’s systems spanning geology, chemistry, biology and physics (2) To outline how humans interact and leave their mark on every step of these cycles and (3) To encourage students to understand these water issues as challenges in need of the intelligent and creative solutions that they are equipped to deliver. This course will include a final project design solution to an aspect of one of the water problems touched on in class. No prior science background is required. (WINTER)

**SCI-W002** BOTANY IN THE KITCHEN
3 credits Hope Leeson

While we eat foods from over 60 different plant families, we rarely stop to consider how any of those plants might be related from an evolutionary standpoint, or why we might eat one species of the family (say the potato), but not another (the deadly nightshade). This course will look at the context in which the plants we eat exist among the hundreds of thousands of plants on this planet. Organized around the human culinary uses of plants, the class will explore the evolutionary relationships between foods, and discover what it is, that links them together. We will examine the parts of plants humans consume, and in so doing discover how taste and nutritional value found in leaves, seeds, and roots, is linked to nutrition and protection for plants themselves. The seminar will culminate with a botanical feast, created by the class and featuring unique dishes created from taxonomically related groups of plants. (WINTER)

**SCI-W014** OPTICS & MAKING HOLOGRAMS
3 credits Donald Thornton

This Wintersession seminar has a focus on making holograms with lasers and on understanding the physics that makes holograms and lasers work. Ideas from familiar phenomena help us see the connections between everyday life and the abstract ideas of physics. This non-mathematical presentation of optics leads us to an appreciation of the logic and beauty behind the behavior of light. Starting with the fundamental properties of light, we pass through the geometric optics of reflection and refraction, and the wave optics of interference and diffraction to the clarity of particle waves, lasers, holography, and special relativity. (WINTER)

**SCI-W088** MIND, BRAIN, & BEHAVIOR: AN INTRODUCTION TO COGNITIVE NEUROSCIENCE
3 credits Thomas McKeef

This course will address questions of how psychological and cognitive functions are produced by the brain. The field of cognitive neuroscience aims to link the mind, the brain and behavior by trying to understand the biological nature of human thought and behavior. In this introductory course we will discuss several topics including: How is the brain built and how well can it...
rewire itself? How can we measure the living brain? What functions do various parts of the brain support? In particular we will discuss the neural underpinnings of perception, attention, memory, language, executive function, emotion, social cognition, and decision-making.

(WINTER)

**GUYANA: EXPLORING ART & SCIENCE OF BIODIVERSITY IN GUYANA**

3 credits Lucy Spelman

In this course students will explore the artistic, cultural, economic, and scientific role of biodiversity in today's society. Using Guyana, a biodiverse English-speaking Caribbean nation, located along the northeastern coastline of South America as an example, students will approach the topic of biodiversity from multiple perspectives including the natural sciences, social sciences, humanities, and visual arts. More specifically, this course offers RISD students the opportunity to visit a biological hotspot and consider its role in society; participate in conservation science field research; interact cross-culturally; and develop their communication skills. Taught collaboratively, this course emphasizes the importance of connecting ideas, information, and methodologies across the arts, humanities, and sciences, with an emphasis on biology. This is a co-requisite course. Students must also take both LAS-W717. Students will receive 6 liberal arts credits as identified by each subject.

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Registration begins in October at a time to be announced. Permission of Instructor required.

Open to first year students with approval from the Dean of Experimental & Foundation Studies.

2019WS Travel Cost: $4,254.00 – airfare included. Updated costs will be available in October prior to the travel semester.

***Off-Campus Study***

(WINTER)

**SCULPTURE**

**SCULP-2172 OPERATIONAL DRAWING**

3 credits Dean Snyder

What is Operational Drawing? This workshop will make inroads into answering the question by making works that address how we image the body in time and space with tools and media. Akin to dance, drawing just might be the next human activity that engages a spontaneous simultaneous interplay of thought, action and acting upon. In this studio we will be working together and individually to explore how drawing is might to your studio practice. Drawing as a practice has often been mistakenly viewed as a preparatory or even secondary element within traditional studio practices like painting, sculpture and printmaking. Today, in an expanded field, those outmoded viewpoints only stand to unfairly discriminate and rank modes of realizing concept and form. It is also true that this archaic view of drawing has origins in the humble materials often associated within the practice, such as charcoal, graphite, chalk, and carbon black (ink). These geological elements on top of skin like substrates were once the defining features of the activity, but in a contemporary studio practice it is the artist’s prerogative to either work with or challenge historical presets. The role of drawing in a contemporary studio practice may play multiple roles. Together we will look at, practice and explore that very thing through installations, group projects and large scale immersive work.

(WINTER)

**SCULP-4606 IRON IN WINTER**

3 credits Christopher Sancomb

Iron, as a material for sculpture, has a unique visual quality and history separate from Bronze and other traditional art metals. As one of the oldest and most common elements in the universe, it makes up the core of our planet and it runs through our veins. Artists respond to the transformation of Iron from elemental Earth to a liquid state fueled by fire; emerging as a new solid form, with an organic life that changes over time
as it begins the slow return to its origin. We embrace the mechanical and architectural heritage of this material and its role in the Industrial Revolution; we marvel at its structure and strength, or its crystalline surface and depth, while adopting its history or reinventing its meaning within our own work. In this course we will explore form, material and process as we use cast Iron as a material for sculpture. We will delve into the physics of the furnace, and the technical aspects of casting Iron using RISD's first homemade blast furnace. Students will receive hands on experience in this vigorous and physical process of preparing and running an Iron Cupola, reclaiming and smashing up radiators and bathtubs to give them new life as sculpture. The course will culminate in an Iron Pour of work created in class, then return to the studio to complete the projects. This course requires prior experience with casting and will also involve hands on physical activity in the preparation for the pour. Open to sophomore and above. Prerequisite: SCULP-4692 (WINTER)

**TEACHING + LEARNING IN ART + DESIGN**

**TLAD-W402** **ARTIST-TEACHER IN SCHOOL**

3 credits TBA

This course provides students from any major with the opportunity to explore the field of teaching as a possible career option beyond graduation. The course involves completing an internship with an art teacher two days a week in either public or private schools. Students enrolled in this course will hopefully, be able to translate some of their excitement for art and design to the school setting, and in doing so, become a valuable resource to both the art teacher and his/her students. Students taking this course are also required to attend and participate in a weekly seminar to discuss their experiences and to further explore a variety of issues related to teaching art and design at the K-12 level. Selected readings, a directed reflective journal, presentations, and a leave-behind contribution to the assigned school are among the assignments for this course. (WINTER)

**TEXTILES**

**TEXT-4702** **TEXTILES TAKES SHAPE: REUSE AND RE-APPROPRIATION**

3 credits James Drain

Trolls, bots and memes oh my! In the forest of online hocus-pocus, where does form and material exploration IRL exist? This intensive studio elective will explore methods and issues of image and material appropriation through textile-based study and construction. We will engage with rudimentary forms of off-loom weaving, hand knitting, felting and latch hook rug techniques as they pertain to building sculptural form. Students will be introduced to histories of artists and designers as well as explore methodologies of montage, trompe l’oeil and collage through lectures, readings and visits to the RISD Museum’s Costume Collection. We will look at such artists as Betye Saar, Shinique Smith, Stan Brakhage, Josh Faught, Mike Kelley, Marcel Duchamp, Jessica Stockholder, Hannah Hch, Wangechi Mutu and Wendy Red Star. The class will explore pattern making, re-using and recycling materials to new ends and applying methodologies and techniques to unorthodox materials. Students in the course do not need a background in textiles or sculpture, but should be open and ready to experiment, discuss and explore individually and as a group. The final week of the class will be the making of a work that will bring together the threads of the previous weeks’ exploration, experimentation and study. (WINTER)

**TEXT-4704** **DIGITAL EMBROIDERY**

3 credits Michael Savoia

Digital embroidery transforms hand-crafted couture into a work of fine art. Just like a tattoo where an image is created with needles and color, so embroidered fabric or paper is needle-stitched with colored threads. A basic knowledge of Adobe Photoshop is helpful, but we will also cover the fundamentals of creating a preparatory design file in Adobe Illustrator. This vector design file will then be artistically translated into a Pulse embroidery file that can be saved and sewn out as a multiple or repeat pattern. The resulting personalized textile can be applied to fabrics for apparel or interior applications as well as fine art. A series of small assignments will build up a repertoire of techniques and culminate in a final project that summarizes the student’s ability and artistic
innovation. This course will explore top of the line Tajima Pulse software with the goal of creating personalized images that will be sewn out on a 15-needle Tajima commercial embroidery machine.

Major elective
Registration by Textiles, course not available via web registration for Spring semester.
(SPRING/WINTER)

TEXT-4808 DESIGN FOR DIGITALLY PRINTED FABRICS
3 credits TBA
This intensive course moves from concept to design development and then onto digitally printed fabrics. Students start by creating presentation boards for color, pattern, and application in order to establish direction in their work. With Adobe Photoshop serving as the primary tool, the traditional techniques of drawing, painting, and collage are integrated with new design technology. Class instruction will lead students through the Adobe software in the development of design for extensive experimentation on the Textiles’ Mimaki fabric printer. Students will be encouraged to go beyond the boundaries of traditional textile design to meet the possibilities of this exciting technology.
Estimated Materials Cost: $50.00
(WINTER)

TEXT-W471 FABRIC SILKSCREEN
3 credits TBA
Starting with making their own screens, students learn various stencil making methods for water base dyes and pigments. The design of a continuous surface pattern with a repeating unit is explored in printing. Printing of motifs and borders is included as well. Such methods as dyeing, painting and fabric construction can be used in conjunction with printing.
(WINTER)

TEXT-W475 FROM AN IDEA TO MEANING
3 credits Harel Kedem
Through drawing and painting we will investigate different subject matter in the development of a personal vision and point of view to create meaningful and moving work. We will work from live models, still-lifes and objects, and explore the use of icons, symbols and images through experimentation with a wide range of media and processes including charcoal, pen and ink, acrylics, objects and collage. Beyond this, the main goal of the course is the development of a working process to strengthen conceptual and expressive abilities. This approach will allow students to communicate concerns with originality and creativity in ways that can later be applied to work in any discipline and medium.
(WINTER)

TEXT-W478 SURFACE DESIGN
3 credits Douglas Johnston
This is an introductory course in the design of patterns. Proceeding through structured projects, the class focuses on basic design issues and color as they apply to continuous patterns. Students gain experience in finding ideas and developing them into finished designs...
while learning to use tools and techniques suitable for this medium.
(WINTER)

TEXT-W497  DEGREE PROJECT AND THESIS PREPARATION
3-6 credits   TBA
Students work independently to develop ideas, materials and processes in preparation for the spring semester degree and thesis projects. The work is self initiated and self directed. Students meet as a group on a weekly basis.
Senior Textiles majors
Instructor permission required.
(WINTER)

TEXT-W498  TEXTILE DEGREE PROJECT
3-6 credits   TBA
The student’s project, designed in consultation with the faculty, can be in one of the textile areas or in combination with other disciplines of the school. The project, which will be evaluated by the faculty and visiting critics at the end of the semester, can entail a collection of designs or fine arts work representing the current conclusive state of students’ work or an investigation of a new area. The level of concepts, skills, and commitment constitute a major part of the criteria in the evaluation of the work.
Senior Textiles majors
Instructor permission required.
(WINTER)
Absence from Class, 22

Absence for Religious Holy Days, 23

Academic Appeals and Petitions, UG, 24; GRAD, 39

Academic Advising, 54

Academic Dishonesty, 24

Academic Records, release of, 11

Academic Standing, Probation and Dismissal, UG, 23; GRAD, 38

Academic Standing Committee, UG, 23; GRAD, 38

Academic Year, UG, 26; GRAD, 39

Accreditation, 9

Adding/Dropping Courses, 16

Address, Changes to, 10

Advanced Standing, for Undergraduates, 28

Apparel Design: Department, 61; Curriculum, 62; Courses in, 63

Architecture: Department, 67; Undergraduate Curriculum, 68; Graduate Curriculum: 3-yr, 71; 2-yr, 73; Courses in, 75

Architecture + Design, Division of 59

Art Education, see “Teaching + Learning in Art + Design”

Art History, see “History of Art and Visual Culture” (now History & Theory in Art & Design)

Auditing Classes, 28

Brown University Cross-Registration, 18; grading, 18

Brown | RISD Dual Degree, 48

Building Hours, 9

Calendar, Academic, 10

Ceramics: Department, 177; Undergraduate Curriculum, 178; Graduate Curriculum, 179; Courses in, 181

Center for Arts & Language, 13

Change of Major/Internal Transfer, UG, 29; GRAD, 40

Chosen Name Policy, 10

Closed Courses and Waitlists, 17

Collaborative Study, see “Independent Study”

Commencement, 22

Concentrations: Computation, Technology, and Culture, 369; Drawing, 372; Liberal Arts, 374-379; Nature-Culture-Sustainability Studies, 380

Continuing Education, see “RISD|CE”

Course/Credit Loads, UG, 26; GRAD, 39

Course and Credit Restrictions, 26

Course Offerings, see individual department

Courses, Guide to Reading, 52

Course Withdrawal; “W” grades, 18, 30
Declaring Majors, 29
Disability Support Services, 13
Degree Requirements, see “Graduation Requirements”
Digital + Media: Department, 169; Graduate Curriculum, 170; Courses in, 171
Double Major, 29
Enrollment: Full-time Requirement for All Students, 14; for Winter session, 15, 409
European Honors Program, 384
Extra Credit Charges, see “Tuition and Fees”
Exception to Academic Policy, UG 24; GR 39
Experimental & Foundation Studies: Division, 159; Department, 161; Courses in, 165
Faculty Evaluation, 31
Family Educational Rights and Privacy Act of 1974 (FERPA), 11
Film/Animation/Video: Department, 187;
Undergraduate Curriculum; 188, Courses in, 191
Final Examination Dates, see “Academic Calendar”
Financial Information, see “Tuition and Fees”
Fine Arts, Division of, 175
First-year Program, for Undergraduates, 16, 161
Furniture Design: Department, 83; Undergraduate Curriculum, 84; Graduate Curriculum: 2-yr, 85;
3-yr, 86; Courses in, 87
Glass: Department, 203; Undergraduate Curriculum, 204; Graduate Curriculum, 205; Post Bac Program, 206; Courses in, 207
Global Arts and Cultures: Program, 313; Curriculum, 314; Courses in, 315
Global Partners & Programs, 45, 384
Grade Appeals, Grade Changes, 31
Grade Point Average (GPA), see “Grades and Grading”
Grades and Grading, 30
Graduate Education, 390; Certificate in Teaching, 392; Courses in, 393
Graduation Date, 21
Graduation Requirements, UG, 20; GRAD, 37
Graduation Requirements: Changes and Exceptions to, UG, 21; GRAD, 38
Grading System, see “Grades and Grading”
Graduate Thesis, 37
Graphic Design: Department, 93; Undergraduate Curriculum, 94; Graduate Curriculum: 2-yr, 96;
3-yr, 98; Courses in, 101
History of Art and Visual Culture (HAVC) now History &
Theory in Art & Design (THAD): Department, 321; Undergraduate Concentration, 374; Graduate Concentration 375; Courses in, 322

History, Philosophy, and the Social Science (HPSS):
Department, 331; Undergraduate Concentration, 376-378; Courses in, 332

Hold: on Registration and Grades, see “Tuition and Fees”

Honors, for Undergraduates, 22

Illustration: Department, 215; Undergraduate Curriculum, 216; Courses in, 219

Incomplete Grade, 30

Independent Study, 32; for Wintersession, 411

Industrial Design: Department, 115; Undergraduate Curriculum, 116; Graduate Curriculum: 2-yr, 118; 2.5-yr, 119; Courses in, 121

Interdisciplinary Study Option (ISO), 33

Interdisciplinary & Non-major Studio Electives, 55

Interior Architecture: Department, 129; Undergraduate Curriculum, 130; Graduate Curriculum: MDes, 132-134; MA, 135; Courses in, 137

International Exchange, 46

International Students Services, Office of, 12

Internship, UG, 33; GRAD, 41; for Wintersession, 411

Jewelry + Metalsmithing: Department, 239; Undergraduate Curriculum, 240; Graduate Curriculum, 242; Post-Bac Program, 243; Courses in, 245

Landscape Architecture: Department, 147; Graduate Curriculum: 3-yr, 148; 2-yr, 150; Courses in, 153

Laptop Program, 19

Leave of Absence, UG, 34; GRAD, 42

Liberal Arts, Division of, 311

Liberal Arts Electives (LAEL), 345; Courses in, 346

Liberal Arts Concentrations, 374-379

Literary Arts and Studies (LAS): Department, 355;
Undergraduate Concentration, 379; Courses in, 356

Masters Degrees, 37

Maximum Term Credits, 16

Mid-Semester Report, 30

Mid-year Completion of Degree Requirements, 21

Mobility Program, 46

Nature-Culture-Sustainability Studies (NCSS): Program, 317; Curriculum, 318; Courses in, 319; Concentration, 380

Off-Campus Programs, 45

Painting: Department, 253; Undergraduate Curriculum, 254; Graduate Curriculum, 256; Courses in, 257
Payment Policies, see “Tuition and Fees”

Photography: Department, 263; Undergraduate Curriculum, 264; Graduate Curriculum, 265; Courses in, 267

Plagiarism, see “Academic Dishonesty”

Printmaking: Department, 275; Undergraduate Curriculum, 276; Graduate Curriculum, 278; Courses in, 279

Probation, Academic, UG 23; GRAD, 38

Readmission, UG, 35; GRAD, 43

Refunds, see “Tuition and Fees”

Registration Policies, 14

Repeating Courses, 29

RISD|CE, 48

Science Electives (SCI), 345; Courses in, 346

Sculpture: Department, 287; Undergraduate Curriculum, 288; Graduate Curriculum, 290; Courses in, 291

Special Student Program, 48

Summer Studies: Transfer Credit from, 27; Foundation Program, 16, 163

Teaching+Learning in Art+Design: Department, 397; Graduate Curricula: MAT, 398; MA, 399; Certificate in, 400; Courses in, 401

Textiles: Department, 299; Undergraduate Curriculum, 300; Graduate Curriculum, 302; Courses in, 303

Transcripts, 10

Transfer Credit, UG, 27, 36; GRAD, 36, 40

Transfer Credit Limitations after Initial Enrollments, 28

Tuition and Fees, 19

Visiting Student Program, 48

“W” grades, 18, 30

Waitlist and Closed Courses, 17, 412

Web Access to Records, 11

Wintersession: Registration Policies, 410; Courses in, 415

Withdrawal from Courses, 17, 412

Withdrawal from School, UG, 34; GRAD, 42

Writing Center, see “Center for Arts & Language”