2022 SUMMER/FALL
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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.

*NOTE: Due to the evolving changes with the COVID-19 pandemic, please note that departmental course offerings may be adjusted. Please refer to Student Planning for the most up to date course offering information.

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 here.
A MESSAGE FROM THE PROVOST
The 2022 – 23 Course Announcement catalogue is now available on-line at the Registrar’s Office website. This on-line catalogue provides you with important information that you need to plan your academic path. 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 review options and discuss any relevant questions. As you develop your prospective course schedule, always maintain a list of alternative courses should your first choice become full or otherwise unavailable. Take advantage of the planning and course browsing features of the student planning system for selecting classes.

The 2022 – 23 Course Announcement catalogue offers an extraordinary range of topics, pedagogical approaches and teaching formats, all designed to challenge you and expand your critical capacities. I encourage you to try something new and create an individual program that furthers your growth as an engaged artist, designer and scholar.
GENERAL INFORMATION

The Course Announcement is an important document providing information about Rhode Island School of Design (RISD). The Course Announcement is published annually in April via electronic PDF which is accessible to students, staff and faculty as well as the general public. The PDF document is bookmarked and accessible from the Registrar’s Office website.

THE ACADEMIC CALENDAR

The Academic Calendar is available electronically on the Registrar’s Office website 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.

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 info.risd.edu. 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.

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/attribute. 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 here.  
- 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 here.

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.

ACCREDITATION
Rhode Island School of Design is accredited by the New England Commission of Higher Education (NECHE), 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’s most recent comprehensive accreditation review was conducted in 2016.

RISD is also a participating member in the National Council for State Authorization Reciprocity Agreements (NC-SARA), which ensures efficient, consistent, and effective regulation of distance education programs.

Some professional degree programs are additionally accredited by discipline-specific accrediting agencies.

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<th>Program Accreditation</th>
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<td><strong>Architecture</strong></td>
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<td><strong>Landscape Architecture</strong></td>
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<td><strong>Art</strong></td>
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VETERANS
Rhode Island School of Design is fully approved to certify students (veterans or dependents) who are eligible for educational benefits provided by the U.S. Department of Veterans Affairs (VA). In addition, RISD partners with the VA in support of the Post 9/11 GI Bill® and the Yellow Ribbon GI Education Enhancement Program. For GI Bill students, our tuition policy complies with 38 USC 3679(e) which means a GI Bill student will not be charged or otherwise penalized due to a delay in the VA tuition and fee payments. Students utilizing GI Bill benefits must submit a Certificate of Eligibility (C.O.E.) before the fall semester of each attending year.

TUITION AND FEES
Information on tuition, fees, fines, and refund policies can be found here.

Payment
Student accounts must be paid according to policies and deadlines established by Student Financial Services. Students who do not pay their tuition and fees, 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. More details can be found at www.risd.edu/sfs.

**Additional Fees**
Certain courses require an additional cost for the classroom experience. These course changes may cover field trips or other course-related activities. Charges may be applied throughout the term, so it is very important to monitor your account frequently.

**Wintersession**
Tuition for Wintersession is included in the fall semester invoice for full-time registered students enrolled in the fall. For those transferring or being readmitted to RISD in the spring, it is included in the spring semester invoice. Students who enroll in Wintersession without being enrolled in either fall and/or spring semester of that academic year are charged a separate Wintersession tuition of $1,881.00 per credit hour. For Wintersession travel programs, payment for associated travel costs must 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
- Experimental and Foundation Studies
- Furniture Design
- Graphic Design
- Illustration
- Industrial Design
- Interior Architecture
- Jewelry + Metalsmithing
- 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 $2,000 and $4,500. Please be sure to account for these additional costs in your financial planning calculations.
STUDENT RECORDS

ACADEMIC STANDING

Academic Standing Committee
The Academic Standing Committee (ASC), along with the student’s Department Head or Graduate Program Director for graduate students, 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 includes elected faculty and representatives from Student Affairs and the Registrar. Decisions rendered by the Academic Standing Committee are final. The ASC decision cannot be overruled. As such, there is no further avenue for appeal after the decision is made.

ACADEMIC STANDING, PROBATION & DISMISSAL

Good Academic Standing
Good academic standing is maintained by meeting the standards for credits completed and for grade point average. A student must complete a minimum of 12 credits in the Fall and Spring semesters and register for 3 credits each Wintersession.

Courses graded Audit (AU), Withdrawn (W), Failure (F, IF, UW), and No Credit (NC) do not count as completed credits. 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.

Undergraduate 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

Graduate Students:
Must 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 completing fewer than the required minimum number of semester 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. Students academically dismissed for a second time are institutionally withdrawn and are not eligible for future reinstatement. Even if a
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 Department Head and Divisional Dean for undergraduates, or the Department Head, Graduate Program Director and Divisional Dean for graduate students.

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 Program) Evaluation
At the end of the first semester and at any time during the second semester of the undergraduate 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 reinstatement 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:

- A ‘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. See the Registrar’s Office for the ‘Exception to Academic Policy’ forms and 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 (graduate students only)
- 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 or Disability Support Services 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 Office 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.
ADVANCED STANDING

In limited circumstances in some departments, undergraduate students 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.

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 student inspection will be accessible without written request.

2) 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.

3) 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; first-year, 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 first-year 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: Student Privacy Policy Office, U.S. Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-4605.

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 username 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 servicedesk@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 that are administratively withdrawn from RISD for any reason will not have access to their account once their withdrawal has been processed, as they are no longer considered a RISD student. Students that are reinstated to the College will regain access.

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, mid-term warnings and final evaluations.

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 using the Change of Address form.

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.
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 RIS 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 legal name changes.

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 ‘Chosen Name Request’ form available on the Registrar’s Office website.

For Alumni, please contact alumni@risd.edu to update your preferred name.

MAJORS AND PROGRAMS

Declaration of Majors
First-year students must declare a major before entering their sophomore program. While first-years 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/Internal Transfer
Undergraduate 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.

Graduate students are admitted into a specific department and degree program, unlike undergraduate students, 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.

Double Majors/Secondary Majors
A double major is different from a double degree. 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. 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.

Beginning Summer 2020, any students pursuing a double major must have a minimum 3.0 GPA in order to be considered. First-year students 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 and with their advisor’s assistance, they must develop a proposal which includes a rationale for pursuit of the double major. Then, the student should meet with both academic Department Heads to develop a detailed plan for pursuing degree requirements in both departments over the course of their academic career at RISD. Both Department Heads must provide written permission to formally declare both majors using the 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. The minimum credit requirement for a Double Major is 168 credits.

Upon graduation, both majors will appear on the official transcript.

See below for an example of a double-major schedule (this is a general schedule only and will vary depending on which combinations of majors are being pursued):

<table>
<thead>
<tr>
<th>Yr.</th>
<th>FALL</th>
<th>Cr</th>
<th>WINTERSESSION</th>
<th>Cr</th>
<th>SPRING</th>
<th>Cr</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>First-Year</td>
<td>Foundation</td>
<td>9</td>
<td>Primary Major</td>
<td>3</td>
<td>Foundation</td>
<td>9</td>
<td>33</td>
</tr>
<tr>
<td></td>
<td>Liberal Arts</td>
<td>6</td>
<td></td>
<td>3</td>
<td>Liberal Arts</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>33</td>
</tr>
<tr>
<td>Soph.</td>
<td>Primary Major</td>
<td>12</td>
<td>Liberal Arts</td>
<td>3</td>
<td>Primary Major</td>
<td>12</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>Liberal Arts</td>
<td>3</td>
<td></td>
<td>3</td>
<td>Liberal Arts</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>15</td>
<td></td>
<td>6*</td>
<td></td>
<td></td>
<td>36</td>
</tr>
<tr>
<td>Junior</td>
<td>Primary Major</td>
<td>9</td>
<td>Secondary</td>
<td>3</td>
<td>Primary Major</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Secondary</td>
<td>3</td>
<td></td>
<td>3</td>
<td>Secondary</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Liberal Arts</td>
<td>3</td>
<td></td>
<td>3</td>
<td>Liberal Arts</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>15</td>
<td></td>
<td>6*</td>
<td></td>
<td></td>
<td>36</td>
</tr>
<tr>
<td>Senior</td>
<td>Primary Major</td>
<td>6</td>
<td>Secondary</td>
<td>3</td>
<td>Primary Major</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Secondary</td>
<td>3</td>
<td></td>
<td>3</td>
<td>Secondary</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Liberal Arts</td>
<td>6</td>
<td></td>
<td>3</td>
<td>Liberal Arts</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td>15</td>
<td>33</td>
</tr>
<tr>
<td>Fifth-Year</td>
<td>Secondary</td>
<td>15</td>
<td>Secondary</td>
<td>3</td>
<td>Secondary</td>
<td>12</td>
<td>30</td>
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<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>168</td>
</tr>
</tbody>
</table>

*In order to double major, a student must take the maximum of allowable Wintersession credits (6) twice.

*All Non-Majors Studio Elective requirements are waived for students pursuing a double major.
TRANSFER CREDIT

Transfer Credit Requirements (Undergraduates)
Transfer credit is awarded on the basis of credits earned at a regionally accredited, non-profit, college or university. 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 a leave of absence from the institution. 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. RISD students attending RISD Global Exchange programs are considered enrolled at RISD and this 12 credit limitation does not apply to their semester at the exchange partner school.

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.
Transfer Credit Requirements (Graduates)
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.

RISD may accept up to 12 credits earned toward fulfillment of MLA elective courses for MLA students concurrently enrolled in any of the relevant URI MMA required courses as outlined in the RISD|URI articulation agreement. No more than 3 credits may be transferred in any given semester of the relevant student’s MLA program. MLA students must maintain full time status while enrolled at RISD.

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.

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 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.

Transcript ordering is provided through the National Student Clearinghouse, a non-profit organization serving the higher education community. Transcripts are ordered online using any major credit card.

A link to the transcript request page is available on the Registrar’s Office website in the ‘Frequently Requested Forms’ section, or directly through the Clearinghouse website at www.getmytranscript.com (select Rhode Island School of Design).

Generally, electronic pdf transcripts are processed within minutes, and printed transcripts are processed within 2-4 business days, except during registration or certain times of the year when requests are especially heavy.

The Registrar’s Office accepts electronic transcripts from the National Student Clearinghouse and Parchment only. Check the Registrar’s Office website for further information.

Leaves of Absence and Reinstatement
Leaves of Absence
RISD allows for leaves of absence in the following categories: Personal, Medical, Administrative, Study Abroad, and Military. 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. Extensions beyond a year may be considered. A student who has not returned to RISD after their leave will be officially withdrawn from the institution.

To apply for a leave of absence, complete the online Leave of Absence/Withdrawal Form and complete relevant items below:

- Complete an advising conversation with a staff representative from Student Affairs (studentaffairs@risd.edu // (401)-454-6600).
- Meet with Student Financial Services regarding student finances, financial aid eligibility, refund schedules, and/or loan repayment (sfs@risd.edu // (401)-454-6661).
- International students on an F-1 Visa: Meet with International Student Services (OISS). Note that students on F-1 Visas who take a leave of absence may forfeit their F-1 work authorization benefits upon their return (oiss@risd.edu // (401)-277-4957).
- Students in Experimental and Foundation Studies: Meet with the Dean of EFS (kzucconi@risd.edu // (401)-454-6176).
Graduate students: Meet with their Graduate Program Director and Academic Division Dean.

Note: leaves of absence from RISD may affect the health insurance status for a student. Consult with your health insurance carrier for details.

Leaves of absence may be requested during a semester up until the course withdrawal deadline. Leaves of absence after the conclusion of the withdrawal period are granted sparingly and in the case of extenuating circumstances beyond the ability of the student to predict or control. Students who are granted a leave of absence within the add/drop period will be dropped from all courses. After the add/drop deadline, students will be withdrawn from all classes. See the Academic Calendar for specific dates. A course withdrawal does not impact a student’s Grade Point Average (GPA) and will appear as a “W” on the official transcript.

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 only be candidates for a degree at one institution at a time. Students who experience a change in circumstances may submit an online Leave of Absence Extension form to extend their hiatus for up to one year if additional time away from RISD is needed.

Personal Leave of Absence
Students who are granted a leave for reasons including but not limited to 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 Student Affairs, authorizes medical leaves of absence. 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 Reinstatement Guidelines.

Study Abroad
Students who locate a study abroad program that is not offered through RISD’s current global studies portfolio must apply through the host institution’s direct-enrollment process. To participate in academic exploration beyond the programs and classes of the RISD curriculum or off-campus study opportunities that are not recognized by RISD, students must take a Leave of Absence.

Administrative Leaves
Students may be asked to leave for reasons including but not limited to poor academic standing, unacceptable behavior, or non-payment of tuition. See the section on ‘Academic Standing’ for procedures and process regarding academic dismissals. See the section on ‘Code of Student Conduct’ regarding academic or behavioral misconduct. Additionally, students expected to return for the upcoming semester, who fail to enroll (and remain out of contact with RISD) will be placed on administrative leave.

Active Military Service Leaves
In order to support and accommodate RISD students (both domestic and international) called to active military service, the leave of absence may be for the duration of the military service. It is not limited to the normal restriction of one year.

REINSTATEMENT

General Requirements, Deadlines, Forms
Reinstatement to RISD after a leave of absence requires completion of the ‘Reinstatement Application’. For information on returning to RISD after a leave of absence, students should contact the Registrar’s Office (registrar@risd.edu // (401)-454-6151).

Note: students returning from a medical leave of absence, should contact Student Affairs (studentaffairs@risd.edu // (401)-454-6600).

The Reinstatement Application and any required accompanying documents, as described in the sections below, should be submitted by the deadline dates for application.
Reinstatement Application deadlines:

Undergraduate Students:

<table>
<thead>
<tr>
<th>Semester Entry</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall Semester entry</td>
<td>April 1</td>
</tr>
<tr>
<td>Winter/Spring entry</td>
<td>October 1</td>
</tr>
</tbody>
</table>

Graduate Students:

<table>
<thead>
<tr>
<th>Semester Entry</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall Semester entry</td>
<td>February 15</td>
</tr>
<tr>
<td>Winter/Spring entry</td>
<td>October 1</td>
</tr>
</tbody>
</table>

Undergraduate students are highly encouraged to speak with their Department Head, and Graduate students are encouraged to speak with their Graduate Program Director in advance of the reinstatement deadline date. Reinstatement decisions are made on an individual basis and are subject to availability of space in the student’s designated program and in accordance with curricular sequencing considerations.

Students seeking reinstatement after separation from RISD for four or more years may be subject to review and required to seek reinstatement through the Admissions Office. RISD may not approve a return after a student’s leave of absence has expired. A student who is granted reinstatement 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.

Further considerations:
- International students must obtain a new I-20 to apply for an F-1 Visa.
- Students intending to apply for Financial Aid should submit a Free Application for Federal Student Aid (FAFSA) by February 15 prior to the academic year they plan to return. For further information, contact Student Financial Services.
- Students wishing to live on campus must submit a completed housing contract with Residence Life. First-year and sophomore undergraduates are required to live on campus. The deadline to enter the housing lottery is prior to the deadline for the reinstatement application. For further information contact Residence Life.
- A complete and updated Health Form must be on file in Health Services.

Reinstatement after Academic Dismissal

Reinstatement after a first academic dismissal is subject to review and approval by the Academic Standing Committee. Reinstatement applications by students who were academically dismissed once should address the problems which led to the academic dismissal and put forth the case for the student's success upon returning to RISD. All documents as outlined in the letter of dismissal must be submitted to the Registrar’s Office by the Reinstatement deadline. Only complete Reinstatement Applications with all required documents received by the deadline will be reviewed by the Academic Standing Committee. Students returning from a leave of absence from an academic dismissal continue on academic probation for the semester they return. Any student academically dismissed for a second time may be institutionally withdrawn and are not eligible for future reinstatement.

Reinstatement after Dismissals Related to Conduct

Reinstatement applications by students who were dismissed for conduct reasons should include a Reinstatement Application and all documents as outlined in the letter of dismissal at the time of the leave. Only complete Reinstatement Applications with all required documents received by the relevant deadlines will be reviewed.

Reinstatement after Medical Leave

Instructions for reinstatement after a medical leave are communicated to students in writing at the time of leave. Only complete requests for reinstatement with all required documents received by the relevant deadlines will be reviewed. Contact Student Affairs with questions.

Transfer of Credits Taken While on Leave (applies to Undergraduate students)

Undergraduate students should seek permission in advance if they intend to request transfer credit for courses completed while on leave. See the section on “Transfer Credit Limitations after Initial Enrollment” for more information. Once matriculated at RISD, students may transfer in up to 12 semester credits.
REGISTRATION
FULL-TIME ENROLLMENT REQUIREMENT FOR ALL STUDENTS (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. 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 completing 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 may request reduced credit load provided their plan does not affect their anticipated graduate date or impact any major department requirements. Requests for reduced course load are reviewed by the Academic Standing Committee with limited exceptions. These limited exceptions include requests that involve authorized accommodations through Disability Support Services, as well as graduating seniors or fifth year Brown | RISD Dual-Degree students in their last semester must follow the Exception to Academic Policy procedure. For additional details on how a reduced credit load may impact academic standing, see the section on Academic Standing.

Note: International students cannot be on reduced academic load for more than one semester.

Students attending on an approved reduced credit load remain eligible for the same benefits and privileges as students enrolled full-time. Students on a reduced credit load 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 credit hours. Outside entities are not bound by the College’s decision to grant a reduced credit load/full-time status designation.

Students attending on an approved reduced credit load will be charged tuition on a per-credit basis. Charges may fluctuate depending on enrollment changes and will be finalized after the end of the Add/Drop deadline for the semester. Students who enroll in fewer than 12 credits after the end of the Add/Drop deadline for the semester who are not on an approved reduced credit load will be charged full-time tuition and fees.

Financial aid eligibility may be impacted by a reduced credit load; all approved reduced credit load students with financial aid (RISD scholarships, grants such as Pell, loans, work-study, outside awards) should contact Student Financial Services (sfs@risd.edu) to determine whether their financial aid will be adversely impacted.

Students who are not on an approved reduced credit load but are registered in fewer than 12 credits should
contact Student Financial Services to determine the impact to their financial aid.

**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 ALL STUDENTS (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 at the Registrar’s Office.

**Full-Time Enrollment Requirement (Wintersession): Supplementary Paragraph for 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. Online courses do not count as enrollment.
COURSE LOAD AND CREDIT HOURS

Credit Load Definition
For undergraduate courses, as well as most graduate courses, a semester hour of credit typically represents an average of three hours of work each week (60-minute hours) in a 15 week semester. A three-credit course represents 135 hours of work. This is the sum of contact time in class and out of class work. For RISD’s 13 week semester a three-credit class should represent approximately 10.5 hours a week of work, in Wintersession’s 5-week term this is equal to 27 hours per week.

Examples:
- 3-credit lecture/discussion course that meets 3 hours per week would typically expect students have an additional 7.5 hours of outside work to complete.
- 3-credit studio/laboratory courses that meet 5 hours per week would typically expect students have an additional 5.5 hours of outside work to complete.
- 6-credit studio/laboratory courses may still meet 5 hours per week but would then typically expect students have an additional 16 hours of outside work to complete.
- 3-credit EFS foundational studio courses meet 7.5 hours per week would typically expect students have an additional 3 hours of outside work to complete.
- 3-credit Wintersession courses meet 12 times in 5 weeks, the contact time for a studio class is 5 hours, 60 in class hours in total, and 75 out of class hours spent on work (average is 15 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.

Academic Year and Course/Credit Load
For most students, the academic year consists of two semesters (Fall and Spring), and a mandatory Wintersession term. 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 (successfully completing 12 credit each semester is the minimum requirement, along with meeting a minimum GPA standard, to remain in good academic standing).

Registering for less than 12 credits in a semester (and less than 3 credits in Wintersession) is not permitted. Students who do not complete 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 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 next section “Maximum Semester and Wintersession Term Credits” for the policy on maximum semester credits.

Undergraduate 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 RISD Global, and enrollment in the Summer Experimental & Foundation Studies Program, which offers up to nine credits to incoming students, as well as continuing students, seeking to make up coursework in Foundation Studies. RISD Continuing Education offers credit bearing courses. Refer to the “Other Programs” section for more information.

Graduate 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 RISD Global, 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), the MDes program in Interior Studies (Exhibition and Narrative Environments) and the MA in Interior Architecture.

**Maximum Semester/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. Requests for 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”.

**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. For more information, refer to the previous section “Maximum Semester and Wintersession Term Credits.”

Information on registration procedures is posted on the Registrar’s Office website.

**ADDING/DROPPING COURSES**
Students, other than first-years, 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.

First-years 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 ‘Add’ form. Adding a class requires the permission of the instructor.

Dropping may be done on Student Planning for electives and Liberal Arts. Required classes must be dropped using the ‘Drop’ form. The permission of the instructor is not needed to drop a class.

All registrations (adds or drops) must be finalized by the end of the Add/Drop deadline. It is the responsibility of the student to drop themselves via the Drop form or (if permitted) in 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.

**COURSE WITHDRAWAL**
**Withdrawing from a Course with a Grade of “W”**
Students may withdraw from a course with a grade of “W” using the ‘Course Withdrawal’ form 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.
**Withdrawing from a RISD 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 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, students must 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 no later than 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. The non-refundable deposit for RISD Global Summer Studies is not eligible for reimbursement.

*After Program Commencement:*

It is not possible for a student to drop a RISD off-campus global learning program or course (including but not limited to: RISD in Rome, RISD Global Exchange, RISD Global Summer Session and Wintersession Travel Courses) via the standard Add/Drop process 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 only after students have spoken with the faculty lead or the host school’s international office, and RISD Global for approval to withdraw from the program), students should be aware that no refund will be issued. Returning to RISD for the in-progress semester is not an option.

**CROSS-REGISTRATION AT BROWN UNIVERSITY**

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 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 program that is not 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.

Brown students interested in registering for a RISD independent study must register with a RISD full time faculty member though the cross-registration form.
WAITLISTS AND CLOSED COURSES
Some classes which reach full capacity are set up to allow for electronic waitlisting on Student Planning. Students will be able to place their names on waitlists 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.

Many courses in Winter session allow for electronic waitlisting on Student Planning. If a course is full, you may add your name to the waitlist. Make your choices count. Limit yourself to three waitlists.

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) and seek the instructor’s permission to be added using the ‘Add form’. The ‘Add’ or ‘Drop’ Forms are available beginning the first day of classes.

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’ form during the Add/Drop period only. Audit status must be specifically approved 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 REPEAT POLICY
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 advisor.

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). However, if a student fails a course multiple times, only one F will be excluded from the student’s GPA by the successful passing grade.

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.

FIRST-YEAR PROGRAM
First-years 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.

Foundation students may not drop or withdraw from any first-year program courses without the written approval of the Dean of Experimental & Foundation Studies. Courses in Experimental & Foundation Studies and in the three Liberal Arts departments (Theory & History of Art & Design, Literary Arts and Studies; and History, Philosophy, and the Social Sciences) are required of all first-year undergraduate 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.

The offices of Experimental & Foundation Studies (EFS) and Liberal Arts pre-register first semester first-year students for all required studios and Liberal Arts courses. First-year students cannot take courses at Brown University. Wintersession is the first time that first-years select their own course(s). In Spring, first-years are assigned studios and placed into a THAD-H102 section, but can select their HPSS-S101 section from a limited group of choices.

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.

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 Office 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.

Guidelines for Studio ISP/CSPs
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/CSP, the meeting schedule and method of evaluation should be articulated clearly and thoroughly in the Independent Study Application or the Collaborative Study Application. A criteria checklist is available for Independent Study in Liberal Arts which may be found on the Registrar's Office website.

**ISP/CSP Deadlines:**
Students must follow application deadlines when registering for an ISP/CSP. Students may not retroactively register for ISP/CSPs after the semester has passed. Students must be enrolled in the ISP/CSP during the semester in which the credit is sought. Exceptions will not be considered to retroactively add ISP/CSPs after the semester has passed.

**Fall 2022**
- Student to Faculty Tutor: May 13, 2022
- Faculty Tutor to Department Head: May 18, 2022
- Department Head to Registrar: September 2, 2022

**Wintersession 2023**
- Student to Faculty Tutor: December 2, 2022
- Faculty Tutor to Department Head: December 7, 2022
- Department Head to Registrar: December 14, 2022

**Spring 2023**
- Student to Faculty Tutor: December 2, 2022
- Faculty Tutor to Department Head: December 7, 2022
- Department Head to Registrar: February 13, 2023

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

**INTERNSHIP (EXPERIENTIAL LEARNING)**
Three-credit internships are permitted in Fall, Wintersession, Spring, and Summer. Credit bearing internships are taken for a minimum of 100 hours total.

**Note:** Architecture students fulfilling professional internship requirements should refer to the department section for more information on the minimum required hours.

Undergraduates are eligible to take a Fall, Wintersession, or Spring internship once they have successfully completed their first 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, and may take a maximum of six internship credits towards their degree.

Graduate students are eligible to take an internship once their program start date begins. 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. Graduate students must have a minimum cumulative GPA of 3.00 to participate in a credit bearing internship. There is only one department, Teaching + Learning in Art + Design, that is grandfathered under former policy (pre-2008) where occasionally, a six-credit internship is allowed.

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 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. Please see the Registrar's Office website for more information.

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. Students and employers must also complete an Internship Evaluation. Grading is Pass/Fail only.
Internship Deadlines:

**Summer 2022***

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<tr>
<th>Prepare + Apply</th>
<th>January – June</th>
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<tr>
<td>Registration Deadline</td>
<td>June 15, 2022</td>
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<tr>
<td>Evaluation Deadline</td>
<td>August 22, 2022</td>
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*IMPORTANT: Due to the evolving changes with the COVID-19 pandemic, please note the following:

**Summer 2022 dates** may be adjusted. Please refer to the academic calendar for specific dates.

Remote internships may be possible, learn more about RISD’s guidelines for remote experiences here: [https://careercenter.risd.edu/guidlines-remote-internships](https://careercenter.risd.edu/guidelines-remote-internships)

RISD is extending the suspension of RISD sponsored international travel to include RISD internships and fellowships involving international travel for credit or with the support of RISD funding or grants. You can learn more about this policy here: [Summer 2021 Internship Travel Restrictions](https://careercenter.risd.edu/guidlines-remote-internships).

**Fall 2022**

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<tr>
<td>Registration Deadline</td>
<td>September 14, 2022</td>
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<td>Evaluation Deadline</td>
<td>November 30, 2022</td>
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**Wintersession 2023**

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<th>Prepare + Apply</th>
<th>September – November</th>
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<td>November 30, 2022</td>
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<td>Evaluation Deadline</td>
<td>February 1, 2023</td>
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**Spring 2023**

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<th>Prepare + Apply</th>
<th>December – January</th>
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<td>Registration Deadline</td>
<td>February 22, 2023</td>
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<td>Evaluation Deadline</td>
<td>May 1, 2023</td>
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**Summer 2023**

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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 Careers Center website.

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 and supervisor sample evaluation form can be found at the Careers Center website.

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.

**INTERDISCIPLINARY STUDY OPTION (ISO)**

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.
WINTERSSESSION REGISTRATION

The purpose of the Wintersession term is to present students with an alternative learning experience which may not be available in the Fall and Spring semesters.

Students are provided the opportunity to take a break from their core studies and 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. Many students take advantage of this opportunity to explore new practices, interdisciplinary study, travel courses, or internship opportunities.

Most courses are available to students without restriction and regardless of major, prior knowledge, or experience. Courses with restrictions are indicated in the description of the course.

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.

No more than six credits are permitted during Wintersession (there are no exceptions to this 6-credit maximum rule).

Registration for Wintersession courses is available via Student Planning, except for travel classes, ISP/CSP and Internships (see each section for how to register for these special classes). Web-registration appointment times are emailed to students in October and follow the schedule posted on the Registrar’s Office website. Web registration appointment times are randomly assigned within the appropriate cohort/class level group. Student Planning allows students to register only after their assigned time begins.

Students are limited to selecting one course at the time of initial registration (which includes any pre-registered course). Most courses offered during Wintersession 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.

Registration in a second course is dependent upon course availability and is not guaranteed. 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.

One-credit workshops offered in Wintersession are available once every student has the opportunity to register.

Wintersession is designed for focused, unrestricted work in a course without the normal distractions of multiple courses. Coursework for two classes in Wintersession can be overwhelming. Consult with your academic advisor if you are thinking about taking more than one course. Care should be taken in choosing courses so that they do not conflict in time or attendance.

Wintersession Travel Course Registration

Wintersession Travel Courses are open to all enrolled RISD and BROWN | RISD Dual-Degree students, as well as Brown University students, and require an application process to be reviewed by the faculty members teaching the course. RISD and BROWN | RISD Dual-Degree students will be given priority. First-year students are eligible for certain travel courses, with the approval of the Dean of Experimental & Foundation Studies. Additional details regarding the registration process can be accessed via the RISD Global website.

Students are required to pay an additional tuition for the Global Summer Studies program. This tuition cost is typically inclusive of: mandatory accommodations with the group, certain group meals, field trips, some local transportation, and obligatory medical/travel insurance, among other individual costs. The full course description will include additional details which may not be listed here. Students are responsible for securing their own travel visa, but are reminded that RISD Global is available for assistance with this process.

Scholarship application questions are embedded in the travel course online application and scholarship awards are announced within this course admission notification.

Registration for Wintersession Travel Courses is held in advance of on-campus Wintersession registration and typically opens in early October. Official registration dates are published in the Academic Calendar.

The following steps outline the process of registration into a Wintersession Travel Course.

1. Students are required to attend the Course Instructor’s information session, which provides a detailed overview of the course description, as well as what is included in the course’s tuition. Information sessions take place between mid-September and early October and are open to all interested students. Certain instructors may permit a
one-on-one meeting in lieu of information session attendance. Students are encouraged to reach out to the instructor and/or RISD Global for more information.

2. During the individual information session, instructors will inform students how they can apply for their course via the RISD Global website. Once the instructors have selected their lists of accepted and waitlisted students, these lists will be sent to the Office of the Registrar and Student Financial Services for additional processing.

3. Students approved to register will receive acknowledgement via e-mail from the Office of the Registrar on the first day of travel course registration. This e-mail will also include payment details (payments will be made online). Students will have one week (7 days) to submit payment for the course. Upon verification of payment, the student will be officially added to the Wintersession Travel Course roster.

4. Waitlisted students will also receive an acknowledgement from the Registrar’s Office on the first day of registration. Should seats become available in the course, waitlisted students will be notified via e-mail and given 48-hours to submit full payment. Upon verification of payment, the student will be officially added to the Wintersession Travel Course roster.

Students will be notified immediately if a course is canceled due to low-enrollment.

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.

Note: There are no scheduled days set aside for Wintersession Crits/Exams. All Wintersession Crits/Exams must take place during scheduled course time. A visual display of scheduled meeting days for Wintersession is available on the Registrar’s Office website.

- **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.

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.
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:

**Grades included in the GPA:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.000</td>
</tr>
<tr>
<td>A-</td>
<td>3.700</td>
</tr>
<tr>
<td>B+</td>
<td>3.300</td>
</tr>
<tr>
<td>B</td>
<td>3.000</td>
</tr>
<tr>
<td>B-</td>
<td>2.700</td>
</tr>
<tr>
<td>C+</td>
<td>2.300</td>
</tr>
<tr>
<td>C</td>
<td>2.000</td>
</tr>
<tr>
<td>C-</td>
<td>1.700</td>
</tr>
<tr>
<td>D+</td>
<td>1.300</td>
</tr>
<tr>
<td>D</td>
<td>1.000</td>
</tr>
<tr>
<td>F</td>
<td>0.000</td>
</tr>
<tr>
<td>I</td>
<td>0.000</td>
</tr>
<tr>
<td>IF</td>
<td>0.000</td>
</tr>
<tr>
<td>UW</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.**

**Grades not included in the GPA:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AU</td>
<td>Audit Grade</td>
</tr>
<tr>
<td>P</td>
<td>Pass</td>
</tr>
<tr>
<td>NC</td>
<td>No Credit*</td>
</tr>
<tr>
<td>S/U</td>
<td>Satisfactory/Unsatisfactory**</td>
</tr>
<tr>
<td>W</td>
<td>Course Withdrawal</td>
</tr>
</tbody>
</table>

*The grade of NC is used only for course taken but not passed (i.e., courses taken at Brown)*

**The grade of S/U is used only as midterm grades.**

For Spring 2020 and Wintersession 2022, RISD enacted P/NC grading due to the COVID-19 Pandemic.

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). The grading system for one-credit courses may be designated as letter grade or pass/fail at the discretion of the department when the course is first established.

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.*

HONORS

**Semester Honors (Fall/Spring):**
Undergraduate 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 semester honors at the end of the semester (applies to Fall and Spring semesters only). Semester honors are recognized by a letter from the Academic Standing Committee and appear on the official transcript.

Semester honors are based on grades recorded with the Registrar’s Office at the end of each semester. In the calculation of semester honors, students with one or more incomplete grades for the semester will not be eligible. Courses taken at Brown University through cross-registration must be taken with the A, B, C letter grade system in order for these credits to apply toward the 12-credit minimum required for consideration for semester honors. Semester honors will not be awarded to a student retroactively whose GPA rises to 3.750 or higher after the Registrar’s office initial semester review (due to a grade change or completion of additional work).

**Graduation Honors:**
Graduation honors are awarded to Undergraduate students who have completed all graduation requirements by their official graduation date and have achieved a cumulative GPA of 3.750 or higher. Graduation honors are recognized on the diploma and appear on the official transcript. Graduation honors will not be awarded to a student whose GPA rises to 3.750 or higher after their official graduation date (due to a grade change or completion of additional work).

**BROWN CROSS-REGISTRATION GRADING**
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. Grading Options for RISD students taking courses at Brown are outlined below:

<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><strong>Option 2: Letter Grade/No Credit</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>A, B, C</td>
</tr>
<tr>
<td>No Credit</td>
</tr>
<tr>
<td>Incomplete</td>
</tr>
</tbody>
</table>

**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.

*Note:* If the appeal advances to Step 2 in the process, the student must initiate Step 2 within four (4) weeks of the start of the semester immediately following the semester in which the course was taken, so students should plan accordingly in advance of the deadline.

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. Students initiating Step 2:
   - A Fall or Wintersession appeal must be initiated within four weeks of the start of the Spring semester.
   - A Spring or Summer appeal must be initiated within four weeks of the start of the Fall semester.

   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). Students initiating Step 3 must reach out to the Academic Standing Committee within two (2) weeks upon receipt of the department head response (or division dean or Vice Provost, response respectively). The student should submit a letter of appeal to the ascchair@risd.edu.

In a 1-2 page typed letter to the Academic Standing Committee include the following:
• Your full name, your RISD ID
• The name of the course in question including the semester, course number, and title
• Indicate the date that you went through steps 1 and 2 in the grade appeal process
  o The date you had a conversation with your instructor regarding the grade change
  o The date you met with your department head/divisional dean regarding the grade change
• Present all relevant facts as to why you feel a grade change is warranted (what were the issues that are problematic, specific examples, reasons, conversation you had with the instructor, etc.)
• Attach your syllabus
• Attach any additional relevant materials in support of your request (do not include any images of work or portfolios). The Academic Standing Committee’s role when reviewing a grade appeal is to determine whether or not the challenge may have merit. The ASC is not reviewing the quality of your work. If they determine your challenge may have merit, they will appoint an ad-hoc committee to connect with you to review your specific work (so make sure you keep the work you did in the class just in case).

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 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 - 6. 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.

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.

Incomplete 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, or the student does not successfully complete 12 semester credits (as the ‘I’ is factored in as an ‘F’), that student will be put on academic probation (or dismissed) as appropriate. However, when reviewing a student’s record the Academic Standing Committee will take note that this incomplete grade status may be temporary.

**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.

**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.

**ABSENCE POLICY**

A student who does not attend the first class meeting, or any two or more class meetings may be removed from the course if the instructor so requests. Due to the nature of one-credit course schedules, an instructor may request that a student be removed from a one-credit course for any absence.

Faculty have the right to decide how student absences will impact enrollment and evaluation in their class and they will state their pedagogically appropriate policy in the course syllabus.

**Unavoidable Circumstances**

Students who must miss a class or classes due to unavoidable circumstances are required to personally inform their instructors, in advance whenever possible. Students must inquire into the possibility of making alternate arrangements so that the absence is not counted against class enrollment. It is solely up to the instructor’s discretion whether or how to approve such requests, in light of the pedagogical requirements of the class. Unavoidable circumstances include but are not limited to serious illness, important religious observances and disability-related accommodations approved through the Office of Disability Services.

Just because an absence is unavoidable, it does not mean that it is excused. At RISD, active and engaged participation and peer learning are important aspects of the educational experience in the classroom. For this reason, all students are expected to attend every class on time and be prepared to contribute constructively to class activities.

If a student has requested alternate arrangements, has met with the instructor to discuss them, and feels that the instructor’s decision is not in line with their stated absence policy, the student may ask the relevant department head to review the instructor’s decision. Any such request must be made within two business days of the student’s receipt of the instructor’s decision. If the department head believes the student’s concerns appear to have merit, the department head will promptly discuss the matter with both the faculty member and the division dean and then make a final determination. In a case where the instructor is the relevant department head or division dean, the student should instead see the division dean or Dean of Faculty, respectively.
**Important considerations:**
Depending upon when the instructor submits the form for removal, 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”.

**International Students**
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.

In the event of a need for extended absence, students should refer to the Leaves of Absence Policy for personal, medical, administrative, or military leave.
GRADUATION

DEGREE OFFERINGS & CONCENTRATIONS
Rhode Island School of Design offers undergraduate students 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:**
- Theory and History of Art and Design
- 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.

RISD offers graduate degrees at the Master 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), as well as a joint degree with Brown University, Masters of Arts in Design Engineering.

The Theory & History of Art & Design 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. Reinstated 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 reinstatement.

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

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. Reinstatement 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 reinstatement.

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. The minimum tuition requirement for graduation is four academic years (B.F.A.) or five academic years (professional degree), or the equivalent for transfer students. This tuition requirement is separate from and in addition to any other degree requirements. Tuition charges for the baccalaureate degree are based on full-time status during the academic year.
5. Payment of all financial obligations to the College or satisfactory arrangements for such payment.
6. Filing a Graduation Application in the senior year by the established deadline.
7. Completion of a minimum of 126 credits, including:
   a. **FOUNDATION STUDIES** - 18 credits
   b. **MAJOR** - 54 credits
   (Refer to the curriculum outlines elsewhere in the Course Announcement)
c. **LIBERAL ARTS** – 42 credits
   i. *Theory & History of Art & Design* - 12 credits
      (Including THAD-H101 & THAD-H102)
   ii. *Literary Arts and Studies* - 9 credits
      (Including LAS-E101)
   iii. *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).
   iv. *Additional electives in Liberal Arts* - 12 credits
      (This category includes four courses chosen from electives in any of the above areas - THAD, LAS, HPSS - or from a pool of other courses which carry Liberal Arts credit, such as SCI or LAEL courses which include subjects in mathematics, the natural sciences, theater, and the history of specific studio disciplines, among others.)

Beginning Fall 2018 (for the entering Dual Degree class of 2023), the RISD Liberal Arts requirement for BRDD students is 14 liberal arts courses with the distribution: 4 THAD (including H101), and 10 open Liberal Arts electives (except where specific programs have required ‘History of’ courses, in which case, they must fulfill those requirements and their open liberal arts electives would be reduced accordingly). Beginning Fall 2019 (for the entering Dual Degree class of 2024), one of these 10 open Liberal Arts electives must include a required credit-bearing capstone course taken in their 4th or 5th year.

d. **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*

**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 table outline for the B.Arch

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 first-year, 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 toward the RISD residency requirement.

4. Payment of all financial obligations to the College or satisfactory arrangements for such payment.

*Total Credits for B.Arch: 156 credits*

**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 THAD-H102 and substitute an elective THAD 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 THAD-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. Refer to the “Transfer Credit for Transfer Students” section for more information.
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>Program</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></td>
</tr>
<tr>
<td>MFA, MID, MDes, MLA (2-yr) and M.ARCH (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,</td>
<td>1-year</td>
</tr>
<tr>
<td>MA in Interior Architecture</td>
<td></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>Program</th>
<th>Credits</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MA in Art + Design Education</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>MAT in Art + Design Education</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>MA in Interior Architecture</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td>MA in Global Arts and Cultures</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>MA in Nature-Culture-Sustainability Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M.ARCH (2-year)</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>M.ARCH M.A-I (3-year)</td>
<td>111</td>
<td></td>
</tr>
<tr>
<td>MDes</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>MLA-II (2-year)</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>MFA, MID</td>
<td>66</td>
<td></td>
</tr>
<tr>
<td>MID (2.5-year)</td>
<td>84</td>
<td></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 degree requirements must be approved in writing, using the ‘Degree Requirement Substitution/Waiver’ form available on the Registrar’s Office website.

DEGREE CONFERRAL
RISD officially awards degrees three times a year. Degree conferral occurs at the conclusion of the Fall semester, at the conclusion of the Spring semester, and at the conclusion of the Summer term. The conferral date is the date which will be posted on the diploma and on the official transcript.

Students must fill out a Graduation Application so that the Registrar’s office can capture the name a student wishes to appear on their diploma. Students may stay enrolled at RISD only as long as needed in order to complete graduation requirements. Students will be automatically graduated upon successful completion of all degree requirements. Students who do not complete degree requirements as anticipated by the end of the semester/term will earn their degree as of the next degree conferral date, provided successful completion of all requirements.

The Registrar’s office is in contact with students regarding diploma issuance. Diplomas are not released until the Registrar’s office confirms final degree requirement clearance. Students cannot remain enrolled at RISD after degree requirements have been completed.
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 summer or Fall.

To be considered for graduation at the end of Fall, students should declare their intentions to their department, as well as to the Registrar’s Office, by November 1. Fall graduates who have completed all degree requirements are not eligible to register for Wintersession or Spring courses unless the results of their Fall semester grades require them to do so. Any student that is cleared to graduate who enrolls in a Wintersession course will be dropped in advance of Fall degree conferral.

Students who finish degree requirements after Wintersession will be eligible for a letter attesting to their completion of requirements, but the actual degree and diploma will not be transcripted, conferred, or available, until the spring conferral date in early June (or late May, depending on when the first Saturday after Memorial Day occurs).

International students on an 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.

Students that are not currently enrolled at RISD, who are seeking to complete degree requirements from a prior year, are eligible for degree conferral (assuming successful completion of degree requirements) as of the next upcoming graduation date. Students that have been away from RISD for four or more years must satisfy the degree requirements in place at the time of their request to graduate.

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

### Commencement Ceremony

Commencement is an institutional ceremony. RISD holds one commencement ceremony 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 and participate in the graduation ceremony and activities.

Students who are not cleared to graduate in spring, who are within 6 credits of completing degree requirements and who expect to complete those requirements over the summer, must seek approval from the Academic Standing Committee (ASC) in order to participate in Commencement activities. A 'Plan to Complete Degree Requirements' form must be completed and filed with the Registrar by April 1 for ASC review. The ASC will notify students of its decision by May 1 or as close as possible thereto.

Students who have degrees conferred in the prior Summer or Fall are invited to participate in the upcoming Commencement ceremony (as well as, for graduate levels students, the Graduate Hooding) the spring following degree requirement completion.
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 website detailing the program is available.

You may apply to either RISD or Brown early decision, however, if you are admitted you must subsequently submit a regular decision application to RISD or Brown. Your candidacy for the BROWN | RISD Dual-Degree Program will not be considered until the regular decision round and will be released in your Brown applicant portal.

Beginning Fall 2018 (for the entering Dual Degree class of 2023), the RISD Liberal Arts requirement for BRDD students is 14 liberal arts courses with the distribution: 4 THAD (including H101), and 10 open Liberal Arts electives (except where specific programs have required ‘History of’ courses, in which case, they must fulfill those requirements and their open liberal arts electives would be reduced accordingly). Beginning Fall 2019 (for the entering Dual Degree class of 2024), one of these 10 open Liberal Arts electives must include a required credit-bearing capstone course taken in their 4th or 5th year.

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.

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 of Art and Design (AICAD) may apply through RISD’s Admissions Office to attend on a full-time basis, for a period of up to one year, as a Visiting Student. Visiting Student admission is dependent on available space within the applicable academic department. In addition, 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.

Prospective Visiting Students should contact RISD Admissions for further information on program eligibility.

CONTINUING EDUCATION
The mission of Rhode Island School of Design Continuing Education (RISD CE) is to provide an immersive and innovative art and design education for everyone, at all stages of life and all levels of experience.

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 kids. RISD CE offers online, in-person and hybrid courses, and their programs are open admission. Most of their online courses are asynchronous, meaning that students can access them from anywhere in the world, at any time of day or night.

In the summer, RISD Continuing Education also offers RISD Pre-Collegiate Programs for high school artists and designers interested in pursuing art and design in college. RISD CE also offers a diversity of non-credit certificate programs including nine adult certificate programs and RISD’s Advanced Program Online.
**Students**
RISD CE serves approximately 4,600 individual students each year totaling over 7,500 enrollments. Approximately 3,600 individual students enroll in adult, teen and young artist RISD CE courses, 600 in RISD’s Advanced Program Online and 500 in RISD’s Pre-College Program. Over 1,700 students are enrolled in adult certificate programs and over 300 are enrolled in RISD’s Advanced Program Online certificate track.

**Faculty**
Approximately 300 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 the [RISD CE website](#) for more details.
RISD GLOBAL PROGRAMS

NOTE: Several programs offered through RISD Global are paused for the 2022 – 2023 Academic Year. Please contact the RISD Global Office for additional details or inquiries.

Through a variety of programs, RISD Global is committed to developing and sustaining learning opportunities that address the challenges, meanings, and importance of art and design in a global context. These opportunities prepare creative agents for a changing world. Information on the individual application/registration processes for both semester-long and short-term global learning programs can be accessed via the RISD Global website.

Academic policy requires students participating in RISD Global programs to meet the GPA eligibility requirements not only at the time of application but also up until and throughout their time in 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. The Office of the Registrar, in accordance with the Academic Standing Committee and consultation with RISD Global, will review the academic performance of all registered students prior to their departure. Should a student fail to maintain the required minimum GPA, RISD will terminate the student’s participation in the program. RISD is not required to refund any of the student’s program costs in such a case.

For additional information about RISD Global programs, students are welcome to visit the RISD Global Office (at 20 Washington Place Room 321) and the RISD Global website. Appointments are also available (upon request in advance) in the RISD Global Office. To make an appointment click here.

Scholarships

As part of the Social Equity and Inclusion (SEI) initiative, a limited number of need-based scholarships are available to RISD students, to be used for participation in off-campus global learning programs. These funds require a supplemental application and are intended to provide students the unique, and often life-changing, opportunity to participate in an off-campus global learning experience during their time at RISD.

The scholarship may cover either part of or the entire course fee for short term programming. However, not all applicants will receive funding. First priority is given based on a student’s financial need as determined by Student Financial Services, followed by preference given to those who have not already received funds for a prior travel opportunity, and then to those students who expect to graduate soon (i.e., undergraduate juniors and seniors, second-year graduate students). Brown University students, as well as other approved non-RISD participants enrolled in other art and design institutions, are not eligible to apply for RISD travel scholarships.

AICAD MOBILITY PROGRAM

NOTE: Several programs offered through RISD Global are paused for the 2022 – 2023 Academic Year. Please contact the RISD Global Office for additional details or inquiries.

RISD and BROWN | RISD Dual-Degree students interested in experiencing another art and design college/university during their tenure at RISD might consider the AICAD Exchange 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 mostly located within the United States and Canada.

AICAD Exchange is open to students in their junior and senior year who meet the eligibility requirements of their specific programs. A cumulative GPA of 3.00 or higher is required to apply. The deadlines for application are March 15 (Fall Term) and October 1 (Spring term). Students from other colleges attending RISD under the AICAD Exchange program are eligible for Fall or Spring classes but not eligible to attend the RISD Wintersession.

Students continue to pay their regular RISD tuition and receive their standard RISD Financial Aid package (if applicable) while on AICAD Exchange. If the partner school is located outside of the US, students will also be billed for an obligatory RISD medical/travel insurance policy. Scholarship application questions are embedded in the Global Exchange online application and scholarship awards are announced within this course admission notification. Students are responsible for securing their own accommodation and travel visa. Students must work with the appropriate consulate to understand what is necessary for their visa application. RISD Global cannot formally advise on the visa process, but can provide any necessary institutional supporting documentation.
GLOBAL EXCHANGE PROGRAM

NOTE: Several programs offered through RISD Global are paused for the 2022 – 2023 Academic Year. Please contact the RISD Global Office for additional details or inquiries.

Global Exchange is open to a select number of eligible RISD and BROWN | RISD Dual-Degree juniors, seniors and graduate students, allowing the unique opportunity to spend a semester studying at one of RISD’s 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 Academic Advisor and Department Head.

Students interested in participating in a Global Exchange semester during their time at RISD should schedule an advising appointment at RISD Global. Students will be provided information about the application process, as well as the partner schools during their appointment. A cumulative GPA of 3.00 or higher is required to apply.

RISD students participating in a RISD Global Exchange semester must maintain the equivalent of RISD full-time status (12-credit minimum) in order to remain in good academic standing. Students should be advised that, depending on credit conversion, 12-credits at the exchange partner school may not be equivalent to full-time status at RISD.

Global/AICAD Exchange participants are required to work with their major Department Head and Academic Advisor to complete a Learning Agreement, a form designed to identify the courses that will be taken at the exchange partner school and their equivalents at RISD. The form must be signed by the student’s major Department Head, Academic Advisor and the Dean of Liberal Arts (if applicable). Upon completion, the Learning Agreement should be submitted to the RISD Registrar’s Office for further processing. Part II of the Learning Agreement should be completed upon arrival to the exchange school to verify any changes to the original Agreement that may have taken place. Changes to the Learning Agreement require renewed approval by the student’s major Department Head, Academic Advisor and the Dean of Liberal Arts (if applicable).

Prior to departure at the end of the exchange semester, students should work with the exchange coordinator at the exchange school to arrange for an official transcript to be sent to the Office of the RISD Registrar at the end of their semester. Official transcripts may be accepted either directly from the international school, or submitted by the student in a sealed/stamped envelope. Assuming the courses on the transcript coincide with those listed on the Learning Agreement, courses will be successfully transferred. Although the student is enrolled in an exchange program through RISD, transfer grades of “T” will be assigned to each completed course. Courses that are not eligible for credit due to a non-passing grade/failure will not be recorded on the student’s transcript.

Students continue to pay their regular RISD tuition and receive their standard RISD Financial Aid package (if applicable) while on Global Exchange. Students will also be billed for an obligatory RISD medical/travel insurance policy. Scholarship application questions are embedded in the Global Exchange online application and scholarship awards are announced within this course admission notification. Students are responsible for securing their own accommodation and travel visa. Students must work with the appropriate consulate to understand what is necessary for their visa application. RISD Global cannot formally advise on the visa process, but can provide any necessary institutional supporting documentation.

RISD IN ROME: EUROPEAN HONORS PROGRAM (EHP)

NOTE: The European Honors Program is under review and will be on pause until Fall 2024. Please contact the RISD Global office to learn about possible alternatives for study in Rome.

The RISD in Rome: European Honors Program (EHP) enables a select number of eligible RISD and BROWN | RISD Dual-Degree junior, senior and graduate students, as well as select juniors and seniors from Brown University’s Visual Art and Architecture Concentrations, to study in Rome, Italy for a semester.

GLOBAL SUMMER STUDIES

RISD Global Summer Studies are 3-week, 3-credit art and design courses led by RISD faculty, open to currently enrolled RISD students in all years and departments. Non-RISD students enrolled at Brown University and art and design institutions around the world are also permitted to register. No application is required; these courses have limited capacities and registration is on a first-come, first-serve basis.

Students reserve a seat in the course by submitting a non-refundable deposit beginning the first day of the
Global Summer Studies registration period. Information sessions for the courses will be held on-campus beginning in January. Students are not permitted to switch courses once they have already submitted a deposit and/or full payment for another course. Additional details regarding the application process can be accessed via the RISD Global website.

Students are required to pay an additional tuition for the Global Summer Studies program. This tuition cost is typically inclusive of mandatory accommodations with the group, certain group meals, field trips, some local transportation, and obligatory medical/travel insurance, among other individual costs. The full course description will include additional details which may not be listed here. If applicable, students must work with the appropriate consulate to understand what is necessary for their visa application. RISD Global cannot formally advise on the visa process, but can provide any necessary institutional supporting documentation.

Scholarship application questions are embedded in the travel course online application and scholarship awards are announced within this course admission notification.

Students will be notified immediately if a course is canceled due to low-enrollment, or if there is a health and safety risk in the region of travel.

WINTERSESSION TRAVEL COURSES
Registration for Wintersession Travel Courses is held in advance of on-campus Wintersession registration and typically opens in early October, preceded by a mandatory application period. Official registration dates are published in the 2022 – 2023 Academic Calendar. The following steps outline the application process for Wintersession Travel Courses:

1. Students are required to attend the General Information Session hosted by RISD Global or the course instructor’s information session, which provides a detailed overview of the course description, as well as what is included in the course’s tuition. Information sessions take place between mid-September and early October and are open to all interested students. Certain instructors may permit a one-on-one meeting in lieu of information session attendance. Students are encouraged to reach out to the instructor and/or RISD Global for more information.

2. During the course instructor’s information session, instructors will inform students how they can apply for their course via the RISD Global website. Once the instructors have selected their lists of accepted and waitlisted students, these lists will be sent to the Office of the Registrar and Student Financial Services for additional approval to register.

3. Students approved to register will receive an acknowledgement on the first day of travel course registration. This e-mail will also include payment details (payments will be made online). Students will have one week (7 days) to submit payment for the course. Upon verification of payment, the student will be officially added to the Wintersession Travel Course roster. If applicable, students must work with the appropriate consulate to understand what is necessary for their visa application. RISD Global cannot formally advise on the visa process, but can provide any necessary institutional supporting documentation.

4. Waitlisted students will also receive an acknowledgement. Should seats become available in the course, waitlisted students will be notified via e-mail and given 48-hours to submit full payment. Upon verification of payment, the student will be officially added to the Wintersession Travel Course roster. Students will be notified immediately if a course is canceled due to low-enrollment, or if there is a health and safety risk in the region of travel.
GUIDE TO READING RISD COURSE DESCRIPTIONS FOR 2022 – 2023

**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 THAD or HPSS or LAS, as noted in course description
- **H999** Theory & History of Art & Design 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 and Course description:

**SCULP-2322** FORT ADAMS: SITE INSTALLATION
3 credits
This course will introduce RISD students across multiple disciplines to....
Elective; Open to junior and above.

**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 SCULP-2232, or for major credit would sign up for IDISC-2232 or TEXT-2232.

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.

*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.
BFA DEGREE GRADUATION REQUIREMENTS FOR UNDERGRADUATE PROGRAMS

Bachelor of Fine Arts 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.

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

<table>
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<th>Credits</th>
<th>YEAR 1</th>
<th>YEAR 2</th>
<th>YEAR 3</th>
<th>YEAR 4</th>
<th>YEAR 5</th>
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<td>18</td>
<td>Foundation Studies</td>
<td>18</td>
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<td>42&lt;sup&gt;2&lt;/sup&gt;</td>
<td>Liberal Arts:</td>
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<td>9</td>
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<td>9 HPSS</td>
<td>S101&lt;sup&gt;4&lt;/sup&gt;</td>
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<td>E101&lt;sup&gt;4&lt;/sup&gt;</td>
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<tr>
<td>12 THAD</td>
<td>H101&lt;sup&gt;4&lt;/sup&gt;</td>
<td>H102&lt;sup&gt;4&lt;/sup&gt;</td>
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<tr>
<td>12 HPSS, LAEL, LAS, SCI or THAD Elective</td>
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**Major Program**

| 12 Non-major Studio Elective | 3 | 3 | 3 | 3 |
| 54 BFA Programs | 18 | 18 | 18 |
| 84 B.ARCH Program | 18 | 18/21<sup>3</sup> | 18/21<sup>3</sup> | 27 |

**Total**

| 126 BFA | 33 | 33 | 30 | 30 |
| 156 B.ARCH | 33 | 33 | 30/33<sup>3</sup> | 30/33<sup>3</sup> | 27 |

**Footnotes:**

1. Most courses are 3-credits each
2. Recommended Liberal Arts Distribution:
   - **Year 1 and 2:** (4) Liberal Arts courses per year
   - **Year 3 and 4:** (3) Liberal Arts courses per year
3. B.ARCH students take a 3-credit required summer professional internship in either junior or senior year
4. Required courses in Theory & History of Art & Design, 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 Division of Experimental & Foundation Studies, a faculty advisor from the department of a student’s chosen major, and in the sophomore year a faculty advisor from the Division of Liberal Arts. 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.

Additional information about academic advising is available at https://www.risd.edu/academics/academic-advising.
DIVISION OF ARCHITECTURE + DESIGN

Divisional Office: College Building, Room 342
Telephone: (401) 454-6280

Dean of Architecture + Design: John Caserta
Senior Division Administrative Coordinator: Candace Laning
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.

Beginning Summer 2021, Master of Arts in Design Engineering: Offered by Brown University, School of Engineering, in partnership with RISD (Architecture + Design Division).

Contacts:
- John Caserta, Dean of Architecture + Design
- Khipra Nichols, Director of Program (RISD)

DEPARTMENTS IN THE DIVISION OF ARCHITECTURE + DESIGN

- Apparel Design
- Architecture
- Furniture Design
- Graphic Design
- Interior Architecture
- Industrial Design
- Landscape Architecture
COURSES IN ARCHITECTURE + DESIGN

AD-2356  ENGLISH FOR ART AND DESIGN
1 credit
English for Art & Design is a one-week, one-credit course for incoming graduate students who are non-native English speakers, or Multilingual Learners (MLLs). A structured "warm-up" to their degree programs, it will support students in developing academic, studio and conversation skills in English. The immersive schedule includes content-based lessons on lectures, studio visits, news articles, visits to campus resources and even evening film screenings. Primary objectives are for students to come away with new vocabulary, great confidence in speaking and writing, and an introduction to some primary characteristics of American academic culture.
Open to graduate students in Architecture, Landscape Architecture and Interior Architecture.
Open to other majors pending seat availability and permission of Instructor.

GRAD-031G  MAPPING THE INTELLIGENCE OF YOUR WORK
3 credits
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' processes are also examined. The outcome of this intensive study is the completion of a draft of the thesis.
Graduate elective - seminar
Open to first-year graduate students only.

GRAD-112G  ORIGIN POINT: GRADUATE THESIS IDEATION WORKSHOPS
3 credits
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 in 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
aspects of living systems, materials, structures and processes. Theoretical frameworks associated with the biology of living systems, the growth and formation of natural materials including the contemporary revolutions in evolutionary theory are introduced and examples discussed with visiting specialists.

Estimated Materials Cost: $30.00

Graduate elective - studio

GRAD-W97G  INVESTIGATIONS: BETWIXT & BETWEEN

3 credits

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 importantly, 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

IDISC-3212  THEORIES OF CHANGE: DESIGN FOR IMPACT

3 credits

Beyond the creation of artifacts, to effectively address complex problems and work with diverse teams, designers must become skilled at directing their design efforts in the service of new outputs and outcomes. This three credit seminar will introduce students to theories of change as a framework for action, investigate how different theories of impact shape design activities, and examine how to use evidence-based practices to assess the effectiveness of their work. The course will read across literatures of the social sciences, activism, social-practices, design and business. Students will engage texts with one another in critical discussions and individually through written analysis.

Permission of Instructor required.

Open to graduate students across the Architecture + Design Division.
Open to other students pending seat availability and permission of instructor.
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: Lisa Z. Morgan
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
Apparel Design classes in Wintersession are available to non-majors and first-years. First-year students who enroll in and pass APPAR-3100: Dressed Bodies, will earn non-major studio credit toward their degree even if they subsequently become Apparel Design majors.
# BFA in Apparel Design Curriculum (2022 – 2023)

## FALL

<table>
<thead>
<tr>
<th>First-year</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
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<tbody>
<tr>
<td>#</td>
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<tr>
<td><strong>Sophomore Year</strong></td>
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<tr>
<td>3102</td>
<td>Intro to Apparel Studio</td>
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<tr>
<td>3122</td>
<td>Sophomore: Identity/Identities I (Fall)</td>
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<tr>
<td>LAEL 1035</td>
<td>Histories of Dress(^1)</td>
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## Junior Year

| Junior Year | | | |
|------------|--------------|--------|
| 3128 | Junior Machine Knitwear | 3 | Elective | 3 | 3 |
| 3132 | Junior Cut & Sew | 3 | | | 3 |
| 3130 | Junior: Design I (Fall) | 3 | | | 3 |
| Liberal Arts\(^2\) | 6 | | | | |
| Total | 15 | Total | 3 | | |

## Senior Year

| Senior Year | | | |
|------------|--------------|--------|
| 3140 | Senior Collection Development | 6 | Elective | 3 | 3 |
| 3142 | Senior Thesis: Design Identity (Fall) | 3 | | | 3 |
| Liberal Arts\(^2\) | 6 | | | | |
| Total | 15 | Total | 3 | | |

**Total Credits: 126**

**Footnotes:**

\(^1\) Apparel Design majors receive art history credit for LAEL-1035: Histories of Dress.

\(^2\) Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.
COURSES IN APPAREL DESIGN

APPAR-2212 ADVANCED KNITTING
3 credits
The course will focus on gaining advanced knitting technical skills and exploring social justice issues in fashion: sustainability and body image. Students will apply zero waste principles from design to construction while developing sustainable concepts that redefine body image. This interwoven approach will inspire students to become ethically, socially, and environmentally responsible designers. The course will emphasize the sustainable development of knit accessories, adornments, and garments as one simultaneous process based on craftsmanship and creative research. To realize this process, the course will introduce students to the double bed knitting machine, which allows greater versatility in creating rib structures. The course will also engage students with zero waste knitting, and guide them to develop sustainable design missions. Similarly, students will explore the social constructions of culture, history, age, gender, and identity in relation to how society influences body image. This will allow students to reinvent the concept of body image on their own terms in the "Knitting for Diverse Bodies" project. This project will empower students to redefine body image as it connects to their understanding of sustainability, aesthetics, and design identity/identities. To begin the "Knitting for Diverse Bodies" project, students will first be introduced to fully fashioned knit accessories and adornments such as body ornaments, head pieces, neck pieces, gloves, footwear, handbags, masks, etc. Second, students will explore how knit accessories and adornments can open up possibilities for creating new design identities in relation to our bodies. Third, students will create fully fashioned knit garments inspired by their personal research and understanding of body image and sustainability. In doing so, students will follow their original, innovative, creative, and sustainable design missions that integrate with their redefinition of body image/s. Students will be encouraged to engage with historical, social, and cultural movements for inspiration in developing their sustainable design missions and understanding of body image and body positivity. Each student will share their research to the class, and together will discuss as a group how sustainable design has impacted body image issues, and how students can continue to evolve sustainable design missions and address social and ethical concerns as a designer. Throughout the course, students will create a digital documentation of their creative process, suggestions, and ideas by the use of visual, written, and spoken words.
Estimated Materials Cost: $150.00
Open to Apparel Design juniors and seniors only.
Open to non-majors pending seat availability and permission of instructor.
Prerequisite(s): APPAR-3218 and TEXT-4817

APPAR-3043 THE USES OF ANIMALS IN RELATION TO THE INDUSTRY OF MAN: DESIGN AND NATURE, 1851 AND NOW
3 credits
This studio-elective course will follow a series of twelve lectures given at the South Kensington Museum as published in P.L. Simmonds, Animal Products. This seminal work served as a compilation of the trade exhibition collections from the 1851 Crystal Palace exposition that eventually served as the seed for the collections of the South Kensington Museum and finally the Branch Museum of the Department at Bethnal Green. These collections laid the foundation for much of the Victoria and Albert Museum collections (V&A) that in turn influenced the creation of RISD and the RISD Museum in 1877. This course will examine design and fashion, naturalist journals, and literature as a means to develop the students design vocabulary and materials palate. Students will compare the tastes and techniques of the Victorian era to contemporary design practices, with case studies of designers utilizing the natural world as a resource and source for design. Weekly lectures will introduce students to artists and designers of the 19th century and compare them to contemporary artists and designers. These introductory lectures will be paired each week with a specific material examination and hand-on exploration via materials demonstrations and a sample notebook. We will engage in readings, group discussions, critique of student "Naturalist Journals," materials demonstrations, and examine historic and contemporary Museum objects within each theme material. Field trips to the RISD Museum will be augmented by visits to the Edna W. Lawrence Nature Lab, RISD Materials library, The Providence Athenaeum, The Haffenreffer Museum of Anthropology at Brown University, The New Bedford
APPAR-3100  **DRESSED BODIES: BASIC APPAREL TECHNIQUES FOR NON-MAJORS**  
3 credits  
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.*

APPAR-3102  **SOPHOMORE INTRO TO APPAREL STUDIO**  
6 credits  
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.  
Students must also plan and register for: APPAR-3101

APPAR-3101  **SOPHOMORE APPAREL STUDIO**  
6 credits  
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-3101

Students must also plan and register for: APPAR-3103

APPAR-3103  **SOPHOMORE: IDENTITY/IDENTITIES I (FALL)**  
3 credits  
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.  
Students must also plan and register for: APPAR-3102

APPAR-3102  **SOPHOMORE: IDENTITY/IDENTITIES II (SPRING)**  
3 credits  
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.

Estimated Materials Cost: $150.00

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

Students must also plan and register for: APPAR-3121

APPAR-3128 JUNIOR MACHINE KNITWEAR STUDIO
3 credits
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.

Students must also plan and register for: APPAR-3130 and APPAR-3132

APPAR-3130 JUNIOR: DESIGN I (FALL)
3 credits
In Design/Draw II, Junior students focus on designing for knitwear, experimenting three-dimensionally as they explore the unique properties of knit fabrics. Color, texture, yard, and stitch variations are examined as students also design using the diverse properties of machine knitwear. Students 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.

Students must also plan and register for: APPAR-3128 and APPAR-3132

APPAR-3135 JUNIOR: DESIGN II (SPRING)
3 credits
The class explores fashion and gender representations and aims to emphasize content and context in students' design work. Students focus on silhouette, form and proportion as they explore the structural possibilities inherent in the art of tailoring. They will sculpt the torso with original shapes, by inventing either a bolero, a caraco, a coat, a jacket, a manteau, a suit, a tuxedo, or an hybridation, an extrapolation, or a re-invention of these classic tailored garments, thereby creating a piece that defies sartorial codes or costume classification.

Estimated Materials Cost: $200.00

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

APPAR-3132 JUNIOR CUT & SEW STUDIO
3 credits
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.

Students must also plan and register for: APPAR-3128 and APPAR-3130

APPAR-3133 JUNIOR TAILORING STUDIO
6 credits
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.
APPAR-3140  SENIOR COLLECTION DEVELOPMENT  
6 credits  
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.

APPAR-3141  SENIOR APPAREL COLLECTION  
6 credits  
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.

APPAR-3142  SENIOR THESIS: DESIGN IDENTITY I  
(FALL)  
3 credits  
This class builds over two semesters, and works in concert with "Senior Collection Development". As students begin to develop their thesis Collection, they will uncover what motivates them, what they aspire to in the context of their work and creative practice, as well as what they stand for in the world. The class fosters research, invests in the emotional experience of clothing: how it makes the wearer feel, where it comes from, who it serves. Communication is at the heart of the process, and moves between the visual, written, and the spoken word. Writing prompts are used to bridge thinking and making and students learn to articulate their creative process while developing a distinctive design language and identity. As students explore approaches to fashion/clothing as an embodied discipline, they investigate the sense orientated potential for their designs. Classes are navigated through group work, tutorial-based sessions, cross-disciplinary prompts and critiques.  
Major requirement; Apparel Design majors only.  
Registration by Apparel Design Department, courses not available via web registration.

APPAR-3143  SENIOR THESIS: DESIGN IDENTITY II  
(SPRING)  
3 credits  
Building upon the research, explorations and discourses that began during the fall, students are prepared to be resourceful, feeling thinkers who use fashion/clothing as a platform for diverse cultural dialogue. They refine and execute a series of works that demonstrate their capacity to express their mission and concepts in their fullest form/s, they are better equipped to communicate their ideas to their intended audience, and potential collaborators. The two semesters culminate in a portfolio, lookbook, film short and written essay. Students also have the opportunity to collaborate with International Flavors and Fragrances on the scent of their collection. Classes are navigated through group work, tutorial-based sessions, cross-disciplinary prompts and critiques.  
Major requirement: Apparel Design majors only.  
Registration by Apparel Design Department, courses not available via web registration.

LAEL-1035  HISTORIES OF DRESS  
3 credits  
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  
Art History credit for Apparel Design majors
Liberal Arts elective credit for non-majors pending seat availability and permission of Instructor. 
Registration by Apparel Design Department, course not available via web registration.

LAE1036   **TOPICS IN FASHION THEORY**  
3 credits  
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.

**APPAR-8900   ISP MAJOR**  
3 credits  
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.

**APPAR-8960   PROFESSIONAL INTERNSHIP**  
3-6 credits  
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. Estimated cost of living expenses: $2,000.00  
Permission of Instructor required.  
Course not available via web registration.  
***Off-Campus Study***

**APPAR-8965   COLLABORATIVE STUDY**  
3 credits  
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.
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 qualify for 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 courses 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**
Architecture classes in Wintersession are available to majors, non-majors and first-years.
## BACHELOR OF ARCHITECTURE (B.ARCH) CURRICULUM (2022 – 2023)

### 5-YEAR PROGRAM

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
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<td>2141 Architectural Projection</td>
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<td>Elective&lt;sup&gt;3&lt;/sup&gt;</td>
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<td>2196 Thesis Seminar</td>
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<td>2196 Directed Research Scope Seminar</td>
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<td>Thesis Discursive Workshop</td>
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</table>

**Total Credits:** 156

### Footnotes:

<sup>1</sup> Three ARCH-21ST: Advanced Studios 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 ARCH-21ST: Advanced Studio during the pre-
registration period, the student may not drop it, even during add/drop. While not required, students may opt to take a fourth advanced studio.

ARCH-2199: Professional Internship 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. Visit the NCARB website for more information.

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: Professional Internship 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.

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 LAEL-1005: World Architecture and LAEL-1022: Modern Architecture. Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.

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, Katy Rogers, Senior Department Administrative Coordinator, krogers@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:
Students entering the Department of Architecture must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the “Laptop Program Requirements and Policy Guidelines.” Students should direct questions to the Computer Technician in the Architecture Department.
National Architecture Accrediting Board (NAAB) Accreditation:
In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architecture Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes three types of degrees: the Bachelor of 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:

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<td>Experimental &amp; Foundation Studies</td>
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<tr>
<td>Major Requirements</td>
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<td>Major Electives</td>
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<td>Non-major Electives</td>
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<td>Liberal Arts</td>
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*Total Credits* 156
# Master of Architecture (M.Arch) Curriculum (2022–2023)

## 3-Year Program

### Summer
Prior to First-Year

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### Fall
First-Year

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<thead>
<tr>
<th>Course</th>
<th>Cr.</th>
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</thead>
<tbody>
<tr>
<td>101G Graduate Core 1 Studio: Subjects, Tools, Process</td>
<td>6</td>
</tr>
<tr>
<td>201G Graduate Representation Studio: Drawings</td>
<td>3</td>
</tr>
<tr>
<td>252G Phenomena</td>
<td>3</td>
</tr>
<tr>
<td>LAEL 1022 Modern Architecture¹</td>
<td>3</td>
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</table>

### Winter Session

<table>
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<tr>
<th>Elective</th>
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### Spring

<table>
<thead>
<tr>
<th>Course</th>
<th>Cr.</th>
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<tbody>
<tr>
<td>102G Graduate Core 2 Studio: Constructions</td>
<td>6</td>
</tr>
<tr>
<td>202G Graduate Core 2 Representation Studio: Models</td>
<td>3</td>
</tr>
<tr>
<td>253G Architectural Anatomy</td>
<td>3</td>
</tr>
<tr>
<td>LAEL 1005 World Architecture¹</td>
<td>3</td>
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<tr>
<td>Total</td>
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### Summer

<table>
<thead>
<tr>
<th>Course</th>
<th>Cr.</th>
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<tbody>
<tr>
<td>2199 Professional Internship¹</td>
<td>(3)</td>
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### Second-Year

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>103G Graduate Core 3 Studio: Cities</td>
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<tr>
<td>254G Structural Design</td>
<td>3</td>
</tr>
<tr>
<td>256G Environmental Design</td>
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<tr>
<td>Elective</td>
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<tr>
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### Third-Year

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>21ST Advanced Studio²</td>
<td>6</td>
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<tr>
<td>278G Building Assembly and Systems Design</td>
<td>3</td>
</tr>
<tr>
<td>Elective</td>
<td>3</td>
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<tr>
<td>AND</td>
<td></td>
</tr>
<tr>
<td>Thesis Track</td>
<td></td>
</tr>
<tr>
<td>2196 Thesis Seminar</td>
<td>3</td>
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<tr>
<td>or Directed Research Track</td>
<td></td>
</tr>
<tr>
<td>2296 Directed Research Scope Seminar</td>
<td>3</td>
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<tr>
<td>Total</td>
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</tbody>
</table>

| Thesis Track                                |     |
| 2197 Thesis Discursive Workshop              | 3   |

| Thesis Track                                |     |
| 2198 Thesis Project                         | 6   |
| or Directed Research Track                  |     |
| 2297 Directed Research Seminar              | 3   |
| 2298 Directed Research Studio               | 6   |
| Total                                       | 15  |

Total Credits: 111
Footnotes:
1 With department permission, approved courses taken at Brown University through the cross-registration agreement may substitute for LAEL-1005: World Architecture and/or LAEL-1022: Modern Architecture. Contact the Senior Department Administrative Coordinator prior to registration for a list of qualifying courses and procedural instructions.
2 Two ARCH-21ST: Advanced Studios are required. One of these may be in an allied department (Landscape Architecture or Interior Architecture).
3 ARCH-2199: Professional Internship 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. Visit the NCARB website for more information.

ARCH-8960: Professional Internship 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 Laptop Program:
Students entering the Department of Architecture must participate in its laptop program, purchasing hardware, software, and upgrades as specified in the “Laptop Program Requirements and Policy Guidelines.” Students should direct questions to the Computer Technician in the Architecture Department.

National Architecture Accrediting Board (NAAB) Accreditation:
In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architecture Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes three types of degrees: the Bachelor of 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.

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.
MASTER OF ARCHITECTURE (M.ARCH) CURRICULUM [ADVANCED STANDING] (2022 – 2023)

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><strong>First-year</strong></td>
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<tr>
<td>#</td>
<td>Course</td>
<td>Cr.</td>
</tr>
<tr>
<td>101G</td>
<td>Core 1 Studio: Subjects. Tools. Process.</td>
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<tr>
<td>320G</td>
<td>Graduate Theory Seminar: Making Discourse</td>
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<tr>
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<tr>
<td><strong>Summer</strong></td>
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<tr>
<td>2199</td>
<td>Professional Internship¹</td>
<td>(3)</td>
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<tr>
<td><strong>Second-Year</strong></td>
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**Total Credits: 69**

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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.
COURSES IN ARCHITECTURE

ARCH-2007 ARCHITECTONICS
3 credits
An introduction to the principles of architectural design beginning with a close examination of materials, forces and the human body. The examination will progressively widen in scope to include issues of form, space, structure, program and site. This condensed architectural studio is intended for freshmen and students outside the Division of Architecture and Design.

ARCH-2080 BUILDING PRINTS
3 credits
This course brings together printmaking and architecture, with their respective modes of working and sensibilities. There is long tradition connecting the two disciplines; here we will focus on a fundamental, physical connection, experimenting with materials and ways of assembling them to make prints. We will think of the press bed almost as a construction site. Collecting materials from everyday life, we will explore their characteristics and qualities—textures, patterns, opacities and translucencies—in the process of transferring them onto paper. The main technique of the course will be monotype, but we may also employ other techniques, such as soft ground, collagraph, and laser etching depending of students’ experience and interest. We will start with simple monochrome prints, progressively moving to more open-ended, elaborate and ambitious experiments, including multicolor prints and three-dimensional assemblages. Students will produce weekly sets of prints exploring themes and variations. Above all, the work of the course should be thought of as an opportunity to develop careful experimental habits.
Estimated Materials Cost: $60.00 - $200.00
Elective
Open to sophomore and above.
Please follow the below registration availability:
ARCH-2080: Open to Architecture majors only.
PRINT-2080: Open to Printmaking majors only.
IDISC-2080: Open to all other majors.

ARCH-2101 THE MAKING OF DESIGN PRINCIPLES
6 credits
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.
Prerequisite: ARCH-2101

ARCH-2102 ARCHITECTURAL DESIGN
6 credits
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: $50.00 - $200.00
Major requirement; Architecture majors only
Registration by Architecture Department, course not available via web registration.
Prerequisite: ARCH-2101

ARCH-2108 URBAN ECOLOGIES
6 credits
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: $50.00 - $200.00
Major requirement; Architecture majors only
Registration by Architecture Department, course not available via web registration.
Prerequisite: ARCH-2102

ARCH-2141 ARCHITECTURAL PROJECTION
3 credits
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: $20.00 - $100.00

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

ARCH-2142  ARCHITECTURAL ANALYSIS
3 credits
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: $20.00 - $100.00

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

Prerequisite: Take 3 credits from courses ARCH-2141 or INTAR-2341

ARCH-2252  PHENOMENA
3 credits
As artists and designers our understanding of the physical universe can be a fundamental part of our engagement with our context and in production of our creative work. This course includes an introduction to selected fundamentals of physics: momentum, thermodynamics, and waves and optics – all part of the basis for Architectural Technology. These fundamental phenomena are to be considered both through their mathematical application and expression as concepts in contemporary art. Content to be examined through mathematical problem solving, critical reading, and lab sessions using both physical measurement and digital simulation in Python programming language.

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

ARCH-2253  ARCHITECTURAL ANATOMY
3 credits
Introduction to technical building systems – Structure, Environmental and Enclosure – and their integration with an emphasis on quantifying performance and increasing sustainability. Content includes survey of these three system types – typical components, basis of performance, and analysis of performance – and introduction to related conventions of construction and architectural detailing to realize them.

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

Prerequisite: ARCH-2252

ARCH-2254  STRUCTURAL DESIGN
3 credits
Structural Design with timber, steel and concrete (allowable stress, plastic, and composite design respectively). Students will develop understanding and application of quantitative methods of structural design for conventional structural components and systems – beams, columns, trusses, frames, walls, etc. in multiple materials. Introduces the conventions of detailing structural systems in these materials. Introduces systems and requirements for building foundation, gravity superstructure, and lateral superstructure.

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

Prerequisite: ARCH-2252 and ARCH-2253

ARCH-2255  ENCLOSURE DESIGN
3 credits
Comprehensive design of building enclosures – integrated consideration of structural design, tolerance, detailing, thermal transmission, air transmission, and moisture transmission. Introduce typical and atypical systems of enclosure with emphasis on relative advantages of different systems depending on location, intended performance, and design intent.
Major requirement; Architecture majors only
Registration by Architecture Department, course not available via web registration.
Prerequisite: ARCH-2252, ARCH-2253, ARCH-2254 and ARCH-2256

ARCH-2256  ENVIRONMENTAL DESIGN
3 credits
This course reinforces the fundamentals of environmental systems—thermal, light, ventilation, acoustics—and teaches design strategies to evaluate and optimize building concepts based on these systems. The lab component will include hands-on testing (e.g., data-loggers for thermal and HDR imaging for daylighting) and an emphasis on digital simulations (e.g., Rhino plug-ins for thermal and lighting analysis). The “Simulation Game” is an in-class activity where students compete to make the most energy-efficient conceptual building massing using an energy modeling program in Rhino/Grasshopper. The course will culminate in a case study project in which students apply design strategies to a specific building design problem.

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

ARCH-2278  BUILDING ASSEMBLY AND SYSTEMS DESIGN
3 credits
Capstone architectural technology design class focusing on the integration of Structural, Environmental, Enclosure, and Circulation systems. Course to be semester long group design project with labs/workshops using related quantitative analysis and design tools to design systems for a complete building in detail. Special consideration for egress, accessibility, life safety, general code requirements (construction type and zoning), and documentation standards.

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

ARCH-2191  PRINCIPLES OF PROFESSIONAL PRACTICE
3 credits
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

ARCH-2196  THESIS SEMINAR: NAVIGATING THE CREATIVE PROCESS
3 credits
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: $50.00 - $200.00
This course satisfies the prerequisite requirement for Thesis Project.

ARCH-2197  THESIS DISCURSIVE WORKSHOP
3 credits
Thesis Discursive Workshop utilizes Wintersession to hone students’ discursive skills, both written and oral, so that they can choreograph a robust discussion around their work. This course establishes a consistent discursive trajectory to the ongoing individual design development of the thesis project that begins in the Fall. In addition to providing a forum in which students might draw out, articulate, and position some of the central claims and
aims of their thesis work, this course also aims to instigate careful thought about the written component of the eventual thesis book and the way that this written component might inform or be informed by design work. The assignments of the course are designed to create the infrastructure of a student’s eventual thesis book, the elements of any/many book(s). They are not the book content itself, but organize, clarify, define, contextualize, reference, etc. the work contained therein. These elements, for the purposes of this course, are: synopsis (back page/cover flap summary), “cover art”, bibliography, table of contents, title, index, and appendix/appendices. In this five-week intensive workshop, students will develop and refine the following skills, relating each development to a component of their eventual book via an assignment:
1. Crafting the thesis polemic or narrative;
2. Positioning the thesis;
3. Contextualizing and formatting the thesis;
4. Curating and editing the thesis;
5. Persuasively articulating the thesis.

Estimated Materials Cost: $50.00 - $200.00

Major requirement; Architecture majors only
Permission of Instructor required.
Prerequisite: ARCH-2196

ARCH-2198 THESIS PROJECT

6 credits
Under the supervision of a faculty advisor, students are responsible for the preparation and completion of an independent thesis project.
Estimated Materials Cost: $50.00 - $200.00

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

Permission for this class is based on the student’s overall academic record as well as their performance in Wintersession Thesis Research. If the department recommends against a student undertaking the thesis project, two advanced elective studios must be taken instead.

Prerequisites: 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.

ARCH-2199 ARCHITECTURE PROFESSIONAL INTERNSHIP

3 credits
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
To register, go to www.risdcareers.com (ArtWorks)
Course not available via web registration.

ARCH-2296 DIRECTED RESEARCH SCOPE SEMINAR

3 credits
This seminar will utilize the content, topic, and conceit of measure as a pinhole through which to see the world of Directed Design Research. Directed Design Research is an alternative to Thesis, which lays out a specific territory of inquiry and encourages students to identify the topic and scope of their work, emanating from this specific point of departure. The seminar will lay out a series of methods, techniques, and exercises related to the exploration of measure, asking each student to then define a territory of inquiry within this delimited field. The deliverables for the Scope Seminar include a thoughtfully delimited and actionable statement of the intended design research, the documentation of a minimum of three methodologies or approaches to be utilized in the design research, and a well-wrought syllabus that includes: a weekly breakdown of tasks and deliverables, relevant references and precedents properly cited, and a concise text (3 pages maximum) describing the research activities to be undertaken.

Major requirement; Architecture majors only
Registration by Architecture Department, course not available via web registration.
ARCH-2297  DIRECTED RESEARCH SEMINAR
3 credits
The course is, effectively, a seminar congruent with a studio, and its ambition is to provide rigorous methodological framing and provocative content scaffolding for the design research activities within the studio. While the studio component will focus on the advancing of the design research questions framed in the fall seminar, the seminar component will consider the best formats and vehicles for the dissemination of the design research. The deliverables for this course will be twofold: a thoroughly researched, documented, and delineated design project; and a textual 'exit document' in which students articulate their research methods, techniques, formats, and outcomes.

**Major requirement; Architecture majors only**
**Registration by Architecture Department, course not available via web registration.**
**Students must also plan and register for: ARCH-2298**

ARCH-2298  DIRECTED RESEARCH STUDIO
6 credits
The course is, effectively, a studio congruent with a seminar, and its ambition is to provide rigorous methodological framing and provocative content scaffolding for the design research activities within the studio. While the studio component will focus on the advancing of the design research questions framed in the fall seminar, the seminar component will consider the best formats and vehicles for the dissemination of the design research. The deliverables for this course will be twofold: a thoroughly researched, documented, and delineated design project; and a textual 'exit document' in which students articulate their research methods, techniques, formats, and outcomes.

**Major requirement; Architecture majors only**
**Registration by Architecture Department, course not available via web registration.**
**Students must also plan and register for: ARCH-2298**

ARCH-21ST  ADVANCED STUDIO
6 credits
These studios, three of which are required for graduation, are offered by individual instructors to students who have successfully completed the core curriculum. They are assigned by lottery. Once assigned to an advanced studio, a student may not drop studio.

Estimated Materials Cost: $50.00 - $200.00

**Major requirement; Architecture majors only**
**Registration by Architecture Department, course not available via web registration.**
**Fee: Some advanced studio sections have a fee for course supplies or field trips. The fee is announced during the registration lottery held in the department.**
**Prerequisite: ARCH-2108 or ARCH-103G**

ARCH-101G  GRADUATE CORE 1 STUDIO: SUBJECTS, TOOLS, PROCESSES
6 credits
The first of three graduate core studios focus on iterative making and critical discourse to challenge disciplinary conventions and learn how to make self-authored design decisions in service of abstract spatial ideas. The agency of architecture lies in its capacity to be enactive. It is occupied, experienced and materialized; it constructs, organizes and extends relations among the many. Its forms, spatial orders, materials, and systems result from the designed consideration of physical and spatial interdependencies with the practices, habits and aspirations of its subjects. Providing a precise and specific set of tools and armatures, this first of three core studios introduces the art of architecture as a design process and language that activates, mediates and politicizes the built environment and its subjects.

Estimated Materials Cost: $500.00

**Graduate major requirement; M.ARCH only**
**Registration by Architecture Department, course not available via web registration.**

ARCH-102G  GRADUATE CORE 2 STUDIO: CONSTRUCTIONS
6 credits
The second core studio addresses the agency of the building to simultaneously construct new spatial, social, and material orders in the context of the contemporary city. The second core studio situates architecture as the strategic interplay of spatial and constructive concepts towards specific aesthetic, social, and performative ends. The studio seeks to create a productive friction between abstract orders (form, pattern, organization), technical systems (structure, envelope), and the contingencies of real-world conditions (site, climate, politics). The studio asks students to link disciplinary methods to extra-disciplinary issues, with concentrated forays into the realms of structure, material, and critical preservation. Students iteratively develop architectural concepts,
ethical positions, and experimental working methods through a series of focused architectural design projects with increasing degrees of complexity, culminating in the design of a mid-scale public building in an urban context.

*Graduate major requirement; M.ARCH only Registration by Architecture Department, course not available via web registration.*

ARCH-103G  **GRADUATE CORE 3 STUDIO: CITIES**

6 credits

The Core 3 Cities studio uses the lens of housing and housing policy to dissect the ways in which these architectural choices impact residents’ access to dignity in their cities. In the market of the built environment, where does architecture start? You may think it is the napkin sketch or AutoCAD but think instead of something more mundane: the government official’s zoning map or the development firm’s financial projection. In the architectural profession, we often lament our lack of agency in the creation of space. The architect must wait for the client, the request for proposal, or the competition. We are then at the mercy of local, state, and federal policy—responding to regulations, sightlines, zoning, and more. But how can we see the mechanisms of governance and finance as inherent parts of design? The Core 3 Cities studio uses the lens of housing and housing policy to dissect the ways in which these architectural choices impact residents’ access to and dignity in their cities. Through assignments, readings, and discussions we will explore what is at stake in the urban environment and endeavor to discover new forms of design intervention that respond with nuance to those stakes.

*Graduate major requirement; M.ARCH only Registration by Architecture Department, course not available via web registration.*

ARCH-201G  **GRADUATE CORE 2 REPRESENTATION STUDIO: MODELS**

6 credits

This course centers around the digital model as a thing to be built, as a multivalent medium for architectural discourse, and as representation of built form. This course uses abstraction as the common thread between its prerequisite, “Architectural Drawing,” and an inquiry into the elements, natures, structures, and forms of the complex, temporal, cultural, material and political construct often referred to as “the building.” Operations in the course are the techniques of analysis, translation and synthesis. The contemporary digital model is delimited and constrained by architectural software. This course recognizes that expertise in multiple digital modeling software—from Rhino to Building Information Modeling (BIM)—is as imperative as are skills to manipulate, undermine, link, automate and hack the media that dominate the discipline of architecture. A series of creative prompts engage the computational principles that underpin all digital modeling software. This “under the hood” approach is balanced by “over the hood” approaches that see students designing workflows, automation and output between software and material. The course engages the digital model as sample, system, and database as well as continually immediately and primarily necessary. The digital image is the standard by which aesthetic content is transmitted, published and processed. Its pervasive role in contemporary architectural culture—and humanity—is mediated and confronted in this course. Relatedly, material drawing traditions are essential, valuable and provocative. The techniques covered in this studio-taught course include the manual and automated manipulation of digital images and material drawings at dramatically varied scales and dimensions. A structure of creative prompts continually positions the drawing and the image in parallel, with an emphasis on developing students’ sensibilities, and capacity for both improvisational and scripted constructions. Students will create from memory, from life, from imagination, and from reference. As a result, students develop an architectural language that can engage multiple media and subjects.

*Graduate major requirement; M.ARCH only Registration by Architecture Department, course not available via web registration.*

ARCH-202G  **GRADUATE REPRESENTATION STUDIO: DRAWINGS**

6 credits

This course connects the methods, traditions, and conventions of architectural drawing with contemporary technology and representational cultures. This course recognizes that for architects to operate productively, politically, socially, and ethically given the ubiquity of the digital image, both an advanced command of computational techniques and drawing techniques are immediately and primarily necessary. The digital image is the standard by which aesthetic content is transmitted, published and processed. Its pervasive role in contemporary architectural culture—and humanity—is mediated and confronted in this course. Relatedly, material drawing traditions are essential, valuable and provocative. The techniques covered in this studio-taught course include the manual and automated manipulation of digital images and material drawings at dramatically varied scales and dimensions. A structure of creative prompts continually positions the drawing and the image in parallel, with an emphasis on developing students’ sensibilities, and capacity for both improvisational and scripted constructions. Students will create from memory, from life, from imagination, and from reference. As a result, students develop an architectural language that can engage multiple media and subjects.

*Graduate major requirement; M.ARCH only Registration by Architecture Department, course not available via web registration.*
interrogates the translational relationship between model and drawing and model and image.

Graduate major requirement; M.ARCH only
Registration by Architecture Department, course not available via web registration.

ARCH-301G GRADUATE SEMINAR: DISCIPLINARITY
3 credits
Anyone following contemporary debates in architecture knows that there are as many definitions of architecture's disciplinarity as there are people who attempt to define it. In the current spate of publications on this topic, Mark Jarzombek declares architecture to be a failed discipline; Jane Rendell claims that architecture is a 'subject' subsuming several disciplines; Mark Wigley ruminates upon the prosthetic nature of the discipline to the sciences; Bob Somol and Sarah Whiting attempt to recover a Foucaultian disciplinarity in which norms, principles and traditions are supplanted by performative practice; Akos Moravansky argues that the disciplinarity of architecture resists the discursive approach embodied in post-1968 theory; Keller Easterling seeks "the trapdoor into another habit of mind" by eschewing narrow categories of thought for more inclusive ones; Sylvia Lavin uses the analogy of the 'kiss' between an installation and the architecture that houses it as a model of architectural inter-disciplinarity as media interaction; and Hal Foster and Michael Speaks face off on the relative merits of design intelligence and critical distance. How can a student of architecture ever gain a foothold in this complex and confusing debate? At stake in the debates over disciplinarity is the question: how can we identify architecture's categories of knowledge, and how did the categorization of knowledge become a priority? This Disciplinarity seminar will historically situate the circumstances of architecture's emerging disciplinarity, and thematize it through three seemingly disparate but operatively identical lenses: the aesthetic, the historic, and the technological. Although the debates cited above appear unruly at first blush, fundamentally they aggregate around the relative merits of defining disciplinary categories of knowledge either too narrowly or too broadly, focusing either on architecture’s autonomy or its extra-disciplinary appropriations. In addition to architecture’s various categories of knowledge, the seminar will consider the influence of disciplinarity on our practices, considering how various classifications of architectural knowledge affect its techniques, standards, and formats of dissemination. From its Foucaultian framing to its current incarnations, Disciplinarity will unpack the construction of architecture's disciplinarity, and shed some much-needed light on what it means for architects to be disciplinary.

Graduate major requirement; M.ARCH 3-year only
Registration by Architecture Department, course not available via web registration.

ARCH-320G GRADUATE THEORY SEMINAR: MAKING DISCOURSE
3 credits
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; M.ARCH 2-year only
Registration by Architecture Department, course not available via web registration.

Open to non-majors pending seat availability and permission of Instructor.
LAELE-1005  WORLD ARCHITECTURE: FROM PRE-HISTORY TO PRE-MODERN: IDEAS AND ARTIFACTS
3 credits
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
Art History credit for Architecture majors
Liberal Arts elective credit for non-majors pending seat availability and permission of Instructor.
Registration by Architecture Department, course not available via web registration.

LAELE-1022  MODERN ARCHITECTURE
3 credits
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.

ARCH-2350  ADVANCED TOPICS IN ARCHITECTURAL DRAWING
3 credits
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: $20.00 - $100.00
Major elective
Restricted to Architecture majors junior and above; open to non-majors pending seat availability and permission of Instructor.

ARCH-2352  ADVANCED TOPICS IN ARCHITECTURAL THEORY
3 credits
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.

ARCH-1560  *PORTUGAL: DESIGN WITH AND FOR NATURE AZORES
3 credits
Islands nations are at the forefront of climate change as their specific geography makes them more susceptible to the destructive power of storm and rising oceans and at the same time, their remoteness means more of a need for self-reliance. As the pursuit of resiliency is accelerating, islands have the potential to act as incubators and leaders in green designed futures. The Portuguese volcanic islands of the Azores are an example. Situated along the mid-Atlantic Ocean ridge, it was designated as
a UNESCO’s Global Geoparks a network established to protect biodiversity, promote geological heritage and support sustainable economic growth. It is a place between, part of Portugal, at edge of European Union and with deep ties to New England through waves of emigration. (New England has one of the largest populations of Portuguese people outside of Portugal and many immigrants from the Azores). In this 3-week, 3-credit summer course, we will learn about design with nature, by designing for nature inspired by the Azores. We will explore the potential of biofibers working with our partners from University of the Azores. Biofibers were for centuries, one of the primary materials used in the design of ordinary products and building components. With the introduction of plastics and other synthetic materials at the advent of the 20th century, the use of the natural materials declined. But thanks to a growing environmental consciousness and new attitudes, traditional crafts are being reconsidered in innovative ways. In the Azores and Portugal, the traditional handicraft culture is still thriving. Artisans continue to create beautiful objects including wonderful woven baskets, hats and fiber dolls. We will explore these traditions and then look at new approaches that use multiple techniques for a varied set of applications that range from pressed composite containers, algae based fabrics, to 3d printed woven and compressed building components. Examples include work from Portuguese Design, RISD students work and the RISD Nature Lab workshops. Through multiple site visits, we will learn about the island’s rural and urban landscapes. We will examine the crossovers between our communities and study the intersection of ecology, traditional economy, and contemporary cultural activities. Along the way we will learn about forest management and the use of invasive biofibers and local wood by meeting with forest ecologist from the University of the Azores and the Department of Forest Management. We also will join a local arts organization called Walk&Talk who will be hosting their annual summer arts festival. In addition, students will be exposed to local craft traditions from wood working, basket weaving, cheese making, to embroidery as a means to learn from past and to look toward an ecologically hopeful future.

NCSS qualified. Also offered as NCSS-1560 and IDISC-1560; Register in the course for which credit is desired. For RISD Students: Courses are not available via web registration. Students must complete an application through RISD Global Summer Studies. Please visit http://global.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $500 is required at time of application submittal. Students that submit from March 1 to March 31 have until April 1 to pay in full. Students that submit April 1 to April 15 are required to pay in full at the time of application submittal. Students that fail to make full payment by their deadline will forfeit their $500 deposit and their seat in the course. 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 a virtual global summer course does not reach full capacity, the course may be cancelled after the last day of registration and a full refund will be issued to enrolled students.

Deposit (Required at time of Application Submission): $500.00
Balance (After Non-Refundable Deposit): $3,695.00
Total Cost (airfare NOT included): $4,195.00
Dates of Travel: June 20, 2022 - July 10, 2022

ARCH-3213 *PARIS: SCRIPTING SPACES IN PARIS: ANALYSIS, URBAN DESIGN, AND STORYTELLING IN PARIS’ PUBLIC REALM

3 credits
Paris, often considered the laureate for the world's most beautiful city, prioritizes the quality of its public realm. The city is also a foundational point of departure for cinematic culture: the first movie was commercially screened in Paris’ Grand Cafe. This formidable city comports the cultural, narrative, and architectural characteristics that prompt storytelling. This global studies workshop will begin with analyses of “filmable” urban spaces, quickly progressing to students scripting their own short films to be shot within spaces of their choosing. The studio will explore Paris' spatial and cultural relationships to cinematic storytelling, as both a location and source of eventful narratives. As their spatial sensibilities increase and their aptitude for scriptwriting improves, students will develop strategies for creating a film. This will impact not only a newly acquired aptitude for scripting and making a movie, but will also hone their skills for setting
up sequences and spaces in other design disciplines. This is a RISD studio: the spectrum of expression is vast. Projects may take the form of a poetic stream of cinematic consciousness, or an animated installation, or a conventional romcom dialog dependent on a specific urban space. Students may choose to emphasize the writing component of the workshop. The format of the three-week course will resemble that of a semester-long studio, but will play out through a more compressed timeline of daily meetings. Students will be encouraged to utilize a variety of media, including but not limited to: sketchbooks, photo-documentation, field notes, digital post-production, and smart phones or dedicated cameras for filming. In addition mapping and storyboard exercises, students will document observations and research in a sketchbook. The semester will culminate in a final film presentation, projected at a red carpet screening event that we will create.

Also offered as LDAR-3213, FAV-3213, and IDISC-3213; Register in the course for which credit is desired. For RISD Students: Courses are not available via web registration. Students must complete an application through RISD Global Summer Studies. Please visit http://global.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $500 is required at time of application submittal. Students that submit from March 1 to March 31 have until April 1 to pay in full. Students that submit April 1 to April 15 are required to pay in full at the time of application submittal. Students that fail to make full payment by their deadline will forfeit their $500 deposit and their seat in the course. 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 a virtual global summer course does not reach full capacity, the course may be cancelled after the last day of registration and a full refund will be issued to enrolled students.

Deposit (Required at time of Application Submission): $500.00
Balance (After Non-Refundable Deposit): $4,900.00
Total Cost (airfare NOT included): $5,400.00
Dates of Travel: June 26, 2022 - July 16, 2022

ARCH-8900  ISP MAJOR
3 credits
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.

ARCH-8960  PROFESSIONAL INTERNSHIP
3-6 credits
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.

ARCH-8965  COLLABORATIVE STUDY
3 credits
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.
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: Christopher Specce
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
Furniture Design classes in Wintersession are available to majors, non-majors and first-years.
# BFA IN FURNITURE DESIGN CURRICULUM (2022 – 2023)

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
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<tr>
<td>First-year</td>
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<td>#</td>
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<td>Sophomore Year</td>
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<td>2501</td>
<td>Sophomore Design Methods</td>
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<tr>
<td>2510</td>
<td>Drawing Furniture 2-D</td>
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<tr>
<td>Liberal Arts</td>
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<tr>
<td>Major or Non-major Elective</td>
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<tr>
<td>Junior Year</td>
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<tr>
<td>2521 or 2522</td>
<td>Design + Process or Form in Metals</td>
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<td>2582</td>
<td>Professional Practice</td>
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<td>2523</td>
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<td>Senior Year</td>
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<td>2580</td>
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Total Credits: 126

Footnotes:
2. Research Elective may be taken in Spring instead of Fall, if offered.
3. Elective courses are to be selected in consultation with your Academic Advisor. The major curriculum includes 51 credits of required courses and one 3-credit department electives for a total of 54 credits.
4. Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.

Additional Notes:
Students entering the Department of Furniture Design as sophomores or transfer students must participate in the required laptop program, purchasing hardware, and insurance, as specified in the “Laptop Program Requirements and Policy Guidelines.” In addition, sophomores are loaned a Departmental Tool Kit for use in the Sophomore Studio their first year.
### MFA IN FURNITURE DESIGN CURRICULUM (2022 – 2023)

#### 2-YEAR PROGRAM

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<td>245G Grad Furniture Design II</td>
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<td>243G Materials and Processes</td>
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<td>247G Graduate Furniture  Design Seminar</td>
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<td>244G Grad Furniture Design I</td>
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<td>246G Grad Furniture Design III</td>
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<td>248G Grad Furniture Design Thesis Seminar</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 (2022 – 2023)
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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<tr>
<th>FALL</th>
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<td>244G Grad Furniture Design I</td>
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<td>247G Graduate Furniture Design Seminar</td>
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<td>Graduate Seminar</td>
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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

FD-2027  FLEXIBLE TECHNOLOGY: TENSION & TURNING IN SPINDLE-BACK CHAIR DESIGN AND CONSTRUCTION
3 credits
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 Materials Cost: $200.00
Elective; Furniture Design majors only.
Open to juniors and above.

FD-2029  COMPREHENSIVE SUSTAINABILITY THINKING
3 credits
This research elective class will focus on the myriad opportunities for the sustainable practice of design. The somewhat humbling point of departure is the fact that many, if not all, of the problems we currently face are the direct result of previous “design solutions”. There are numerous topics to cover under each of the following domains. Our aim is to expose students to meaningful comprehensive and anticipatory sustainability thinking. The focus of the class will be on the development of a comprehensive, operationally useful “sustainability lens” through which to evaluate design decisions as they are being made in hopes of avoiding the Law of Unintended Consequences on the front end, rather than seeking to simply design without regard for the potentially negative outcomes that require fixing on the back end.
-Material: The 1st and 2nd Laws of Thermodynamics, Material choice, material sourcing, life cycle analysis, the containment of entropy
-Economic: Full Spectrum Accounting. Bring all externalities back onto the balance sheet
-Life: Creating conditions conducive to life

FD-2407  EXPLORING UPHOLSTERY FROM THE BASICS TO THE EXTREME
3 credits
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 survey nontraditional materials and review unconventional methods. There will be an emphasis on ergonomics including shaping, angles, and scale and how upholstery impacts comfort. This is a hands-on class where students will gain experience applying the techniques of upholstery.
Estimated Materials Cost: $100.00
Elective for majors; open to non-majors.
Permission of Instructor required. Course not available via web registration.

FD-2410  LIGHTWEIGHT STRUCTURE
3 credits
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.

Open to juniors and above.

FD-2451 WITNESS TREE PROJECT
3 credits
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 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 corequisite course. Students will receive 3 studio credits and 3 liberal arts credits for a total of 6 credits. Students must also plan and register for: HPSS-S732

FD-2501 SOPHOMORE DESIGN METHODS
6 credits
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 Design majors only.
Registration by Furniture Design Department, course not available via web registration.

FD-2502 SOPHOMORE DESIGN/PRACTICE
6 credits
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 Design majors only.
Registration by Furniture Design Department, course not available via web registration.
Prerequisite: FD-2501

FD-2503 CAD MODELING FOR FURNITURE DESIGNERS
3 credits
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.

FD-2510 DRAWING FURNITURE 2-D
3 credits
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 Design majors only.
Registration by Furniture Design Department, course not available via web registration.

FD-2511 DRAWING FURNITURE 3-D
3 credits
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 Design majors only.
Registration by Furniture Design Department, course not available via web registration.
Prerequisite: FD-2510
FD-2512 METALS FOR FURNITURE DESIGN  
3 credits  
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

FD-2521 DESIGN & PROCESSES  
6 credits  
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 Design majors only.  
Registration by Furniture Design Department, course not available via web registration.  
Prerequisite: FD-2502

FD-2522 FORM IN METALS  
6 credits  
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 Design majors only.  
Registration by Furniture Design Department, course not available via web registration.  
Prerequisite: FD-2502

FD-2523 RESEARCH ELECTIVE  
3 credits  
Students will research specific furniture themes and materials in a variety of contexts including external partnerships. Course is a required elective with adequate wood studio experience.  
Major elective; Furniture Design majors only.  
Permission of Instructor required.

FD-2527 CABINETS, DOORS AND DRAWERS  
3 credits  
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 Design majors only.  
Permission of Instructor required. Course not available via web registration.

FD-2532 DESIGN FOR PRODUCTION  
3 credits  
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.*

*Prerequisite: Take 3 credits from courses FD-2501, FD-2502, or ID-2455*

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**FD-2534 LIGHTING DESIGN**

3 credits

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

*Elective for majors and non-majors.*

*Permission of Instructor required.*

*Course not available via web registration.*

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**FD-2580 ADVANCED FURNITURE STUDIO**

6 credits

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 Design majors only*

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

*Prerequisite: FD-2521*

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**FD-2581 FURNITURE DESIGN SENIOR SEMINAR**

1.5 credits

In this course we examine individual studio practices in depth through collecting, drawing, and writing. We approach writing as a mutable medium, one that can be built up, torn apart, cobbled together, patch-worked, polished, shined, exploded, and altogether constructed in a way that is not dissimilar to the way an object emerges in the studio. We examine the ways that writing as a part of making can spark ideas for visual work, enrich subliminal visual narratives, connect ideas that may seem disparate, collect a wide variety of sources in a small space, act as a place for reflection, and ultimately be an active and integral part of making. In the process, we will unearth themes that permeate students’ artistic work in a way that forges future paths for creative exploration while protecting some of the mysteries that are particular to an embodied practice. Students will begin to develop a personal vocabulary that parallels the richly developed language of their visual work, laying the foundation for their Senior Degree Project.

*Major requirement; Furniture Design majors only.*

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

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**FD-2582 PROFESSIONAL PRACTICE**

3 credits

This course will prepare Juniors for life after RISD and the start of their professional careers. With a focus on discovering and articulating each individual’s personal goals, students will develop strategies to put them on course towards a fulfilling, sustainable and growth-oriented career. Students will be engaged with many of the concerns a practicing designer faces, financial, social, legal and other-wise as they navigate the various industries, they derive their livelihood from. A primary concern of the course will be developing skills and materials that students can use in the pursuit of opportunities, including a resume and website. Additionally, guest speakers will provide students access
to experts in relevant fields including: licensing, media and publishing, retail and legal.
Major requirement; Furniture Design majors only.
Registration by Furniture Design Department, course not available via web registration.

FD-2590  SENIOR DEGREE PROJECT
6 credits
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 Design majors only.
Registration by Furniture Design Department, course not available via web registration.
Prerequisite: FD-2580

FD-2591  FURNITURE DESIGN DEGREE PROJECT SEMINAR
1.5 credits
This course is the second half of the Furniture Design Senior Seminar begun in the fall semester. This seminar is a forum for discussion, research and writing that is coordinated with the parallel studio course and is intended to help seniors develop a theoretical and intellectual framework for their Degree Projects. The primary deliverable is the Degree Project Report. The seminar format will encourage the content to be student driven, based on their studio work and responsive to changing contemporary concerns. There will be assigned weekly readings including student selected texts and related short writing assignments to guide the discourse along with regular presentations of students' research and studio processes to guide the development of the longer writing that will constitute the Degree Project Report. The primary objective of the course is to provide a structured experience for seniors to develop coordinated skills in research and writing in a practice-based discipline. The underlying purpose of the course is to engage students in critical discourse regarding design thinking and new perspectives on design practice so that each student can communicate an informed and original point of view on their own creative practice. This seminar is intended to increase exposure to design theory and provide students with skills necessary to articulate an effective intellectual basis for their studio practice through writing, research and making.
Major requirement; Furniture Design majors only.
Registration by Furniture Design Department, course not available via web registration.
Prerequisite: FD-2581

FD-3350  STORY EXPLODER
3 credits
The most powerful person in the world is the storyteller. The storyteller sets the vision, values, and agenda of an entire generation that is to come. - Steve Jobs
Story Exploder examines the intentional and unintentional narratives embedded in the design of the built world through the lens of set design and theatre principles. By working within the traditions and practices of set design to construct and deconstruct intentional narratives, the principal goal of this course is to foster an understanding of the greater implications of all aspects of the built world on behaviors, social constructs and interpersonal dynamics. The work in this course is intended to help develop a set of skills and methodologies that are sensitive, agile, and adept with regard to deliberately working with and harnessing conscious narrative intention within a design practice. The built world, including all of the objects, systems, buildings and spaces that we use to inhabit and interact with are essentially the “set design” of real life. It informs our culture, character, dynamics, and communities as an inextricable framework of our personal and collective stories. Therefore, the built world holds the power to help us evolve, and to cast a vision for a future we intend. Designers must own this responsibility in all of their choices. The main objective of the course is to expose students to the potential narrative intentions contained within the worlds they create, through the lens and tools of scenography. By recognizing the creative agency and artistic intent deployed in the conscious communication of narrative through set, story, performance, and audience, we will create a framework for understanding the cultural and social narrative implications embedded within the built world, and thus the opportunities to design objects, spaces and experiences with this awareness.
Open to sophomores and above.
Also offered as INTAR-3350; Register in the course for which credit is desired.
LAEL-1026  HISTORY OF FURNITURE  
3 credits
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 Design majors only.
Art History credit for Furniture Design majors. Liberal Arts elective credit for non-majors pending seat availability and Permission of Instructor required. Restricted to Furniture Design majors in Spring semester.

FD-243G  INTRODUCTION TO MATERIALS AND PROCESS  
3 credits
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: $150.00
Graduate major requirement; Furniture Design majors only.
Registration by Furniture Design Department, course not available via web registration.
Students must also plan and register for: FD-244G

FD-244G  GRADUATE FURNITURE DESIGN I  
6 credits
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 Design majors only. Registration by Furniture Design Department, course not available via web registration.
Students must also plan and register for: FD-243G

FD-245G  GRADUATE FURNITURE DESIGN II  
9 credits
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 Design majors only.
Registration by Furniture Design Department, course not available via web registration.
Prerequisite: FD-244G

FD-246G  GRADUATE FURNITURE DESIGN III  
9 credits
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 Design majors only.
Registration by Furniture Design Department, course not available via web registration.

FD-247G  GRADUATE FURNITURE DESIGN SEMINAR  
3 credits
The graduate seminar is a forum for discussion and research outside of the studio setting. Through a series of topical investigations, lectures and presentations, 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 Design majors only.
Registration by Furniture Design Department, course not available via web registration.
Open to non-majors pending seat availability and permission of Instructor.

FD-248G  FURNITURE DESIGN THESIS SEMINAR  
3 credits
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 seniors, fifth-year seniors, and graduate students. Registration by Furniture Design Department, course not available via web registration. Open to non-majors pending seat availability and permission of instructor. Prerequisite: FD-245G

FD-249G GRADUATE FURNITURE DESIGN THESIS
9 credits
This course culminates the completion of the thesis body of works and accompanying written document. Graduate major requirement; Furniture Design majors only. Registration by Furniture Design Department, course not available via web registration. Prerequisite: FD-246G

FD-W502 INTRODUCTION TO FURNITURE
3 credits
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. Exercises in sketching, model-making and various design strategies will aid in developing an understanding of materials and processes. Through a series of informative presentations, lectures, and short project assignments, students will explore the relationships between concepts, techniques and objects.

FD-2455 *DENMARK: DESIGN SEMINAR AND WORKSHOP
3 credits
Located in the heart of Copenhagen this course is a three week immersion in the world of New Nordic design with a focus on Denmark. Denmark is the forefront of design and sustainability. Through this course, students will explore the historical influences and current trends that have helped create a national culture identity of integrating design and sustainability into the Danish daily life. Class time includes seminars with prominent Scandinavian designers. There will be multiple design assignments some which include making and modeling, others are research based. There are class field trips to manufacturers - PP Møbler, Fritz Hansen, Ilomio and more - in addition to design studio visits to Muuto, Hay, Normann and others. We will also visit IKEA’s headquarters in Sweden where we meet members of the in-house design team and see the IKEA 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, Lungaard & Tranberg and more. Additional cultural visits include the Danish Design Museum, Louisiana Museum of Modern Art and historical sites.

For RISD Students: Courses are not available via web registration. Students must complete an application through RISD Global Summer Studies. Please visit http://global.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $500 is required at time of application submittal. Students that submit from March 1 to March 31 have until April 1 to pay in full. Students that submit April 1 to April 15 are required to pay in full at the time of application submittal. Students that fail to make full payment by their deadline will forfeit their $500 deposit and their seat in the course. 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 a virtual global summer course does not reach full capacity, the course may be cancelled after the last day of registration and a full refund will be issued to enrolled students.

Deposit (Required at time of Application Submission): $500.00
Balance (After Non-Refundable Deposit): $4,830.00
Total Cost (airfare NOT included): $5,330.00
Dates of Travel: June 13, 2022 - July 2, 2022

***Off-Campus Study***

FD-8900 ISP MAJOR
3 credits
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.

FD-8960  PROFESSIONAL INTERNSHIP
3-6 credits
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.

FD-8965  COLLABORATIVE STUDY
3 credits
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.
DEPARTMENT OF GRAPHIC DESIGN
DIVISION OF ARCHITECTURE + DESIGN

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Senior Department Administrative Coordinator: Susan Mazzucco
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Graduate Program Coordinator: Eva Laporte
Email: elaporte@risd.edu
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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
Graphic Design classes in Wintersession are available to majors, non-majors and first-years.
## BFA IN GRAPHIC DESIGN CURRICULUM (2022 – 2023)

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<th>FALL</th>
<th>WINTERSESSION</th>
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<td>3225 History of Graphic Design</td>
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**Total Credits: 126**

**Footnote:**
¹ Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.

**Graphic Design Core Requirements: 48 credits**
- Typography: 9 credits (GRAPH-3214: Type 1, GRAPH-3215: Type II, GRAPH-3223: Type III)
- Advanced Design Courses: 18 credits (GRAPH-3226: Design Studio 3, GRAPH-3216: Design Studio 4, GRAPH-3298: Degree Project)
- GD Major Electives: 9 credits (elective course offerings vary each semester)
- Open Electives: 6 credits (courses from any part of RISD or Brown, major, non-major, liberal arts or studio)

**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 (2022 – 2023)
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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<td>323G</td>
<td>Graduate Studio I(^2)</td>
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| Second-Year | | |
| **Courses** | Cr. | **Courses** | Cr. | **Courses** | Cr. |
| 327G | Graduate Thesis I\(^4\) | 6 | W321 | Grad Thesis Open Research\(^4\) | 3 | 328G | Graduate Thesis II\(^4\) | 9 |
| | Graph Design Studies or Open Electives\(^1\) | 9 or 6 | | | | Graph Design Studies or Open Electives\(^1\) | 6 or 3 |
| | Graduate Education Seminar\(^3\) | 0 or 3 | | | | Graduate Education Seminar\(^3\) | 0 or 3 |
| Total | 15 | Total | 3 | Total | 15 |

**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).
\(^2\) Graduate Seminar I and II (GRAPH-321G, 322G): 6 credits total.
\(^3\) 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:**
For more information, refer to the “Graduation Requirements for Graduate Students” section at the front of this book.

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 (2022 – 2023)

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.

Total Credits: 96

Footnotes:

1 Students in the 3-year MFA in Graphic Design must complete the following Core Courses (21 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

2 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: 36 credits total.
4 Graduate Education Seminar (in Graduate Education: see listings for that subject): 3 credits minimum.

Additional Notes:
For more information, refer to the "Graduation Requirements for Graduate Students" section at the front of this book.

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

GRAPH-2010  REFRAMING THE POSTER
3 credits
The poster has been an archetypal graphic design format since the late 19th century when lithographic printing technology came of age and captured the imagination of artists, bringing their vision into Paris streets. This course will invite you to explore future possibilities and contexts for the poster-as paper and as screen-building on its singular capacity to transform ideas into iconic picture planes; and examining the dynamics of typography and image, both still and in motion. Prompts will progress from individual posters, to sequences, to site-specific installations that explore the potential for interactive discourse in public space. Studio assignments will be supported with presentations and readings about poster history and contemporary poster design.
For Fall/Spring: Major elective; Graphic Design majors only.
Open to juniors and above.
Open to non-majors and Brown students with instructor permission.
For Wintersession: Open to all students via web-registration

GRAPH-2103  TIME, SEQUENCE & SOUND: A COURSE IN DESIGN AND MOTION
3 credits
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.

GRAPH-2106  DESIGN IN THE POSTHUMAN AGE
3 credits
The current understanding of what constitutes design is straining at the margins of convention. The reach of design has moved beyond the materiality of objects, to biotechnological matter of chemicals and encoded genetic information, from physical space to code and data. Human beings now live lives that are immersed in design. The designer and their subject share a dialectical relationship, constantly shaping and reshaping each other. The role of the designer, thriving in the world of post-industrial and digital technologies, is thus broader today than ever before-from designing brands and creating personalities, to contriving and manipulating living organisms. Post-postmodernism, pseudomodernism, supermodernism, digimodernism, are only a few of the many terms trying to describe our current state. Today, we occupy the digital domain as thoroughly as we do physical space. Codes and algorithms have also become signifiers of a new biotechnological paradigm shift, marking the passage into a posthuman epoch by launching us into a virtual space composed of a bright galaxy of screens and digital worlds, creating a symbiotic relationship between our technology and biological selves. As designers, we shape, clash, align, and distort this new space, elaborating a stage for the New Man and the New Woman, and perhaps even the Nonhuman. In this class, we will explore our contemporary condition through visual-research based projects around self-design, speculative design and design fiction. We will use graphic design as a medium to ask questions about ethical concerns emerging from advancements in science and technology. We will develop a new design vernacular incorporating ideas from revolutionary recent developments in genetics, biotechnology, and artificial intelligence. We will employ machine vision: microscopy, neuroimaging and NASA archives to create new fictional worlds in concert with the life forms around and inside us. This engagement with the sciences will allow us as graphic designers to acquire some fundamental tools that probe fundamental human nature, and help us navigate the posthuman epoch that lies ahead.
Major elective; Graphic Design majors only.
Open to seniors and above.
CRITICAL ISSUES STUDIO
3 credits
In this combined seminar/studio course we will take a survey of some of the most urgent critical conversations in the field of graphic design today, and engage those conversations through visual work. Through a diet of readings and discussions, we’ll unpack the critical lenses that shape graphic design discourse, explore current conversations about design’s relationship to structures of power, and look at the various strategies designers and thinkers have proposed for interrogating these structures. We’ll engage all this through a series of brief studio projects that interpret, question, and extend ideas from the readings, and through self-directed research work. Taken together, our activities in this course will model a design practice that engages its context in sophisticated and rigorous ways.

Major elective; undergraduate Graphic Design majors only.
Open to junior and senior undergraduates.

TYPE & IMAGE IN MOTION
3 credits
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
Elective

WKSHOP: PHOTO/GRAPHIC
1 credit
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.

WKSHOP: LETTERPRESS
1 credit
From Letterpress to Inkjet: this workshop will offer the students a unique opportunity to connect the dots. Two technologies more than 500 years apart will inspire the students in finding either harmony or discord. Neither is proven wrong. 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. The students will unite the digital with the analog technology, for example by feeding a letterpress print through the inkjet plotter or to digitize hot metal type. The options are endless. Specifications on paper selection will be discussed and samples of letterpressed books will be shown for inspiration. Any such targeted integration of science and art goes beyond the sheer structural and aesthetic qualities of given “product.” But as regards graphic design “product,” it must contain the conscious integration of the human factor, technology, and aesthetics to prove effective.

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

WKSHOP: PRE-PRESS AND RISOGRAPH PRINTING
1 credit
This workshop will use Risograph printing to combine practical prepress skills with experimental form-making. The aim of the workshop is to teach students to consider the craft and value of well-planned files to produce high-
quality outputs that can be replicated and shared. By focusing on the Risograph printer students will work within a series of technical constraints that will require creative solutions as well as a strong understanding of this particular printing process, color, paper, and file preparation.

Estimated Materials Cost: $40.00

Major elective; Graphic Design majors only.
Open to sophomores and above.
Open to non-majors with permission by the Department.

GRAPH-3188  WKSHP: WEB PROGRAMMING
1 credit
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.

GRAPH-3193  WKSHP: STUDIO PHOTOGRAPHY
1 credit
This workshop is an introduction to the methods involved in studio photography for designers with an emphasis on lighting—bringing objects to life by articulating their shapes and surfaces with various lighting sources: soft/hard, direct/reflective, focused/diffused, etc. Additional attention will be given to digital file preparation and printing. Throughout this workshop, students will explore the use of DSLR cameras, lenses, exposure meters, and related equipment to create original images of selected 3D objects.

Elective; Graphic Design majors only.
Open to sophomores and above.

GRAPH-3210  DESIGN STUDIO 1
3 credits
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.

GRAPH-3211  COLOR + SURFACE
3 credits
Color is a phenomenon of light and pigment and is an expressive and symbolic component of art and design. Color exists in myriad forms: as ink on paper, as pixels on computers, paint on canvas, as light on screens, and reflected off surfaces of objects both natural and man-made. Through a series of exercises and assignments, students in this class will explore the power of color—seeing color in action as well as examining and creating color relationships and operations. Students will rotate through two faculty for six weeks each, and in doing so, explore how designers utilize color and how color gets applied to surfaces. Students will develop a general understanding of color theory and applied color through observation and articulation. These techniques and skills will serve as a complement to your other required core courses. A blend of lectures, demonstrations, studio exercises, assignments, and critiques, will allow students to observe, articulate, analyze, and practice the use of color.

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

GRAPH-3214  TYPOGRAPHY I
3 credits
Typography 1 is the first in a three-course sequence that introduces students to the fundamentals of typographic practice, both as a set of technical skills and as an expressive medium. This first semester of typography begins fully zoomed-in -- exploring how and why letterforms are formed. Students will work with various tools and materials to construct letters; with attention
paid to meaning, voice and the line between language and abstract form. The second part of the semester concerns itself with setting type. Typesetting is the score for the reading experience. Typesetting conventions and nomenclature will be taught by zooming out from the letter, to the word, to the paragraph and to the page. Students will become comfortable with typographic color and texture in a finite static composition. This is a studio course, so some class time will be used for discussions, most of the time we will be working in class. There is an expectation that students work both individually and in groups and be prepared to speak about their own work and the work of their peers in supportive and respectful ways. A laptop and relevant software are required.

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

GRAPH-3215 TYPOGRAPHY II
3 credits
The second semester continues the development of typographic practice by exploring the conditions in which type operates: the systems needed to work with varying scales and narrative structures. Students will design large-scale and small-scale work simultaneously; understanding the trade-offs of various formats and contexts. The course also extends basic typesetting into more extended reading experiences. Students will learn to set the conditions for readability by creating order, expressing emotion and making meaning. Students will design and bind a book while understanding how the traditions of the codex relate to onscreen reading. Within the durable form of the book, lies centuries of conventions like indexical systems, footnotes, page matter and more. Students also will become better readers, by engaging with contemporary issues in the field of typography and type design. This is a studio course, so some class time will be used for discussions, most of the time we will be working in class, often on a computer. There is an expectation that students work both individually and in groups and be prepared to speak about their own work and the work of their peers in supportive and respectful ways. A laptop and relevant software are required.

Major requirement; Graphic Design majors only. Registration by Graphic Design Department, course not available via web registration. Prerequisite: GRAPH-3214

GRAPH-3216 DESIGN STUDIO 4
6 credits
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

GRAPH-3220 DESIGN STUDIO 2
3 credits
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

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GRAPH-3223  TYPOGRAPHY III
3 credits
Typography III is the culmination of RISD's typography sequence, with an emphasis on typography and contemporary display platforms. Advances in software and hardware have created new opportunities for how language is written, sequenced and accessed. Projects in this semester depend on altered states, where the content, composition, and context all are potentially at play. Students will continue to develop proficiency in designing for static compositions while extending the meaning and voice of that work across multiple platforms. Students will have ample opportunity to further shape their perspective and individual voice in relation to contemporary typography. This is a studio course, so some class time will be used for discussions, most of the time we will be working in class, often on a computer. There is an expectation that students work both individually and in groups and be prepared to speak about their own work and the work of their peers in supportive and respectful ways. A laptop and relevant software are required.  
Major requirement; Graphic Design majors only. 
Registration by Graphic Design Department, course not available via web registration. 
Prerequisite: GRAPH-3215, GRAPH-3225

GRAPH-3225  HISTORY OF GRAPHIC DESIGN
3 credits
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.

GRAPH-3226  DESIGN STUDIO 3
6 credits
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-3215, GRAPH-3220, and GRAPH-3225

GRAPH-3237  GRAPHIC DESIGN FOR THE WEB
3 credits
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 necessarily 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.

GRAPH-3271  WEB DESIGN
3 credits
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

GRAPH-3273  EXHIBIT DESIGN
3 credits
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 juniors and above.

GRAPH-3282  MAPPING INFORMATION
3 credits
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 analysis 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.

GRAPH-3286  IDENTITY DESIGN
3 credits
Designing an identity and identity system is a critical skill practiced by today’s designers. In this course, students will create two identity systems: one for an arts organization and one for a socially constructive campaign. While a traditional identity system is defined as a logo and a set of rules for governing that logo’s application across a range of media, the goal of this class is to expand upon the ways an identity can be conceived through the manipulation of language, materials, and audience expectation/participation.
Major elective; Graphic Design majors only. Open to juniors and above.

GRAPH-3298  DEGREE PROJECT
6 credits
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.

GRAPH-3302  DESIGN FOR PUBLISHING
3 credits
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 juniors and above.

GRAPH-3318  WKSHP: DIGITAL 3D DESIGN
1 credit
This workshop will introduce students to the foundational tenets of digital 3-dimensional modeling through the lens of the graphic designer. Using 3D-modeling and sculpting software students will learn
strategies for creating virtual forms in different contexts. Once comfortable with modeling students will be introduced to the various elements of rendering including shading, lighting, and the virtual camera. After successfully rendering scenes students will learn to composite their renderings with 2D graphic design work as well as create animations for video and motion graphics. 

**Major elective; Graphic Design majors.**
Open to sophomores and above.
Open to non-majors with permission by the Department.

**GRAPH-3324  NEWLY FORMED**
3 credits
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. 

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

**GRAPH-3859  TYPE DESIGN**
3 credits
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.

**GRAPH-3319  WKSHP: SCREENPRINTING**
1 credit
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 sophomore and above.
Open to non-majors by permission of Instructor.

**GRAPH-4545  DESIGN FOR THE ANTHROPOCENE**
3 credits
No shortage of crises vie for our attention: climate, pandemic, injustice, nuclear war, collapse. Some call this era the Anthropocene. In the first quarter of the 21st Century, society mounts its response to these crises with the dominant institutions such as the UN that were largely designed in the 19th century. These institutions are faltering. They are not up to the task of helping humanity transit through the discontinuity of this century. Whether you believe that they are no longer fit for purpose, that they have been made unfit for purpose, or that their purposes were never legitimate in the first place, there seems to be growing consensus that they are not up to the challenges that face us today - challenges they created. As a global civilization, they have been better at generating existential threats than they are at managing them. Afterall, institutions can be places that sustain humanity's worst ideas such as racism, illiberalism, colonialism, and dominion to name a few. Whether we say, "burn it down, nothing of value will be lost," or seek opportunities for renewal, renovation and adaptive reuse, there is an urgent need to describe what should come next. This is the work of artists and designers. In this studio, we will do some of that work. Advancing significant and transformative change in these arenas means confronting the core questions about how we organize our society and the institutions that make it. What are the roles, norms, values, that will enable humanity to flourish? What materials, technologies, cultures, logics, operations, practices, and social and natural systems will bring those abstract ideals into reality? What alternate models might we adapt and adopt? How will they be set up? How will they be maintained? Centuries from today, will the Anthropocene be notable for humanity’s failure to address the threats it
created, or for being a turning point for planet and people alike?
Estimated Materials Cost: $100.00
Open to seniors and above.
Also offered as ID-4545; Register in the course for which credit is desired.

GRAPH-318G  **GRADUATE TYPE DESIGN**
3 credits
This course is an overview of the basic principles of type design. The focus is on negative space, words, and readability. Students will gain a deeper understanding of typography and increased insight into existing typefaces. Graduate major requirement; 3-year MFA Graphic Design majors only.
Registration by Graphic Design Department, course not available via web registration.

GRAPH-319G  **GRADUATE FORM I**
3 credits
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.

GRAPH-320G  **GRADUATE FORM II**
3 credits
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.

GRAPH-321G  **GRADUATE SEMINAR I**
3 credits
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.

GRAPH-322G  **GRADUATE SEMINAR II**
3 credits
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.

GRAPH-323G  **GRADUATE STUDIO I**
6 credits
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.
GRAPH-324G  GRADUATE STUDIO II  
6 credits  
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-324G

GRAPH-327G  GRADUATE THESIS I  
6 credits  
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

GRAPH-330G  GRADUATE STUDIO ELECTIVE I  
3 credits  
This graduate studio course will use the term 'Variable' as a core trajectory through the semester, and will focus on methodologies to visualize variable design spaces and explore the potentials of working within single to
multi-axis frameworks. Inside these spaces, instances (artifacts) can be interpolated (generated). From analogue letterforms to the responsive web, this elective will consider the poetic and technical potentials related to the process of interpolation; from observing two knowns, and unknown can be defined. We will explore ‘variability’ in the production of type, but also experiment with how these tools can be used (and misused) to animate forms (letters and otherwise) through scripting and use on the web. This hands-on studio will include an introduction to variable type technologies, as well as workshops to assist in using and making these variable ‘tools’-- including investigations into scripting with Python and web use. Primarily a studio-centric making environment, the course’s critical dialogue will focus on the transformation of language and communication through variable design processes. Students will leave with the tools and methodology to engage with variable design spaces, ability to visualize and leverage the possibilities (complexities) within them. Graduate elective; Graphic Design majors. only Course may be repeated for credit.

GRAPH-332G  GRADUATE TYPOGRAPHY STUDIO I
3 credits
Graduate Typography I through III (GRAPH-332G/342G/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. Registration by Graphic Design Department, course not available via web registration. Prerequisite: GRAPH-332G

GRAPH-352G  GRADUATE TYPOGRAPHY STUDIO III
3 credits
Typography III is the culmination of RISD’s typography sequence, with an emphasis on typography and contemporary display platforms. Advances in software and hardware have created new opportunities for how language is written, sequenced and accessed. Projects in this semester depend on altered states, where the content, composition, and context all are potentially at play. Students will continue to develop proficiency in designing for static compositions while extending the meaning and voice of that work across multiple platforms. Students will have ample opportunity to further shape their perspective and individual voice in relation to contemporary typography. This is a studio course, so some class time will be used for discussions, most of the time we will be working in class, often on a computer. There is an expectation that students work both individually and in groups and be prepared to speak about their own work and the work of their peers

GRAPH-342G  GRADUATE TYPOGRAPHY STUDIO II
3 credits
The second semester continues the development of typographic practice by exploring the conditions in which type operates: the systems needed to work with varying scales and narrative structures. Students will design large-scale and small-scale work simultaneously; understanding the trade-offs of various formats and contexts. The course also extends basic typesetting into more extended reading experiences. Students will learn to set the conditions for readability by creating order, expressing emotion and making meaning. Students will design and bind a book while understanding how the traditions of the codex relate to onscreen reading. Within the durable form of the book, lies centuries of conventions like indexical systems, footnotes, page matter and more. Students also will become better readers, by engaging with contemporary issues in the field of typography and type design. This is a studio course, so some class time will be used for discussions, most of the time we will be working in class, often on a computer. There is an expectation that students work both individually and in groups and be prepared to speak about their own work and the work of their peers
in supportive and respectful ways. A laptop and relevant software are required.

Graduate major requirement for second-year graduate students in the three-year program; Graphic Design majors only.

Registration by Graphic Design Department, course not available via web registration.

Prerequisite: GRAPH-342G or GRAPH-3215

GRAPH-W320  GRADUATE OPEN RESEARCH
3 credits
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.

GRAPH-W321  GRADUATE THESIS RESEARCH
3 credits
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.

GRAPH-W322  TYPOGRAPHY ELECTIVE
3 credits
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

GRAPH-W336  INTRO TO GRAPHIC DESIGN
3 credits
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.

GRAPH-8900  ISP MAJOR
3 credits
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.

GRAPH-8960  PROFESSIONAL INTERNSHIP
3-6 credits
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.

Course not available via web registration.

***Off-Campus Study***

GRAPH-8965  COLLABORATIVE STUDY
3 credits
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.
DEPARTMENT OF INDUSTRIAL DESIGN
DIVISION OF ARCHITECTURE + DESIGN

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

Department Head: Khipra Nichols
Graduate Program Director: Ayako Takese

Undergraduate Program Office: 161 South Main Street, Room 609
Senior Department Administrative Coordinator: Maureen Buttenheim
Email: mbuttenh@risd.edu
Telephone: (401) 454-6160

Graduate Program Office: CIT/Mason Building, 169 Weybosset Street, Room 205
Department Coordinator: Timothy Sandiford
Email: tsandifo@risd.edu
Telephone: (401) 709-8547

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

**Registration information for majors for Fall and Spring**
Majors are pre-registered into required 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**
Industrial Design classes in Wintersession are available to majors, non-majors and first-years.
# BFA IN INDUSTRIAL DESIGN CURRICULUM (2022 – 2023)

## FALL
### First-Year
<table>
<thead>
<tr>
<th>#</th>
<th>Course</th>
<th>Cr.</th>
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<tbody>
<tr>
<td></td>
<td>See First-year Program of Study</td>
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## WINTERSESSION
| | See First-year Program of Study | 3 |

## SPRING
| | See First-year Program of Study | 15 |

## Sophomore Year
<p>| | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>2464</td>
<td>Design Principles I</td>
<td>6</td>
</tr>
<tr>
<td>2455 or 2451</td>
<td>Wood I or Metal I</td>
<td>3</td>
</tr>
<tr>
<td>2476 or LAEL 1038</td>
<td>Designing w/ SolidWorks or History of Industrial Design¹</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Liberal Arts² or Non-major Elective³</td>
<td>3</td>
</tr>
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<td></td>
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</table>

## Junior Year
<p>| | | |</p>
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<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>20ST</td>
<td>Special Topic Studio⁴ (take two)</td>
<td>6</td>
</tr>
<tr>
<td>2450</td>
<td>Manufacturing Techniques or Non-major Elective</td>
<td>3</td>
</tr>
<tr>
<td>2452 or 2453</td>
<td>Metal II² or Wood II²</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Liberal Arts⁶</td>
<td>3</td>
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<tr>
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<td>Total</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>3</td>
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</tbody>
</table>

## Senior Year
<p>| | | |</p>
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<tr>
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</thead>
<tbody>
<tr>
<td>24ST</td>
<td>Advanced Design: Studio</td>
<td>6</td>
</tr>
<tr>
<td>2477</td>
<td>Advanced CAD⁵ or Non-major Elective</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Liberal Arts⁶</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>12</td>
</tr>
</tbody>
</table>

**Total Credits: 126**

Footnotes:

¹ Industrial Design majors receive art history credit for LAEL-1038: History of Industrial Design.
² Wood II and Metal II (one of which is required for the BFA) or an Advanced CAD course may be taken any semester during junior or senior year, as scheduling and interest permits.
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 Project, Internship, or non-major elective cannot replace the Special Topic Studio requirement.
Footnotes (continued):
5 The Advanced CAD requirement is fulfilled by taking an advanced CAD offering within the department or in a comparable course offered outside the department with department approval.
6 Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Elective, depending on unfulfilled degree requirements and class availability.

Additional Notes:
The Liberal Arts requirement is 42 credits and the non-major elective requirement is 12 credits. Non-major electives are courses that are offered by other departments, not Industrial Design. Elective courses are to be selected in consultation with your Academic Advisor. Although Liberal Arts courses are listed for Wintersession, they may be taken during the Fall or Spring semester. Similarly, the non-major electives shown for Fall or Spring, may be taken during Wintersession, as scheduling and interest permit. Consult the Liberal Arts Office or the Registrar for additional information.

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. Technical support is available only to those who participate in the laptop program.
MASTER OF INDUSTRIAL DESIGN CURRICULUM (2022 – 2023)
2-YEAR PROGRAM

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First-Year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>241G  Graduate ID Studio I 6</td>
<td>Elective(^1) 3</td>
<td>242G  Graduate ID Studio II 6</td>
</tr>
<tr>
<td>245G  Graduate Shop Orientation 3</td>
<td></td>
<td>Elective(s)(^1) 9</td>
</tr>
<tr>
<td>239G  Grad Communications Intro 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elective(s)(^1) 3</td>
<td>Total 15</td>
<td>Elective(s)(^1) 6</td>
</tr>
<tr>
<td>Total 15</td>
<td>Total 3</td>
<td>Total 15</td>
</tr>
</tbody>
</table>

| **Second-Year**       |                        |                          |
| 247G  Graduate Thesis Research 6 | Elective\(^1\) 3 | 248G  Graduate Thesis Making 6 |
| 251G  Graduate Thesis Communications I 3 |                   | 250G  Graduate Thesis Communications II 3 |
| Elective(s)\(^1\) 6 | Total 15              | Elective(s)\(^1\) 6 |
| Total 15               | Total 3               | Total 15                 |

Total Credits: 66

Footnotes:
\(^1\) When choosing electives, students must take one course offered by Graduate Education (GRAD). All other electives can be chosen as Liberal Arts, Major or Non-major Elective credits. Major Electives are to be selected in consultation with the Graduate Program Director, as appropriate for your background and interests.

Additional Notes:
For more information, refer to the “Graduation Requirements for Graduate Students” section at the front of this book.
# MASTER OF INDUSTRIAL DESIGN CURRICULUM (2022 – 2023)

## 2 ½-YEAR PROGRAM

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td><strong>First-Year</strong></td>
<td></td>
</tr>
<tr>
<td># Courses</td>
<td>Cr.</td>
</tr>
<tr>
<td>240G</td>
<td>Grad Intro to Industrial Design</td>
</tr>
<tr>
<td>24ST</td>
<td>Advanced Design: Studio</td>
</tr>
<tr>
<td>239G</td>
<td>Grad Communications Intro</td>
</tr>
<tr>
<td>245G</td>
<td>Graduate Shop Orientation</td>
</tr>
<tr>
<td></td>
<td>Major Elective²</td>
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<tr>
<td></td>
<td>Total</td>
</tr>
<tr>
<td><strong>Total Credits:</strong></td>
<td>84</td>
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</table>

<table>
<thead>
<tr>
<th>FALL</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Second-Year</strong></td>
<td></td>
</tr>
<tr>
<td>241G</td>
<td>Graduate ID Studio I</td>
</tr>
<tr>
<td></td>
<td>Major Elective²</td>
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<tr>
<td></td>
<td>Elective(s)¹</td>
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<td>Total</td>
</tr>
<tr>
<td>242G</td>
<td>Graduate ID Studio II</td>
</tr>
<tr>
<td></td>
<td>Major Elective²</td>
</tr>
<tr>
<td></td>
<td>Elective(s)¹</td>
</tr>
<tr>
<td></td>
<td>Total</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Third-Year</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>247G</td>
<td>Graduate Thesis Research</td>
</tr>
<tr>
<td>251G</td>
<td>Graduate Thesis Communications I</td>
</tr>
<tr>
<td></td>
<td>Elective(s)¹</td>
</tr>
<tr>
<td></td>
<td>Total</td>
</tr>
<tr>
<td>248G</td>
<td>Graduate Thesis Making</td>
</tr>
<tr>
<td>250G</td>
<td>Graduate Thesis Communications II</td>
</tr>
<tr>
<td></td>
<td>Elective(s)¹</td>
</tr>
<tr>
<td></td>
<td>Total</td>
</tr>
</tbody>
</table>

| **Total Credits:** | 84 |

### Footnotes:

1 When choosing electives, students must take one course offered by Graduate Education (GRAD). All other electives can be chosen as Liberal Arts, Major or Non-major Elective credits.

2 Major Electives are to be selected in consultation with the Graduate Program Director, as appropriate for your background and interests.

### Additional Notes:

For more information, refer to the “Graduation Requirements for Graduate Students” section at 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.
COURSES IN INDUSTRIAL DESIGN

ID-2382  BUSINESS PRINCIPLES: DESIGN AND ENTREPRENEURSHIP
3 credits
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—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.
Major elective; ID majors only
Registration by Industrial Design Department, course not available via web registration.

ID-2452  METAL II
3 credits
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

ID-2453  WOOD II
3 credits
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

ID-2455  WOOD I
3 credits
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**  
**Registration by Industrial Design Department, course not available via web registration.**

**ID-2464 DESIGN PRINCIPLES I**  
6 credits  
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 Materials Cost: $15.00  
**Major requirement; ID majors only**  
**Registration by Industrial Design Department, course not available via web registration.**

**ID-2465 DESIGN PRINCIPLES II**  
6 credits  
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**

**ID-2476 DESIGNING WITH SOLIDWORKS**  
3 credits  
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.**

**ID-2477 ADVANCED CAD**  
3 credits  
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 ‘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 or ID-2525**

**ID-2480 MANUFACTURING TECHNIQUES**  
3 credits  
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.**

**ID-2494 INTRODUCTION TO BASIC SHOEMAKING**  
3 credits  
You will be introduced to the fundamentals of footwear design and construction based on two different shoe styles: pump/court/slip-on and derby. During that first project you will develop skills for working with a last, pattern making, sewing, construction and finishing techniques. These skills will be applied to a second project of your own choosing and design. You will gain general understanding of the parameters of the last and its correlation to feet and pattern-making. You will gain general understanding of footwear production. From Sketching demo to Spec Specification Sheet Overview to different construction techniques applied. You will acquire a general understanding of footwear construction and terminology. You will learn basic pattern making skills and how to develop your own
ideas/styles using the skills acquired. You will acquire
skills necessary to work with the tools/machines on hand
(knives, sewing machine, lasting pliers etc.) You will
develop the skills necessary for constructing basic
cemented footwear from start to finish, applying it to
different styles. You will learn about materials used in
shoemaking, in particular leather, but also alternative
materials. For the second half of the semester (final
project) you will apply and experiment using
techniques/skills learned on a style of your choosing,
incorporating your personal skill set to design and build
your own unique footwear project (either a pair or two
singdes).
Open to Industrial Design majors only; juniors and above.

ID-2511  WKSHP: PRODUCT PHOTOGRAPHY
1 credit
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 juniors and above.

ID-2512  WKSHP: PROCESSING
1 credit
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 troubleshoot 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.
Open to juniors and above.

ID-2525  WKSHP: RHINO: EXPLORATORY
LEARNING FOR 3D MODELING
1 credit
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 sophomores and above.
Open to non-majors by permission of Instructor.

ID-20ST  SPECIAL TOPIC DESIGN STUDIO
3 credits
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
Open to non-majors pending seat availability and
permission of Department
Registration by Industrial Design Department, course not
available via web registration.

ID-4545  DESIGN FOR THE ANTHROPOCENE
3 credits
No shortage of crises vie for our attention: climate,
pandemic, injustice, nuclear war, collapse. Some call this
era the Anthropocene. In the first quarter of the 21st
Century, society mounts its response to these crises with
the dominant institutions such as the UN that were largely designed in the 19th century. These institutions are faltering. They are not up to the task of helping humanity transit through the discontinuity of this century. Whether you believe that they are no longer fit for purpose, that they have been made unfit for purpose, or that their purposes were never legitimate in the first place, there seems to be growing consensus that they are not up to the challenges that face us today - challenges they created. As a global civilization, they have been better at generating existential threats than they are at managing them. Afterall, institutions can be places that sustain humanity’s worst ideas such as racism, illiberalism, colonialism, and dominion to name a few. Whether we say, “burn it down, nothing of value will be lost,” or seek opportunities for renewal, renovation and adaptive reuse, there is an urgent need to describe what should come next. This is the work of artists and designers. In this studio, we will do some of that work. Advancing significant and transformative change in these arenas means confronting the core questions about how we organize our society and the institutions that make it. What are the roles, norms, values, that will enable humanity to flourish? What materials, technologies, cultures, logics, operations, practices, and social and natural systems will bring those abstract ideals into reality? What alternate models might we adopt and adopt? How will they be set up? How will they be maintained? Centuries from today, will the Anthropocene be notable for humanity’s failure to address the threats it created, or for being a turning point for planet and people alike?

Estimated Materials Cost: $100.00

Open to seniors and above.

Also offered as GRAPH-4545; Register in the course for which credit is desired.

LAEL-1038  HISTORY OF INDUSTRIAL DESIGN
3 credits

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
Registration of Industrial Design Department, course not available via web registration. Liberal Arts elective credit for non-majors pending seat availability.

ID-236G  THESIS OPEN RESEARCH
3 credits

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; ID graduate thesis students only
Registration by Industrial Design Department, course not available via web registration.

ID-239G  GRADUATE COMMUNICATION INTRODUCTION
3 credits

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 address 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 used in industrial design and related fields. 

Graduate major requirement; ID majors only
Registration by Industrial Design Department, course not available via web registration.

ID-240G  GRAD INTRO TO INDUSTRIAL DESIGN
3 credits
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.

Graduate major requirement; ID majors only
Registration of Industrial Design Department, course not available via web registration.

ID-241G  GRADUATE ID STUDIO I
6 credits
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.

ID-242G  GRADUATE ID STUDIO II
6 credits
This required studio continues the explorations you began in Graduate Studio One. Again, you are challenged through a series of projects to purposefully locate your personal position within contemporary industrial design practice. The projects will introduce you to a variety of issues, application methodologies and audiences associated with the “industrial design” process that will equip you with a critical understanding of the field that can direct a practical means of applying your ideas. At the end of the semester, your deliverable is an exhibition piece resulting from a final self-directed project. This concluding project is a personal, insightful and original synthesis of your semester’s activities and clearly communicates your maturity in problem solving design approaches. Graduate Studio Two is offered as part of the Graduate Industrial Design core curriculum in conjunction the required Graduate Shop Orientation and Graduate Communications courses.

Graduate major requirement; ID majors only
Registration by Industrial Design Department, course not available via web registration.

Prerequisite: ID-241G

ID-245G  ID GRADUATE SHOP ORIENTATION
3 credits
This course will acclimate new graduate students to the shop environment of the Industrial Design Department. The Metal, Wood and Model Shops are invaluable resources, clarifying pragmatic aspects of the design process from general feasibility of manufacturing to the challenges of translating concepts into tangible objects. This course covers excerpted information from both undergraduate courses Wood I and Metals I and emphasizes safety in the utilization of shop facilities.

Graduate major requirement; ID majors only
Registration by Industrial Design Department, course not available via web registration.

ID-247G  GRADUATE THESIS RESEARCH
6 credits
This course introduces the Graduate Thesis project starting with the development of a research question through secondary research reading methods. This question has its assumptions articulated and verified through experimental making and primary research.
methods that engage specific audiences for qualitative discourse.

Graduate major requirement; ID majors only
Registration by Industrial Design Department, course not available via web registration.
Students must also plan and register for: ID-251G

ID-248G  GRADUATE THESIS MAKING
6 credits
This course concludes the Graduate Thesis through iterative prototyping, application and verification that positions and delivers a human-centered, discipline-engaging proposal that will be communicated through an exhibition format, product, product prototype and a final Graduate Thesis document.
Graduate major requirement; ID majors only
Registration by Industrial Design Department, course not available via web registration.
Students must also plan and register for: ID-250G

ID-24ST  ADVANCED DESIGN: STUDIO
6 credits
The 6-credit Advanced Design studios offer second semester juniors and seniors the opportunity to investigate product, socially responsible, and sustainable design; innovation through science and technology and other topics in contemporary practice. These studios are designed to strengthen the student's ability to conduct research, ideation, material exploration, presentation, and concept validation. Studios meet two days per week. Industrial Design juniors and seniors are required to take a total of three advanced studios.
Major requirement; ID majors only
Open to non-majors pending seat availability and permission of Department.
Registration of Industrial Design Department, course not available via web registration.

ID-250G  GRADUATE THESIS COMMUNICATIONS II
3 credits
Graduate Thesis Communications II 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
Registration by Industrial Design Department, course not available via web registration.
Students must also plan and register for: ID-247G
*ITALY: ENDEMIC & ENDOGENOUS DESIGN EXPERIMENTATIONS*

3 credits

Starting from a culture studies theoretical framework, in which anthropology intertwine with artifacts' social life, the course will investigate the possibility to think of designed objects as a direct and pure representation of humans' activities (=endogenous), and/or rooted in specific geographical and cultural contexts (=endemic). The course will be set in the North-West of Italy, specifically around the Cinque Terre region, a unique natural environment contained between the Mediterranean Sea and the Apennine mountains where farmers for centuries have challenged the landscape to strive and cultivate their lands. The peculiarity of the place will expose students to the complex relation among nature and people who domesticated steep cliffs to farm olive trees and grapevines thanks to human ingenuity and expert craftsmanship. Through notions of circular economy and material innovation, students will learn and analyze the local context and develop endogenous product ideas that will adopt local resources and processes to serve specific endemic needs. The will to foster a more sustainable approach to products and services is at the core of this class that will merge more theoretical contents, as anthropology or biology, with hands-on activities as DIY bioplastics or dry walls construction. The use of a biological framework is motivated by the idea that a sort of Lex Naturalis (Natural Law), intended here in its secular exception, should drive design decisions in a way to create as little friction as possible between natural environment and human activities.

For RISD Students: Courses are not available via web registration. Students must complete an application through RISD Global Summer Studies. Please visit http://global.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $500 is required at time of application submittal. Students that submit from March 1 to March 31 have until April 1 to pay in full. Students that submit April 1 to April 15 are required to pay in full at the time of application submittal. Students that fail to make full payment by their deadline will forfeit their $500 deposit and their seat in the course.

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 a virtual global summer course does not reach full capacity, the course may be cancelled after the last day of registration and a full refund will be issued to enrolled students.

Deposit (Required at time of Application Submission): $500.00
Balance (After Non-Refundable Deposit): $4,390.00
Total Cost (airfare NOT included): $4,890.00
Dates of Travel: June 11, 2022 - July 1, 2022

***Off-Campus Study***

**ISP MAJOR**

3 credits

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.

**PROFESSIONAL INTERNSHIP**

3 credits

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.

**COLLABORATIVE STUDY**

3 credits

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.
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: Wolfgang Rudorf
Graduate Program Director: Eduardo Benamor Duarte
Senior Department Administrative Coordinator: Wendy Abelson
Department Assistant: TBA

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
Most Interior Architecture classes in Wintersession are available to first-years and non-majors, as well as majors.
# BFA in Interior Studies Curriculum [Adaptive Reuse] (2022 – 2023)

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>First-Year</td>
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<tr>
<td># Course</td>
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<tr>
<td>See First-year Program of Study</td>
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</table>

| WINTERSESSION |
| See First-year Program of Study | 3 |

| SPRING |
| See First-year Program of Study | 15 |

| Transfer Student – Summer Foundation Studies Program¹ | (9) |

| Sophomore Year |
| 2301 Intro to Interior Studies | 6 |
| 2341 Drawing for Interior Architecture | 3 |
| 2315 Building Materials | 3 |
| LAEL 1017 History of Interior Architecture I² | 3 |
| Total | 15 |

| Elective⁴ | 3 |

| 2302 Intro to Interior Studies II | 6 |
| 2331 Digital Representation and Visual Narrative | 3 |
| LAEL 1027 History of Interior Architecture II³ | 3 |
| Total | 15 |

| Junior Year |
| 23JR Intro to Interior Studies III | 6 |
| 2374 Human Factors | 3 |
| 2318 Building Structures and Systems for Adaptive Reuse | 3 |
| Elective⁴ | 3 |
| Total | 15 |

| Elective⁴ | 3 |

| 2353 Spatial Perception: Light and Color | 3 |
| 23ST Adv. Design Studio | 6 |
| Elective(s)⁴ | 6 |
| Total | 15 |

| Senior Year |
| 23ST Adv. Design Studio | 6 |
| 2372 Scheme Detailing | 3 |
| Electives⁴ | 3-6 |
| Total | 12-15 |

| Electives⁴ | 3-6 |
| Total | 12-15 |

**Total Credits: 126**

**Footnotes:**
¹ Summer Foundation Studies 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 first-years. If less than that, the total of 126 required credits must still be earned for the BFA degree.
² Interior Architecture majors receive art history credit for LAEL-1017: History of Interior Architecture I
³ Students receive liberal arts elective credit for LAEL-1027: History of Interior Architecture II
⁴ Students majoring in Interior Architecture must complete 60 major credits rather than the standard 54 required in other BFA programs. As a result, Interior Architecture students are required to fulfill 6 credits of non-major studio electives rather than 12 credits. Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution, with the exception of non-major studio credits. Students majoring in Interior Architecture must complete 60 credits in the major, rather than the standard 54 required in other BFA programs. As a result, Interior Architecture students are required to fulfill 6 credits of Non-Major Studio electives, rather than 12.
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 Department’s "Laptop Program Requirements and Policy Guidelines."
MASTER OF DESIGN IN INTERIOR STUDIES (MDES) CURRICULUM [ADAPTIVE REUSE] (2022 – 2023)
2+ YEAR PROGRAM

SUMMER
On-Campus Summer Program
Prior to First-Year

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<td>Intro to Design Studio I: Existing Construct</td>
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<td>2326</td>
<td>Intro to Design Studio I: Transformation and Intervention</td>
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FALL WINTERSESSION SPRING
First-Year

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Second-Year

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Total Credits: 75

Footnote:
1 Nine-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 Department of Interior Architecture must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the Department’s “Laptop Program Requirements and Policy Guidelines.” For more information, refer to the “Graduation Requirements for Graduate Students” section at the front of this book.
MASTER OF DESIGN IN INTERIOR STUDIES (MDES) CURRICULUM [EXHIBITION AND NARRATIVE ENVIRONMENTS] (2022 – 2023)

2+ YEAR PROGRAM

**SUMMER**

*On-Campus Summer Program*

**Prior to First-Year**

<table>
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**FALL**

First-Year

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WinterSession

| # | Elective* | 3 |
| Total | 3 |

**SPRING**

| # | Elective* | 3 |
| Total | 15 |

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<td>Spatial Perception: Light &amp; Color</td>
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<td>2104</td>
<td>Topics in Exhibition Design and Narrative Environments II</td>
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Second-Year

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| # | Elective* | 3 |
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</table>

Total Credits: 75

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

**Footnote:**

1 Nine-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 Department’s "Laptop Program Requirements and Policy Guidelines." For more information, refer to the "Graduation Requirements for Graduate Students" section at the front of this book.
MASTER OF ARTS IN ADAPTIVE REUSE (MA) CURRICULUM (2022 – 2023)

1+ YEAR PROGRAM

SUMMER
RISD/DIS Program

Prior to First-Year

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FALL
First-Year

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WINTERSESSION

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SPRING

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Total Credits: 45

Footnotes:
1 Summer program in Denmark

For more information, refer to the “Graduation Requirements for Graduate Students” section at the front of this book.
COURSES IN INTERIOR ARCHITECTURE

INTAR-2102 TOPICS IN EXHIBITION DESIGN & NARRATIVE ENVIRONMENT I
3 credits
Topics in Exhibition and Narrative Environments I is the first part in a year-long exploration of a fluid field in which exhibition occurs in museums as well as other environments. This seminar offers various approaches for that exploration and will provide the student insight into different aspects of exhibition: curatorial matters, experience design, narrative creation, graphic design, new media, user participation, installation, site specificity, production, etc. The content may change from year to year to include special projects. 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.

INTAR-2104 TOPICS IN EXHIBITION DESIGN & NARRATIVE ENVIRONMENT II
3 credits
Topics in Exhibition and Narrative Environments II follows upon INTAR-2102 and continues the exploration of the principles of exhibition from curatorial matters, experience design, narrative creation, graphic design, new media, user participation, installation, site specificity, production, etc. Topics II will conclude with the selection of a potential Thesis subject.
Major requirement: MDes ENE
INTAR majors only.
Registration by Interior Architecture Department, course not available via web registration.

INTAR-2300 INTRO TO INTERIOR ARCHITECTURE FOR NON-MAJORS
3 credits
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 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 one with new purpose and viability, presented in drawings and models.
Open to freshmen and sophomores only.

INTAR-2301 INTRO TO INTERIOR STUDIES I
6 credits
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.

INTAR-2302 INTRO TO INTERIOR STUDIES II
6 credits
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
INTAR-2304  STRUCTURES & MATERIALS FOR
ADAPTIVE REUSE
3 credits
This lecture course is designed to familiarize students with structural principles and systems as they relate to the study of interior architecture and adaptive reuse. The course will examine the performance and composition of various structural systems, including wood, lightweight metal, steel, masonry, and concrete structures. Local examples in the built environment will be explored to gain an understanding of structures, their materials and components in adaptive reuse. Course work will be complimented by visits to local examples in the built environment.
Major requirement: MDes
INTAR majors only.
Registration by Interior Architecture department, course not available via web registration

INTAR-2307  ENERGY AND SYSTEMS
3 credits
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

INTAR-2315  BUILDING MATERIALS
3 credits
This class introduces the student to different building materials, their properties and characteristics as they relate to the design of interior, sustainable structures. This will include interior finish materials as well as the understanding of wood, metal, masonry and concrete for projects of reuse. The student will visit sites of material production as part of this course. The course structure includes sketch assignments, a midterm, a final exam.

Major requirement: BFA
INTAR majors only.
Registration by Interior Architecture department, course not available via web registration

INTAR-2318  BUILDING STRUCTURES AND
SYSTEMS FOR ADAPTIVE REUSE
3 credits
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 a construction site will bridge the gap between class room and the world of building.
Major requirement: BFA
INTAR majors only.

INTAR-2322  Introduction to Design Studio I:
SPATIAL INVESTIGATION/DRAWING
& MAKING
3 credits
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.

INTAR-2324  Introduction to Design Studio I:
EXISTING CONSTRUCT
3 credits
Using a local 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.*

**INTAR-2326  Introduction to Design Studio I: TRANSFORMATION & INTERVENTION**

3 credits

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*

**INTAR-2331  DIGITAL REPRESENTATION & VISUAL NARRATIVES**

3 credits

The objective of this class is to employ digital techniques in spatial design. Students successfully completing this course should be able to develop sophisticated digital layouts with image processing software, create 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.

**INTAR-2341  DRAWING FOR INTERIOR ARCHITECTURE**

3 credits

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*

**INTAR-2353  SPATIAL PERCEPTION: LIGHT & COLOR**

3 credits

This course provides an introduction to the fundamental principles of color and light as they apply 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 and form.

*INTAR majors only.*

*Registration by Interior Architecture Department; course not available via web registration.*

*Prerequisite: Take 3 credits from courses INTAR-2301 or INTAR-2380

**INTAR-2360  APPLIED BUILDING SYSTEMS FOR ADAPTIVE REUSE**

3 credits

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.

INTAR-2361  PRINCIPLES OF ADAPTIVE REUSE
3 credits
This course approaches the subject of adaptive reuse through the understanding of the methods of design interventions. Students will explore the subject through the analysis and synthesis of construction methods, structure, use and scale as they pertain 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 the 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. 

Major Requirement: MA
INTAR majors only.
Permission of Instructor required. Course not available via web registration.

INTAR-2362  ADAPTIVE REUSE DESIGN STUDIO
6 credits
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 site 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 the 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
This seminar will be taught in conjunction with the 6 credit Adaptive Reuse Studio (INTAR-2362) in which the students explore design innovation and its relationship to the constraints of an existing site. A topic of research in conjunction with the design project will be explored. Students will formulate propositions and develop them with a team of advisers. Evidence of such research will culminate in written and designed form as part of the design proposal.

Major Requirement: MA
INTAR majors only
Permission of instructor required. Course not available via web registration.

INTAR-2366  ADVANCED COMPUTING: FUNDAMENTALS OF REVIT
3 credits
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 majors only.
Prerequisite: Take 3 credits from courses INTAR-2331, INTAR-2377, or INTAR-2356
INTAR-2367  ADVANCED COMPUTING: DIGITAL FABRICATION
3 credits
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. (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: Take 3 credits from courses INTAR-2331, INTAR-2377, or INTAR-2356

INTAR-2370  THEORY OF ADAPTIVE REUSE
3 credits
Defined as "transforming an unused or underused building into one that serves a new use," adaptive reuse is defined by its relationship to context. This lecture course examines the pluralism of this practice through weekly lectures that focus on aspects of heritage, conservation, typology & classification and culture. 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 final presentations.
Major Requirement: MA, MDes
INTAR majors only.

INTAR-2372  SCHEME DETAILING
3 credits
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.

INTAR-2374  HUMAN FACTORS
3 credits
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

INTAR-2377  ADVANCED DRAWING & COMPUTING TECTONICS
3 credits
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.
INTAR-2378  HISTORY OF ADAPTIVE REUSE  
3 credits  
This course will examine the development of adaptive reuse practice in the context of its social, political, technological, and economic circumstances, as it pertains to the design culture of the period. Special emphasis will be given to interior renovations, additions, transformations and other interventions of adaptive reuse. Attention will also be given to design theory, and the evolving doctrines relating to heritage. This course will be conducted in seminar form with graduate level discourse and discussion. Requirements include midterm, final exam and research presentation.  
*Major Requirement: MDes*  
*INTAR majors only.*

INTAR-2379  THEORY WKSHP: INVESTIGATING INTERIORITY  
3 credits  
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 first part of the three-part thesis sequence, the course serves as the building block for 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.*

INTAR-2380  INTRO TO DESIGN STUDIO II  
6 credits  
This course builds on the foundations gained in previous studio and course work to further 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 material investigation into a cohesive design agenda.  
*Major Requirement: MDes*  
*INTAR majors only.*  
*Prerequisite: INTAR-2322, INTAR-2324, and INTAR-2326*

INTAR-2381  HUMAN FACTORS: ERGONOMICS AND ACOUSTICS  
3 credits  
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.*

INTAR-2382  CODES AND DETAILS  
3 credits  
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.*

INTAR-2383  FINAL STUDIO PROJECT SEMINAR  
3 credits  
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 reading, group discussions, topical studies, concept development and the crafting of an artist’s statement - all in service of understanding the design intervention and its relationship to the context of its host structure. 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.

INTAR-2395 PORTFOLIO PREP & PRODUCTION
3 credits
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 while this is an essential aspect of the class, it 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.

INTAR-2397 DESIGN THESIS PREP
3 credits
This seminar is the second 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.
Prerequisite: INTAR-2397

INTAR-2398 DESIGN THESIS
9 credits
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.
Prerequisite: INTAR-2379 and Thesis Committee Approval

INTAR-3350 STORY EXPLODER
3 credits
The most powerful person in the world is the storyteller. The storyteller sets the vision, values, and agenda of an entire generation that is to come. - Steve Jobs
Story Exploder examines the intentional and unintentional narratives embedded in the design of the built world through the lens of set design and theatre principles. By working within the traditions and practices of set design to construct and deconstruct intentional narratives, the principal goal of this course is to foster an understanding of the greater implications of all aspects of the built world on behaviors, social constructs and interpersonal dynamics. The work in this course is intended to help develop a set of skills and methodologies that are sensitive, agile, and adept with regard to deliberately working with and harnessing conscious narrative intention within a design practice. The built world, including all of the objects, systems, buildings and spaces that we use to inhabit and interact with are essentially the "set design" of real life. It informs our culture, character, dynamics, and communities as an inextricable framework of our personal and collective stories. Therefore, the built world holds the power to help us evolve, and to cast a vision for a future we intend. Designers must own this responsibility in all of their choices. The main objective of the course is to expose students to the potential narrative intentions contained within the worlds they create, through the lens and tools of scenography. By recognizing the creative agency and artistic intent deployed in the conscious communication of narrative through set, story, performance, and audience, we will create a framework
for understanding the cultural and social narrative implications embedded within the built world, and thus the opportunities to design objects, spaces and experiences with this awareness.

Open to sophomores and above.
Also offered as INTAR-3350; Register in the course for which credit is desired.

LAEI-1017 History of Interior Architecture I: 1400-1850
3 credits
This course will examine personalities working in Europe and in North America as well as non-western regions in the period 1400 to 2009. Areas of study will include an examination of interior architecture 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 is not mandatory.

Major requirement: BFA
INTAR majors only.
Liberal Arts elective credit.
Permission of Instructor required.
Prerequisite: LAEL-1017

INTAR-23JR Intro to Interior Studies III
6 credits
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

INTAR-23ST Advanced Design Studios
6 credits
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: Varies depending 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: INTAR-23JR, INTAR-2356, or INTAR-2380 depending on degree program.

INTAR-8900 ISP Major
3 credits
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.

INTAR-8960  PROFESSIONAL INTERNSHIP
3-6 credits
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.

INTAR-8965  COLLABORATIVE STUDY
3 credits
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. Proposals for CSPs are due the semester prior, per the published deadlines in the Academic Calendar. Course not available via web registration.
DEPARTMENT OF LANDSCAPE ARCHITECTURE
DIVISION OF ARCHITECTURE + DESIGN

Department Office: Bayard Ewing Building (BEB), Room 215
Telephone: (401) 454-6282
Email: ldardept@risd.edu

Department Head: TBA
Graduate Program Director: TBA
Department Administrative Coordinator: Jason Villapando

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.
# MLA-I IN LANDSCAPE ARCHITECTURE CURRICULUM (2022 – 2023)

## 3-YEAR PROGRAM

### SUMMER

Prior to First-Year

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<td>2251</td>
<td>Material Logic</td>
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<td>Representation I</td>
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<td>Plants: Botany and Ecology</td>
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<td>LAEL 1020</td>
<td>Issues in Landscape History</td>
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<td>2266</td>
<td>Material Tests</td>
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<td>2253</td>
<td>Plants: Form and Space</td>
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<td>2265</td>
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<td>LAEL 1044</td>
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<td>Urban Systems Studio</td>
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<td>225G</td>
<td>Theory I</td>
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<td>223G</td>
<td>Urban Contexts</td>
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<td>Advanced Design Studio Elective¹</td>
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<td>2254</td>
<td>Material Assemblies</td>
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<td></td>
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<td>228G</td>
<td>Design Research Thesis²</td>
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<tr>
<td>233G</td>
<td>The Thesis Book</td>
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</tr>
<tr>
<td>2291</td>
<td>Principles of Professional Practice</td>
<td>3</td>
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<tr>
<td></td>
<td>Elective</td>
<td>3</td>
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### Additional Notes:

**Internships:** Three-credit internships are available during the Fall, Wintersession, Spring and Summer. The Internship Application 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 the 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 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 Academic Advisor and Department Head prior to the submission of grades.

*RISD and URI:* RISD may accept up to twelve credits successfully earned by the relevant, concurrently enrolled MLA student in any of the URI MMA required courses (as outlined in the RISD|URI articulation agreement). All such transferred credits will be applied toward fulfillment of RISD MLA elective courses. No more than three credits may be transferred in any given semester of the relevant student’s MLA program. MLA students must maintain full time status while enrolled at RISD.

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:* Thesis is a requirement for graduation from the MLA 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 (2022 – 2023)
2-YEAR PROGRAM

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>
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<td>2256</td>
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First-Year

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<td>2201 Design Principles</td>
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<td>225G Theory I</td>
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### WINTERSESSION

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<td>W207 Constructed Ground</td>
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<td>W217 Research Methods for Design</td>
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### SPRING

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<tr>
<td>2203 or 2205 Site</td>
<td>Ecology</td>
</tr>
<tr>
<td>223G or 2257 Urban Context or Hydrologic Systems</td>
<td>3</td>
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<td>Elective(s) or Independent Study</td>
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### Second-Year

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<td>22ST Advanced Design Studio Elective(^1)</td>
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<tr>
<td>226G Research/Theory/Design</td>
<td>3</td>
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<td>Elective(s)</td>
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<tr>
<td>228G Design Research Thesis(^2)</td>
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<tr>
<td>233G The Thesis Book</td>
<td>3</td>
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<tr>
<td>2291 Principles of Professional Practice</td>
<td>3</td>
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<tr>
<td>Elective(s)</td>
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**Total Credits: 75**

Footnotes:

\(^1\) One LDAR-22ST: Advanced Design Studio Elective is required which may be an allied department (Architecture, Interior Architecture or another department) 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: Design Foundations/Field Ecology is taken in the summer preceding the first fall semester. LDAR-2356: English for Art and Design, is scheduled the week prior to the start of LDAR-2256, and is highly recommended for International Students.

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COURSES IN LANDSCAPE ARCHITECTURE

LDAR-1044  HISTORY OF LANDSCAPE ARCHITECTURE
3 credits
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 only. Registration by Landscape Design Department, course not available via web registration. Also offered as LAEL-1044 for non-majors pending seat availability and permission of Instructor. This course is recommended for NCSS concentrators.

LDAR-2201  DESIGN PRINCIPLES
6 credits
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. Estimated Materials Cost: $250.00 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.

LDAR-2203  SITE | ECOLOGY | DESIGN STUDIO
6 credits
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. Open to non-majors by permission of Instructor. Registration by Landscape Architecture Design Department, course not available via web registration. Prerequisite: LDAR-2203

LDAR-2204  CONSTRUCTED LANDSCAPES STUDIO
6 credits
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: $250.00 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. Prerequisite: LDAR-2203

LDAR-2205  URBAN SYSTEMS STUDIO
6 credits
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 created both an identifiable urban realm and the many sub zones 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: $250.00

**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.**

LDAR-2251 **MATERIAL LOGIC: WOOD, METAL, STONE, CONCRETE, SOIL**

3 credits
This course introduces students to the material properties of wood, metal, stone, concrete, and soil. Through material experiments, hand drafted material details, 1:1 construction and material case studies, students will gain experience working with the materials to understand the inherent constraints and opportunities of each material. In addition, a series of field trips will help students understand the geographies of material extraction and the processes of assembly and installation.  
**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.**

LDAR-2252 **PLANTS: BOTANY AND ECOLOGY**

3 credits
This class will explore the botanical, horticultural and ecological aspects of plants and plant communities. Through lectures and field trips, students will become familiar with the form, physical qualities, identifying characteristics, seasonal aspect, preferred growing conditions, native habitats and ecological function of common plants of New England. In addition, lectures will focus on contemporary ecological theories around disturbance ecology and ecological succession to gain an understanding of how designers can work with these forces to shape landscapes over time.  
**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.**

LDAR-2253 **PLANTS: FORM AND SPACE**

3 credits
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. Open to non-majors by permission of Instructor. Registration by Landscape Architecture Design Department, course not available via web registration. Prerequisite: LDAR-2252**

LDAR-2254 **MATERIAL ASSEMBLIES: DETAILS AND CONSTRUCTION**

3 credits
This seminar addresses advanced problems in landscape construction, materials, and site engineering. In this class, students will be asked to apply their knowledge of landscape technologies and materials gained from earlier classes into an abbreviated technical drawing set. Through the drawing set, students will gain an understanding of the different stages of design including; concept development, schematic design, design development, and construction documentation. This project will become the basis for understanding the how details and materials develop and change throughout the pre-construction process.  
**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. Prerequisite: LDAR-2256**

LDAR-2256 **DESIGN FOUNDATIONS/FIELD ECOLOGY**

6 credits
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).

**LDAR-2257 HYDROLOGICAL SYSTEMS: ECOLOGY AND DESIGN**

3 credits

This seminar focuses on the ecology, policy and design of freshwater and coastal systems. Through the study of water from the top of the watershed to the coast, this class focuses on the role of designers and allied professionals in the design and management of the dynamic interface between land and water. Through a multi-scalar approach, students will learn about the impacts of urbanization on water quality and coastal ecosystems, current approaches to the restoration of freshwater and coastal ecosystems, storm water management techniques and calculations, and the impact of climate change on water resources.

**Major requirement for MLA-I program; LDAR majors only.**

Open to non-majors and Brown University students by permission of Instructor.

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

**LDAR-2265 REPRESENTATION II**

3 credits

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.

**LDAR-2266 MATERIAL TESTS: PROTOTYPING AND DIGITAL FABRICATION**

3 credits

This seminar builds on the class Material Logic to investigate and test landscape materials and construction methods with an emphasis on prototyping and digital fabrication. Students will learn to take an idea from concept to prototype to 1:1 construction. Through research, lectures, and site walks, this course will build student’s understanding of current landscape construction methods and ask them to develop new materials and assemblies to respond to specific site and design considerations. Through exercises, students will advance their CAD and Rhino skills, as well as learn how to prototype ideas through the use of 3d printers and CNC machine.

**Major requirement; LDAR majors only.**

Open to non-majors by permission of Instructor.
LDAR-2291 PRINCIPLES OF PROFESSIONAL PRACTICE
3 credits
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.

LDAR-225G THEORY I
3 credits
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. 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
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. 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

LDAR-228G ADVANCED DESIGN RESEARCH STUDIO (THESIS)
6 credits
Students will work within a guided research topic to develop a design investigation with defined objectives,
methods, and outcomes. As a 9-credit studio, this course will also require that students design and execute a material, representational, or theoretical experiment tied to a design detail within their investigations. In this thesis studio, students will have periodic formal reviews with an advisory panel, and will use feedback from the panel to produce a book that gives a written and graphic presentation of the research context, process, and findings as well as a final assessment of the outcomes.

Estimated Materials Cost: $250.00

Major requirement; LDAR majors only.

Registration by Landscape Architecture Design Department; course not available via web registration.

Students must also plan and register for: LDAR-233G

LDAR-22ST  ADVANCED DESIGN STUDIO ELECTIVE
6 credits

These studios, which are required for graduation, are offered by individual instructors to students who have successfully completed the core curriculum. They are assigned by lottery on the first day of classes.

Major requirement; LDAR majors only.

Registration by Landscape Architecture Design Department; course not available via web registration.

Fee: Some advanced studios have a fee for course supplies or field trips. The fee is announced during the registration lottery held in the department.

LDAR-231G  TOPICS IN REPRESENTATION
3 credits

As a discipline, Landscape Architecture is in the unique position of communicating design, ecosystems, and the passage of time at vastly varying scales. As a platform for design and expression, Landscape Architecture is one of few that works with space, a distinctly different experience from that of object-based design. This course will explore the graphic and experiential possibilities inherent to spatially-based projects using immersive software. The development of these immersive environments will utilize a range of tools, including manual materials, digital montage, AR type overlays, and interactive links. These 2D “equirectangular renderings” should serve as finished illustrations in themselves but should also fulfill their roles in projected immersive environments. Additionally, they should elevate and explain the process of creation.

Elective

Open to non-majors by permission of Instructor.

LDAR-232G  TOPICS IN REPRESENTATION II
3 credits

This seminar engages the rich dialogue that occurs between digital space and manual space. It will focus on independent lines of investigation exploring drawings that generate and communicate three dimensional experiences that transform over time. We will be using multiple technologies including photography, scanning, collage, photoshop, and sketchup, overlapped with direct actions taken upon the drawing surface. The focus throughout the spring will be the development of a set of drawings that utilizes the many tools of drawing from digital media to hand drawing. This seminar is an opportunity to advance theoretical and experimental expressions of your RISD trajectory.

Major elective

Open to non-majors by permission of Instructor.

LDAR-233G  WRITTEN AND VISUAL NARRATIVE: CRAFTING THE THESIS BOOK
3 credits

All Landscape Architecture graduate students at RISD are required to submit a Thesis Book that is the culmination of the work undertaken in the Advanced Design Research Studio (Thesis). The Thesis Book class is designed to support the written and graphic component of the Thesis Book. The course will provide resources to support the framing and reflection of the thesis work through writing. In addition, the graphic layout of the book will be used as a tool to help structure the inquiry into student’s thesis topics.

Estimated Materials Cost: $200.00

Major requirement; LDAR majors only.

Registration by Landscape Architecture Design Department; course not available via web registration.

Students must also plan and register for: LDAR-228G

LDAR-W207  CONSTRUCTED GROUND: TERRAIN AND LANDFORM
3 credits

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.

Major requirement; LDAR majors only.
Open to non-majors by permission of Instructor.
Registration by the Landscape Architecture Department, course not available via web registration.

LDAR-W217 RESEARCH METHODS FOR DESIGN
3 credits
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.

Major requirement; LDAR majors only.
Open to non-majors by permission of Instructor.
Registration by the Landscape Architecture Department, course not available via web registration.

LDAR-1566 *RISD IN ROME: PERSPECTIVES ON PIRANESI
3 credits
Giovanni Battista Piranesi, the engraver, widely known for his picturesque illustrations of eighteenth-century Rome, was also a skilled architect, surveyor, curator, antiquarian and archaeologist, creating one of the first comprehensible visualized catalogs of roman antiquities. His apprenticeships to engineers, theatrical scenographers and muralists in his native Venice, unquestionably guided his imagination and acumen for the delineation and understanding of urbanism, architecture, landscapes, and the interpretation of artifacts of roman antiquity. The “art and mind” of Piranesi continues to capture the imagination of even most accomplished artists who study in Rome and remains a pivotal luminary used to orient studious visitors to the Eternal City and its vast visual metaphors and allusions. The course will cover Piranesi’s essential contribution to our contemporary understanding of antiquity while presenting a practicum in the very imagemaking techniques used by Piranesi in the field. Workshops, tours and lectures take place on the very sites of the artist’s own discoveries, many which are emblematic of the scholarly and artistic pursuits of the Grand Tour at the forefront in Europe during Piranesi’s life. This proposal is born from my study and love for Piranesi during my Fulbright Fellowship in 2004, where research into his work as explorer and archaeological illustrator fueled my curiosity to do the same. Although topics on Piranesi have been integrated into the numerous travel design studios and drawing courses I have taught in Rome over the last 10+ years at RISD, none have been as appropriate to perform an intensive study on a single artist/topic than in this precise 3 week summer format.

For RISD Students: Courses are not available via web registration. Students must complete an application through RISD Global Summer Studies. Please visit http://global.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $500 is required at time of application submittal.

Students that submit from March 1 to March 31 have until April 1 to pay in full.
Students that submit April 1 to April 15 are required to pay in full at the time of application submittal.

Students that fail to make full payment by their deadline will forfeit their $500 deposit and their seat in the course.
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 a virtual global summer course does not reach full capacity, the course may be cancelled after the last day of registration and a full refund will be issued to enrolled students.

Deposit (Required at time of Application)
LDAR-3213  *PARIS: SCRIPTING SPACES IN PARIS: ANALYSIS, URBAN DESIGN, AND STORYTELLING IN PARIS’ PUBLIC REALM*

3 credits

Paris, often considered the laureate for the world's most beautiful city, prioritizes the quality of its public realm. The city is also a foundational point of departure for cinematic culture: the first movie was commercially screened in Paris' Grand Cafe. This formidable city comports the cultural, narrative, and architectural characteristics that prompt storytelling. This global studies workshop will begin with analyses of "filmable" urban spaces, quickly progressing to students scripting their own short films to be shot within spaces of their choosing. The studio will explore Paris' spatial and cultural relationships to cinematic storytelling, as both a location and source of eventful narratives. As their spatial sensibilities increase and their aptitude for scriptwriting improves, students will develop strategies for creating a film. This will impact not only a newly acquired aptitude for scripting and making a movie, but will also hone their skills for setting up sequences and spaces in other design disciplines. This is a RISD studio: the spectrum of expression is vast. Projects may take the form of a poetic stream of cinematic consciousness, or an animated romcom dialog dependent on a specific urban space. Students may choose to emphasize the writing component of the workshop. The format of the three-week course will resemble that of a semester-long studio, but will play out through a more compressed timeline of daily meetings. Students will be encouraged to utilize a variety of media, including but not limited to: sketchbooks, photo-documentation, field notes, digital post-production, and smart phones or dedicated cameras for filming. In addition mapping and storyboard exercises, students will document observations and research in a sketchbook. The semester will culminate in a final film presentation, projected at a red carpet screening event that we will create.

Also offered as ARCH-3213, FAV-3213, and IDISC-3213; Register in the course for which credit is desired.

For RISD Students: Courses are not available via web registration. Students must complete an application through RISD Global Summer Studies. Please visit http://global.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $500 is required at time of application submittal.

Students that submit from March 1 to March 31 have until April 1 to pay in full.

Students that submit April 1 to April 15 are required to pay in full at the time of application submittal.

Students that fail to make full payment by their deadline will forfeit their $500 deposit and their seat in the course.

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 a virtual global summer course does not reach full capacity, the course may be cancelled after the last day of registration and a full refund will be issued to enrolled students.

Deposit (Required at time of Application Submission): $500.00
Balance (After Non-Refundable Deposit): $4,900.00
Total Cost (airfare NOT included): $5,400.00
Dates of Travel: June 26, 2022 - July 16, 2022

***Off-Campus Study***

LDAR-8900  ISP MAJOR

3 credits

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.

LDAR-8960  PROFESSIONAL INTERNSHIP

3-6 credits

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.

LDAR-8965  COLLABORATIVE STUDY
3 credits
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.
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
Computation, Technology, and Culture (CTC): TBA
Drawing (DRAW): TBA

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 IDISC, 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 (2022 – 2023)**

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<tr>
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<td>Design I&lt;sup&gt;1&lt;/sup&gt;</td>
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<tr>
<td>1005</td>
<td>Spatial Dynamics I&lt;sup&gt;1&lt;/sup&gt;</td>
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<td>E101</td>
<td>First-Year Literature Seminar&lt;sup&gt;2&lt;/sup&gt;</td>
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<td>H101</td>
<td>THAD I: Global Modernisms&lt;sup&gt;2&lt;/sup&gt;</td>
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</table>

Footnotes:

<sup>1</sup> and <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, THAD- H101, HPSS-S101 and THAD-H102 are mandatory degree requirements. First-year students cannot take courses at Brown University. Refer to the section titled “Liberal Arts Division” for more information on Liberal Arts requirements.

<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 first-year students. 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. Students 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
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.

FOUND-1003  STUDIO: DESIGN
3 credits
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.

FOUND-1004  STUDIO: DESIGN
3 credits
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.

FOUND-1005  **STUDIO: SPATIAL DYNAMICS**  
3 credits  
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.

FOUND-1006  **STUDIO: SPATIAL DYNAMICS**  
3 credits  
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.

FOUND-S101  **STUDIO: DRAWING**  
3 credits  
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.

FOUND-S103  **STUDIO: DESIGN**  
3 credits  
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.
FOUND-S105  **STUDIO: SPATIAL DYNAMICS**  
3 credits  
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.
DEPARTMENT OF DIGITAL + MEDIA
DIVISION OF EXPERIMENTAL & FOUNDATION STUDIES

Department Office: CIT/Mason Building, Room 408
Telephone: (401) 454-6139
Email: adente@risd.edu

Department Head: Shona Kitchen
Department Administrative Coordinator: Amy Dente

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 D+M 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 Registrar’s Office website.

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 adente@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.

Digital + Media 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.
# MFA IN DIGITAL + MEDIA CURRICULUM (2022 – 2023)

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<tr>
<th>FALL</th>
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**Total Credits: 66**

Footnotes:

¹ Students in the Digital + Media graduate program are required to take one D+M Research Studio Elective (each course is 3-credits) in the Fall semester and the Spring of the first year. In the second year, majors must take a D+M elective, an open elective, or an ISP/CSP in Fall, Wintersession and Spring.

² Open 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. Some 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

DM-2000 AMBIENT INTERFACES: ACTIVATED OBJECTS
3 credits
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 Permission of Instructor required for DM credit. Also offered as CTC-2000; Register in the course for which credit is desired.

DM-2006 SPATIAL AUDIO: ENVELOPMENT AND IMMERSION
3 credits
Spatial Audio focuses on the creation of immersive 3-D 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. Reaper and Ableton Live. 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: $100.00 Permission of Instructor required for DM credit. Also offered as CTC-2006; register in the course for which credit is desired.
DM-2039 IMMERSIVE SPACES
3 credits
This course explores the relationships between new media languages and physical space. Building from the history and aesthetics of installation art and relational theater and based on conceptualizations such as "Relational Architecture" by Lozano-Hemmer and the "Poetics of Augmented Space" by Lev Manovich, we will learn to leverage interactive and audiovisual elements in order to design spatial experiences that are media-rich, relational, and responsive. We will use software, video-projectors, sensors and VR equipment, and explore emergent techniques including video-mapping, computer vision and augmented reality. We will learn to deploy not only vision, but also hearing and haptics to create immersive and multi-sensory environments. Class is comprised of lectures, hands-on workshops and individual projects. Students will gain a deep understanding of topics of spatial thinking and user-generated experiences related to space, as well as a theoretical and critical understanding of the history of installation and interactive arts. Although not a prerequisite, basic coding or scripting knowledge (Processing, javascript, or MAX, Touch Designer, etc.) is recommended.
Estimated Materials Cost: $250.00
Permission of Instructor required.

DM-2043 SOUND SYNTHESIS: ANALOG/ DIGITAL HYBRIDS
3 credits
Throughout the past century, electronically generated sound has challenged the aesthetic and conceptual boundaries of art and music. In this intensive studio course, students will focus on the creation of experimental sound works utilizing hybrid analog / digital systems. We will investigate synthesis techniques using the SuperCollider programming language / environment in conjunction with the Digital + Media department’s Serge modular synthesizer. Students will leverage the strengths of these tools towards uniquely personal production platforms that are more than the sum of their parts, and utilize them in the creation of fixed media, generative compositions, and improvised performances. The course will include discussion of historical works / texts, hands-on demonstrations, in-class projects, and critical engagement with new works by class members, culminating in a final project that incorporates knowledge gained throughout the semester. Students will need a laptop computer running a recent OS: Mac, Windows, or Linux. Previous programming experience is recommended, but not required.
Estimated Materials Cost: $100.00
Open to juniors and above.
Also offered as CTC-2043; Register in the course for which credit is desired.

DM-2060 INNOVATION FOR ADAPTIVE FUTURES SEMINAR
3 credits
In this seminar we will examine the potential of sustainable material innovation and biotechnology to inform art and design. Topics will include: living materials, bio art, synthetic biology, fluidic interfaces, bio materials, and more. We will examine a diversity of approaches - speculative art and design projects, research papers, emerging technologies - and discuss their future social implications. The goal is to create an interdisciplinary dialog and a shared literacy of research methods that will allow practitioners from different fields to innovate together towards a more sustainable and just future. Students will formulate a materials-based research proposal. The proposal will take the form of a research paper or/and a material prototype depending on students’ interests. Students will be encouraged and supported to submit their research papers to a relevant conference in their field.
Open to seniors and graduate-level students.

DM-2061 DECOLONIAL E-TEXTILES
3 credits
The Decolonial E-textile seminar focuses on exploring technological textile practices to challenge and disrupt the hegemonic conceptions on art and technology, specifically on e-textile field. This seminar seeks to question the hegemonic technological tools, and the paradigms they involve, in order to create e-textile projects from a radical, critical, situated, and anticolonial perspective. Articulating textile techniques (embroidery, patchwork and sewing in general) with simple and low tech analogical electronic mechanisms (LED lights, motors, DIY loudspeakers, etc.), each student will create a e-textile piece. Electronics then will become part of the tissue; threads that conductive threads, batteries, LEDs, motors and speakers will invade the fabrics like a thread,
a buttonhole or a button. The interactive and haptic aspect of the textiles, based on tactile stimuli, sonic devices, and light, will make visible political thoughts, actions and feelings. Going beyond the dominant and non-neutral narratives implies seeking into other forms of art practices to question the epistemological foundation itself. The goal of this seminar is to work from scratch in order to develop DIY, e-textile poetics, activism, techno-feminism, craftivism and social practices rooted in the territories themselves, interweaving with their own traditions, cultures and idiosyncrasies, in order to nurture resistant forms of conceiving digital and e-textile projects.

Estimated Materials Cost: $100.00

Elective
Open to seniors and above.
Open to non-majors pending seat availability and permission of instructor.

DM-3104  SONIC PRACTICES
3 credits
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 and graduate students.
Permission of Instructor required.

DM-7100  DM GRADUATE STUDIO/SEMINAR 1
9 credits
This combined studio and seminar forum for Digital + Media first year students supports the exploration of theoretical, social, material, technical and contextual research and concerns in new media arts practices during the first semester of the D+M MFA program at RISD. Students are introduced to a core set of methodologies and technologies from basic electronics, programming and interaction design to installation, and are encouraged to break comfort zones through experimentation. Students conceptualize and discuss their work and ongoing practice. The course is a mix of group discussions, individual meetings, required lecture and workshop series, and group critiques. The technical workshops are opportunities for students to experiment and test out aspects of their research in order to develop a sound practice. Guest lecturers and visiting critics may join during other portions of the class time on occasion.

Estimated Materials Cost: $100.00 - $300.00

Graduate major requirement; D+M majors only.
Open to first-year graduate students.
Registration by D+M Department, course not available via web registration.

DM-7102  DM GRADUATE STUDIO/SEMINAR 2
9 credits
This combined studio and seminar forum supports Digital + Media first-year graduate students during their second semester as they research and develop the theoretical, social, material, technical, and contextual aspects of their emergent arts practices. Students are encouraged to break comfort zones and practice through experimentation. Students pursue and refine individual interests, as well as collaborative projects within the department. Students conceptualize and discuss their work and their ongoing practice.

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. Each student is responsible to select readings and works important as references in individual research and to co-lead a discussion on a set of self-chosen readings and artists’ works during the semester. The course is a mix of group discussions, group critiques, and individual meetings. 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 their 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; D+M majors only.
Open to first-year graduate students.
Registration by D+M Department, course not available via web registration.

DM-7103 MEDIA PERSPECTIVES: HISTORY OF MEDIA ART
3 credits
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; D+M majors only.
Open to first-year graduate students.
Registration by D+M Department, course not available via web registration.

DM-7108 DM GRADUATE STUDIO/SEMINAR 3
9 credits
The course supports the exploration of theoretical, social, material, technical, and contextual research and concerns in new media arts practice during the final semester of the DM MFA program. It is a combined studio and seminar forum for Digital + Media second-year students. (Students conceptualize and discuss their work and their ongoing practice and thesis process). The course is a mix of individual meetings, group discussions and group critiques. Guest lecturers and visiting critics will also become involved with this class in terms of critical/research aspects. Each student will practice articulating their art process and work towards their 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; D+M majors only.
Registration by D+M Department, course not available via web registration.

DM-7152 RESEARCH STUDIO: TECHLANDS
3 credits
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.

DM-7199 THESIS PROJECT
12 credits
This course supports the practical, conceptual, theoretical and historical development of the M.F.A. thesis (exhibition and written document). Students are required to work independently and in individual consultation with their thesis committee to develop and finalize the thesis exhibition and written document for presentation at the end of the year. The exhibition and written thesis should articulate one's personal studio art / design practice in an historically and theoretically informed context. Formal group critiques are required at
the midterm and end of the semester. A major final critique with visiting critics is held in the context of the final MFA Exhibition. The accompanying written thesis is expected to be of publishable quality and is also placed within the public sphere through electronic publication and filing with the RISD Library. Final submissions for this course include the presentation of a final exhibition, submission of the final written thesis, and timely completion of work for preliminary deadlines throughout the semester (draft theses, exhibition plans and press materials). Please see Digital + Media Thesis Timeline for a clear sequence of required deadlines. Please refer to the DM Thesis Guidelines and Policies for clarification of the goals and expectations of the RISD DM MFA.

Estimated Materials Cost: $100.00 - $300.00

Graduate major requirement; D+M majors only.

Open to second-year graduate students.

Registration by D+M Department, course not available via web registration.

DM-7538 CRITICAL THEORY + ARTISTIC RESEARCH IN CONTEXT

3 credits

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; D+M majors only.

Open to first-year graduate students.

Registration by D+M Department, course not available via web registration.

DM-8900 ISP MAJOR

3 credits

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.

DM-8960 PROFESSIONAL INTERNSHIP

3-6 credits

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.

DM-8965 COLLABORATIVE STUDY

3 credits

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.
DIVISION OF FINE ARTS
Divisional Office: Market House, Room 104
Telephone: (401) 454-6183

Dean of Fine Arts: Brooks Hagan
Senior Division Administrative Coordinator: Laurie Chronley
Fine Arts/Academic Coordinator: 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
COURSES IN FINE ARTS

GRAD-101G  PUBLIC ART: HISTORY, THEORY AND PRACTICE
3 credits
This course offers the opportunity to discover the many creative and career possibilities in the growing interdisciplinary field of public art. It is both a seminar and a studio; the mix of graduate students creates a fertile exchange of skills and knowledge. We will explore the potential of working in the public realm. 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 artists’ work and their 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 others. During the second half, students work collaboratively and individually on proposals and projects: a proposal for a memorial; proposals for a specific site in Providence; and temporary artworks sited in Providence. A large online database of readings, websites, and other resources will be provided. There will be a New York trip to meet artists and arts administrators whose work has helped define the contemporary field. There will be readings, videos, and discussions, as well as class time for research, project development, and group meetings. Students learn “real world” skills in both the administrative and artistic roles. The course is offered to RISD graduate students and seniors with permission and Brown university graduate students and seniors with permission.
Graduate elective - seminar
Open to graduate level students.
Open to seniors pending seat availability and permission of instructor.

GRAD-166G  MATERIALITY
3 credits
It is a political decision to focus on the materials of art; it means to consider the processes of making and their associated power relations, to consider the workers - whether they are in factories, studios or public spaces. And their tools of production. - Petra Lange Berndt, How to be Complicit with Materials. This is an interdisciplinary course about materiality. it is taught as both a seminar and a studio. We will explore the many materials we use as artists and consumers -- how they are formed, extracted, developed, circulated, and used, and how we think about them. We will look at the physical world through three lenses: science/production, theory, and art practice. These three approaches will run concurrently through the semester so that students will be simultaneously investigating, reading, and making work.
1. Science/production: We will look at material science, learning about the chemical elements, and then about the most common materials that artists and designers use, from glass to concrete, metals to plastics, among many others. We will delve deep into the economic, environmental, and social impact of their use. We will study fabrication techniques. We will explore excess, waste, and recycling, visiting a waste facility.
2. Theory: There will be readings from a wide range of disciplines: theory, science, economics, and literature, as these disciplines touch on the study of materials in relation to art practice.
3. Practice: We will have two ongoing projects. One foregrounds materiality; the second foregrounds process and production. For the first work, you will make a work that is primarily about its own materials. For the second project, you will create a work of art that holds the history of its own making. We will look at precedents for both approaches in art of the 20th and 21st century. There will be readings, films and videos, guest speakers, presentations by participants, course resources, and trips.
Graduate elective – studio
DEPARTMENT OF CERAMICS
DIVISION OF FINE ARTS

Department Office: Market House, Room 108B
Telephone: (401) 454-6190
Email: ceramics@risd.edu or lmuller@risd.edu

Department Head: Katy Schimert
Graduate Program Director: Katy Schimert
Senior Department Administrative Coordinator: Linda Muller

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
Ceramics classes in Wintersession are available to majors, non-majors and first-years.
## BFA IN CERAMICS CURRICULUM (2022 – 2023)

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<tr>
<th>FALL</th>
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<td><strong>First-Year</strong></td>
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| **Sophomore Year** | | |
| 4103 | Moldmaking and Slipcasting | 3 | | | |
| 4121 | Object as Idea in Clay | 3 | Elective | 3 | | |
| 4115 | Ceramics: Global Perspectives | 3 | | | 4108 | Pottery | 6 |
| | Liberal Arts | 6 | | | 4132 | Figure Modeling | 3 |
| Total | 15 | Total | 3 | | Liberal Arts | 6 |

| **Junior Year** | | |
| 4106 | Clay in Context or Digital Ceramics or Ceramics & Print or Advanced Pottery & Ceramic Production | 3 | | | |
| 3311 | | | Elective | 3 | | |
| 3208 | | | | | 4106 | Clay in Context or Digital Ceramics or Ceramics & Print or Advanced Pottery & Ceramic Production | 3 |
| 4175 | | | | | 4106 | | |
| 4114 | Topics in Ceramic Material Science | 3 | | | | |
| | Elective | 3 | | | | |
| | Liberal Arts | 6 | | | | |
| Total | 15 | Total | 3 | | Total | 15 |

| **Senior Year** | | |
| 4116 | Senior Tutorial Studio | 3 | | | |
| 4197 | Seminar: Source Presentation | 3 | | | |
| 4106 | Clay in Context or Digital Ceramics or Ceramics & Print or Advanced Pottery & Ceramic Production | 3 | | | |
| 3311 | | | Elective | 3 | | |
| 3208 | | | | | 4198 | Senior Thesis | 9 |
| 4175 | | | | | 4198 | | |
| | Liberal Arts | 3 | | | 4198 | | |
| Total | 12 | Total | 3 | | Total | 12 |

Total Credits: 126

**Footnotes:**

1. Directed Elective is a specific course selected by the Department Head.
2. Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.
3. Students take 3 of the 4 required major elective courses during the Junior and Senior year. Students will work with their advisor to determine their course of study.

**Additional Notes:**

One studio elective must be in drawing (3 credits). Elective courses are to be selected in consultation with your Academic Advisor. The remaining 9 credits of non-major electives may be taken during Fall, Wintersession or Spring.
The Liberal Arts requirement is 42 credits, of which only 30 credits are shown above (assuming successful completion of 12 credits the First-year Program). You may choose to take additional Liberal Arts credit in the Fall or Spring and take non-major electives during Wintersession. Consult your Academic Advisor, the Liberal Arts Office or the Registrar for additional information.
# MFA IN CERAMICS CURRICULUM (2022 – 2023)

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<td>410G</td>
<td>First-Year Grad Studio Ceramics</td>
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<td>416G</td>
<td>Topics in Ceramic Material Science</td>
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<td>417G</td>
<td>Ceramics: Global Perspectives</td>
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<td>412G</td>
<td>Second-Year Grad Studio Ceramics</td>
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<td>413G</td>
<td>Seminar: Source Presentation</td>
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<td>Gradate Seminar</td>
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<td>Non-major Elective</td>
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*Total Credits: 66*

**Additional Note:**
For more information, refer to the “Graduation Requirements for Graduate Students” section at the front of this book.
COURSES IN CERAMICS

CER-3208  
CERAMICS AND PRINT  
3 credits  
Ceramics and printmaking have a shared ethos in the production of multiples and process-driven technical methods. This is reflected in industry but is not often explored in an academic context. This course would be the first at RISD to explore the rich resources of the Ceramics and Printmaking Departments to promote research into innovative ways to combine the disciplines. For almost three centuries ceramics have been enhanced by printed elements. The combination of ceramic and print technologies have tremendous potential for new applications in functional and sculptural approaches to ceramic multiples and printed editions. RISD has all the facilities in ceramics and printmaking required to pursue research in this field. Students will learn ceramic techniques such as hand-building and slip casting to create forms to hold screen printed, intaglio, relief, and digital images. Historical techniques will be presented and new methods and combinations will be developed. Estimated Materials Cost: $200.00
Open non-majors juniors and above pending seat availability and permission of the Department Head.
Also offered as PRINT-3208; Register in the course for which credit is desired.

CER-3311  
DIGITAL CERAMICS  
3 credits  
This course will explore digital design and production methods of ceramic objects within the context of contemporary art and design. Students will undertake a series of projects utilizing 3D modeling applications to produce forms that can be fabricated by additive technologies including direct extrusion of clay. Students will also build an open source printer to gain a better understanding of the adaptability and control of the tools they will be using. Rhino will be used as the primary CAD tool and students will need to provide their own laptop with Rhino installed. Experience with both ceramics and 3D modeling preferred.
Estimated Materials Cost: $100.00
Open to non-major juniors and above pending seat availability and permission of instructor.
Permission of Instructor required.

CER-4025  
CERAMIC SCULPTURE: NON-MAJORS  
3 credits  
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.

CER-4028  
INTRODUCTION TO CERAMICS FOR DESIGN MAJORS  
3 credits  
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
Permission of Department Head required.

CER-4103  
MOLDMAKING & SLIPCASTING FOR CERAMICS  
3 credits  
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.
This course is open to all students when offered during Wintersession.

*Major requirement; Ceramics sophomores
Open to sophomore non-majors pending seat availability and permission of Department Head.

CER-4106  **CLAY IN CONTEXT: SPECIAL PROJECT**  3 credits
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.
*Open to non-major juniors and above pending seat availability and permission of Department Head.
Also offered as NMSE-4106; Register in the course for which credit is desired.
*Prerequisite: Take 6 credits from subject CER

CER-4108  **POTTERY**  6 credits
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 sophomores only.
Open to non-majors as an elective pending seat availability and permission of Department.
Registration by Ceramics Department, course not available via web registration.

CER-4114  **TOPICS IN CERAMIC MATERIAL SCIENCE**  3 credits
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
Open to non-majors as an elective pending seat availability and permission of Instructor.
Registration by Ceramics Department, course not available via web registration.

CER-4115  **CERAMICS: GLOBAL PERSPECTIVES**  3 credits
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.

CER-4116  **SENIOR TUTORIAL STUDIO**  3 credits
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.

CER-4117  **DRAWING TAKES FORM**  3 credits
Drawing is explored through ceramic techniques. This class serves to enhance the artist’s perceptions relative to what drawing can become through the exploration of surface becoming form, and form mediated by surface. Drawing can be premeditation and drawing can be realization.
*Open to seniors and graduate-level students in all majors.
CER-4121   OBJECT AS IDEA IN CLAY
3 credits
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 sophomores only.
Open to sophomore non-majors pending seat availability and permission of the Department Head.

CER-4129   CERAMIC SCULPTURE
6 credits
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; Ceramics majors
Open to non-majors for 3-credits pending seat availability and permission of Department Head.
Registration by Ceramic Department, course not available via web registration.
Prerequisite: Take 6 credits from subject CER

CER-4132   FIGURE MODELING
3 credits
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.

Open to non-major sophomores pending seat availability and permission of Department Head.

CER-4175   ADVANCED POTTERY & CERAMIC PRODUCTION
3 credits
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.
Open to non-major juniors and above pending seat availability and permission of Department Head.
Prerequisite: Take 2 courses from subject CER

CER-4197   SEMINAR: SOURCE PRESENTATION
3 credits
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.
Registration by Ceramics Department, course not available via web registration.

CER-4198   SENIOR THESIS
9 credits
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; Ceramics majors only
Registration by Ceramics Department, course not available via web registration.

CER-410G   FIRST YEAR GRADUATE STUDIO CERAMICS
9 credits
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.

CER-411G  FIRST YEAR GRADUATE STUDIO CERAMICS
9 credits
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.

CER-412G  SECOND YR.GRAD STUDIO CERAMICS
6 credits
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.

CER-413G  SEMINAR: SOURCE PRESENTATION
3 credits
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.

CER-415G  GRADUATE THESIS, CERAMICS
12 credits
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.

CER-416G  TOPICS IN CERAMIC MATERIAL SCIENCE: GRADUATE
3 credits
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.

CER-417G  CERAMICS: GLOBAL PERSPECTIVES
3 credits
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.

CER-W152  POTTERY
3 credits
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.

CER-W40G  WRITTEN THESIS 2ND YR. GRADS
3 credits
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.
IDISC-1506  WKSHP: INTRODUCTION TO WOODWORKING
1 credit
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 by permission of department.

NMSE-4106  CLAY IN CONTEXT: SPECIAL PROJECT
3 credits
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.

CER-8960  PROFESSIONAL INTERNSHIP
3-6 credits
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.

CER-8965  COLLABORATIVE STUDY
3 credits
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.

CER-8900  ISP MAJOR
3 credits
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.
DEPARTMENT OF FILM/ANIMATION/VIDEO
DIVISION OF FINE ARTS

Department Office: Auditorium, Room 530
Telephone: (401) 454-6233
Email: fav@risd.edu

Department Head: Amy Kravitz
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 first-years, except for the required classes offered for seniors majoring in FAV.
# BFA in Film/Animation/Video Curriculum (2022 – 2023)

**FALL**

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Total Credits: 126
Footnotes:
1 Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.

2 Two of these courses are assigned in Fall and two in Spring.

3 Juniors 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 Editing
   - FAV-5119 Directing
   - FAV-5125 Film & Video Installation
   - FAV-5116 Writing for the Screen
   - FAV-5121 Experimental Film Techniques

4 Juniors in Animation must choose to take one of the following courses:
   - FAV-5141 Pre-Production Techniques
   - FAV-5142 Editing
   - 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

5 Juniors 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 Editing
   - FAV-5131 Digital Effects & Compositing
   - FAV-5104 Animation Installation
   - FAV-5125 Film & Video Installation

6 Students 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 Meeting Points: Open Media 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.
FAV-2239  ADVANCED SOUND DESIGN & PRODUCTION

3 credits
Building on concepts from Sound for the Screen, students in Advanced Sound Design and Production explore advanced topics, aesthetic considerations, and stylistic conventions of modern audio and music production for picture. Through a series of screenings, discussions, and concept-driven design projects, students develop a deep understanding of the function of sound in time-based media. Students work hands-on with DAW software, synthesizers, and professional recording equipment to gain the capability to successfully translate their artistic intent to sound production.

Major elective
Open to juniors and above; FAV majors only
Permission of Instructor required. Course not available via web registration. Interested students should email fav@risd.edu.
Prerequisite: FAV-5112

FAV-2240  LIVE PERFORMANCE FOR ONLINE AUDIENCES

3 credits
Live Performance for Online Audiences is a special online-only course focused on using networked technology to create engaging live performances for remote audiences. Students will study and craft performative interventions into online games and virtual worlds, build and perform interactive websites, and create networked browser extensions to support new and innovative forms of online performance. Through readings, collaborative code exercises, and group performances students will explore the concept of 'liveness' and how to better share unique, participatory human experiences in the absence of shared physical space. No prior coding experience is required for this course, though students with some background in web technology will find those skills put to good use. Access to a computer and a stable internet connection are essential for this course.

Major elective
Open to sophomores and above.
Also offered as IDISC-2240; Register in the course for which credit is desired.

FAV-4599  COMMUNICATING SCIENCE: THROUGH ANIMATION

3 credits
This class, offered jointly by professors at RISD and Brown and in partnership with the Science Center and the Creative Mind Initiative, will explore and develop the pedagogy of using visual media to convey scientific concepts. There is a growing library of online content but often times it is not well suited for seamless adoption into educational use. The goal of this course will be to assess the quality of existing material and design new material that not only fills an educational need but makes science engaging and accessible. Class will be comprised of lectures, labs, screenings, discussions, critiques and guest speakers. After an introduction to science teaching pedagogy and the basics of animation and visual design, small student teams with a balance of science and art backgrounds will collaborate on a series of short exercises leading to the creation of final videos or animations that explain scientific concepts. Topic selection will be based on filling an educational need, where a satisfactory example does not yet exist and where the topic benefits from a visual presentation. Student groups will be paired with faculty mentors from the life or physical sciences to design an educational tool that is appropriate for a particular audience. Projects will be evaluated on accuracy, clarity of explanation, educational value, engagement with the viewer, and creativity. The skills of lesson plan design along with writing, recording, animating and editing short educational videos will give students experience within the growing field of supplements to traditional learning and online learning.

Estimated Materials Cost: $25.00
Permission of Instructor required.
Also offered as LAEL-4599; Register in the course for which credit is desired.

FAV-5100  FILM PRACTICES

3 credits
In Film Practices, students learn 16mm film processes, skills, and techniques - as a material and conceptual foundation necessary for every time-based practice. Exposure, focus, depth of field, and basic editing strategies are explored as tools for becoming fluent in the language of cinema. Students will build an
understanding of the various meanings conveyed by aesthetic decisions regarding composition, movement, and editing. Through individual and group projects, screenings, in-class assignments, and readings, students will explore key concepts in material-based filmmaking to build, expand, and deepen their time-based practice. Estimated Materials Cost: $220.00 Deposit: $150.00

Major requirement
Registration by FAV Department, course not available via web registration.

FAV-5101 INTERMEDIATE STUDIO: LIVE ACTION
3 credits
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
Registration by FAV Department, course not available via web registration.

FAV-5102 INTERMEDIATE STUDIO: LIVE ACTION
3 credits
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.

FAV-5103 VIDEO PRACTICES
3 credits
In Video Practices, students will work with digital video cameras, sound recorders and microphones, and editing and color correction software. Through projects, screenings, in-class assignments, and readings, students will explore key concepts in digital moving-image making to build, expand, and deepen their time-based practice.
Estimated Materials Cost: $60.00 Deposit: $150.00

Major requirement
Registration by FAV Department, course not available via web registration.

FAV-5105 ANIMATION PRACTICES
3 credits
In this course students explore the fundamentals of animated movement, timing, and materials through various animation techniques, including working directly on film, drawing on paper, pixilation, cut-out animation, and modified-base processes. Over the course of the semester, students will create six short animations and a wide range of animated films will be studied to augment the student’s understanding of the field.

Estimated Materials Cost: $40.00
Elective
Permission of Instructor required. Course not available via web registration.

FAV-5106 INTERMEDIATE STUDIO: ANIMATION
3 credits
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 Materials Cost: $300.00 Deposit: $150.00

**FAV-5107 INTERMEDIATE STUDIO: ANIMATION**
3 credits
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

**FAV-5110 DOCUMENTARY PRODUCTION**
3 credits
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

**FAV-5111 STOP-MOTION ANIMATION**
3 credits
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
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 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.
Prerequisite: Take 3 credits from courses FAV-5100 or FAV-5103

FAV-5113 INTERMEDIATE STUDIO: OPEN MEDIA
3 credits
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

FAV-5114 INTERMEDIATE STUDIO: OPEN MEDIA
3 credits
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

FAV-5115 DIGITAL PRACTICES
3 credits
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
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

FAV-5117 LIGHTING FOR THE MOVING IMAGE
3 credits
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

FAV-5118 COMPUTER GENERATED IMAGERY 3D
3 credits
The course will teach lighting, modeling and animation, with an emphasis on basic principles as they relate to 3D tools. 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 3D animation software. 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. The class will be taught in Blender, but students who demonstrate a sufficient proficiency in other suitable packages may elect to use them for some assignments.

Major elective
Permission of Instructor required. Course not available via web registration.
Course may be repeated once for credit.

FAV-5119 DIRECTING
3 credits
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

FAV-5121 EXPERIMENTAL FILM TECHNIQUES
3 credits
Experimental Filmmaking has as much in common with song and sculpture as it does with cinema, and stresses process over script. The course is designed as a hands-on production experience where visual and audial ideas can be tested, combined, discarded, manipulated, investigated. Emphasis is placed on the unique properties of 16mm film as aesthetic material, as well as on the time-based conceptual potential of digital media.
The course includes a brief overview of the techniques, theory, language, and history of Experimental Cinema. Estimated Materials Cost: $100.00 Deposit: $150.00

Major elective

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

Prerequisite: Take 3 credits from courses FAV-5100 or FAV-W503

FAV-5123 CHARACTER DESIGN
3 credits

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.

Major elective

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

FAV-5125 FILM & VIDEO INSTALLATION
3 credits

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

Major elective

Open to sophomores and above

FAV-5130 COMPUTER ANIMATION: INTEGRATED TECHNIQUES
3 credits

This course explores the use of the computer to create animation and motion graphics. Emphasis is placed on producing dynamic movement using keyframe interpolation and vector graphics. In addition, students will work with sound and motion data, coded expressions and effects generators to expand the range of animation possibilities. Through a series of individual and group projects, students will explore and experiment with computer animation techniques and gain experience with digital tools. A range of films will be screened complementing each week's focus. Knowledge of Adobe After Effects and Illustrator is helpful but not required. In addition to project work, students will reinforce software concepts by viewing weekly video tutorials outside class.

Estimated Materials Cost: $40.00

Elective

Open to sophomore and above

FAV-5131 DIGITAL EFFECTS AND COMPOSITING FOR THE SCREEN
3 credits

This class uses Adobe After Effects as a tool to achieve the students' individual goals as artists. Starting with the basics of creating imagery in After Effects, the course moves through compositing, special effects, puppet animation and time manipulation. There is an overarching focus on core concepts such as quality of motion, layout and composition, color and form that surpass this single class. The first 6 weeks contain homework assignments that allow the students to grasp individual components of this highly technical toolset, while during the second 6 weeks the students concentrate on a final project. This project stresses the students' knowledge and forces them to grow as a digital animator as they find unique problems and solve them with instructor supervision.

Major elective

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

Prerequisite: FAV-5115

FAV-5152 ADVANCED STOP MOTION ANIMATION
3 credits

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

FAV-5193  SENIOR STUDIO: OPEN MEDIA
3 credits
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.

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.
Students must also plan and register for: FAV-5291

FAV-5194  SENIOR STUDIO: OPEN MEDIA
3 credits
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.
Students must also plan and register for: FAV-5292

FAV-5195  *SENIOR STUDIO: ANIMATION
6 credits
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
Estimated Travel Cost: $700 - $1,000.
Major requirement; FAV majors only
Open to non-majors with department permission.
Registration by FAV Department, course not available via web registration.
Majors are pre-registered by the Department Coordinator during the pre-registration period in the Spring semester preceding the senior year.
Students make full payment via Slate. Payments can be made at any time once registration begins in May.
Payment must be completed by September 1.
Prerequisite: FAV-5106

FAV-5196 SENIOR STUDIO: ANIMATION
6 credits
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. Spring Semester features speakers from different sectors of the animation field who meet with students to prepare them for professional practice. During the spring semester each student also prepares a professional reel and portfolio. The year culminates with the RISD Senior Festival, a public showcase.
Estimated Materials Cost: Varies considerably with production design; average $1,000.00 to $3,000.00.
Deposit: $150.00
Major requirement; FAV majors only
Registration by FAV Department, course not available via web registration.
Prerequisite: FAV-5195

FAV-5197 SENIOR STUDIO: LIVE ACTION
6 credits
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

FAV-5198 SENIOR STUDIO: LIVE ACTION
6 credits
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 Materials 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

FAV-5291 MEETING POINTS: OPEN MEDIA
3 credits
In this interdisciplinary critique-based class, advanced students take a rigorous look at the various ways time-based imagery functions in their work. With an emphasis
on post-cinema, research-based, site-dependent, and performative practices, students in Meeting Points: Open Media examine their studio projects in-depth, through group critiques, a close analysis of critical concepts, and working with focus and discipline in their medium of choice. This course is required for FAV seniors in Open Media and is well-positioned to be a critical support for senior and graduate students looking for additional insight into the development and refinement of their work in the area of cross-disciplinary media art practice. Course work includes research, readings, critique sessions, group discussions, and visiting artist lectures. Fall semester includes a recommended field trip to a relevant exhibition or performance, and visits by related working artists and curators. Spring semester includes an emphasis on curatorial exhibition strategies, a recommended field trip to a relevant exhibition or performance, and visits by related working artists and curators. Required for FAV seniors in Open Media; open to seniors and grads in all disciplines. Also offered as IDISC-5292; Register in the course for which credit is desired. Registration by FAV Department, course not available via web registration.

FAV-5341 ANIMATION PRE-PRODUCTION METHODS
3 credits
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: Take 3 credits from courses FAV-5105, ILLUS-3960 or FAV-W502

LAEL-1054 TIME, LIGHT AND SOUND
3 credits
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.

FAV-W502 ANIMATION PRACTICES
3 credits
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: $65.00

FAV-W503 FILM EXPLORATIONS
3 credits
Film Explorations is a beginner’s studio production course introducing the student to fundamental cinematic techniques. Students will learn the rudiments of film form and process from concept to edit, through a series of exercises in and outside of class. Class sessions consist of technical demonstrations, critiques of projects, discussion, shooting exercises, as well as screening and analyzing films.

FAV-W507 SENIOR STUDIO: LIVE ACTION
3 credits
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 FAV majors only
Permission of Instructor required.
Registration by FAV Department, course not available via web registration.

FAV-W517 SENIOR STUDIO: ANIMATION
3 credits
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 FAV majors only
Permission of Instructor required.
Registration by FAV Department, course not available via web registration.

FAV-W521 INTRO TO COMPUTER ANIMATION
3 credits
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 Materials Cost: $40.00

FAV-W527 SENIOR STUDIO: OPEN MEDIA
3 credits
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. Registration by FAV Department, course not available via web registration.

FAV-3213

*PARIS: SCRIPTING SPACES IN PARIS: ANALYSIS, URBAN DESIGN, AND STORYTELLING IN PARIS’ PUBLIC REALM*

3 credits

Paris, often considered the laureate for the world’s most beautiful city, prioritizes the quality of its public realm. The city is also a foundational point of departure for cinematic culture: the first movie was commercially screened in Paris’ Grand Cafe. This formidable city comports the cultural, narrative, and architectural characteristics that prompt storytelling. This global studies workshop will begin with analyses of “filmable” urban spaces, quickly progressing to students scripting their own short films to be shot within spaces of their choosing. The studio will explore Paris’ spatial and cultural relationships to cinematic storytelling, as both a location and source of eventful narratives. As their spatial sensibilities increase and their aptitude for scriptwriting improves, students will develop strategies for creating a film. This will impact not only a newly acquired aptitude for scripting and making a movie, but will also hone their skills for setting up sequences and spaces in other design disciplines. This is a RISD studio: the spectrum of expression is vast. Projects may take the form of a poetic stream of cinematic consciousness, or an animated installation, or a conventional romcom dialog dependent on a specific urban space. Students may choose to emphasize the writing component of the workshop. The format of the three-week course will resemble that of a semester-long studio, but will play out through a more compressed timeline of daily meetings. Students will be encouraged to utilize a variety of media, including but not limited to: sketchbooks, photo-documentation, field notes, digital post-production, and smart phones or dedicated cameras for filming. In addition mapping and storyboard exercises, students will document observations and research in a sketchbook. The semester will culminate in a final film presentation, projected at a red carpet screening event that we will create.

Also offered as ARCH-3213, LDAR-3213, and IDISC-3213; Register in the course for which credit is desired.

For RISD Students: Courses are not available via web registration. Students must complete an application through RISD Global Summer Studies. Please visit http://global.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $500 is required at time of application submittal. Students that submit from March 1 to March 31 have until April 1 to pay in full. Students that submit April 1 to April 15 are required to pay in full at the time of application submittal. Students that fail to make full payment by their deadline will forfeit their $500 deposit and their seat in the course. 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 a virtual global summer course does not reach full capacity, the course may be cancelled after the last day of registration and a full refund will be issued to enrolled students.

Deposit (Required at time of Application Submission): $500.00
Balance (After Non-Refundable Deposit): $4,900.00
Total Cost (airfare NOT included): $5,400.00
Dates of Travel: June 26, 2022 - July 16, 2022

**Off-Campus Study***

FAV-8900

ISP MAJOR

3 credits

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.

FAV-8960       PROFESSIONAL INTERNSHIP
3-6 credits
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.

FAV-8965       COLLABORATIVE STUDY
3 credits
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.
DEPARTMENT OF GLASS
DIVISION OF FINE ARTS

Department Office: Market House, Room 108B
Telephone: (401) 454-6190
Email: glass@risd.edu or lmuller@risd.edu

Department Head: Jocelyne Prince
Graduate Program Director: Jocelyne Prince
Senior Department Administrative Coordinator: Linda Muller

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
Glass classes in Wintersession are available to non-majors and first-years.
## BFA IN GLASS CURRICULUM (2022 – 2023)

### FALL

<table>
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<th>#</th>
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**Total Credits:** 126

### Footnotes:

¹ Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.

### Additional Notes:

The Liberal Arts requirement is 42 credits (assuming successful completion of 12 credits in the First-year Program). Of the 42 total credits, only 30 credits are shown above. Three (3) of those credits include LAEL-1006: History of Glass. To fulfill the Liberal Arts requirement, courses may be taken during Wintersession or during the Fall or Spring semesters, as scheduling and interest permits. Consult your Academic Advisor, or the Liberal Arts Office for additional information.

The Non-major Studio Elective requirement is 12 credits. Elective courses are to be selected in consultation with your Department Head or Academic Advisor. The Liberal Arts and Non-major Studio Elective degree requirements must be satisfied to earn the Bachelor of Fine Arts degree.
MFA IN GLASS CURRICULUM (2022 – 2023)

**FALL**

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**Second-Year**

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Total Credits: 66

**Additional Notes:**
All graduate students must participate in a minimum of 3-credits during Wintersession each year.

For more information, refer to the “Graduation Requirements for Graduate Students” section at the front of this book.
POST-BACCALAUREATE PROGRAM IN GLASS (2022 – 2023)

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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CONCEPTUAL CONCENTRATION

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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-2141  THE MOLTEN WINDOW: TIME-BASED MAKING IN THE GLASS HOTSHOP
3 credits
Students will be introduced to various methods of utilizing molten glass in the hotshop and work towards creating works that emphasize the aspects that characterize the medium in its molten state, (for example):
- Time-based
- Movement, Choreography, and the Body
- Fluidity
- Amorphous
- Performative
- Collaborative
In lecture we will visit historical artworld references such as Fluxus, Surrealism, Happenings, and Performance Art, as well as contemporary examples. We will also cover material characteristics of glass, with an emphasis on the material in its molten state. Students will be strongly encouraged to experiment and push aside any preconceptions of what type of art can be made from molten glass. Students will work in pairs and small groups on a series of weekly exercises and prompts that will lead to finished works.
Estimated Materials Cost: $200.00
Permission of Instructor required.

GLASS-2388  INTERDISCIPLINARY HOT CASTING
3 credits
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.

GLASS-4300  GLASS IA STUDIO
3 credits
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 pending seat availability and permission of Department Head.

GLASS-4301  GLASS IIA STUDIO
3 credits
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
Students must also plan and register for: GLASS-4316

GLASS-4302  GLASS IIIA STUDIO
6 credits
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

*Students must also plan and register for: GLASS-4320*

---

**GLASS-4305 BEGINNING GLASSWORKING**

3 credits

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 as an elective; Permission of Department Head required with written statement due in early May.*

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**GLASS-4309 GLASS CASTING & MOLDMAKING**

3 credits

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 November.*

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**GLASS-4310 GLASS IB STUDIO**

3 credits

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.*

*Open to non-majors pending seat availability and permission of Department Head.*

*Prerequisite:** GLASS-4300

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**GLASS-4311 GLASS IIB STUDIO**

3 credits

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.*

*Prerequisite:** GLASS-4301

*Students must also plan and register for: GLASS-4318*

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**GLASS-4316 GLASS IIA DEGREE PROGRAM WORKSHOP**

3 credits

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**
GLASS-4318  **GLASS IIB DEGREE PROG. WKSHP**
3 credits
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).
Students must also plan and register for: GLASS-4301

GLASS-4319  **INTERMEDIATE & ADVANCED GLASSBLOWING**
3 credits
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

GLASS-4320  **GLASS IIIA DEGREE PROG WKSHP**
3 credits
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).
Students must also plan and register for: GLASS-4302

GLASS-4321  **GLASS COLDWORKING**
3 credits
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.

GLASS-4322  **GLASS IIIB DEGREE PROGRAM WORKSHOP**
3 credits
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).
Students must also plan and register for: GLASS-4398

GLASS-4323 GLASS SCULPTURE
3 credits
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 will 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.

GLASS-4398 GLASS IIIB DEGREE PROJECT
6 credits
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
Students must also plan and register for: GLASS-4322

GLASS-7009 EXPERIMENTS IN OPTICS
3 credits
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 graduate students only.
Permission of Instructor required.
Also offered as GRAD-7009; Register in the course for which credit is desired.

GLASS-7016 ALCHEMY RESEARCH STUDIO
3 credits
This is a semester long research study group focused on Alchemy and Glass. As a discipline and a material, Glass is inherently connected to Alchemy. Their combined histories have shaped our understanding of the relationship between material and meaning, the role of process in art and science and, ultimately, the ways in which making shapes knowledge. One of the goals of this research group is to explore the conceptual and material potential of Alchemy through Glass. Our research will combine the examination of practical, theoretical and historical texts along with "hands-on" experiments in Glass Department Shops. The group will meet weekly for discussions, research presentations, lectures and working/lab sessions. As the semester progresses the direction of our research will be determined by the materials brought forth by the group.
Open to graduate students only.
Permission of Instructor required.
Also offered as GRAD-7016 and IDISC-7016; Register in the course for which credit is desired.
LAEL-1006  HISTORY OF GLASS
3 credits
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 and permission of Instructor.

GLASS-431G  GRADUATE GLASS I STUDIO
6 credits
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.
Students must also plan and register for: GLASS-435G

GLASS-432G  GRADUATE GLASS II STUDIO
6 credits
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

GLASS-433G  GRADUATE GLASS III STUDIO
6 credits
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
Students must also plan and register for: GLASS-437G

GLASS-434G  GRADUATE DEGREE PROJECT
9 credits
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
Students must also plan and register for: GLASS-438G

GLASS-435G  GRAD GLASS I DEGREE PROGRAM WORKSHOP
3 credits
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).
Students must also plan and register for: GLASS-433G

GLASS-436G  GRAD GLASS II DEGREE PROGRAM WORKSHOP
3 credits
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).
Students must also plan and register for: GLASS-431G

GLASS-437G  GRAD GLASS III DEGREE PROGRAM WORKSHOP
3 credits
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).
Students must also plan and register for: GLASS-432G

GLASS-438G  GRAD GLASS IV DEGREE PROGRAM WORKSHOP
3 credits
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).
Students must also plan and register for: GLASS-434G

GLASS-451G  GRADUATE CRITICAL ISSUES SEMINAR
3 credits
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.

GLASS-8900  ISP MAJOR
3 credits
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.

GLASS-8960  **PROFESSIONAL INTERNSHIP**  
3-6 credits  
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.*

GLASS-8965  **COLLABORATIVE STUDY**  
3 credits  
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.*
DEPARTMENT OF ILLUSTRATION
DIVISION OF FINE ARTS

Department Office: Illustration Studies Building (ISB), Room 110
Telephone: (401) 454-6240
Email: rdumouli@risd.edu for registration questions

Department Head: Eric Telfort
Graduate Program Director: Calef Brown

Undergraduate Program
Senior Department Administrative Coordinator: Rachael DuMoulin
Email: rdumouli@risd.edu
Telephone: (401) 709-8599

Graduate Program
Department Administrative Coordinator: TBA
Email: illustration@risd.edu
Telephone: (401) 454-6240

The Department of Illustration offers undergraduate courses leading to a Bachelor of Fine Arts Degree. It also offers graduate courses leading to the Master of Fine Arts degree.

Registration information for majors for Fall and Spring
Sophomore majors are pre-registered into all major classes by the Senior 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.

Senior majors are pre-registered into the Senior Portfolio requirement.

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
Illustration classes in Wintersession are available to majors, non-majors, first-years and graduate students.
## BFA IN ILLUSTRATION CURRICULUM (2022 – 2023)

### FALL

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Total Credits: 126

### Footnotes:

1 Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.

2 Sophomores 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 (LAEL).

3 Students must complete a Computer Literacy Requirement in order to graduate 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+ (not offered 2022 – 2023)
- ILLUSS-3310 Advanced Digital Prints
- 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 (not offered 2022 – 2023)
ILLUS-3346  Augmented Design
ILLUS-3408  Illustrator as Designer
ILLUS-3412  Words, Images and Ideas *(may count for either requirement but not both)*
             (not offered 2022 – 2023)
ILLUS-3590  The Changing Narrative *(may count for either requirement but not both)*
ILLUS-3934  A Beautiful Corner
ILLUS-4402  WKSHP: Maya Basics*
ILLUS-4404  WKSHP: Z-Brush Sculpting and Illustration*
ILLUS-4406  WKSHP: Introduction to Game Engines*

*Must take three (3) 1-credit workshops to fulfill this requirement. Certain digital workshops in Graphic Design and Industrial Design may be combined with Illustration workshops to meet the Computer Literacy Requirement.

+ See course description for prerequisites

4 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 York(er)
ILLUS-3026  Stereotypes and Paradigms (not offered 2022 – 2023)
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 (not offered 2022 – 2023)
ILLUS-3052  Animalia
ILLUS-3054  The Visual Essay
ILLUS-3104  Visible Cities
ILLUS-3400  Image Design (not offered 2022 – 2023)
ILLUS-3412  Words, Images and Ideas *(may count for Concept Elective or Digital requirement but not both)* (not offered 2022 – 2023)
ILLUS-3590  The Changing Narrative *(may count for Concept Elective or Digital requirement but not both)*
ILLUS-3604  Cover to Cover
ILLUS-3632  Making Play: Games
ILLUS-3638  Picturing Sound: Music + Illustration
ILLUS-3912  Art of Communicating Science (not offered 2022 – 2023)
ILLUS-4014  Of Isms and Illustrations (not offered 2022 – 2023)

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.

Consult your Academic Advisor, the Liberal Arts Office or the Registrar for additional information.
MFA IN ILLUSTRATION CURRICULUM (2022 – 2023)

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Total Credits: 60

Footnotes:

\(^1\) In lieu of an elective, students may apply to teach a five-week Wintersession course as instructor of record; this option requires that students also take a three-credit practicum in preparation for teaching.
COURSES IN ILLUSTRATION

ILLUS-2000  VISUAL THINKING
3 credits
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.

ILLUS-2004  VISUAL STRATEGIES
3 credits
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.
Prerequisite: ILLUS-2000

ILLUS-2012  DRAWING I: VISUALIZING SPACE
3 credits
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.

ILLUS-2016  DRAWING II: THE ARTICULATE FIGURE
3 credits
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 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.
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.

ILLUS-2024  PAINTING I: COLOR PERCEPTION AND EXPRESSION
3 credits
Students will gain an understanding of basic color characteristics and relationships through observational painting and color mixing exercises. Perceptual phenomena of space and light are directly connected with principles of color organization on the palette, color mixing procedures and adjustment of color interaction in compositions according to properties of hue, value and chromatic intensity. The associative properties of color rooted both in the natural world and in cultural precedent are explored in relation to expressive priorities. Students learn the use of the physical properties of the medium, gaining sensitivity to qualities of volume and depth, the textural character of the artwork and the sense of artistic facture. Painterly precedent from the history of art and contemporary practice will be studied for inspiration and technical insight. The primary medium for the course is oil paint, and students will be introduced to the complex layering and manipulations the medium makes possible. Water-based media such as casein or gouache will play a supporting role as vehicles for color studies and exercises in abstract color theory. The semester ends with an extended project allowing the combination of observed and invented elements and emphasizing compositional color adjustment in connection with the artist’s expressive priorities.

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.

ILLUS-2028  PAINTING II: OBSERVATION AND IMAGINATION
3 credits
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: ILLUSS-2024

ILLUS-2032  INTRODUCTION TO OIL PAINTING  
3 credits
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.

ILLUS-3000  EDITORIAL ILLUSTRATION  
3 credits
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.

ILLUS-3012  STYLE & SUBSTANCE  
3 credits
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.

ILLUS-3016  NEW YORK, NEW YORK(ER)  
3 credits
The New Yorker is among the most respected periodicals in America, and it is one of the few publications that features an illustrated cover for every issue. This is an introduction to editorial illustration, as seen through the lens of this magazine. The content of this publication spans a wide spectrum, including investigative reporting, humorous pieces, and short fiction. Articulate and influential, these dense articles are offset by imagery that is just as thought provoking. Students will be challenged to develop a body of work consisting of covers, spots, and full/half page illustrations related to topics of cultural interest, literature, science, the seasons, and current events. This course is for those with a keen interest in translating the written word into visible form with wit and style.

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.
ILLUS-3027  DIVERSE GENDERS IN ILLUSTRATION  
3 credits  
In this studio class with liberal arts content, you will be making one zoom presentation and three art projects inspired by historic and contemporary female, female-identified, and non-binary illustrators, designers, and cartoonists. Until very recently, illustrators were restricted to certain subjects and career paths according to their gender, and women historically and still receive less pay and recognition. Here, we develop an understanding of historical “women’s work” and how to navigate contemporary opportunities and barriers through projects about individuals, collectives, traditionally female-gendered media, issues, and other relevant aspects using original research to inform artistic expression. Work is supported by readings/videos that range from things written by the artists themselves to period commentary to theory and criticism concerning how gendering has impacted careers in illustration and visual culture at large. Projects that include writing integrated into them (such as a zine, comic, poster, story, website, etc) are encouraged. Medium and approach are open and drawing is not necessary.

ILLUS-3028  TRADITIONS, TRAPPINGS, CULTURE, KITSCH  
3 credits  
Throughout time, man has punctuated his existence with ritualized celebrations in honor, life, death, time, nature, love, God and country. Students will strive to invent imagery and objects inspired by those traditions but informed by a contemporary sensibility. The goal is to make art that piques the curiosity and engages the imagination through symbolism, structure, anticipation + revelation, humor and a surprise.  
Major elective; Illustration majors  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-3032  XXXY  
3 credits  
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.

ILLUS-3036  WHAT’S YOUR STORY?  
3 credits  
When we read, retell, or illustrate, a story, we reveal something about ourselves. What motivates an artist to explore one particular theme over another? Whether it is a political issue, a personal obsession, or of “purely aesthetic” interest, this course will require students to find personal meaning in the narrative sources they select for class projects. Assignments will include the creation of a visual development project that culminates in a singular narrative illustration, as well as a series of sequential images for a text, and a final project that may be formatted as book, comic, toy, game or other translation of visual narrative. Discussions will include the integration of text and image, POV, composition for storytelling, character turn-arounds, media usage, and style concerns in the service of communicating the essential meaning of a story.  
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.

ILLUS-3046  MYTH AND METAPHOR  
3 credits  
In the words of Joseph Campbell, "Myth is metaphor." Just as the world’s most enduring stories and significant cultural traditions spring from collective human experience and are given compelling shape by imagination, so is art a metaphor for collective consciousness. This class brings together the study of myths, legends and folklore with the visual rhetoric of the illustrator, as we seek a variety of forms of expression and visual narrative in telling great stories from...
mythology, legend and folklore. Whether in the form of contemporary urban legends or ancient mythic themes shared across cultures and time, we will examine the phenomenon of myth as metaphor for the human experience and art as a vital element in its expression. **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.**

**ILLUS-3052 ANIMALIA**
3 credits
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, fables 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.**

**ILLUS-3054 THE VISUAL ESSAY**
3 credits
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.**

**ILLUS-3104 VISIBLE CITIES**
3 credits
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.**
ILLUS-3108  ARTISTIC ANATOMY
3 credits
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-3216  ADVANCED PAINTING
3 credits
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-3228  FANTASY PAINTING
3 credits
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.
Open to sophomores pending seat availability and permission of Instructor.

ILLUS-3240 FINE ARTS SEMINAR: VISION AND PRACTICE
3 credits
This course will be a forum for the interchange of ideas on personal fine art practice, extending the discussion and direction of Advanced Painting (ILLUS-3216) and other fine arts media practice. The principle goal of the course is to strengthen the understanding and the creative work of the participants in relation to the visual arts, as it is understood in our culture at this time, including painting, drawing and 3-D media. Through study of the history of art, and through concerted work on individual projects, and group discussion. The 20th and 21st century have witnessed a far-reaching series of revolutions in the visual arts during which all components of art media were dissected, analyzed and reassembled in radically different form. Through an awareness of these developments, students in the Illustration Department can gain an advanced understanding of painting, drawing and 3-D media beyond our traditional emphasis on classical realism, though not exclusive of realistic practice. Students specifically interested in a career as a fine artist, making work for exhibition as an expression of personal vision, will find a thorough examination of this path at it existed in the past, and as it exists now, both in terms of philosophical and expressive ambition, critical expectations and in terms of the practicalities of the marketplace. Students who are primarily interested in illustration will find new ways of thinking about concept and innovative methods for giving an idea visual form. The primary vehicle for our discussions will be weekly reviews of work generated by the students in the class. We will alternate between group critiques every two weeks, and one on one discussions between myself and each participant in the class every other week. Each student will be responsible for conceiving and executing an open-ended project in painting that they will develop during the course. The course will also include slide lectures on various aspects of contemporary and historical practice in painting, readings from various texts, brief writing assignments based on those texts and a field trip to New York or another professional venue for contemporary art. Evaluation of individual participation in the course will also be based on vocal participation in group critiques, thoughtful response to assigned readings, and the quality of verbal and written artist's statements.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

ILLUS-3300 MERGING WORLDS
3 credits
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.

ILLUS-3304 INTRO TO DIGITAL ILLUSTRATION
3 credits
This course introduces digital media for Illustrators using computer applications: image drawing, painting and editing in Photoshop, and vector graphics using Illustrator. 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.

ILLUS-3306  INTERMEDIATE DIGITAL ILLUSTRATION  
3 credits
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.

ILLUS-3320  DIGITAL 3D FOR ILLUSTRATORS  
3 credits
This course serves as an introduction to the ways 3D imagery can be used by illustrators, both directly and indirectly. Using the software Blender (open source) and Zbrush, we will examine the ways to create and use forms and textures both realistic and imaginary to produce images and solve problems common to many forms of illustration, both digital and traditional. Animation will be covered, but only in the most limited sense: such as for looping animated GIFs and for the creation of simulated physical effects.

Major elective; restricted to Illustration juniors and seniors; second preference given to FAV majors; open to non-majors pending seat availability and permission of instructor.

ILLUS-3328  CHARACTER AND ENVIRONMENT DESIGN FOR 3D GAMING  
3 credits
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.

ILLUS-3330  ADVANCED DIGITAL PROJECTS  
3 credits
This course is designed to allow students to develop high-concept, semester long projects with a focus on digital media. Group or individual projects can be based on, but not limited to, narratives, production art, interactive media, installation, concept design, or work in series. The course will be structured with a professional schedule in mind including three important critique milestones to ensure a substantial end product is delivered at the end of the semester. Special emphasis will be placed on presentation, originality, and clarity of ideas as pivotal to overall quality of this culminating project. The course is very demanding, and research intensive; special consideration with regards to time commitment should be taken before signing up.

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.
ILLUS-3342  VIRTUAL REALITY FOR PALLIATIVE CARE  
3 credits  
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; 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.

ILLUS-3346  AUGMENTED DESIGN: CREATING IN AND FOR VIRTUAL REALITY  
3 credits  
This course introduces students to the creative possibilities of Virtual Reality (VR) and related design strategies as they apply modeling, drawing and animation. Emphasis will be placed on VR-based professional tools such as Tiltbrush, Quill and Gravity Sketch currently used in the fields of illustration, animation, interactive arts and game design. Students will learn the professional game engine Unity 3D and will be introduced to the fundamentals of designing assets, multimedia components and interactive strategies. Oculus and HTC Vive platforms will be accessible to students through the semester. Although not mandatory, knowledge of modeling and basic coding is strongly recommended.  
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

ILLUS-3400  IMAGE DESIGN  
3 credits  
This course will approach illustration with an eye on design, the goal being clear communication through the use of bold graphics and stylization. Naturalistic elements, such as rendering and perspective will play a supporting role rather than being the focus. At times they will not be used at all, since the organization of space in an unexpected manner can have a powerful impact and convey information in a more efficient way. How can we harness shape and color to communicate an idea to the viewer? This is the question we will be examining throughout the semester. In class exercises will introduce design principles and techniques, paired with assignments that provide opportunities to apply these principles in real world scenarios ranging from advertising, poster design, infographics, and publishing.  
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.

ILLUS-3404  TYPOGRAPHY FOR ILLUSTRATORS  
3 credits  
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 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.  
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
Statement of Intent required; Permission of instructor required. This course fulfills the Computer Literacy requirement for Illustration majors.

ILLUS-3408  ILLUSTRATOR AS DESIGNER
3 credits
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.

ILLUS-3432  ILLUSTRATIVE TYPOGRAPHY
3 credits
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.

ILLUS-3504  THE ENTREPRENEUR
3 credits
This course combines the business of art and design, transforming the creative impulse to a marketable deliverable. Students are encouraged to think beyond the confines of traditional markets, working collaboratively toward the goal of employing inventive thinking in the workplace with the goal of an independently owned and operated enterprise. A fundamental objective of this class is for students to understand a basic business vocabulary, to explore how design-driven business and creative studio thinking overlap, and to understand how creative skills can be used to identify and execute business opportunities. Students will be introduced to business concepts through lectures, case studies, assignments and class discussion. Assignments will work off the classroom pedagogy and topics covered will be business models, marketing, finance, and strategy as they relate to studio activity.  
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

ILLUS-3590  THE CHANGING NARRATIVE
3 credits
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.*

**ILLUS-3600  THE MAGIC OF BOOKS**  
3 credits  
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.*

**ILLUS-3608  THE ARTIST’S BOOK**  
3 credits  
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  
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.*

**ILLUS-3616  ART FOR CHILDREN: BEYOND THE BOOK**  
3 credits  
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.*

**ILLUS-3622  PICTURING FICTION**  
3 credits  
In their brevity and concentrated potency, short stories are compelling material for illustration. This course invites students to illustrate short fiction authored by a variety of voices and in several genres, while allowing for formal and conceptual development and the cultivation of distinctive visual character (or style) along the way. Reading, analysis, ideation and execution are central to course content.  
*Estimated Materials Cost: $10.00 - $50.00*  
*Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.*
ILLUS-3624  YOUR LIFE ILLUSTRATED
3 credits
An all encompassing visual autobiography won’t happen in five weeks but Wintersession does give us the exceptional opportunity to embrace the spirit of memoir, here brought to life as illustrations. Your personal stories undoubtedly touch on universal themes: childhood, coming of age, cultural identity, navigating the unfamiliar, overcoming obstacles, among countless others. We’ll use journals to recollect the past and examine the present as part of the creative process – transforming raw material into reworked sketches that ultimately become polished illustrations with you at their center.

ILLUS-3638  PICTURING SOUND: MUSIC + ILLUSTRATION
3 credits
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 novels and picture biographies of musicians and musical movements, the tradition of connecting the visual to the acoustic has a rich history. Music is often celebrated in larger and in a more tactile ways than on a screen – and we are seeing the enduring inventiveness of the gig poster, and even the 12 inch 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.

ILLUS-3700  THE TWO-LEGGED PRINT
3 credits
This course is meant to give students an understanding of the process of serigraphy. Using the basic T-shirt as the format, emphasis will be on creating and developing a concept: learning and implementing the techniques of screen and in order to produce wearable illustration. The course will also include historical and contemporary issues on the phenomenon of the printed shirt, including uses ranging from social protest to advertising and the use of the body as a substrate for images. A variety of techniques will explore everything from simple handmade stencils to the use of photo/computer technology to create individual designs. Assignments will be given through the developmental phase, and in-class critiques will play an important role in determining the final product. By the end of the semester, students will also investigate the business/commercial side of silk-screening, including at-home studio setup, recordkeeping and selling the product.

ILLUS-3704  PRINTMAKING TECHNIQUES FOR ILLUSTRATORS
3 credits
This course surveys a wide range of effects possible through versatile printmaking methods including monotype, relief printing and drypoint. The emphasis is on experimentation rather than editioning prints. Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

ILLUS-3712  THE SILKSCREENED POSTER
3 credits
For half a millennium, posters (or “broadside” as they were called) have attracted the attention and sparked the imagination of viewers through much of the 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 silk-screen printing in the context of studying a bit of the history of serigraph poster design: from historic fine artists such as Toulouse-Lautrec and Alphonse Mucha, to more contemporary illustrators like Seymour Chwast and Shepard Fairey. Students will be designing and printing several editions, experimenting with hand-drawn and digitally produced art and typography. The nature of the
silkscreened image allows for investigation of various color palettes or structures for a single image. 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.

ILLUS-3716  COLOR WORKS  
3 credits  
This course is intended to help students design with color through the use of acrylics, watercolor, mixed media and a medium of their choice including digital. We will explore ways of creating harmony, contrast, hierarchy, focus, color as an element of expression, for composition and for developing an illusion of space in a work of art. By developing an understanding of opacity, transparency, temperature, value, complementary relationships, saturation and how all work differently depending on the medium, students will gain an understanding of how to create delicious color without fear. Students will be expected to experiment with various color grounds as well as a variety of limited palettes. Assignments will be working from models in costume, include color charts, color studies and culminate in a final series of the students choice. Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

ILLUS-3736  WATERCOLOR: AN INTRODUCTION TO THE MEDIUM  
3 credits  
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.

ILLUS-3748  PEN, INK & SCRATCHBOARD  
3 credits  
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.

ILLUS-3754  PHOTO ONE: DIGITAL  
3 credits  
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.

ILLUS-3756  PHOTO ONE: ANALOG  
3 credits  
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
Refundable deposit for any equipment that is borrowed and returned in excellent condition.

ILLUS-3760  THE COLLAGED IMAGE
3 credits
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.

ILLUS-3772  3-D ILLUSTRATION
3 credits
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 laser-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.

ILLUS-3904  JOURNALISTIC ILLUSTRATION
3 credits
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 reportage (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.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

ILLUS-3916  SCIENTIFIC ILLUSTRATION
3 credits
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.

ILLUS-3920  SCIFI AND FANTASY ILLUSTRATION
3 credits
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.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
ILLUS-3924  CREATURE LAB  
3 credits  
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 adaptions 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.

ILLUS-3934  A BEAUTIFUL CORNER  
3 credits  
How does one artfully navigate a creative landscape in CG character and environment design despite the deluge of derivative art and industry homogeneity? This class challenges students to swim against the current, to create a character and setting design that is unique and amazing. Sessions will be a balance of critical thinking, through ZBrush instruction, studio work and class critique. Critiques will focus on the inventiveness of the character and environment, the credibility of essential form, legibility of the designs and their suitability to the narrative outline.  
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

ILLUS-3936  CHARACTER CREATION  
3 credits  
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.

ILLUS-3938  WORLDSMITH  
3 credits  
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.

ILLUS-3940  COMICS: GRAMMAR OF THE GRAPHIC NOVEL  
3 credits  
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.

ILLUS-3942 **GAINED IN TRANSLATION: COMICS AS ADAPTATION**

3 credits
Done well, respectful, original, and inventive adaptations can deliver fresh interpretations of original sources that are themselves new works of art that stand on their own merits. In this course, students will adapt written works from a variety of source materials into multi-page comics stories - demonstrating how form, narrative arc, cultural context, character, and emotion can be translated faithfully and artfully from one medium to another. In the process of doing the work, students will master the language of comics, a medium with its own vernacular, using unique combinations of words and pictures to form meaning - and will gain insights into shared principles of story-telling that apply both to prose and to visual narrative. After deep reading of the texts, to understand structure, story, and meaning, students will interpret and visually amplify the adapted texts, taking the new work from thumbnail, to full sketch, to final art, to self-published mini-comics.

Estimated Materials Cost: $50.00

*Major elective; Restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.*

ILLUS-3944 **SEQUENTIAL ART: COMICS, MANGA & BANDES DESSINEES**

3 credits
Sequential art is an evolving and global art form whose recent history is grounded in three distinct forms: Comics, Manga, and Bande Dessinée. 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 dessinées 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.

*Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.*

ILLUS-3945 **DEEP DIVE VISUAL DEVELOPMENT**

3 credits
Each of us are walking, talking, living stories. From the time we wake up in the morning to tell ourselves what our day will be like to the moment we remember who we've been and who we want to be, we are telling ourselves the stories of our life. Storytelling is a fundamental human act that crosses cultures, ages, ethnicities and genders. Artists often think in pictures, so this course will explore the act of storytelling through the exploration of the visuals in concert with the creation of the words. This course will start with an exercise in multiple iteration of character ideas, story development from the visual, and an investigation of additional characters who provide the foundation for environments and a series of illustrations for a story concept. Ideation, composition, color, discussion of media, style, format, expression of narrative and materials will be reviewed through lecture, guest lecturers in the field, and discussion-both individual and group centered. The format of the course will explore research, mood boards, character development, facial expressions, turn arounds, character interactions, asset creation, thumbnails, color studies and finished illustrations. The focus of the course will be a "deep dive" into stories that resonate and reflect idiosyncratic and personal interests expressed in any medium that best suits the storytelling.

*Junior, senior, and grad level ILLUS majors only, open to non-majors pending seat availability*

*Prerequisite: ILLUS-2000, ILLUS-2004, ILLUS-2012, ILLUS-2016, ILLUS-2024, ILLUS-2028*

ILLUS-3956 **CINEMATIC STORYTELLING**

3 credits
Previsualization is an essential tool in both animation and live action filmmaking. Whether it is a feature film or a commercial, a television show or a short film, it's critical that storyboarding is the first directorial step of translating the written word to the screen. In a medium where collaboration is the norm, a story artist inherently becomes one of the most influential figures in a film's production, as every department builds upon the
foundation of their work. In this course, we will go over the building blocks of visual storytelling and traditional filmmaking, culminating in a final project at the end of the semester. Lectures and screenings will explore the tenets of story structure, visual language, film grammar, and performance, all of which will be integrated into weekly assignments that exercise tried and true techniques of storyboarding method. The lessons in this course will give you a firm understanding of the art of storyboarding as it applies to the film and animation industry, and also a greater understanding of how to visually communicate with a level of clarity that you had not known before.

Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.

ILLUS-3960 ANIMATION PRACTICES
3 credits
In this course students explore the fundamentals of animated movement, timing, and materials through various animation techniques, including working directly on film, drawing on paper, pixilation, cut-out animation, and modified-base processes. Over the course of the semester, students will create six short animations and a wide range of animated films will be studied to augment the student’s understanding of the field.

Major elective
Permission of instructor required. Course not available via web registration.
Restricted to Illustration and FAV majors; contact FAV Department Coordinator to register.

ILLUS-4012 SENIOR PORTFOLIO
3 credits
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.

Major elective; restricted to Illustration seniors only.

ILLUS-4402 WKSHP: MAYA BASICS
1 credit
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; restricted to Illustration during initial registration; open to Graphic Design and Industrial Design majors following initial registration period; open to other non-majors pending seat availability and permission of department.
Students must register for workshops during the registration period and add/drop regardless of start date of class.

ILLUS-4404 WKSHP: ZBRUSH SCULPTING AND ILLUSTRATION
1 credit
This one-month workshop will explore the creative potential of ZBrush, the 3-D sculpting application from Pixologic. With so many uses, it's difficult to cover ZBrush completely, but by the end of the class you will have a solid understanding of the program, all its component tools and how to customize them and use them in your workflow, whether it's sculpting for game detail, animation, visualization, or rapid-prototyping. This workshop is a one-credit course that emphasizes skills and techniques. This class is part of a group of offerings by the departments of Illustration, Industrial Design and Graphic Design that are offered on Friday afternoons and are open to all students to facilitate cross-departmental enrollment.

Major elective; restricted to Illustration majors during initial registration; open to Graphic Design and Industrial Design majors following initial registration period; open to other non-majors pending seat availability and permission of department.
Students must register for workshops during the registration period and add/drop regardless of start date of class.
ILLUS-4406  **WKSHP: INTRODUCTION TO GAME ENGINES**

1 credit
This course is a short introduction to the use of game engines for the production of realistic interactive environments—whether for architecture, industrial design, VR, or animation. The class is intended for people who are already comfortable with 3D modeling and texturing and will cover the basics of scene creation, modeling, the particular requirements of PBR texturing, animation, and simple interactivity through the use of blueprints. Topics will include basic setup; import of 3D assets, including materials, animations, polygonal models, and custom hit-detection meshes; setup of input methods, lighting, sky-boxes, and atmospherics; and output to various devices. Professional workflow considerations and naming conventions will be covered, as well as an overview of useful third-party software for modeling and texturing. 

**Major elective; priority given to Illustration juniors and seniors; open to non-majors pending seat availability and permission of department.**

Students must register for workshops during the registration period and add/drop regardless of start date of class.

LAEL-1030  **HISTORY OF ILLUSTRATION**

3 credits
This course surveys the history of illustration from prehistory 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 its sister arts. The required class includes lectures, critical writing and discussions, weekly readings, a research project involving museum or special collections objects, quizzes and a final exam. Textbook required. Textbooks will be on reserve at the RISD Library and available for purchase at a student discount. Study images are made available on Canvas.

**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.**

ILLUS-501G  **GRADUATE ILLUSTRATION STUDIO I: PERCEPTION AND THE ART OF COMMUNICATION**

6 credits
The first core studio in the program is centered on an investigation of the mechanics of articulating meaning in an image. Through a variety of projects, students will investigate the efficacy of various strategies in traditional and new media, and engage in perceptual experiments in order to study the intersection of art and visual psychology. 

Estimated Materials Cost: $25.00 - $150.00

**Open to Illustration graduate students only; permission of instructor required for non-majors.**

ILLUS-502G  **SEMINAR: ISMS AND ILLUSTRATION: CRITICAL THEORY AND ILLUSTRATION HISTORY**

3 credits
This seminar addresses key critical theory and socio-political aspects of illustration practices from a historical perspective. Reading, discussion, and meaningful integration of ideas into studio writing and activity are goals of the course. Class will meet two times per week including supported research times in various special collections and the library. Faculty determine the content of the seminar each term, balancing attention to issues defined by the expertise and interests of the graduate cohort and subjects of relevance to the field and professional practice. Theorists of special concern to contemporary illustration practice will be highlighted; statistics and technical information about communication media will illuminate how art objects have circulated in their own eras. Critical reading, writing, and presentation will be assessed.

Estimated Materials Cost: $50.00 - $75.00

**Open to Illustration graduate students only; permission of instructor required for non-majors.**

ILLUS-503G  **SPECIAL TOPICS: INTERDISCIPLINARY STUDIO**

3 credits
This studio elective—open to all RISD graduate students regardless of departmental affiliation—will address rotating topics and modes of making, thinking and
discourse every semester. The structure and content of this course is designed to shift, enabling different topical investigations and a variety of expert faculty teaching special content in fall and spring of each year. This enables the flexibility for studio consideration of an ever-changing range of both topics and studio engagement. The following topics have been selected for Academic Year 2022-23:

Fall—"Visual Poetry Studio" taught by Mairead Byrne, Professor, LAS.
Spring—"Making as Research" taught by Andrea Dezso, Associate Professor, ILLUS.

Open to graduate-level students. This course may be repeated for elective credit with permission of a student's graduate program director (GPD).

ILLUS-504G SEMINAR: MEDIA ISSUES AND LITERACY - RESEARCH PRACTICUM

3 credits
This course delves into Illustration as a contextualized practice through study and analysis of illustrated exemplars held in the Special Collections at RISD Fleet Library, the Hay and the John Carter Brown Libraries at Brown University, and the Providence Athenæum. First-hand encounters with these materials and subsequent secondary research into the causes and conditions of their publication will help to illuminate the role of illustration in influencing opinion, and ultimately the shaping of societies. Seminar discussions will center on the nature of publishing in historic and contemporary contexts and consider the diverse ways that visual rhetoric circulates in culture, and is further mediated in institutional and cultural settings. Expository writing practice is key to this research seminar. Facilitated through our object-based study and under the guidance of faculty and Special Collections research librarians, students will develop several short essays and a final project in the form of a research document or format suitable for display. A final work summary will be part of a self-assessment prepared by the student. This assessment will be helpful in preparing documentation for the final Thesis required in this MFA program. Estimated Materials Cost: $0.00 - $25.00
Open to Illustration graduate students only; permission of instructor required for non-majors.

ILLUS-505G GRADUATE ILLUSTRATION STUDIO II: NARRATIVE STRUCTURES

6 credits
A defining aspect of human consciousness is creation of meaning through the construction of narrative - a particularly potent mode of communication because it conveys information in a way that allows us to empathetically imagine the lives of others. Beyond the limitations of facts, polemic or data narrative entrances, narrative entertains and enriches us. As such, it is a basic element of Illustration. This class seeks to examine why and how stories matter in the context of traditional and contemporary world culture. We will explore how story construction, narrative voice, imagery, and choice of media intersect to create meaning and reach various audiences. We will look a broad scope of narrative strategies (linear, symbolic, interactive, etc.) from the revelations of the handmade artist's book to cutting-edge technology that is shaping narrative and its reception. Estimated Materials Cost: $25.00 - $150.00
Open to Illustration graduate students only; permission of instructor required for non-majors.

ILLUS-506G SEMINAR: CONTEMPORARY VISUAL HISTORY

3 credits
This course will deal with critical understandings of visual culture, narrative, and the melding of written and visual languages in contemporary graphic texts. We will begin with a study of visual culture, and some of the key issues, ideas, and questions that underlie thinking about visuality: its spaces and places; the politics of representation; theories of the spectator/audience; modes of reproduction and circulation of texts in the era of digitization and globalization. We will then consider theories of narratology, as they are particular especially useful for a study of the graphic medium. For the final weeks of the semester, we will move to a consideration of some of the rich and varied criticism from within the field of comics studies. Estimated Materials Cost: $260.00
Open to Illustration graduate students only; permission of instructor required for non-majors.

ILLUS-507G BUILDING NARRATIVE: WRITING WORKSHOP

3 credits
In his 1909 "An Essay in Aesthetics", Roger Fry talks about the moral purpose of art-to offer viewers the
opportunity to experience emotion with objectivity. Rather than actually witnessing a terrible accident in a train station, in a film we are able to experience the event and its associated emotions without the urgency of response required if it were truly happening before us. We are able to feel and to observe ourselves feeling. While Fry was focusing on the experience of visual art, his description of purpose is precisely applicable to the writing of narrative fiction. The ultimate goal of storytelling is to share an experience or another world with a reader, and the focal point of that experience is the conjuring of emotion. This course will focus on the development of understanding and facility in the creation of emotion in fiction. We will address the basic structures of plot and conflict and move directly to the creation of work that will be presented in workshop. The discussion will focus on the writer’s intent: their goals for the emotional and narrative experience for the reader. Open to Illustration graduate students only; permission of instructor required for non-majors.

ILLUS-8900 ISP MAJOR
3 credits
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.

ILLUS-8960 PROFESSIONAL INTERNSHIP
3-6 credits
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 Career Center 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 Career Center website by posted deadlines. All internships must be approved in advance. Course not available via web registration.

ILLUS-8965 COLLABORATIVE STUDY
3 credits
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.
DEPARTMENT OF JEWELRY + METALSMITHING
DIVISION OF FINE ARTS

Department Office: Metcalf Building, Room 212
Telephone: (401) 454-6190
Email: jewelry@risd.edu or lmuller@risd.edu

Department Head: Tracy Steepy
Graduate Program Director: Timothy Veske-McMahon
Senior Department Administrative Coordinator: Linda Muller

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
Jewelry + Metalsmithing classes in Wintersession are available to majors, non-majors and first-years.
# BFA IN JEWELRY + METALSMITHING CURRICULUM (2022 – 2023)

## FALL
### First-Year

<table>
<thead>
<tr>
<th>Course</th>
<th>Cr.</th>
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<tbody>
<tr>
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## WINTERSESSION

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## SPRING

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## Sophomore Year

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>4417 Soph. Jewelry 1</td>
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</tr>
<tr>
<td>4424 Soph. Metalsmithing</td>
<td>3</td>
</tr>
<tr>
<td>4440 Soph. History of Adornment</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts&lt;sup&gt;1&lt;/sup&gt;</td>
<td>6</td>
</tr>
<tr>
<td>Total</td>
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<thead>
<tr>
<th>Course</th>
<th>Cr.</th>
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</thead>
<tbody>
<tr>
<td>Non-major Studio Elective&lt;sup&gt;1&lt;/sup&gt;</td>
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## Junior Year

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>4403 Color as Content</td>
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</tr>
<tr>
<td>4438 Digital 3D Modeling and Rendering</td>
<td>3</td>
</tr>
<tr>
<td>4405 Metal Forming and Casting</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts or Non-major Studio Elective&lt;sup&gt;1&lt;/sup&gt;</td>
<td>3 or 6</td>
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<td>Total</td>
<td>12 or 15</td>
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<tbody>
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<td>Non-major Studio Elective&lt;sup&gt;1&lt;/sup&gt;</td>
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## Senior Year

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<th>Course</th>
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<td>Senior Studio</td>
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<tr>
<td>4408 Senior Jewelry</td>
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<tr>
<td>4436 Professional Practices</td>
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<tr>
<td>Total</td>
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<tbody>
<tr>
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<td>3</td>
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</table>

## Total Credits: 126

### Footnotes:

<sup>1</sup> Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.

### Additional Notes:

Students who follow this curriculum exactly will end up with a total of 132 credits. The Liberal Arts requirement is 42 credits and the non-major elective requirement is 12 credits. Elective courses are to be selected in consultation with your Academic Advisor. The Liberal Arts and Non-major Studio Elective degree requirements must be satisfied to earn the Bachelor of Fine Arts degree.

Six credits of Liberal Arts and Non-major Studio Electives in the Fall and Spring semester shown above, may be fulfilled by taking 3-credits of each, or by taking 6-credits of Liberal Arts, or 6-credits of Non-major Studio Electives. Although Liberal
Arts are listed in Fall or Spring, they may be taken in Wintersession. Similarly, Non-major Electives shown in Wintersession may be taken in Fall or Spring. Wintersession offers the most opportunities for Non-major Studio Electives, as scheduling and interest permits. Consult your Academic Advisor, the Liberal Arts Office or the Registrar for additional information.

Students may opt to take 12 credits in the Fall and/or Spring of the Senior year by taking 3-credits of Liberal Arts or Non-Major Electives in the Fall and/or Spring, depending on unfulfilled degree requirements.
## MFA IN JEWELRY + METALSMITHING CURRICULUM (2022 – 2023)

### FALL

<table>
<thead>
<tr>
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<th>Course</th>
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<tbody>
<tr>
<td>441G</td>
<td>Grad Studio 1</td>
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<tr>
<td>453G</td>
<td>Graduate Jewelry 1</td>
<td>3</td>
</tr>
<tr>
<td>447G</td>
<td>Grad Jewelry Seminar 1</td>
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<tr>
<td></td>
<td>Elective Graduate Seminar</td>
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<td></td>
<td>Non-major Studio Elective</td>
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### WINTERSESSION

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<th>#</th>
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<tr>
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### SPRING

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<tbody>
<tr>
<td>442G</td>
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<tr>
<td>454G</td>
<td>Graduate Jewelry 2</td>
<td>3</td>
</tr>
<tr>
<td>448G</td>
<td>Grad Jewelry Seminar 2</td>
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<tr>
<td></td>
<td>Elective Graduate Seminar</td>
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<td></td>
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### Second-Year

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<tr>
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<tr>
<td>455G</td>
<td>Graduate Jewelry 3</td>
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<td>451G</td>
<td>Grad Jewelry Seminar 3</td>
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### NON-MAJOR STUDIO ELECTIVE

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<tbody>
<tr>
<td></td>
<td>Non-major Studio Elective</td>
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</table>

### Total Credits: **66**

### Additional Notes:

All graduate students must participate in Wintersession for a minimum of 3-credits each year. For more information, refer to the “Graduation Requirements for Graduate Students” section at the front of this book.
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>
<th>FALL</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
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<tbody>
<tr>
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<td></td>
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<tr>
<td></td>
<td>Stones + Gold</td>
<td>3</td>
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<tr>
<td></td>
<td>Professional Practice</td>
<td>3</td>
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<tr>
<td></td>
<td>Electroforming</td>
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<tr>
<td></td>
<td>Open Electives*</td>
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<td>Total</td>
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_Total Credits: 24 (with Open Electives, Total Credits: 33)_

**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

JM-3217 STONES & GOLD
3 credits
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.

JM-4403 JUNIOR: COLOR AS CONTENT
3 credits
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.

JM-4404 JUNIOR JEWELRY 1
3 credits
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.

JM-4405 JR METAL FORMING + CASTING
3 credits
This studio course will continue to advance students’ metalsmithing techniques. Chasing and repousse, 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.

JM-4406 ELECTROFORMING
3 credits
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.

JM-4407 SENIOR STUDIO
3 credits
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.

JM-4408 SENIOR JEWELRY
3 credits
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.

JM-4415 JUNIOR SEMINAR
3 credits
In this seminar we will investigate and promote the role of writing in an artistic practice via reading, discussion, exercises, and written assignments. A directed effort to source text from both within and outside the field will be implemented as we move beyond curiosity and take residence in the realm of responsible thinking. Paramount in our objective is the engendering of personal expressions of criticality while fostering the confidence to implement them in writing, conversation, and presentation. Major requirement, J+M majors only. Registration by J+M Department, course not available via web registration.

Prerequisite: JM-4404

JM-4417 SOPHOMORE JEWELRY 1
3 credits
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.

JM-4424 SOPHOMORE METALSMITHING
3 credits
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.

JM-4433 SOPHOMORE JEWELRY 2
3 credits
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: JM-4424

JM-4434 SOPHOMORE SMITHING + JEWELRY
3 credits
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: JM-4424

JM-4436 PROFESSIONAL PRACTICES
3 credits
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.

JM-4437 JUNIOR JEWELRY: FROM CAD TO CAM
3 credits
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 programing learned in prerequisite CAD class "Digital 3D Modeling and Rendering" 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: JM-4434 and JM-4433

JM-4438 JUNIOR JEWELRY: DIGITAL 3D MODELING AND RENDERING
3 credits
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: JM-4433 and JM-4434

JM-4440  SOPHOMORE HISTORY OF ADORNMENT
3 credits
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.

JM-4441  JEWELRY INTRODUCTION
3 credits
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

JM-4445  SOPHOMORE JEWELRY DESIGN: TECHNOLOGY AND MAKING
3 credits
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: JM-4440

JM-4489  SENIOR SEMINAR
3 credits
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. Registration by J+M Department, course not available via web registration.

JM-4498  SENIOR J+M DEGREE PROJECT
6-9 credits
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.

IDISC-1506 WKSHP: INTRODUCTION TO WOODWORKING

1 credit

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 by permission of department.

JM-441G GRADUATE STUDIO 1

3 credits

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 comfort 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.

JM-442G GRADUATE STUDIO 2

3 credits

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 one's 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.

JM-443G GRADUATE STUDIO 3

3 credits

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.
**GRADUATE J+M THESIS**
9 credits
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 idiosyncrasies 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.

**GRAD JEWELRY SEMINAR 1**
3 credits
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 JEWELRY SEMINAR 2**
3 credits
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.

**GRADUATE JEWELRY SEMINAR 3**
3 credits
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.

**GRADUATE JEWELRY SEMINAR 4**
3 credits
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.

JM-453G GRADUATE JEWELRY 1
3 credits
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.

JM-454G GRADUATE JEWELRY 2
3 credits
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: JM-453G

JM-455G GRADUATE JEWELRY 3
3 credits
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: JM-454G

JM-W431 JEWELRY INTRODUCTION
3 credits
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.

JM-8900 ISP MAJOR
3 credits
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.

JM-8960 PROFESSIONAL INTERNSHIP
3-6 credits
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._

**JM-8965  COLLABORATIVE STUDY**
3 credits
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._
DEPARTMENT OF PAINTING
DIVISION OF FINE ARTS

Department office: Memorial Hall Room, Room 206
Telephone: (401) 454-6158
Email: ddoyle@risd.edu

Department Head: Craig Taylor
Graduate Program Director: Jackie Gendel
Department Administrative Coordinator: Donna Lynne Doyle

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 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. 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
Painting classes in Wintersession are available to majors, non-majors and first-years.
# BFA IN PAINTING CURRICULUM (2022 – 2023)

## FALL

<table>
<thead>
<tr>
<th>#</th>
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## WINTERSESSION

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<td>4519</td>
<td>Drawing I</td>
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<td>4505</td>
<td>Fundamentals: Painting Methods &amp; Materials</td>
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<td>Painterly Prints (&lt;i&gt;Take in Fall or Spring&lt;/i&gt;)</td>
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<td>4504</td>
<td>Experiments in Drawing&lt;sup&gt;1&lt;/sup&gt;</td>
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<td>Color Workshop&lt;sup&gt;1&lt;/sup&gt;</td>
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<td>4490</td>
<td>Paint to Film&lt;sup&gt;1&lt;/sup&gt;</td>
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<td>Professional Practice&lt;sup&gt;1&lt;/sup&gt;</td>
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Total Credits: 126

## Footnotes:

1. Students must take two of the following courses: Professional Practices (Fall), Experiments in Drawing (Fall), Digital Tools (Fall), Case Studies in Contemporary Art (Spring), Critical Curating (Spring), Experiments in Materials (Spring), Paint to Film (Spring), Color Workshop (Fall/Wintersession/Spring). Usually, one course is taken in Fall and one in Spring.

2. Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.

## Additional Notes:

The Liberal Arts requirement is 42 credits, of which only 30 credits are show above (assuming successful completion of 12 credits in the First-year Program). To fulfill the Liberal Arts requirement, courses may be taken during Wintersession or the Fall or Spring semesters, as scheduling and interest permits. Consult your Academic Advisor, the Liberal Arts Office or the
Registrar for additional information. Although some Non-major Studio Electives are listed for Wintersession, they may be taken in the Fall or Spring semester. Similarly, the Liberal Arts shown in Fall or Spring, may be taken during Wintersession, as scheduling and interest permit. Consult your Academic Advisor, the Liberal Arts Office or the Registrar for additional information.

The Non-major Studio Elective requirement is 12 credits. Elective courses are to be selected in consultation with your Department Head or Academic Advisor. For Painting Majors, some course offerings within the department may count for Non-major Studio Elective credit. See your Academic Advisor for more information.

The Liberal Arts and Non-major Studio Elective degree requirements must be satisfied to earn the Bachelor of Fine Arts degree.
# MFA in Painting Curriculum (2022 – 2023)

## Fall

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<td>452G</td>
<td>Graduate Drawing</td>
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<td>PRINT-726G</td>
<td>Graduate Printmaking Project</td>
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<td>451G</td>
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## WinterSession

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## Spring

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<td>Three Critics</td>
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## Second-Year

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<td>460G</td>
<td>Grad Painting Studio Critique III</td>
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Total Credits: 66

**Footnotes:**

1. PRINT: 726G: Graduate Printmaking Project I may be substituted with another studio by permission of the Graduate Program Director.

2. Three Graduate Seminars are required, of which only two are shown above. One of the electives must be a course that fulfills the Graduate Seminar requirement. Refer to the “Graduate Education” section for course offerings.

**Additional Notes:**

All graduate students must participate in a minimum of 3-credits during Wintersession each year.

For more information, refer to the “Graduation Requirements for Graduate Students” section at the front of this book.
COURSES IN PAINTING

PAINT-3407    PAINTING FROM OBSERVATION MARATHON
6 credits
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.

PAINT-3505    EXPERIMENTS IN MATERIALS AND TECHNIQUES WORKSHOP
3 credits
This is a hands-on course, designed for advanced painting students who are fascinated by color, surface, transformation and alchemy, DIY processes, craftsmanship, invention, and the stuff of paint. It is for those who are eager to dive deep into all sorts of materials, methods and techniques. The objective of the class is to arm students with the tools and resources to figure out how to make what they imagine and to expand their practice through material exploration and information sharing. With an emphasis on experimentation, play, research and development; advanced students explore, problem solve and implement specific grounds, paints, supports, mediums and tools into their own practices. The level of specialization and expertise students may eventually desire for their work could require seeking the advice of paint manufacturers, conservators, fabricators, other artists or even experts in other fields. How to identify and acquire knowledge outside of one’s comfort zone, approaching and finding a common terminology with peers and specialists is also a part of this course. Relevant art historical and contemporary methodologies, techniques and materials will be presented. Environmental Health and Safety guidelines that apply to painting practice and painting studio safety will be an integral part of this course. Estimated Materials Cost: $150.00
Major elective; Painting majors only.
Open to juniors and above.

PAINT-4222    PRIMARY SOURCES ILLUMINATING THE OCEAN DEEP AT THE NEW BEDFORD WHALING MUSEUM
3 credits
Museums are stewards of history; the present moment is radically testing the role museums play as storytellers while also challenging how and for whom historical narratives are told. The colonial history of this region was profoundly shaped by an industry built on the systematic hunting and harvesting of whales, driving entire species to the brink of extinction. Located just 35 miles east of Providence, the New Bedford Whaling Museum tells this story and offers a challenging look into the great sacrifices made in order for American industry and culture to thrive. Through several visits to the New Bedford Whaling Museum this course asks students to reflect upon and interpret a wide range of interrelated subjects, objects, and their shared histories and relationships to both humans, whales, and the environment. From folk art to nautical culture, from colonial economies to subsistence hunting, and from natural history to curatorial practice, through research, students illuminate the stories the ocean has to tell us about ourselves so that our recognition of the past may help guide us towards a more sustainable future. With enhanced access to museum archives students address these topics with research-based projects employing a range of fine art media with specific attention to contextualizing within different modes of museum display. The New Bedford Whaling museum boasts a rich collection of unique and unusual artifacts, issuing a cautionary tale, and asking visitors to contemplate the tenuous line between the pursuit of profit and the destruction of that which is most sacred.
PAINT-4415 COLOR WORKSHOP
3 credits
This studio-based course will provide the foundation necessary to understand basic color theory and practice in painting, art and design. A 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. (An in class presentation is required).
Elective; open to all majors.

PAINT-4490 FROM PAINTING TO CINEMA AND BACK AGAIN
3 credits
The work intensive studio course will involved students in an intense visual, aesthetic and theoretical discussion around the historical relationship of Cinema to Painting and Arts Culture in general and move on to the analyze the current embodiment of Cinema’s more conflated and confounded, co-depandant relationship to the Art’s of today, tapping into the cross-pollination resulting of imagery, politics and theory’s as they apply. Each class meeting will involve studio work and discussion and culminate with a film screening. The film screenings will move forward from Cinema’s very beginnings to a few of today’s best Indie films. The concentration of the course will be assigned painting projects that will be direct responses to the films being screened and related critiques of these projects as they pertain to the films and the applicable supplemental literature, allowing the discussion around Cinema, cinematic and art critical theory and the Art culture to be transferred to the students individual works thus allowing for the work to be seen in a larger context.

PAINT-4501 PAINTING I
6 credits
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.
Students must also plan and register for: PAINT-4519

PAINT-4502 PAINTING II
3 credits
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

PAINT-4503 INTRODUCTORY PREHISTORY OF CONTEMPORARY ART
3 credits
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
PAINT-4504  **EXPERIMENTS IN DRAWING**  
3 credits  
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.*

PAINT-4505  **FUNDAMENTALS: PAINTING METHODS AND MATERIALS**  
3 credits  
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, 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 acrylics. 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.*

PAINT-4507  **PAINTING WORKSHOP**  
3 credits  
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*

PAINT-4514  **PAINTING III**  
6 credits  
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*

PAINT-4515  **PAINTING IV**  
6 credits  
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*

PAINT-4516  **CONTEMPORARY ART AND CRITICISM**  
3 credits  
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.*
PAINT-4519  DRAWING I
3 credits
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.
Students must also plan and register for: PAINT-4501

PAINT-4520  PAINTERLY PRINTS
3 credits
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.

PAINT-4521  DIGITAL TOOLS FOR ARTISTS
3 credits
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.

PAINT-4529  DRAWING II
3 credits
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

PAINT-4570  CRITICAL CURATING
3 credits
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. The course has a fee for two field trips to New York. Elective; open to senior and above.
Permission of Instructor required.

PAINT-4587  SENIOR HONORS INTERDISCIPLINARY CRITIQUE
3 credits
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 THAD-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.  

Permission of Instructor required.  
Prerequisite: PAINT-4516

PAINT-4597  PROFESSIONAL PRACTICES IN PAINTING
3 credits
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

PAINT-4598  PAINTING DEGREE PROJECT
6 credits
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

PAINT-424G  MEANING IN THE MEDIUM OF PAINTING
3 credits
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 the academy, the institution 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 and their cultural frameworks from the 1990s to the present. Frequent studio visits will occur and drive some of the reading and discussion.  
Graduate elective  
Permission of Instructor required.

PAINT-450G  GRADUATE PAINT STUDIO CRITIQUE I
6 credits
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.

PAINT-451G  GRADUATE PAINT STUDIO CRITIQUE II
6 credits
This period is designed for the student to evaluate 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: Take 3 credits from courses PAINT-450G or PRINT-450G

PAINT-452G  GRADUATE DRAWING
3 credits
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.

PAINT-460G GRADUATE PAINT STUDIO CRITIQUE III
9 credits
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.

PAINT-461G GRADUATE PAINTING STUDIO THESIS
12 credits
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: Take 3 credits from PAINT-460G or PRINT-460G

PAINT-465G THREE CRITICS
3 credits
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.

PAINT-8900 ISP MAJOR
3 credits
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.

PAINT-8960 PROFESSIONAL INTERNSHIP
3-6 credits
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.

PAINT-8965 COLLABORATIVE STUDY
3 credits
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.
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: Stanley Wolukau-Wanambwa
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
Photography classes in Wintersession are available to majors, non-majors and first-years.
# BFA IN PHOTOGRAPHY CURRICULUM (2022 – 2023)

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<td>LAEL 1039</td>
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<td>Major, Non-major Elective or Liberal Arts⁴</td>
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Total Credits: 126

Footnotes:
¹ Photo majors receive art history credit for LAEL-1034: Histories of Photo I.
² Students receive liberal arts elective credit for LAEL-1039: Histories of Photo II.
³ Registration into these required elective courses is done by students using web-registration in Student Planning.
⁴ Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.

Additional Notes:
The Liberal Arts requirement is 42 credits and the non-major elective requirement is 12 credits. Although Non-major Studio Elective courses are listed for Wintersession, they may be taken during the Fall or Spring semester. Similarly, the Liberal Arts shown for Fall or Spring, may be taken during Wintersession, as scheduling and interest permit. Consult the Liberal Arts Office or the Registrar for additional information.
MFA IN PHOTOGRAPHY CURRICULUM (2022 – 2023)

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**Footnotes:**

1. Three Graduate Seminars are required. Refer to the “Graduate Education” section for additional information. Students may opt to take a pre-approved Liberal Arts course. Consult your Graduate Program Director for appropriate courses to fulfill this requirement.

**Additional Notes:**

- All graduate students must participate in a minimum of 3-credits during Wintersession each year.

- For more information, refer to the “Graduation Requirements for Graduate Students” section at the front of this book.
COURSES IN PHOTOGRAPHY

PHOTO-2183  SPECIAL TOPICS: THE IMAGE & DIFFERENCE

3 credits
The Image & Difference explores the ways in which photography is and has historically been central to the production of a wide array of forms of difference, and to the normalisation of inequities within and between communities and nations. It explores the various social and political uses to which photography (and the moving image more broadly) have been put, as well as an array of creative strategies devised by communities or artists to evade or subvert or refuse these exercises of power. The class operates from an explicitly antagonistic stance against the intersecting violences of white supremacy, heteronormativity, misogyny, racism, homophobia, transphobia, Islamophobia, anti-Semitism, ableism, and the many other ideologies that work to devalue minorities, and to reassert a narrowly defined definition of normativity. The class demands a willingness on the part of all its members to confront unpleasant, ethically reprehensible acts, events, objects and images and to speak to and about them openly, and with care.

Estimated Materials Cost: $25.00
Open to juniors and above.
Open to non-majors as an elective.

PHOTO-5230  CONTEMPORARY PHOTOGRAPHY & RESEARCH

3 credits
What does ‘research’ mean for contemporary photographers? For artists using photography within their practice? This hands-on studio course investigates and critiques the nature and scope of research and its practical application to current practice, and how research provides a critical context to help develop awareness, extend subject knowledge, and inform the creation of new artistic work. We will learn through current case studies, unpicking what kinds of processes photographers use when making work. We will investigate to what extent individual practices differ and what analogies can be drawn across those practices. We will look at the roles of instinct and serendipity in allowing for other ideas to emerge. You will develop and hone your own research methods through a wide variety of experimental making and writing assignments, and through critique. This course is also a research project in itself, bringing together examples of photographic practice for you to ponder and engage into our own ideas, processes, and projects.

Estimated Materials Cost: $50.00
Major elective; Open to Photo majors only.
Open to juniors and above.
Open to non-majors pending seat availability and Permission of Instructor.

PHOTO-5233  INTRODUCTION TO PHOTOGRAPHIC PRACTICE

3 credits
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.

PHOTO-5235  BOOKMAKING FOR THE PHOTOGRAPHER: THE SEQUENCE AND BINDING METHODS

3 credits
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
Elective; open to Photo majors only.
Open to non-majors pending seat availability and permission of instructor.

PHOTO-5300 INTRODUCTION TO DARKROOM PHOTOGRAPHY
3 credits
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
Open to undergraduate students.

PHOTO-5302 SOPHOMORE LAB
3 credits
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 departmental 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.

PHOTO-5303 SOPHOMORE PHOTO STUDIO
3 credits
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
Open to non-majors as an elective.
Permission of Instructor required.
Prerequisite: PHOTO-5302

PHOTO-5304 INTERMEDIATE DARKROOM PHOTOGRAPHY
3 credits
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, GRAPH-3202 or FAV-5300

PHOTO-5305 JUNIOR STUDIO
3 credits
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
PHOTO-5306  JUNIOR STUDIO  3 credits
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

PHOTO-5307  SENIOR STUDIO  3 credits
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

PHOTO-5308  DIGITAL IMAGING 1  3 credits
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

PHOTO-5311  ADVANCED DIGITAL IMAGING  3 credits
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
Open to non-majors by permission of Instructor.
Deposit for non-majors: $100.00
Prerequisite: PHOTO-5308

PHOTO-5312  TIME-BASED PHOTOGRAPHY  3 credits
Time-Based Photography will wrestle with the mercurial and ever-evolving subject of Time-Based art. What is Time-Based art? Is it simply art with durational elements that unfold over the course of the work? Is it art that depends on time to define itself? Is it art that can only exist within the confines of regulated space? Is it art that stands firmly in the aftermath of what preceded it? Is it art that keeps time, wastes time, witnesses time, changes time, rearranges time, or records time? In this course, we will explore and welcome work being made under the broad umbrella of Time-Based work, such as: documentary photography, video art, experimental film, performance art, recorded happenings, social practice, and sculpture made with temporal dimensions. The course will operate as a studio course, with students being asked to present work for critique regularly, as well
as weekly discussions of historical and contemporary investigations and demonstrations of Time-Based art.

Elective
Open to sophomores and above.

PHOTO-5313 LARGE FORMAT
3 credits
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; open to juniors and above.
Open to non-majors by permission of Instructor.

PHOTO-5314 LIGHTING
3 credits
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.
Open to non-majors by permission of Instructor.
Prerequisite: PHOTO-5308

PHOTO-5318 ANTIQUE & ALTERNATE PROCESSES
3 credits
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/palladium 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
Open to non-majors pending seat availability and permission of instructor.

PHOTO-5339 THE BUSINESS OF ART
3 credits
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 for business, academia, non-profits, 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 lecturers, readings and assignment work, we will address the risks and rewards of making a living as an artist/entrepreneur.
Elective
Open to juniors and above.

PHOTO-5347 DOCUMENTARY PHOTOGRAPHY
3 credits
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

PHOTO-5350 INTRODUCTION TO DIGITAL PHOTOGRAPHY
3 credits
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 students.

PHOTO-5360  UNDERGRADUATE SEMINAR
3 credits
The Undergraduate Seminar works in complement with Senior Studio to provide a forum in which students assemble in discussion, analysis and reflection around a set of ideas, practices and histories that are of substantial relevance to photography, its history and its contemporary forms. The content of the seminar will vary from year to year, but students will be expected to read, research, discuss, write about and/or present on the material addressed in class. The seminar will interact with the department’s Visiting Artist lecture series, with the SEI Lecture Series, and with MCM events at Brown. Attendance at those lectures is highly encouraged.

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

PHOTO-5398  SENIOR DEGREE PROJECT
6 credits
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.

LAEL-1034  HISTORIES OF PHOTOGRAPHY I
3 credits
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.

LAEL-1039  HISTORIES OF PHOTOGRAPHY II
3 credits
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.

PHOTO-532G  GRADUATE CRITIQUE I
9 credits
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; Graduate photography majors only.
Registration by Photography Department, course not available via web registration.
PHOTO-535G  GRADUATE CRITIQUE II  
9 credits  
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; Graduate photography majors only.  
Registration by Photography Department, course not available via web registration.  
Prerequisite: PHOTO-532G

PHOTO-536G  GRADUATE CRITIQUE III THESIS  
9 credits  
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; Graduate photography majors only.  
Registration by Photography Department, course not available via web registration.  
Prerequisite: PHOTO-535G

PHOTO-537G  GRADUATE CRITIQUE IV THESIS  
6-9 credits  
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; Graduate photography majors only.  
Registration by Photography Department, course not available via web registration.  
Prerequisite: PHOTO-536G

PHOTO-539G  GRADUATE PHOTO THESIS WRITING  
3 credits  
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; Graduate photography majors only.  
Registration by Photography Department, course not available via web registration.

PHOTO-540G  GRADUATE THESIS PROJECT  
3 credits  
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; Graduate photography majors only.  
Registration by Photography Department, course not available via web registration.

PHOTO-541G  GRADUATE SEMINAR  
3 credits  
The Graduate Seminar works in complement with Graduate Critique to provide a forum in which students assemble in discussion, analysis and reflection around a set of ideas, practices and histories that are of substantial relevance to photography, its history and its contemporary forms. The content of the seminar will vary from year to year, but students will be expected to read, research, discuss, write about and/or present on the material addressed in class. The seminar will interact with the department’s Visiting Artist lecture series, with the SEI Lecture Series, and with MCM events at Brown. Attendance at those lectures is highly recommended.  
Graduate major requirement; Graduate photography majors only.  
Registration by Photography Department, course not available via web registration.

PHOTO-W551  INTRODUCTION TO DARKROOM PHOTOGRAPHY  
3 credits  
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
PHOTO-8900  ISP MAJOR
3 credits
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.*

PHOTO-8960  PROFESSIONAL INTERNSHIP
3-6 credits
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.*

PHOTO-8965  COLLABORATIVE STUDY
3 credits
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.*
DEPARTMENT OF PRINTMAKING
DIVISION OF FINE ARTS

Department Office: Benson Hall, Room 111
Telephone: (401) 454-6624
Email: printmaking@risd.edu

Department Head: TBA
Graduate Program Director: TBA
Department Administrative Coordinator: Stephanie Darling
Faculty/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
Printmaking classes in Wintersession are available to majors, non-majors and first-years. Printmaking usually offers on international study course during Wintersession – currently a combined Japanese papermaking and art history course for 6-credits.
## BFA IN PRINTMAKING CURRICULUM (2022 – 2023)

### Fall

<table>
<thead>
<tr>
<th>Course</th>
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### WinterSession

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### Sophomore Year

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<td>4650 Relief Projects I</td>
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<tr>
<td>4608 Lithography I</td>
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<td>Major or Non-major Studio Elective</td>
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### Non-major Studio Elective and/or Liberal Arts | 3 |

### Junior Year

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<td>4648 Junior Print. Workshop: Seminar/Critique</td>
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<td>4615 Workshop: Light to Ink</td>
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<td>Major or Non-major Studio Elective</td>
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<td>Liberal Arts</td>
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### Non-major Studio Elective and/or Liberal Arts | 3 |

### Senior Year

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<td>4651 Senior Print. Workshop: Critique</td>
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<td>4622 Senior Print. Workshop: Seminar</td>
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### Non-major Studio Elective and/or Liberal Arts | 3 |

### Footnotes:

1 Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.

### Additional Notes:

Although Non-major Studio Elective courses are listed for WinterSession, they may be taken during the Fall or Spring semester. Similarly, the Liberal Arts and Major Electives shown for Fall or Spring, may be taken during WinterSession, as scheduling and interest permit. Consult the Liberal Arts Office or the Registrar for additional information.

The 42 credit Liberal Arts requirement, the 18 credit Major Elective requirement, and the 12 credit Non-major Studio Elective requirement must be satisfied to earn the Bachelor of Fine Arts degree.

**Total Credits: 126**
The Printmaking Department offers courses, basic and advanced, in intaglio, lithography, silkscreen, relief, papermaking, letterpress, bookbinding 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 provides students 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 among others. Students typically do internships during Wintersession or Summer.
# MFA IN PRINTMAKING CURRICULUM (2022 – 2023)

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
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<td># Course</td>
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<td>461G Graduate Printmaking I:</td>
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<td>462G Graduate Printmaking II:</td>
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<td>Historical Context &amp; Practice</td>
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<td>726G Graduate Printmaking</td>
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<td>Projects I</td>
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<td>463G Graduate Printmaking III:</td>
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<td>464G Graduate Printmaking IV:</td>
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<td>Critical Topics and Practice</td>
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**Total Credits: 66**

**Additional Notes:**
For more information, refer to the “Graduation Requirements for Graduate Students” section at the front of this book.
COURSES IN PRINTMAKING

PRINT-2080    BUILDING PRINTS
3 credits
This course brings together printmaking and architecture, with their respective modes of working and sensibilities. There is long tradition connecting the two disciplines; here we will focus on a fundamental, physical connection, experimenting with materials and ways of assembling them to make prints. We will think of the press bed almost as a construction site. Collecting materials from everyday life, we will explore their characteristics and qualities—textures, patterns, opacities and translucencies—in the process of transferring them onto paper. The main technique of the course will be monotype, but we may also employ other techniques, such as soft ground, collagraph, and laser etching depending on students’ experience and interest. We will start with simple monochrome prints, progressively moving to more open-ended, elaborate and ambitious experiments, including multicolor prints and three-dimensional assemblages. Students will produce weekly sets of prints exploring themes and variations. Above all, the work of the course should be thought of as an opportunity to develop careful experimental habits.
Estimated Materials Cost: $60.00
Elective
Open to sophomore and above.
Please follow the below registration availability:
ARCH-2080: Open to Architecture majors only.
PRINT-2080: Open to Printmaking majors only.
IDISC-2080: Open to all other majors.

PRINT-3208    CERAMICS AND PRINT
3 credits
Ceramics and printmaking have a shared ethos in the production of multiples and process-driven technical methods. This is reflected in industry but is not often explored in an academic context. This course would be the first at RISD to explore the rich resources of the Ceramics and Printmaking Departments to promote research into innovative ways to combine the disciplines. For almost three centuries ceramics have been enhanced by printed elements. The combination of ceramic and print technologies have tremendous potential for new applications in functional and sculptural approaches to ceramic multiples and printed editions. RISD has all the facilities in ceramics and printmaking required to pursue research in this field. Students will learn ceramic techniques such as hand-building and slip casting to create forms to hold screen printed, intaglio, relief, and digital images. Historical techniques will be presented and new methods and combinations will be developed.
Estimated Materials Cost: $200.00
Open non-major juniors and above pending seat availability and permission of Department Head.
Also offered as CER-3208; Register in the course for which credit is desired.

PRINT-4522    PRINT INSTALLATION AND CONTEMPORARY PRINT MEDIA
3 credits
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, available to non-majors on a space available basis.

PRINT-4606    INTAGLIO I
3 credits
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.

PRINT-4608  LITHOGRAPHY
3 credits
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
Major requirement, Printmaking majors only.
Registration by Printmaking Department; course not available via web registration.
Open to non-majors pending seat availability and permission of instructor.
Course may be repeated for credit.

PRINT-4610  WATERBASE SILKSCREEN I
3 credits
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
Open to non-majors as elective by permission of Instructor.

PRINT-4611  SILKSCREEN: LARGE SCREEN PRINT
3 credits
This course is intended to build on a basic Screen print foundation. Beginning with fine tuning basic stencil making and registration and printing techniques. The course will move on to working big. It’s what screen printing can do more efficiently and in a lower cost-effective way than any other traditional printmaking technique. The class will cover printing with a one arm squeegee designed for printing large stencils and on a 10-foot fabric/paper printing table made to print along lengths of paper or fabric, joining each impression to the previous one to create continuous surfaces. Methods for producing handmade stencils to making the matrix from fine dot digitally made positives will be demonstrated and taught. Screen printing on substrates from fabrics, rolled paper, rag sheets and other surfaces will be explored. Images can involve repeated pattern, be large scale image oriented, or tiled depending on each student’s individual content issues and image needs. In the second half of the semester the students will embark on a research project aimed at; producing a large-scale print or series of large scale prints, printed fabric yardage, rolled wallpaper, installation. A proposal due at mid semester will serve as a starting point for the project it should speak to; focus and direction, content and form, the techniques and strategies planned, how will the stencils be made; handmade photo, computer generated half tones or line, what materials, tools will you use what will you print on. What artist influence the work? What do you look to and at for inspiration? Estimated Materials Cost: $125.00
Elective
Open to sophomore and above.
Prerequisite: PRINT-4610, PRINT-4624, PRINT-726G or Silkscreen Experience

PRINT-4615  WORKSHOP: LIGHT TO INK
3 credits
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 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.

**Major requirement:** Printmaking majors only.

**Registration by Printmaking Department, course not available via web registration.**

Open to non-majors pending seat availability and department permission.

**PRINT-4622 SENIOR PRINT WORKSHOP: SEMINAR**

3 credits

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 15, 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 1 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.**

Students must also plan and register for: PRINT-4651

**PRINT-4624 SINGLE EDITION/PORTFOLIO PROJECT**

3 credits

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 printed combinations, 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.

**PRINT-4640 LETTERPRESS PRINTING ON THE VANDERCOOK PROOF PRESS**

3 credits

This course will introduce students to contemporary letterpress printing. While keeping the broad historical role of letterpress printing in mind, the course will allow
students to use the various incarnations of letterpress printing to further their own work. The focus of the course will be learning to print, and print well, how to troubleshooting on the Vandercook proof press, and exploring how the different approaches, processes, papers, and techniques effect and direct the finished work. The course will begin with an overview of letterpress printing history and its relation to the evolution of typography, and its major impact on, and reaction to, societal change. We will first focus on setting and printing from handset type, and more traditional image making techniques (read: Linocuts!), and then introduce digital images through the use of polymer plates. Once the basics of the process have been covered, the focus will be on students using the techniques and processes to further their own work, and the creation of a final project using any of the techniques as appropriate to the piece.

Estimated Materials Cost: $100.00

PRINT-4641  SUITE MINIMANIA
3 credits
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.

PRINT-4642  BOOKBINDING
3 credits
This course will focus on book binding methods including, but not limited to stab binding, Coptic stitch, variations on the pamphlet stitch, drum leaf, and books sewn through the fold. Through weekly demonstrations and assignments, students will acquire skills in both adhesive and non-adhesive binding as well as basic box making techniques. The course places a focus on facilitating individual practice in the form of books, and the integration of binding methods learned in class into one's personal artistic process. At the end of the semester, students will have thorough understanding of the anatomy of books, how to make them, how to plan and execute their own design, and where to acquire materials and tools. There will be opportunities to view books from the RISD Special Collections and critical discussions surrounding the functions of book making in contemporary practice.
Estimated Materials Cost: $175.00

PRINT-4645  JAPANESE PAPERMAKING
3 credits
Make your own paper for printing or three-dimensional constructions in this hand 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 Open to Printmaking majors only.

PRINT-4648  JUNIOR PRINT WORKSHOP: SEMINAR/CRITIQUE :FALL
3 credits
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-semester 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 Materials 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
Students must also plan and register for: PRINT-4615

PRINT-4650  RELIEF I PROJECTS
3 credits
This class will utilize relief as a means of developing personal imagery. Wood engraving, reduction and multi-block techniques shown. The responsibility of direction, and problem solving will shift to the student as initial assignments proceed into more independent projects. Individual critiques will occur throughout the term, at mid-term and final week.
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 an elective by permission of Instructor.

PRINT-4651  SENIOR PRINT WORKSHOP: CRITIQUE
3 credits
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
Students must also plan and register for: PRINT-4622

PRINT-4655  COPPERPLATE ENGRAVING
3 credits
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
Elective
Open to Printmaking majors only; sophomores and above.
Open to non-majors with department permission.

PRINT-4698  SENIOR DEGREE PROJECT: CRITIQUE
6 credits
The Degree Project involves a semester of guided, but essentially independent study to test the student’s ability to design and successfully complete a substantial, comprehensive body of work. A Degree Project Proposal is submitted at the end of Winter Session in February. Each senior’s body of work is ultimately presented in a Printmaking Degree Project Exhibition in the Woods-Gerry Gallery at the end of the semester. In addition, this course works in tandem with last semester’s Senior Degree Project: Seminar topics. Accordingly, a Degree Project Final Folder is also submitted containing, DP Proposal, Final Statement, Resume, Artist Statement, and images of Degree Project work. It is important to note that the Printmaking Degree Project follows grant procedure, thus, its potential value to the graduated senior with a Printmaking BFA degree in the professional realm.
Estimated Materials Cost: $200.00
Major requirement; Printmaking majors only
Registration by Printmaking Department, course not available via web registration.
Prerequisite: PRINT-4651

PRINT-461G  GRADUATE PRINTMAKING I: HISTORICAL CONTEXT AND PRACTICE
6 credits
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-462G  GRADUATE PRINTMAKING II:  
CURATORIAL & CRITICAL TOPICS 
AND PRACTICE

6 credits  
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

PRINT-463G  GRADUATE PRINTMAKING III:  
HISTORICAL CONTEXT AND PRACTICE

6-9 credits  
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.  
Prerequisite: PRINT-462G

PRINT-464G  GRADUATE PRINTMAKING IV:  
CRITICAL TOPICS AND PRACTICE

6-9 credits  
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-463G

PRINT-469G  GRADUATE PRINTMAKING THESIS:  
ARTICULATING THE IDEAS AND PROCESSES THAT UNDERLIE YOUR WORK

3 credits  
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.

PRINT-726G  GRADUATE PRINT PROJECTS I

3 credits  
Grad Print I brings first term Printmaking and Painting graduate students into common creative and critical space as a reflection of the notion that printmaking is a "hub" within the visual arts. Taught in 2 side by side studios - one in silkscreen the second in relief, students are split in two sections for technical instruction ensuring that all students learn both relief and screen print. The class is reunited at mid term and final for discussion and critique. Processes covered will include; drawing fluid/screen filler, screen monotype, image transfer, woodblock and linocut, edition printing, reduction relief and multi-plate registration. Projects will require the
individual exploration of these techniques and application to each students’ personal studio practice. Students are encouraged to use print as a launching pad for work that might include painting, photography, sculpture, film, video and installation. 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 department.

PRINT-8900  ISP MAJOR

3 credits

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.

PRINT-8960  PROFESSIONAL INTERNSHIP

3-6 credits

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.

PRINT-8965  COLLABORATIVE STUDY

3 credits

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.
DEPARTMENT OF SCULPTURE
DIVISION OF FINE ARTS

Department Office: Market House, Room 108B
Telephone: (401) 454-6425
Email: sculpture@risd.edu

Department Head: Heather Rowe
Graduate Program Director: Taylor Baldwin
Fine Arts/Academic Coordinator: Tiara Silva-Gardner

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
Sculpture classes in Wintersession are available to majors, non-majors and first-years.
## BFA IN SCULPTURE CURRICULUM (2022 – 2023)

<table>
<thead>
<tr>
<th>FALL First-Year Courses</th>
<th>Cr.</th>
<th>WINTERSESSION Courses</th>
<th>Cr.</th>
<th>SPRING Courses</th>
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<tr>
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<td>4745 Soph. Sculpture: Studio I</td>
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<td>Non-major Studio Elective</td>
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<td>4746 Soph. Sculpture: Studio II</td>
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<td>4781 Sculptural Practices I</td>
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<td>4782 Sculptural Practices II</td>
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<td>4783 Sculpture Seminar I: Methods, Materials, Makers</td>
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<td>4784 Research Studio I: Archives, Histories, and Urgency</td>
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<td>Non-major Studio Elective</td>
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<td>4739 Junior Sculpture: Studio II</td>
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<td>4785 Research Studio II: Community, Site, and Ethics</td>
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<td>4786 Sculpture Seminar II: Visual and Critical Literacies</td>
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<td>4787 Research Studio III: Sustainable Studio Practices</td>
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**Total Credits: 126**

**Footnotes:**

1. Sculpture Studio Elective: In consultation with your Academic Advisor, students choose from a suite of electives that support their emerging studio practices.

2. Optional Open Elective: In consultation with your Academic Advisor, Seniors in Sculpture may choose a studio elective that augments or compliments their on-going work toward their thesis presentation in the Spring semester. Students who choose to take Open Elective in the Fall of the Senior year will graduate with 129 credits.

3. Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.

**Additional Notes:**

The 54 credit Major requirement, the 42 credit Liberal Arts requirement, the 18 credit Major Elective requirement, and the 12 credit Non-major Studio Elective requirement must be satisfied to earn the Bachelor of Fine Arts degree. To fulfill the Liberal Arts requirement, courses may be taken during Wintersession or during the Fall or Spring semesters, as scheduling and interest permits. Consult your Academic Advisor, the Liberal Arts Office or the Registrar for additional information.
Sculpture Electives and Art History courses beyond the minimum are strongly recommended. Some courses from other departments may qualify for Sculpture credit. Those courses are to be selected in consultation with the Department Head.
# MFA IN SCULPTURE CURRICULUM (2022 – 2023)

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<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
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<td>Advanced Critical Issues Seminar I</td>
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<td>471G</td>
<td>Grad Sculpture Studio I</td>
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<td>473G</td>
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Total Credits: 66

Footnotes:
¹ Three Graduate Seminars are required. Refer to the "Graduate Education" section for course offerings.

Additional Notes:
All graduate students must participate in a minimum of 3-credits during Wintersession each year.

For more information, refer to the "Graduation Requirements for Graduate Students" section at the front of this book.
COURSES IN SCULPTURE

SCULP-2141  DIGITAL DESIGN & FABRICATION | ADDITIVE
3 credits
This course will explore digital design and fabrication within the context of contemporary art, design, and architecture. Through a series of technical exercises, students will make connections between CAD/CAM software, digital fabrication technologies, and the physical world. 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 various additive fabrication technologies, including large scale and multi material 3d printing. Rhino 3D will be used as the primary CAD tool and students will need to provide their own laptop with Rhino installed. 
Open to sophomores and above.

SCULP-2142  DIGITAL AND DESIGN FABRICATION | SUBTRACTIVE
3 credits
This course will explore digital design and fabrication within the context of contemporary art, design, and architecture. Through a series of technical exercises, students will make connections between CAD/CAM software, digital fabrication technologies, and the physical world. 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 various subtractive fabrication technologies, including CNC Milling and Plasma Cutting. Rhino 3D will be used as the primary CAD tool and students will need to provide their own laptop with Rhino installed. 
Open to sophomores and above.

SCULP-2172  OPERATIONAL DRAWING
3 credits
What is Operational Drawing? This considers 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 relates to your studio practice. Drawing has often been mistakenly viewed as a preparatory or even secondary element within traditional studio practices such as 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. 
Estimated Materials Cost: $50.00 - $100.00

SCULP-2173  RETOOILING THE STUDIO TOOL KIT
3 credits
This course is structured according the notion that artists can use what is on hand to research and craft simple solutions to the complex physical, mechanical, and technical problems that must be routinely addressed in their making practices. This material and process based, hands-on, research studio will be structured in response to the issues that the advanced fine arts student is grappling with on a regular basis. Many of the issues that arise in the process of making provide the opportunity to transcend perceived material-based boundaries and thinking. Some of the questions this course attends to include: How do you defy gravity? How do you generate the hidden components required to physicalize the thing we can see in our mind’s eye? How is the magic we need to create our work scalable to the resources we have readily available? Example working processes include: mig welding, tig welding, casting for prototyping, woodworking, and mold making. 
Open to fine arts majors only; juniors and above. 
Permission of Instructor required.
SCULP-2236  OPEN HARDWARE
3 credits
The prevalence and rapid evolution of digital fabrication technology is due in large part to open source communities of users who actively develop and contribute to new software, hardware, and publishing platforms. In this hands-on studio we will explore both the history and potential of the open source movement as it relates to art, design, and its production. Specifically, we will build upon, modify, hack, and create new open source tools, workflows, and platforms that aid in the production of original artworks. The semester will begin with a series of projects in which students gain familiarity with the norms and practices of open source collaboration, development, and publishing. From there, students will have the opportunity to devise and use an example of open hardware in the creation of an original body of work. Topics include: bootstrapping, hacking, intellectual property, licensure and attribution, speculative fiction, Cyberpunk aesthetics, Afroturism, Shanzhai, additive and subtractive fabrication, physical computing, motion control systems, experimental materials, digital distribution, and dissemination.
Open to juniors and above.

SCULP-4604  INSTALLATION
3 credits
This studio course will examine the expansive nature of installation and its prominent place in contemporary art discourse, both within and outside of institutional settings. The emphasis will not be on making what is termed ‘Installation Art’ but engaging with strategies and situations where artistic action/production can take place. We will examine the historical lineages surrounding installation, while considering its critical capacities in relation to site, intervention, bodies, public vs. private, the archive, and representation. Assignments allow for students to work in various media and to focus on the process and methodology for developing ambitious ideas, both materially and conceptually. We will deconstruct the ways in which the subject can offer multiple viewpoints and allow for the spectator to take on active and engaged roles. This class is not defined by or limited to a specific technical or artistic discipline. Students should be prepared to challenge the boundaries and limitations of materials, media, and space. The assignments and readings are designed to act as instigators for each student’s studio and intellectual work. Experimentation and improvisation will be strongly encouraged, if not expected. The intention is to maintain, advance and expand robust artmaking processes within the mode of installation-based work. There will be group critiques of developed work throughout the semester in addition to lectures, screenings and discussions.
Major elective
Open to juniors and above.
Open to non-majors with department permission.
Course not available via web registration.

SCULP-4717  SENIOR SCULPTURE: STUDIO I
3 credits
Building upon the independent work accomplished in Junior studio, students are expected to generate self directed work supported by in-process critiques, formal critiques, and individual meetings. Faculty and peer feedback will help students clarify their objectives, fine tune their technical abilities, and develop a strong working practice. Students are expected to hone their creative problem-solving skills and engage in a high level of dialog and work. Throughout the fall, students will practice integrating their source research into their studio practice. An increased and rigorous integration of contemporary art, critical theory, and criticism is expected. 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.

SCULP-4721  JUNIOR SCULPTURE: STUDIO I
3 credits
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.
SCULP-4739  JUNIOR SCULPTURE: STUDIO II
3 credits
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.

SCULP-4745  SOPHOMORE SCULPTURE: STUDIO I
6 credits
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.

SCULP-4746  SOPHOMORE SCULPTURE: STUDIO II
6 credits
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.

SCULP-4771  ADVANCED WOOD FABRICATION FOR SCULPTURE
3 credits
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
Permission of Instructor required.

SCULP-4781  SCULPTURAL PRACTICES I
3 credits
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; Sculpture majors only. Registration by Sculpture Department; course not available via web registration.

SCULP-4782 SCULPTURAL PRACTICES II
3 credits
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; Sculpture majors only. Registration by Sculpture Department; course not available via web registration.

SCULP-4783 SCULPTURE SEMINAR I: METHODS, MATERIALS, MAKERS
3 credits
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.

SCULP-4784 RESEARCH STUDIO I: ARCHIVES, HISTORIES, AND URGENCY
3 credits
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  RESEARCH STUDIO II: COMMUNITY, SITE, AND ETHICS
3 credits
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.
Prerequisite: SCULP-4785

SCULP-4786  SCULPTURE SEMINAR II: VISUAL AND CRITICAL LITERACIES
3 credits
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

SCULP-4787  RESEARCH STUDIO III: SUSTAINABLE STUDIO PRACTICES
3 credits
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
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; Sculpture majors only.
Registration by Sculpture Department, course not available via web registration.
Prerequisite: Senior Sculpture majors in Good Academic Standing.

SCULP-450G  ADVANCED CRITICAL ISSUES
3 credits
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.

**SCULP-451G ADVANCED CRITICAL ISSUES SEMINAR II**
3 credits
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 requirement; Sculpture majors only.**
Registration by Sculpture Department, course not available via web registration.

**SCULP-455G ADVANCED CRITICAL ISSUES II**
3 credits
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.**
Registration by Sculpture Department, course not available via web registration.

**SCULP-471G GRADUATE STUDIO I**
9 credits
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.

**SCULP-472G GRADUATE STUDIO II**
9 credits
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.

**SCULP-473G GRADUATE STUDIO III**
9 credits
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.
SCULP-474G  **GRADUATE SCULPTURE THESIS PROJECT**

12 credits
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.*

SCULP-8900  **ISP MAJOR**

3 credits
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.*

SCULP-8960  **PROFESSIONAL INTERNSHIP**

3-6 credits
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.*

SCULP-8965  **COLLABORATIVE STUDY**

3 credits
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.*
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
Graduate Program Director: Anais Missakian
Department Administrative Coordinator: Alisson 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
Textiles classes in Wintersession are available to majors, non-majors and first-years via web-registration in Student Planning.
BFA IN TEXTILES CURRICULUM (2022 – 2023)

<table>
<thead>
<tr>
<th>FALL</th>
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<td><strong>First-Year</strong></td>
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Total Credits: 126

Footnotes:
1. Students are required to take CAD in Textiles in the sophomore year.
2. Students are required to take 15 credits of Major Electives during Junior and Senior year. In the Fall of Senior year, students are required to take at least 3 credits from TEXT-4830: Apparel Fabrics, TEXT-4840: Interior Fabrics, TEXT-4828: Fine Arts Textiles or an equivalent approved by the department.
3. Students are required to take 9 credits of Open Electives which can be either Textiles or Non-major studio electives.
4. Students are required to take 12 credits of Non-major Studio Electives, of which 3 credits must be in drawing, painting or color studio elective.
5. Students are required to take 9 credits of Textile Degree Project in the Spring of Senior year. Mid-year graduates may work with their advisors to take Degree Project during Fall and Wintersession.
6. Refer to the BFA Degree Graduation Requirements section at the front of this book for necessary credit distribution. Choose a Liberal Arts, Major or Non-Major Studio Elective, depending on unfulfilled degree requirements and class availability.

Additional Notes:
Textile major elective studio courses are listed below and should be chosen through consultation with the student's major advisor:
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<tr>
<td>TEXT-4804</td>
<td>Weaving II</td>
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<td>TEXT-4805</td>
<td>Changing Fabric Surface</td>
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<td>TEXT-4820</td>
<td>Woven Structure for Pattern</td>
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<td>TEXT-4806</td>
<td>Dobby Weaving and Design</td>
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<td>TEXT-4832</td>
<td>Knitted Fabrics</td>
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<td>TEXT-4807</td>
<td>Design for Printed Textiles</td>
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<td>Industrial Knitting</td>
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<td>TEXT-4840</td>
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MFA IN TEXTILES CURRICULUM (2022 – 2023)

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**Footnotes:**

¹ During the course of the program, students are required to take a minimum of one drawing or color studio elective.

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. For more information, refer to the “Graduation Requirements for Graduate Students” section at the front of this book.
COURSES IN TEXTILES

TEXT-2233  COLOR THROUGH MATERIAL
3 credits
For centuries, scientists and artists alike have sought to understand and utilize color, attempting to harness both its physical and psychological qualities. In this course, students concentrate on developing their own color perceptions, observations and application through lectures and hands-on investigations of color theories (past and present), media and materials. Initially, students work with paint on paper and canvas to explore the fundamental properties of additive and reflective color. Students then move on to investigating more contemporary color challenges by replacing paint with fabric and other textile materials in order to consider broader issues such as optical blending, moire and dimensional effects inherent to the material. Techniques include block printing, stenciling, monoprinting and fabric collage to create 2D work such as collage, serial collections, colorways and embellishments, as well as some shaped surfaces and 3D objects. Students are challenged to explore the potential qualities of color by defining emotion, atmosphere, and spatial and compositional properties allowing for the creation of an impactful art or design final project. Through process and experimentation, students come away with a richer understanding of the use of color applicable to any media.

Major Elective
Registration by Textiles, course not available via web registration.

TEXT-2350  DIGITAL MATERIALITY
3 credits
The material qualities of textile design and fabrication refer to our relationship to all aspects of the physical and tangible world. While computation has long been responsible for pushing the traditional techniques of textiles to high levels of mechanical industrial expression, digital sensibility and know-how of digital technologies are now increasingly seen as means to push the frontier and very definition of “fabric.” Parallel advances in digital fabrication and the invention of smart materials now allow for added dimensionality and functionality in fabric, and computation is a key interface for material exploration. In this course, students will learn to modulate the performance and behavior of fabric through its geometry and other systems of continuous structural surface within a computational framework. This students will provide students with the opportunity to push the boundaries of fabric design across disciplines and studio practices.

Estimated Materials Cost: Varies by project.
Major elective
Open to juniors and above.
Permission of Instructor required.
Registration by Textiles, course not available via web registration.
Also offered as IDISC-2350; Register in the course for which credit is desired.

TEXT-2523  TEXTILES TRANSFORMING INTO FURNITURE
3 credits
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 Textiles, course not available via web registration.
TEXT-4702  TEXTILES TAKES SHAPE: REUSE AND RE-APPROPRIATION
3 credits
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.

TEXT-4704  DIGITAL EMBROIDERY
3 credits
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.

TEXT-4800  SURFACE DESIGN
3 credits
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

TEXT-4801  FIBERS AND DYEING
3 credits
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 synthetic dyeing, traditional textile constructions and new technologies. Both historical and contemporary examples are studied, ranging from textiles in design to fine arts textiles. Class time is divided between lecture and lab work. Lectures are supplemented with readings, workshops and museum visits. Students conduct research on a class related topic of their choice and give presentations about their subject. Each student also prepares spinning and dyeing samples to be presented in an individual archive. 
Major requirement 
Registration by Textiles, course not available via web registration

TEXT-4802  WEAVING I
3 credits
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

**TEXT-4803  FABRIC SILKSCREEN**  
3 credits  
Starting with making their own screens, students learn various stencil making and printing of repeats using water based dyes and pigments. The focus is on an imaginative stencil (usually the repeating unit) and its application in creating continuous surfaces. Instead of considering the screen a tool merely to reproduce an existing design from paper, students are encouraged to think of it as a flexible means for creating totally new designs through experimentation at the print table. Engineered designs combining repetition and singular images is also explored.

### Major requirement
Registration by Textiles, course not available via web registration

**TEXT-4804  WEAVING II**  
3 credits  
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

**TEXT-4805  CHANGING FABRIC SURFACE**  
3 credits  
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-4800

**TEXT-4806  DOBBY WEAVING AND DESIGN**  
3 credits  
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 on the looms, students expand their skills in areas of pattern development, woven structure, color, material and fabric finishing while further developing their design concepts and their visual and material vocabularies. During the second half of the semester, stipulations derived from the intended end use of the fabric as well as production methods become a strong part of the design considerations in the development of fabric collection for an intended application. Exercises in drafting, both by hand and on computer, as a means of understanding woven structure in a three-dimensional way, will be an imporant part of the course.

### Major elective
Registration by Textiles, course not available via web registration  
Prerequisite: TEXT-4804

**TEXT-4807  DESIGN FOR PRINTED TEXTILES**  
3 credits  
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

**TEXT-4813  JACQUARD DESIGN**  
3 credits  
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.

**Majors elective**

*Registration by Textiles, course not available via web registration*

*Prerequisite: TEXT-4806 and TEXT-4826*

**TEXT-4816  MACHINE KNITTING**

3 credits

Students will learn the basic techniques of machine knitting and explore the possibilities of structural effects, color, pattern, and material quality within those techniques. They will also learn about finishing methods—such as felting, dyeing, and simple printing—that can be used on knitted fabric. Developing further the most interesting results from this experimentation, and according to their interests, students will create a knitted fabric or finished piece for an end use, be it apparel, furnishings, or art pieces.

**TEXT-4817  MACHINE KNITTING**

3 credits

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 students 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*

*Prerequisite: TEXT-4802*

**TEXT-4820  WOVEN STRUCTURE FOR PATTERN**

3 credits

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*

**TEXT-4821  JACQUARD FOR PATTERN**

3 credits

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*
TEXT-4826  CAD IN TEXTILES  
3 credits  
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

TEXT-4828  FINE ARTS TEXTILES  
3-6 credits  
In this senior level course emphasis is placed on the development and definition of individual direction. Students' work can range from installations to two-dimensional pieces and can employ any techniques and materials, from weaving, printing, knitting, or any improvised construction techniques.  
Major elective  
Registration by Textiles, course not available via web registration  
Use of advanced equipment incurs additional fees.

TEXT-4830  APPAREL FABRICS  
3-6 credits  
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.

TEXT-4832  KNITTED FABRICS  
3 credits  
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

TEXT-4840  INTERIOR FABRICS  
3-6 credits  
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.

TEXT-4842  INDUSTRIAL KNITTING  
3 credits  
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 or apparel applications, or art 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

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**TEXT-4898  TEXTILE DEGREE PROJECT**

3-9 credits

The student's project, designed in consultation with the faculty, can be in one of the textile areas or in combination with other disciplines at 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 student's 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.

**Major requirement**

*Registration by Textiles, course not available via web registration*

Mid-year graduates should seek department permission to fulfill 9 credits in Fall and Wintersession.

*Use of advanced equipment incurs additional fees.*

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**LAELE-1082  HISTORY OF WESTERN TEXTILES: FOCUS ON EUROPE AND AMERICA**

3 credits

This course will explore the stylistic and cultural significance of textiles chronologically in relation to the history of art, design, and fashion. Emphasized textiles will include printed cotton from India, European silks, Native American quillwork, Mayan textiles, slave cloth, Irish lace, Arts and Crafts textiles, as well as industrially produced textiles of the 19th and 20th centuries. How historical designs continuously re-emerge in contemporary practices will be noted. The course will consider how colonialism and slavery, as well as economic, technological, and political changes, impacted textile design. Term projects utilizing art historical and material culture research methods allow students to gain valuable research skills.

Textiles majors can be pre-registered by the department.

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**TEXT-480G  GRADUATE STUDIO I**

3-6 credits

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*

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**TEXT-481G  GRADUATE STUDIO II**

3-9 credits

This course, a major component in the student's curriculum, can entail two types of activity: 1. Participation in sophomore, junior or senior level courses to strengthen technical skills and design vocabulary; including Design for Printed Textiles and Fabric Silkscreen and 2. Individual projects under graduate advisors to clarify personal concepts and format of the work. This semester's emphasis is on enlarging and solidifying the student's background and defining direction for the work.

**Graduate major requirement**

*Registration by Textiles, course not available via web registration*

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**TEXT-482G  GRADUATE STUDIO III**

3-6 credits

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.

**Graduate major requirement**
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.

Prerequisite: TEXT-484G

TEXT-498G THESIS WRITING
3 credits
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.

Prerequisite: TEXT-484G

TEXT-W048 SURFACE DESIGN
3 credits
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.

TEXT-W470 THE WOVEN RUG
3 credits
Rugs and floor-coverings from different counties and cultures, both historical and contemporary, will be shown as examples of how material and design are developed within a cultural and functional context. This will serve as a foundation for students to develop their own vision and sources of inspiration. Each student will design and
execute a woven rug intended for a specific use and/or space. Students will learn to set up the loom and will experiment with a variety of rugmaking techniques for both flat and pile surfaces. Exploration with a wide range of materials, from wool to reeds to plastics, are encouraged to find new solutions for each project. Special yarn dyeing techniques will be taught as a way to expand the range of color effects.

TEXT-W471  FABRIC SILKSCREEN
3 credits
Starting with making their own screens, students learn various stencil making and printing of repeats using water based dyes and pigments. The focus is on an imaginative stencil (usually the repeating unit) and its application in creating continuous surfaces. Instead of considering the screen a tool merely to reproduce an existing design from paper, students are encouraged to think of it as a flexible means for creating totally new designs through experimentation at the print table. Engineered designs combining repetition and singular images is also explored.

TEXT-W475  FROM AN IDEA TO MEANING
3 credits
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.

TEXT-W497  DEGREE PROJECT AND THESIS PREPARATION
3-6 credits
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.

TEXT-W704  DIGITAL EMBROIDERY
3 credits
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.

TEXT-W808  DESIGN FOR DIGITALLY PRINTED FABRICS
3 credits
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

TEXT-8900  ISP MAJOR
3 credits
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.

**TEXT-8960 PROFESSIONAL INTERNSHIP**

3-6 credits
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.*

**TEXT-8965 COLLABORATIVE STUDY**

3 credits
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.*
DIVISION OF LIBERAL ARTS
Divisional Office: College Building, Room 418
Telephone: (401) 454-6572
Email: liberalarts@risd.edu

Dean of Liberal Arts: Jennifer Prewitt-Freilino
Division Coordinator, Operations and Administration: Gail Hughes (ghughes@risd.edu)
Division Coordinator, Academic Programs: Anna Cimini (acimini@risd.edu)
Division Assistant, Operations and Administration: Karen Montecalvo (kmonteca@risd.edu)
Division Assistant, Academic Programs: Tina Egnoski (tegnoski@risd.edu)
TLAD Department Administrative Coordinator: Sue McGuire (smcguire@risd.edu)

The Division of Liberal Arts offers a broad spectrum of courses in the humanities, the social/natural sciences and art and design education designed to expand critical understanding of human life in all its complexity, past and present; strengthen abilities in analysis, interpretation, pedagogy and communication; and develop curiosity, empathy, and responsiveness to contemporary issues.

DEPARTMENTS There are four departments in the Division of Liberal Arts: History, Philosophy, and the Social Sciences (HPSS), Literary Arts and Studies (LAS), Theory and History of Art and Design (THAD) and Teaching + Learning in Art + Design (TLAD). In addition, the Division offers science (SCI) courses and non-departmental liberal arts electives (LAE) 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 THAD, 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 or at the Liberal Arts Concentrations website.

GRADUATION REQUIREMENTS To graduate, students are required to complete fourteen three-credit courses in Liberal Arts: four courses (12 credits) must be taken in Theory and History of Art and Design (THAD); 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 THAD, 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), Global Modernisms (THAD-H101), Premodern Worlds (THAD-H102) and Topics in History, Philosophy, and the Social Sciences (HPSS-S101). There are no waivers granted for first-year students for these required courses. Course substitutions for THAD-H101, THAD-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: TBA
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

Registration information for Wintersession classes
Global Arts and Cultures classes in Wintersession are available to non-majors and first-years.
# MASTER OF ARTS IN GLOBAL ARTS AND CULTURES CURRICULUM (2022 – 2023)

### FALL

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<tbody>
<tr>
<td>799G</td>
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**Total Credits: 39**

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**Footnotes:**

1. All 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.

2. GAC-798G and GAC-799G are restricted to Master of Global Arts and Cultures students.

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**Additional Notes:**

The minimum credit requirement for the Master of Global Arts and Cultures is 39 credits. For more information, refer to the “Graduation Requirements for Graduate Students” section at the front of this book.
COURSES IN GLOBAL ARTS AND CULTURES

GAC-700G  CRITICAL GLOBALISMS
3 credits
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 run as a seminar with weekly reading assignments, regular writing assignments, and in class discussion.
Restricted to students enrolled in the GAC MA.
For students enrolled in the MA in GAC, GAC-700G and GAC-701G are co-requisites.
Open to non-majors pending seat availability.
Students must also plan and register for: GAC-701G

GAC-701G  CRITICAL GLOBALISMS
3 credits
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.
Open to non-majors pending seat availability.
Students must also plan and register for: GAC-700G

GAC-702G  RESEARCH ISSUES
3 credits
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.
For students enrolled in the MA in GAC, GAC-700G and GAC-701G are co-requisites.
Open to non-majors pending seat availability.

GAC-703G  POLITICS AND ETHICS OF REPRESENTATION
3 credits
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.

GAC-713G  REFUGEES, MIGRANTS AND DISPLACED PEOPLE
3 credits
This course looks at key issues relating to migration, displacement and asylum seeking in the world today. It frames these issues in terms of the circumstances that force movement and restrict the movement of people across national borders. 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 borders, and compares these with the needs, goals, identities and cultural projects of the people who move or are moved 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. This is a graduate seminar in the Global Arts and Cultures MA program, but is open to all graduate students at RISD. The course will involve a major research project on a refugee or migration topic of the students’ own choosing.
Open to graduate students only.
GAC-798G **PROSPECTUS SEMINAR**
3 credits
Provides guidance through the process of devising, writing and revising 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, 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.*

GAC-799G **THESIS**
12 credits
A Master’s Thesis is a substantive, research-based scholarly essay of at least 60 double-spaced pages that involves original research and makes an original intervention in the field. The culmination of the Master’s Degree, the Master’s Thesis is of publishable quality. This course supports the completion of the Master’s Thesis. Students are required to work independently, in conversation with peers, and in individual consultation with their MA Thesis Committee to develop, complete, revise, and finalize the Master’s Thesis. The Master’s Thesis will be housed in the RISD Library in both print and electronic forms. Students are also expected to present work related to the Master’s Thesis at the GAC MA Symposium. Please see the GAC MA Thesis Timeline for a clear sequence of required deadlines. Please see the GAC MA Thesis Guidelines and Policies for clarification of the goals and expectations of the GAC MA.
*Restricted to students enrolled in the GAC MA.*
*Successful completion of GAC-798G and approval of the prospectus are prerequisites for enrollment in GAC-799G.*
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: Sean Nesselrode Moncada
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
Graduate students may web register for NCSS-700G: Theories of NatureCulture and NCSS-702G: Inventive Political Ecologies.

Registration information for Wintersession classes
Nature-Culture-Sustainability Studies Classes in Wintersession are available to non-majors and first-years.
# MASTER OF ARTS IN NATURE-CULTURE-SUSTAINABILITY STUDIES CURRICULUM (2022 – 2023)

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
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<tr>
<td>First-Year</td>
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<tr>
<td>700G</td>
<td>Theories of NatureCulture(^1)</td>
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<tr>
<td>702G</td>
<td>Inventive Political Ecologies(^1)</td>
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<td>703G</td>
<td>NCSS Research Issues Seminar(^1)</td>
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<tr>
<td>799G</td>
<td>Thesis(^2)</td>
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**Footnotes:**

1. All required courses for the Master of Nature-Culture-Sustainability Studies will have the preface NCSS. NCSS-703G is 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:**
The minimum credit requirement for the Master of Nature-Culture-Sustainability Studies is 39 credits. For more information, refer to the "Graduation Requirements for Graduate Students" section at the front of this book.
NCSS-700G   **THEORIES OF NATURECULTURE**  
3 credits  
This course introduces students to important authors, texts, topics, theories, and conversations in the environmental humanities. Students will carefully read and discuss a range of theoretical texts centered on questions of nature and the environment. Readings are likely to include eco-phenomenologies, thing theories, critical animal studies, slow violence, queer ecologies, and the geological turn, among other topics. The activity of close engagement with theoretical material will enable students to consider how texts encourage particular forms of comprehension and interaction with the environment, and to interrogate the intellectual and material consequences that accrue from particular ways of conceptualizing natureculture. 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. The course can also be taken as a stand-alone seminar by non-major graduate students. Run as a seminar, students will complete weekly readings, regular writing assignments, and will engage weekly in class discussion.  
*Open to all graduate level students.*

NCSS-702G   **INVENTIVE POLITICAL ECOLOGIES**  
3 credits  
This course introduces students to important contemporary case studies and pressing global scenarios in the interdisciplinary field of nature-culture-sustainability studies. Readings examine varied configurations of land, people, environment, animals, and climate across nations and cultures. Each week of the course engages with issues of difference and diversity. The course will be of interest to those researching forms of capitalism, economic and social inequality, gender relations, identity politics, human-animal studies, ethics, and political struggle in relationship to land, territory, environment, and urbanism. 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. The course can also be taken as a stand-alone seminar by non-major graduate students. Run as a seminar, students will complete weekly readings, regular writing assignments, and will engage weekly in class discussion.  
*Restricted to students enrolled in the NCSS MA.*

NCSS-703G   **NCSS RESEARCH ISSUES SEMINAR**  
3 credits  
In this course, students explore a variety of interdisciplinary, transdisciplinary, and multidisciplinary approaches to thinking about cultural imagination and cultural production connected to socioecological issues. By building on standard and new research practices, students explore their own research habits, consider those that might be most suitable for the kinds of projects they want to pursue, and explore the viability of more innovative and interdisciplinary approaches. Key to the work of the course is the exploration of challenges (definitional, practical, ethical) that arise in doing different kinds of research. 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.  
*Open to all graduate level students.*

NCSS-715G   **INNOVATION STUDIO: A SYSTEMS PRIMER**  
3 credits  
Intractable problems demand the effective integration of theory and practice. This three credit design studio invites graduate students from across RISD to take on the challenge of designing for systems change. The studio is intended to introduce liberal arts Masters students to the synthetic decision-making methods that define creative practices and to introduce studio-based Masters students to the analytic decision-making methods at the core of humanities and social sciences. The studio will work on a system-scale problem (like climate change, environmental justice, or social equity) that demands the exercise of both synthetic and analytic skills. By the completion of the course, students will gain
a deep appreciation of the productive relationship that
design and creative thinking can have with advocacy,
planning, policy and practice-based approaches. Over
the course of the semester students will work together
to build a common language and frame a studio-wide
approach to an apparently intractable problem.
Following this collaborative effort, students will
undertake individual design responses at a range of
scales and disciplines.
Open to graduate students only.
Also offered as GRAD-715G; Register in the course for
which credit is desired.
Permission of Instructor required; contact Charlie Cannon
at ccannon@risd.edu.

NCSS-798G  PROSPECTUS SEMINAR
3 credits
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.”
Major requirement; NCSS MA students only.
Registration by Liberal Arts, course not available via web
registration.

NCSS-799G  THESIS
12 credits
A Master’s Thesis is a substantive, research-based
scholarly essay of at least 60 double-spaced pages that
involves original research and makes an original
intervention in the field. The culmination of the Master’s
Degree, the Master’s Thesis is of publishable quality. This
course supports the completion of the Master’s Thesis.
Students are required to work independently, in
conversation with peers, and in individual consultation
with their MA Thesis Committee to develop, complete,
revise, and finalize the Master’s Thesis. The Master’s
Thesis will be housed in the RISD Library in both print
e and electronic forms. Students are also expected to
present work related to the Master’s Thesis at the NCSS
MA Symposium. Please see the NCSS MA Thesis Timeline
for a clear sequence of required deadlines. Please see
the NCSS MA Thesis Guidelines and Policies for
clarification of the goals and expectations of the NCSS
MA.
Restricted to students enrolled in the NCSS MA.
Successful completion of NCSS-798G and approval of the
prospectus are prerequisites for enrollment in NCSS-799G.

NCSS-438G  GENDERED GLOBAL POLITICAL
ECONOMY
3 credits
The study of international politics assumes gender
neutrality, which tends to render women invisible in the
global political economy order. In this course, we
question the assumption that international politics
should be gender neutral, deconstruct the role of gender
in the field, and view the role of gender in transformative
global change. Particularly, we employ a gendered and
intersectional lens to study global and domestic political
and economic processes.
Also offered as GRAD-438G for graduate-level students
and HPSS-5438 for undergraduate students.
HPSS-S101 is a prerequisite for undergraduates.
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.
MASTER OF ARTS IN TEACHING (MAT) CURRICULUM (2022 – 2023)
1-YEAR PROGRAM

SUMMER
Prior to First-Year

<table>
<thead>
<tr>
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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>
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FALL
First-Year

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<tr>
<td>612G</td>
<td>Curriculum Development for Secondary Visual Arts Learning</td>
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<tr>
<td>611G</td>
<td>Curriculum Development for Elementary Visual Arts Learning</td>
</tr>
<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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<tr>
<td>602G</td>
<td>Design Education Workshop II</td>
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WINTERSESSION

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SPRING

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<tr>
<td>608G</td>
<td>Student Teaching in Elementary School</td>
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<tr>
<td>609G</td>
<td>Student Teaching in Secondary School</td>
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Total Credits: 36

Footnotes:
¹ MAT 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-606G, TLAD-611G, TLAD-612G 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 and TLAD-609G.
# MASTER OF ARTS (MA) IN ART + DESIGN EDUCATION CURRICULUM (2022 – 2023)

## 1-YEAR PROGRAM

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<td>651G</td>
<td>Critical Investigations in Arts Learning</td>
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Total Credits: 33

**Footnote:**
¹ Electives, which include studio, liberal arts, graduate seminars, professional practice internships, and independent study projects are determined in consultation with your Academic Advisor.

**Additional Note:**
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.
CERTIFICATE IN COLLEGIATE TEACHING IN ART + DESIGN (2022 – 2023)

The 6-credit RISD Certificate in Collegiate Teaching in Art + Design builds on the momentum and history of graduate student and faculty interest in developing a reflective teaching practice, and also 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 provides benefits by access to the vitality and pedagogical practices of the RISD faculty, which also provides participating graduate students with the models of teaching that can inform the creation of a personal teaching philosophy and development as future faculty.

The certificate provides an institutional endorsement for those graduate students with interests in pursuing teaching opportunities in higher education. When examined alongside other academic and professional qualifications, it provides students a value-added edge.

The certificate program offers two tracks outlined below. Track 2 is for graduate students who are approved as instructors or co-instructors for a Wintersession course and receive "Conferred with Collegiate Teaching Experience" on their certificate.

<table>
<thead>
<tr>
<th>TRACK 1</th>
<th>TRACK 2</th>
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<tbody>
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<td>Certificate in Collegiate Teaching in Art + Design</td>
<td>Certificate in Collegiate Teaching in Art + Design&lt;br&gt;&lt;i&gt;Conferred with Collegiate Teaching Experience&lt;/i&gt;</td>
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<tr>
<td>TLAD-044G: Collegiate Teaching: Preparation &amp; Reflection</td>
<td>TLAD-044G: Collegiate Teaching: Preparation &amp; Reflection</td>
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<tr>
<td>TLAD-055G: Collegiate Studio: Discipline Centered Learning</td>
<td>GRAD-010G: Collegiate Teaching Practicum&lt;sup&gt;1&lt;/sup&gt;&lt;br&gt;(Wintersession only)&lt;br&gt;and&lt;br&gt;Instructor or Co-Instructor of Record for a Wintersession course</td>
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Footnotes:

<sup>1</sup>Each participant is required to be teaching or co-teaching a concurrent Wintersession course.
COURSES IN TEACHING + LEARNING IN ART + DESIGN

TLAD-044G  COLLEGIATE TEACHING: PREPARATION + REFLECTION
3 credits
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 designed for artists, designers, architects, and educators who are considering teaching in higher education after graduation and/or those who will be teaching during WinterSession as they complete their course of study at RISD. The goal is to introduce graduate students to a reflective teaching foundation and to provide an orientation to the collegiate teaching and learning experience. The first half of the course is composed of readings and discussions related to seven teaching portfolio assignments. The second half of the course entails Individual Teaching Practice Sessions in which students prepare a class that is observed, videotaped, and receives detailed feedback from faculty and peer observers. Major outcomes of the course are: a partial teaching portfolio including a teaching and inclusivity philosophy, course proposals and an extensive course syllabus.

This is the first course in the required sequence for the Certificate of Collegiate Teaching in Art + Design.

Graduate elective
Partial requirement for both Certificates in Collegiate Teaching in Art and Design.

TLAD-055G  COLLEGIATE STUDIO: DISCIPLINE CENTERED LEARNING
3 credits
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 have completed TLAD-044G Collegiate Teaching: Preparation & Reflection and are interested in models of practice for a future academic environment. The course examines teaching methodologies in graduates’ respective 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 seminar is composed of guest faculty and graduates, readings, discussions, and project assignments. Graduates in this course will complete a full professional teaching portfolio in preparation for teaching position applications. Individual and group meetings will be equally balanced. The seminar fulfills a partial requirement for the Certificate in Collegiate Teaching in Art and Design.

Graduate Elective
Prerequisite: TLAD-044G: Collegiate Teaching: Preparation & Reflection

TLAD-601G  MAPPING VISUAL ARTS LEARNING
3 credits
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 MA; MA only.

TLAD-602G  DESIGN EDUCATION WORKSHOP II: PLACE - PRODUCT - SYSTEM
3 credits
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 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

**TLAD-605G LIFESPAN: HUMAN GROWTH & DEVELOPMENT**

3 credits
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

**TLAD-606G LIFESPAN: EXCEPTIONALITY**

3 credits
This course will provide a comprehensive study of specific disabilities and inclusive curriculum scenarios and strategies for learners in K-12 environments. The course will focus throughout the Wintersession on an extensive foundation in response to intervention (RTI), special education law and regulations as it relates to students with disabilities and at-risk students in the art classroom. Students will investigate classroom-tested instructional strategies that will address the characteristics and challenges faced by students with special needs. Through the session, assignments will allow students to investigate and learn through the process of reinforcing, motivating, scaffolding and planning for instruction that targets learners of all ability levels. Discussion-based teaching, group and individual presentations, assigned readings, field observations, and reflective journal entries will provide students with the knowledge of possible causes, the impact of poverty on learning, characteristics and strengths, classroom implications and specific inclusion strategies. These strategies will include behavior management techniques that will allow teachers to improve classroom behavior and social skills, engage students though motivating and relevant lessons, improve attention and memory, and provide essential modifications and accommodations of lessons appropriate to the developmental and learning level of each learner. Students will explore the various stages of building equity in their classroom by addressing issues of physical integration, social-emotional engagement, opportunities to learn, instructional excellence and engaged and inspired learners. A final demonstration of this knowledge and its implications to their teaching practice will be through a mixed-media project by each student.

Major requirement for MAT, MA elective; MAT & MA only

**TLAD-608G STUDENT TEACHING IN ELEMENTARY SCHOOL**

6 credits
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

TLAD-609G  STUDENT TEACHING IN SECONDARY SCHOOL

6 credits
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

TLAD-611G  CURRICULUM DEVELOPMENT FOR ELEMENTARY VISUAL ARTS LEARNING

3 credits
This course with its focus on curriculum development and pedagogical practices for students in elementary school has been designed as a the companion to TLAD-612G where the focus is students in secondary school. In this way, this pair of courses provides graduate students with an essential foundation to teaching the visual arts (art and design) from pre-K to 12th grade. This course provides students with insights and experiences in studio-based teaching and learning through the lens of an elementary setting. Students will be introduced to curricular and pedagogical practices that are grounded in meaning making and artistic inquiry, as well as authentic forms of assessment. There is a special emphasis within this course on approaching each of these frameworks (curriculum, instruction, and assessment) through an understanding of the developmental needs - cognitive, social, and personal - of young children. Within this course, students will engage in curriculum design and lesson planning through the development of a series of units that are grounded in enduring ideas in art and design education. Additionally, students will have the opportunity to engage in micro teaching experiences in partnership with a local elementary school classroom. They will have the opportunity to teach a carefully designed art/design lesson to a group of elementary-aged children and have the chance to thoughtfully reflect on their own teaching practices and encounters in the classroom.

Major requirement for MAT, MA elective; MAT & MA students only.

TLAD-612G  CURRICULUM DEVELOPMENT FOR SECONDARY VISUAL ARTS LEARNING

3 credits
This course with its focus on curriculum development and pedagogical practices for students in grades 7-12 has been designed as the companion to TLAD-611G, where the focus is students in grades PK-6. In this manner, this pair of courses provides graduate students with an essential foundation to teaching the Visual Arts (art and design) from pre-K to 12th grade. This course explores the development of a conceptual framework for studio-based teaching and learning for students in grades 7-12 that aligns with the National Visual Arts Standards (NVAS). The course is guided by the belief all middle and high school students have creative capacity and that visual arts education plays an extraordinarily important role in its development. Further, the course places emphasis on instructional design that encourages curiosity, discovery, creativity and importantly personal point of view. Throughout the course, there is a focus on curriculum development and pedagogical strategies crafted to meet the cognitive and social development of learners as well as the personal interests of students while simultaneously introducing the work of a diverse range artists from historic to contemporary as models of practice. The course introduces an approach to pedagogy for art and design education that is informed by the graduate student’s personal artistic practice combined with their understanding of the rich diversity of human visual expression. The course places special emphasis on the development of studio-based learning that centers on the intersecting domains of making and responding. In this way, curriculum and instruction is designed to deepen secondary students’ (7-12) understanding of art and design as expression of enduring ideas. Graduate students examine these concepts through their own studio practice, critical readings, the development curriculum maps and lesson plans and through an integrated practicum experience that provides an authentic opportunity to implement instruction with high school students in the TLAD-Studio Lab.

Major requirement for MAT, MA elective; MAT & MA only.
TLAD-651G  CRITICAL INVESTIGATIONS IN ARTS LEARNING

3 credits
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; MA only.

TLAD-652G  CONTEXT, CONTENT, AND PRACTICES IN ART & DESIGN EDUCATION

3 credits
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

TLAD-654G  DESIGN EDUCATION WORKSHOP I: IMAGE - TEXT - SOUND

3 credits
The documentation-based design problems and exercises in this summer studio-based workshop provide a foundation for the fall design course TLAD-602G 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

TLAD-656G  COLLOQUIUM IN CONTEMPORARY PRACTICES IN ARTS LEARNING

3 credits
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 pending seat availability and permission of Instructor.

TLAD-657G  **ARTS IN CONTEXT**

3 credits

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 an elective.

TLAD-658G  **DRAWING OBJECTIVES: MARKING AND MAKING**

3 credits

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 an elective.

TLAD-671G  **THESIS RESEARCH**

3 credits

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**
TLAD-W403  ARTIST & DESIGNER AS TEACHER:
SCHOOL, MUSEUM, COMMUNITY

3 credits
This course provides students from any major with the opportunity to explore issues in art and design teaching. As a broad overview, this course will address formal and informal art teaching in K-12 school-based settings, as well as in art museums, and community-based settings. Students will be introduced to ideas about teaching and learning art through a wide variety of experiences, such as observations in diverse art education settings, guest speakers, as well as opportunities interacting with (and teaching!) children and/or adolescents. This course will include seminar sessions, as well as site visits to local schools, museums, and community-based organizations. The content and experiences offered during this class hope to inspire and excite students about the possibilities of utilizing their studio practice as art & design teachers or teaching artists in museum or community-based settings. The course will have particular value to students perhaps considering continuing their studies at RISD beyond undergrad to pursue either a Master of Arts in Teaching (MAT) or Master of Arts (MA) in Art + Design Education. This course is designed to introduce students to contemporary issues and practices in art education through a variety of spaces. The course content will be divided approximately into three distinct explorations: art and design teaching at the K-12 schools, art museum education, and community-based art teaching. During each exploration, students will be asked to reflect on their own personal experiences with art learning, as well as engage with readings that explore contemporary perspectives on art education. Additionally, each exploration will be enhanced with opportunities for students to experience authentic art education spaces (either digitally or in person) to see how theory can connect with practice. The course culminates in a capstone experience in which students, collaborating in small groups, will lead a short studio-based experience for children or adolescents. This experience will be conducted in partnership with a local education organization such as a school, community arts center or RISD's Project Open Door. Throughout this class, students will be offered a variety of opportunities to connect art education theory and practice, as well as reflect on their own experiences with art learning and teaching.

Also offered as LAEL-W403 for undergraduates;
GRAD-W403 for graduate-level students.

GRAD-010G  COLLEGIATE TEACHING PRACTICUM

3 credits
This course helps prepare graduate students to be effective educators while fostering a community of shared ideas while teaching at RISD. 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 refining, expanding and updating the teaching portfolio. In an immersive teaching and learning experience, graduate students will have an opportunity to share and apply knowledge of diverse learning styles and methods, and an awareness of how social identities produce systemic hierarchies in the classroom to their own discipline-focused art and design instruction. Each participant is required to be teaching or co-teaching a Wintersession course. Each participant is required to be teaching or co-teaching a Wintersession course.
Partial requirement for Certificate in Collegiate Teaching in Art + Design Conferred with Teaching Experience.

Graduate elective - seminar
Permission of Instructor required.

TLAD-8900  ISP MAJOR

3 credits
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.

TLAD-8960  PROFESSIONAL INTERNSHIP

3-6 credits
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 with 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 to 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.*

**TLAD-8965 COLLABORATIVE STUDY**

3 credits

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.*
DEPARTMENT OF HISTORY, PHILOSOPHY, AND THE SOCIAL SCIENCES (HPSS)
DIVISION OF LIBERAL ARTS

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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 upperclass 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.
COURSES IN HISTORY, PHILOSOPHY, AND THE SOCIAL SCIENCES

HPSS-C333  CHINESE ARCHAEOLOGY
3 credits
This course is designed to introduce students to the major historical and intellectual developments in the field of Chinese archaeology, from its inception in the 10th century as antiquarianism, to the latest scientific achievements. The course will provide a general overview of key discoveries relating to the period of time spanning from the Paleolithic to the Han period, concentrating on crucial research issues on such topics as (among others), the origin of man in Asia (an alternative to the Out of Africa theory), the earliest settled societies and the beginning of rice and millet agriculture, the origins and impact of Chinese writing, the Chinese urban revolution of the late Neolithic and early Bronze Age, the political use of bronze and jade in the dynastic period, and the burial customs and religious beliefs of the early imperial period.
Also offered as THAD-C333; Register into the course for which credit is desired.

HPSS-S101  TOPICS: HISTORY, PHILOSOPHY, & THE SOCIAL SCIENCES
3 credits
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: see PDF on the Registrar’s Office website for instructors and course description information. Transfer students: register for one of the evening sections available to upperclass and transfer students.

HPSS-S171  THE NEW ENGLAND LANDSCAPE
3 credits
Richly varied and dynamic, the New England landscape has been remade many times over, by indigenous peoples, by 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 more than 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, how power is expressed and resisted, who and what are seen, and who and what are erased. 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. 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.
HPSS-S101 is a prerequisite for undergraduates.

HPSS-S174  MODERN CHINA: CULTURE, POLITICS AND SOCIETY
3 credits
China has been undergoing tremendous changes in the modern era. This course explores the Chinese political and social transformations from the beginning of the Qing Dynasty until today. After a broad survey of modern Chinese history in the past four centuries, including the Manchu conquest, the Nationalist Revolution, the Communist Revolution, the Great Famine, the Cultural Revolution, and the Reform and opening-up era, we will take a closer look at the political
and social structure, one-child policy, frontier/ethnic issue, urban/rural discrepancy and other issues in modern China. Through readings and discussions, this course will deepen our understanding of China from a critical as well as an empathetic perspective.

**HPSS-S101 is a prerequisite for undergraduates.**

**HPSS-S213**  
**POLITICS OF VIOLENCE: CONFLICT, BORDERS, & THE CARCERAL STATE**  
3 credits  
Politics of Violence offers an analysis of the role of the state, its mechanisms, and its structures in perpetuating, legitimizing, and facilitating political, racial and gender-based violence worldwide. We will explore the connections and effects of nationalism, militarism, and heteropatriarchy (as structural and ideological elements of the state) as well as neoliberal assaults and practices in the normalization of violence against dissidents, incarcerated populations, refugees, workers, and indigenous communities. Students will consider historical and contemporary cases of state sponsored and political violence, systematic violations of human rights in the context of genocide, gendercide, racist violence, colonial terrorism, carceral regimes, and the securitization of forced migration. Lectures and readings provide a comparative and transnational perspective through a transdisciplinary lens, drawing on international relations, anthropology, gender studies, political theory, and history. The course requires bi-weekly one-page reflections on the readings as well as two short papers. As always, classroom participation is important.  
**HPSS-S213 is a prerequisite for undergraduates.**

**HPSS-S214**  
**TIBETAN BUDDHISM**  
3 credits  
This course is designed to invite students on an exploratory journey to the basics of Buddhist history, culture, philosophy, psychology, ethics, and logic in the part of the world known as Tibet. Through the in-depth study, the students will acquire a more profound understanding of the Buddhist worldview. The course will examine Buddhism’s origins, the chronology of its introduction into Tibet, and influential figures and events in its development over the past 1500 years. Students will be invited to explore fundamental Buddhist teachings and practices to achieve well-being, meditation, enlightenment, and happiness. Specific attention will be given to how Buddhist forms of compassion, meditation, and wisdom traditions can contribute to peace and happiness in a chaotic and politically conflicted world. The course will conclude with an analysis of the rapidly growing interest in Buddhism in the west, for example, its potential for neuroscientific research on mind-body connections. Note: Students should understand that this is a course exploring one of the world’s great belief systems and should be viewed as a course in religious studies, not a religion course. Therefore, there will not be any form of proselytizing, and there is no expectation for students to adopt Buddhism as their belief system.  
**HPSS-S214 is a prerequisite for undergraduates.**

**HPSS-S219**  
**UNDERSTANDING MODELS OF DIS/ABILITY**  
3 credits  
This class will provide an overview of models of dis/ability (e.g.: Moral/religious, Medical, Social, Critical theory and Bio-psychosocial). We will explore the schools of thought that these models developed from through theoretical and illustrative readings and movies. Throughout the class we will investigate how these models influenced thinking about dis/ability and the subsequent program and policies that developed from this thinking. A recurring theme of this class will be to understand the intersection of gender, dis/ability, race/ethnicity, and socioeconomic status.  
**HPSS-S219 is a prerequisite for undergraduates.**

**HPSS-S220**  
**DEVELOPMENT THROUGH THE LIFESPAN I**  
3 credits  
Developmental psychology provides an overview of human development throughout the lifespan. The goal of the course is to establish a basis for understanding the processes of developmental change through which humans progress. Physical, cognitive, and psychosocial aspects of human development are explored as well as the methods and philosophies that guide the associated research. Coursework consists of weekly readings with comprehension quizzes, lectures, small group discussions and a final project of student’s choosing related to a developmental period. Students pursuing a career that will necessitate working with and being sensitive to people of various ages will find this course valuable. Prenatal development up to young adulthood will be covered in the spring 2021 semester.
Open to sophomores and above.

HPSS-S101 is a prerequisite for undergraduates.

HPSS-S232 DEVELOPMENT THROUGH THE LIFESPAN II
3 credits
Developmental psychology provides an overview of human development throughout the lifespan. The goal of the course is to establish a basis for understanding the processes of developmental change through which humans progress. Physical, cognitive, and psychosocial aspects of human development are explored as well as the methods and philosophies that guide the associated research. Coursework consists of weekly readings with comprehension quizzes, lectures, small group discussions and a final project of student’s choosing related to a developmental period. Students pursuing a career that will necessitate working with and being sensitive to people of various ages will find this course valuable. Prenatal development up to young adulthood will be covered in the spring 2021 semester. Middle adulthood to death will be covered in the Fall 2021 semester.

HPSS-S101 is a prerequisite for undergraduates.

HPSS-S237 DEMOCRATIC EROSION
3 credits
It is often assumed that once a country achieves a certain level of economic and political development, democratic consolidation is permanent. Recent trends in global politics combined with the devastating effects of the global pandemic, have led some commentators to question this assumption. In this course we will explore the causes and consequences of democratic erosion in comparative and historical perspective. We will start by looking at the roots of the idea of democracy with a quick stop at the United States, but we will mostly focus our discussion on Latin American case studies. Additionally, students will have the opportunity to choose a country, not listed in the syllabus, to apply research tools and theories discussed throughout the semester. Importantly, this course is an undergraduate-level introduction to the ideas of democracy and democratic backsliding. It is designed to provide an opportunity for you to engage, critically and carefully, with the claims you have doubtlessly already heard about the current state of democracy; to evaluate whether those claims are valid; and, if they are, to consider strategies for mitigating the risk of democratic erosion. This course is a cross-university collaboration. Faculty at dozens of different institutions will teach elements from the same syllabus at roughly the same time. Students at all participating universities will collaborate on a number of assignments, and will be expected to engage not only with their own classmates, but with students at other universities as well.

HPSS-S101 is a prerequisite for undergraduates.

HPSS-S239 WAYSOFSEEING/WAYSOFLEARNING: ETHNOGRAPHIC FIELDWORK
3 credits
This course is designed to acquaint students with some of the basic methods and tools that are part of the discipline of ethnography, and learn to feel comfortable in settings that might be unfamiliar to them. Apart from using the technology available to anthropologists and ethnographers, such as cameras and audio recording equipment, many ethnographers find themselves engaged in “fieldwork” in communities where their very presence is questioned, and the use of equipment such as cameras/cell phones is unacceptable or logistically difficult. In such circumstances, ethnographers turn to tools that are easily available, learn to respect cultural norms, allow for the sharing of viewpoints, and work through the ethical considerations of our discipline. Artists and designers might find equally challenging contexts in cultural settings in which they wish to engage in dialogue in a more participatory manner. We will explore some of these basic “fieldwork” tools, concepts, ethics, cultural and contextual considerations, interviewing skills, the use of sketching and other ways of learning about new settings.

HPSS-S101 is a prerequisite for undergraduates.

HPSS-S243 BLACK FEMINISM
3 credits
This course exposes students to the key figures, texts and concepts that constitute Black Feminism. In this course we will establish a solid understanding of Black feminist thought and related theoretical concepts by exploring the lived experiences of Black women. We will develop a historical understanding of Black feminism and how it supports intersectionality. We will assess new “schools” of thought like hip-hop feminism and trace the
influence of Black feminism in critical race theory and Women's Studies as a whole.  
*HPSS-S101 is a prerequisite for undergraduates.*

**HPSS-S250  NATIVE AMERICAN FILM & MEDIA**  
3 credits  
What is the popular perception of the indigenous peoples in the media today? How do media constructions of Native people tell us as much, if not more, about American identity than the indigenous peoples they depict? How do these various representations impact the indigenous people whose images are featured in documentaries, films, television shows, and internet media? How are Native American people taking charge of their image and stories through media production? This course explores the construction and depiction of Native American and Indigenous identity, history, culture, and language and some of America's major issues facing contemporary indigenous peoples through film and media. We will examine issues of representation, visual and textual imagery, and aesthetically distinctive but recognizable design choices that often stand in for Indigenous media. We will view award-winning films, theater depictions, television episodes, internet media, social media, comic books, and documentaries to explore these issues.  
*HPSS-S101 is a prerequisite for undergraduates.*

**HPSS-S252  THE AMERICAN WAY OF DEATH**  
3 credits  
How we die says as much about us as how we live. As a result, much can be learned by exploring America's changing attitudes toward death and dying, funeral rites, burial practices, and mourning rituals. Part personal tragedy, part communal experience, and part political event, our individual and collective responses to death should be treated as socially constructed artifacts, offering valuable insight into complex cultural, historical, and socio-economic forces. Buried within the American way of death are clues to understanding how this nation's physical, spiritual, economic, scientific, and political landscapes have changed over time. Rituals and practices surrounding death reflect the realities of class conflict, gender politics, race relations, and an increasingly diverse population. So often, deathcare has often been at the forefront of major cultural shifts and national debates over who belongs here, the role of government, the shape of our cities and towns, patterns of consumption, and, more recently, the future of our planet. Growing interest in green burials suggests not only a burgeoning concern with the carbon footprint of human remains, but shifting ideas about our individual legacies and what we leave behind. A discussion-based course, student engagement and active participation are key. Each student will be required to select a portion of the assigned reading to present to the class. In addition, students will work in small groups to craft a 20-minute oral presentation that examines and contextualizes the funeralization practices of a particular segment of the American people. Finally, each student will complete a 5 - 7 page research paper using a combination of primary and secondary sources (to be approved by the instructor) that elucidate and interrogate a specific aspect of the American way of death.  
*HPSS-S101 is a prerequisite for undergraduates.*

**HPSS-S253  NATIVE AMERICAN ORAL TRADITIONS**  
3 credits  
Native American oral traditions, which include storytelling, teachings, family and tribal history, and contemporary Indian literature, lie at the heart of tribal culture. It is mainly through oral tradition that American Indian cultures have been preserved and transmitted through the generations. American Indian stories, teachings, and oral histories are rich in cultural context. They provide great insight into the worldview, values, and lifestyle, which are an integral part of the heritage of American Indians. This course examines the cultural and historical contexts of Native American and Indigenous oral traditions with a focus on North America and other Indigenous traditions.  
*HPSS-S101 is a prerequisite for undergraduates.*

**HPSS-S254  QUALITATIVE INQUIRY**  
3 credits  
This seminar course serves as an introduction to qualitative research. During the course students will have the opportunity to develop a potential qualitative research project. This includes skills such as development of a basic research design, research questions, interviewing, and protocols. Students will also practice interactive, experiential data analysis skills both during class time and outside of class, including but not limited to, observation, field note taking, coding, interviewing, memo writing, and analysis. Students will learn to think
and read critically about qualitative research. An overarching goal of the course is for students to gain understanding of this mode of inquiry by engaging with theory, review of the literature and practice, especially in writing. **HPSS-S101** is a prerequisite for undergraduates.

**HPSS-S256**  
**FEMINIST UTOPIAS/DYSTOPIAS**  
3 credits  
Feminist writers and filmmakers have used their utopian/dystopian fiction and films to comment on the politics of gender and to imagine worlds where the standard systems of male/female (or even human/machine) do not work. In this course we will examine feminist utopias/dystopias across historical periods and within the context of feminist and queer theories about gender, “race,” sexuality, environmental justice, reproductive rights/justice, colonization, capitalism, and the connections between humans and other animals. The course will be primarily discussion based. Students will be asked to keep and hand in informal journals, give occasional presentations, and produce two research papers/projects. **HPSS-S101** is a prerequisite for undergraduates.

**HPSS-S257**  
**CROOKED ROOM: REPRESENTATIONS OF BLACK WOMEN IN FILM**  
3 credits  
This seminar looks at images and representations of black women in American films. Students will trace, discuss, critique, and analyze films that feature black female leads and tell stories of Black womanhood to interrogate how these representations reinforce and/or defy stereotypes. Students will learn the common tropes placed on Black women (Mammy, Sapphire, Jezebel), situate them historically, and learn how they affect how Black women are portrayed. Students will assess aspects of film such as director’s gender and race, camera angles, script choices etc. Students will consider issues including, but not limited to, who is writing the scripts, who is directing/producing the films, whether or not the film is based on a true story or novel, when the film first premiered (and the social/cultural climate), etc. A minimum of 7 films will be watched during the course and each film will be supplemented with required reading to help contextualize the film. Written film reviews and screening sketches will be required throughout the course. **HPSS-S101** is a prerequisite for undergraduates.

**HPSS-S258**  
**WRITING RESISTANCE**  
3 credits  
Set within a transnational and transdisciplinary feminist framework, Writing Resistance will unfold and examine the ways traumatic, lived experiences of gender and structural violence, systematic oppression and precarity, incarceration, racism, and colonialism, have been silenced or submerged in canonical writing and official history making. As an antidote, we will attempt a “queering” of this patriarchal and “colonial archive” (Stoler), by shedding light and focusing on diverse forms of writing, autobiographies and biomythographies, poetry and fiction, and theoretical readings that are either produced by or centered on the lived experiences, psyches and bodies, of women, people of color, dissidents and incarcerated people, queer, transgender, and non-binary individuals, refugees and other historically and systematically marginalized voices and identities. Students will familiarize themselves with various forms of creative and testimonial narratives, feminist and queer theory texts, while being exposed to a series of case studies and various political and historical contexts. The course requires several one-page reflections, one short paper, as well as an individually designed creative final project at the end of the term. As always, classroom participation is important. **HPSS-S101** is a prerequisite for undergraduates.

**HPSS-S412**  
**THE CIVIL WAR AND RECONSTRUCTION**  
3 credits  
This course will investigate the leadup to, fighting of, and rebuilding after the revolution that was the Civil War in the U.S. As the question of whether the United States could survive being both a slaveholding oligarchy and a representative republic exploded in 1861, the war became, at the same time, one to save the union, one to save democracy, and one that might decide the fate of white supremacy. Although the union was saved and slavery abolished by the North’s victory, the period known as Reconstruction began, and the whole country had to grapple with slavery’s legacy. For a brief moment, the abolitionists’ vision of an interracial democracy materialized, but as we know, this period was followed immediately by a century of Jim Crow segregation. How did the United States come so close to living up to its professed ideals of equality and liberty, for which millions of people perished on the battlefield, and yet fall
so far backwards in the decades immediately following? What lessons can we learn from the successes and failures of the Civil War and Reconstruction? This class will examine the consequences of this crucial turning point in our history - consequences that have defined who we are and the problems we are still living with today. Students will be expected to complete three writing assignments (two short papers and a final summation) designed to analyze how their perspectives have changed as a result of what they are learning. HPSS-S101 is a prerequisite for undergraduates.

HPSS-S419 ECONOMICS OF ART & DESIGN: HOW ARTISTS AND DESIGNERS DEFINE VALUE OF ART

3 credits
Value of art is a social phenomenon. It is not determined by one person. Instead it emerges as a result of social interactions between the artist and the buyer. The latter can be an individual, a private corporation, or a government organization. In this course, we will look at the interaction between artists and customers as they negotiate value of objects of art. The course will treat both markets and bureaucracies as specific social institutions, each with its own well-established pattern of interaction. Concepts of scarcity, demand, rationality, and information are central to the market and will be studied in the course. As markets transform, fail and re-emerge, 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. We will investigate how art was supported by politically powerful patrons, from Renaissance monarchs to modern government bureaucracies. We will investigate the changes in today's arts market, specifically the emergence of corporate structures, such as auction houses, which establish dominant market position by controlling the process of branding as the main tool of marketing of art. This benefits very few artists, while distorting the marketplace and increasing the power of intermediaries. We will suggest ways to allow artists greater control over determining value of their work. The course is taught remotely and, where possible, synchronously. Students are expected to write four short papers and take part in class discussion. There will be no final exam. HPSS-S101 is a prerequisite for undergraduates.

HPSS-S438 GENDERED GLOBAL POLITICAL ECONOMY

3 credits
The study of international politics assumes gender neutrality, which tends to render women invisible in the global political economy order. In this course, we question the assumption that international politics should be gender neutral, deconstruct the role of gender in the field, and view the role of gender in transformative global change. Particularly, we employ a gendered and intersectional lens to study global and domestic political and economic processes. HPSS-S101 is a prerequisite for undergraduates. Also offered as GRAD-438G and NCSS-438G for graduate-level students.

HPSS-S439 POLITICAL ECONOMY OF GLOBAL SUPPLY CHAINS

3 credits
How do goods/products get from producers to consumers? Global supply chains are involved in the global system of organizations, people, processes, and resources that transform raw materials into finished products. Additionally, these complex processes and networks are responsible for delivering finished products to consumers. In this course, 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 organizations, and non-governmental organizations involved in global supply chains. This course adopts the flipped classroom approach, requiring students to spend one class session a week working asynchronously and the second class session in in-person guided hands-on and group activities. HPSS-S101 is a prerequisite for undergraduates.

HPSS-S441 THE MIDDLE EAST: PAST AND PRESENT

3 credits
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. **HPSS-S101 is a prerequisite for undergraduates.**

**HPSS-S483 ELECTION 2022**
3 credits
As part of a civics and liberal arts education, the main goal of this course is to provide students with the opportunity to increase their knowledge of US elections. Leading into election night on Tuesday, November 8, 2022 this course will be organized around the timetable of the mid-term 2022 election cycle. The first part of the course will be devoted to an overview of key Senate and House of Representative races in 2022, an analysis of the demography and geography of important states and congressional districts in the current election cycle, and an overview of image-making in and the visual culture of US political campaigns and elections. Here several themes of this course will be developed including drivers of electoral turnout, the impact of technological developments on US political campaigns and elections, media and candidate image-making, and the impact of geo-political events, cultural moments, and weather/natural disasters on the course and outcome of US campaigns and elections. Emergent political themes in the current electoral cycle will also be addressed including: the role of the Covid 19 pandemic on US elections, present and future; the continued increase in the number of female senate and house candidates; splits in the ideology and posturing of the Democratic and Republican parties; voting procedures, processes, and systems; the impact of the sitting President's involvement and popularity on senate and house races; the geography of gerrymandering, and the changing demography and political outlook of the US electorate, post-Election 2020. In this regard, this course will look forward to and prepare students to analyze and grapple with the run-up to the next Presidential and congressional elections in 2024. **HPSS-S101 is a prerequisite for undergraduates.**

**Open to sophomores and above.**

**HPSS-S485 INTERNATIONAL HUMAN RIGHTS AND LAW**
3 credits
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.**

**HPSS-S486 MULTICULTURAL PSYCHOLOGY**
3 credits
Multicultural Psychology is more than just understanding and appreciating diversity, it's about the influence that a multicultural world has on individuals and social systems that exist within it. Together we will explore the social constructs of race, ethnicity, gender, sexual orientation, class, and ability through readings, videos, in-class activities, and class discussion. Informed by psychological theory and research, we will examine the impact that these labels have on a person's identity development, societal positioning, and mental and physical health and well-being. By the end of the class, students will be able to explain the advantages and challenges that individuals and societies face as we become more interconnected in a diverse world. **HPSS-S101 is a prerequisite for undergraduates.**

**HPSS-S491 POSITIVE PSYCHOLOGY: THE SCIENCE OF ATTAINING A BETTER LIFE**
3 credits
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 that which 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 if the student desires HPSS credit.

HPSS-S494 BUYING THE AMERICAN DREAM: AMERICAN CONSUMER CULTURE
3 credits
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 citizen consumers? What drives consumer demand? Already in the late 19th century, middle-class values were shifting from thrift to indulgence, though we remained a producer nation for much of the 20th century. Nonetheless, the steady 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, politics, material culture, gender and sexuality, class, race, religion, immigration and ethnicity, and the built environment, this course examines the nature and expansion of mass consumption, the democratization of desire, 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. We will investigate consumption patterns over time among women, people of color, immigrants and their descendants, sexual minorities, and youth. Studies of consumption within ethnic communities, in particular, suggest the creation of transnational identities. 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. HPSS-S101 is a prerequisite for undergraduates.

HPSS-S597 PROPAGANDA
3 credits
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.

HPSS-S656 INTRODUCTION TO PSYCHOLOGY
3 credits
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.
PSYCHOLOGY OF EVIL

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 (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.

SEM: GENDER & THE MEDIA

Representations of gender across media forms (in film, television, music, print media, and advertisements) serve to inform us about the gendered system in which we live. In addition to serving as a reflection of a given society’s traditional gender roles and norms, mainstream media forms shape binary notions of gender by actively promoting specific gender stereotypes and ideals for men and women. Considering media as an economic and capitalist enterprise, we discuss the way media industries produce content (news, entertainment media, and even pornography) to sell products, ideology, and consumerism itself. By discussing scholarly literature and analyzing media representations that reify traditional notions of masculinity and femininity, promote unhealthy and unrealistic notions of beauty, and send harmful messages about notions of romance and sexuality, we will try to understand how media representations of gender play a role in gender socialization, the political and economic status of men and women, our day to day interactions with others, and even our self-views. HPSS-S101 is a prerequisite for undergraduates.

EMBODYING FEMINISMS/FEMINIST EMBODIMENTS

For much of its history, feminism has revolved around and centered on the gendered body, whether in terms of the body contextualized within time, space, and culture; in terms of the mind and body as oppositional forces; in terms of health, reproduction, or representation; or in terms of the body as part of or outside “nature.” This course will examine feminist relationships to the gendered body in terms of various social and historical locations, as well as in relationship to dis/ability, queerness, reproduction, and the “natural” and built environment.

AMERICAN HISTORY THROUGH THINGS

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.

THE MEANING OF LIFE

The question, “What is the meaning of life?” is unclear in large measure because the word “meaning” is ambiguous. The various ways “meaning” can be construed, both objectively and subjectively, in everyday life and in the philosophical arena will be explored. Literature, film, and philosophical texts will be used as vehicles to illuminate how reflection, experience, and transitions through life’s stages influence assignment of value to one’s existence.

HORROR, FEAR, & HUMAN CONDITION

How and why does fear motivate human action? In what ways do we try to address the effects of fear, both
individually and collectively? How do things like morality and religion inform our solutions to the problem(s) of fear? To what extent do concepts such as virtue or ethics hold up in the face of fear? In this class we will use literature from the horror genre as well as excerpts from select philosophers, to address these questions. In addressing these questions, this course speaks to how both the horror genre specifically and literature more generally aid philosophy in its attempt to help us understand important aspects of the human experience.


3 credits
It was an American automobile maker, Henry Ford, who invented the assembly line. When he decided to pay his workers a five-dollar-a-day wage, he also invented America’s middle class, by providing a wage that allowed autoworkers to enter the ranks of the nation’s consumers. Cars have come a long way since those first Model T’s rolled off of Ford’s assembly line. Through their ever-changing styles, from the streamlined interwar years to the tailfins of the postwar years, we can trace both the evolution of American modernism and its connection to Cold War politics and ambivalence towards the Atomic Age. For more than a century, the auto industry’s need for petroleum and rubber has fueled American imperialism in Latin America, Asia, and the Middle East. More compact designs and an emphasis on fuel economy heralded an era of increased foreign competition. From coast to coast cars created a new cultural landscape, one filled with highways, suburbs, shopping malls, police, and roadside oddities. Throughout its long history, the car has been a shifting symbol of innovation, prosperity, consumerism, and the American Dream; youth culture, rebellion, and sex; both liberation and oppression for women, people of color, and immigrants; and, more recently, environmental degradation, deindustrialization, the decline of labor unions, and America’s struggle to compete in an increasingly globalized economy. Now, in the twenty-first century, the rise of Uber and ride-sharing, the advent of self-driving vehicles, a renewed emphasis on public transportation and walkability, and an entire generation that appears uninterested in driving, one cannot help but wonder whether we are witnessing the end of America’s long love affair with the open road.

HPSS-S248 THE HISTORY OF MODERN SCIENCE

3 credits
This lecture and discussion course presents a history of modern natural and physical sciences from the 16th to 20th century, treating the development of modern physics, chemistry, geology, and biology. By looking at the history of science through the scientists and their ideas the course also examines the methodological, technological, and experimental systems that underpin the scientific fields, and led to the development of techniques still used today. The course also focuses on conflicts in scientific inquiry, the development of a culture of science, and the scientists over time. Examples of special topics include the development of the heliocentric planetary view, the quest for a theory of everything, the age of the earth and its distance from the sun, and how Darwinian evolution compares to 19th century evolutionary theories among others. The requirements for this class include a book review, a ten-page research paper and two tests.

HPSS-S101 is a prerequisite for undergraduates.

HPSS-W237 RACE AND RHODE ISLAND

1636 – 1860

3 credits
Since Europeans began colonizing the Narragansett, Wampanoag, and Niantic land that would later become Rhode Island, race and racism became central to the development of the state. Indigenous people, Europeans, and people of African descent were thrown into constantly changing, often tumultuous, and at times intimate relationships with each other, as people of color worked to contest the white colonial regime which sought to expropriate Native land and African labor. This course traces the development of these contestations and relationships from Roger Williams’s arrival through King Philip’s War, the American Revolution, the abolitionist movement - centering the struggles by Narragansett communities for autonomy and integration and by Black Rhode Islanders for full and equal citizenship rights. We will consider articles written by historians, do close readings of primary documents, and learn the stories of Rhode Islanders of color in the state’s first two and a half centuries of existence. In-class discussions will help us understand how and why racial ideas developed, how and why they were contested, how and why they helped create the Rhode Island of today, and how and why the push for equity and social justice
should continue in the future. Students will be expected to complete three writing assignments (two papers and a final summation) designed to analyze how their perspectives have changed as a result of what they are learning.

HPSS-W250  SACRED ARCHITECTURE
3 credits
Sacred Architecture has always been distinct from secular and vernacular architecture and is associated with a variety of belief systems, sacred texts and iconography. From forest groves, caves, and other natural habitats barely transformed by the human hand, to monumental constructions, such as pyramids, cathedrals and mosques, human beings have devoted their creativity and immense resources to spaces where spiritual forces can be revered, housed, appealed to and placated. This course will focus on sacred indigenous architecture in the Americas, with a few comparative examples drawn from other parts of the world, particularly in the introduction segment of the class. Whether it be a pilgrimage site in Mexico, a Hopi "kiva" or a Plains ceremonial "lodge", various cultural expressions of the sacred in its architectural manifestations will be presented and contextualized. 

*Also offered as THAD-W250; Register in the course for which credit is desired.*

HPSS-W351  AMERICAN WAR FILMS IN HISTORICAL CONTEXT
3 credits
Films have shaped popular perceptions of war in the United States arguably more than historians have. This raises questions such as: What is the relationship between the history presented in these films and the history as interpreted by academic historians? How do the positonalities of movie creators shape the product? How do they portray soldiers and civilians, allies and enemies? How might these movies serve as cultural artifacts offering insight into political discourses at the time of their production? Is Francois Truffaut correct that the appeals of battle make a true anti-war film virtually impossible? Prominent directors spotlighted include Stanley Kubrick, F. F. Coppola, Clint Eastwood, Spike Lee, and Kathryn Bigelow. Work involves brief lectures, screenings, discussions, a film journal, and a final project.

HPSS-W455  HISTORY OF TELEVISION
3 credits
For more than fifty years, from just after World War Two until the early 21st century, television was the most powerful and influential medium of information and entertainment in the world. This course examines how television came to be, how it developed its aesthetic norms, and how it both reflected and shaped the world it portrayed. Through readings and discussion, students will learn about the political and cultural climate -- the racial inequities, gender roles, family structures -- in which television first thrived. Through assigned viewings of significant programs, and reading of a historical text on the postwar era, students will experience the emergence of the medium's defining vision of itself and its world. Readings, viewings, written assignments and an exam are the principal requirements.

HPSS-W466  THE SOCIOLOGY OF BUSINESS, ORGANIZATION AND ENTREPRENEURSHIP
3 credits
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.
HPSS-8900  HPSS INDEPENDENT STUDY
3 credits
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.

HPSS-8960  PROFESSIONAL INTERNSHIP
3 credits
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.

HPSS-8965  COLLABORATIVE STUDY
3 credits
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.
LIBERAL ARTS + SCIENCE ELECTIVES (LAEL + SCI)
DIVISION OF LIBERAL ARTS

Liberal Arts Elective (LAEL) courses may include THAD, 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.
COURSES IN LIBERAL ARTS + SCIENCE ELECTIVES

LAEL-1005  WORLD ARCHITECTURE: FROM PRE-HISTORY TO PRE-MODERN: IDEAS AND ARTIFACTS
3 credits
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
Art History credit for Architecture majors. Liberal Arts elective credit for non-majors pending seat availability and permission of Instructor. Registration by Architecture Department, course not available via web registration.

LAEL-1022  MODERN ARCHITECTURE
3 credits
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.

LAEL-1006  HISTORY OF GLASS
3 credits
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 and permission of Instructor.

LAEL-1009  ACTING WORKSHOP
3 credits
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.

LAEL-1017  HISTORY OF INTERIOR ARCHITECTURE I: 1400-1850
3 credits
This course will examine personalities working in Europe and in North America as well as non-western regions in the period 1400 to 2009. Areas of study will include an examination of interior architecture 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: BFA INTAR majors only.**

Art History credit for INTAR majors. Liberal Arts elective credit for non-majors pending seat availability and permission of Instructor.

**LAEI-1027 HISTORY OF INTERIOR ARCHITECTURE II: 1850 to Present**

3 credits

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.**

Art History credit for INTAR majors. Liberal Arts elective credit for non-majors pending seat availability and permission of Instructor.

**LAEI-1026 HISTORY OF FURNITURE**

3 credits

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 Design majors only.**

Art History credit for Furniture Design majors. Liberal Arts elective credit for non-majors pending seat availability and Permission of Instructor required. Restricted to Furniture Design majors in Spring semester.

**LAEI-1030 HISTORY OF ILLUSTRATION**

3 credits

This course surveys the history of illustration from prehistory 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 its sister arts. The required class includes lectures, critical writing and discussions, weekly readings, a research project involving museum or special collections objects, quizzes and a final exam. Textbook required. Textbooks will be on reserve at the RISD Library and available for purchase at a student discount. Study images are made available on Canvas.

**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.**

**LAEI-1034 HISTORIES OF PHOTOGRAPHY I**

3 credits

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.

LAEL-1039  HISTORIES OF PHOTOGRAPHY II
3 credits
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.

LAEL-1035  HISTORIES OF DRESS
3 credits
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
Art History credit for Apparel Design majors
Liberal Arts elective credit for non-majors pending seat availability and permission of Instructor.
Registration by Apparel Design Department, course not available via web registration.

LAEL-1036  TOPICS IN FASHION THEORY
3 credits
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, androgyne 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.

LAEL-1038  HISTORY OF INDUSTRIAL DESIGN
3 credits
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
Registration of Industrial Design Department, course not available via web registration. Liberal Arts elective credit for non-majors pending seat availability.

LAEI-1044 HISTORY OF LANDSCAPE ARCHITECTURE
3 credits
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. Permission of Instructor required.

LAEI-1054 TIME, LIGHT AND SOUND
3 credits
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.

LAEI-1082 HISTORY OF WESTERN TEXTILES: FOCUS ON EUROPE AND AMERICA
3 credits
This course will explore the stylistic and cultural significance of textiles chronologically in relation to the history of art, design, and fashion. Emphasized textiles will include printed cotton from India, European silks, Native American quillwork, Mayan textiles, slave cloth, Irish lace, Arts and Crafts textiles, as well as industrially produced textiles of the 19th and 20th centuries. How historical designs continuously re-emerge in contemporary practices will be noted. The course will consider how colonialism and slavery, as well as economic, technological, and political changes, impacted textile design. Term projects utilizing art historical and material culture research methods allow students to gain valuable research skills. Textiles majors can be pre-registered by the department.

LAEI-2403 NCSS CORE SEMINAR
3 credits
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 sophomores and juniors.
Also offered as IDISC-2403; Register in the course for which credit is desired.

LAEL-W033  PALEOGRAPHY: WESTERN HANDWRITTEN LETTERFORMS
3 credits
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.

LAEL-W050  THEATER PRODUCTION WORKSHOP
3 credits
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.

LAEL-W403  ARTIST & DESIGNER AS TEACHER: SCHOOL, MUSEUM, COMMUNITY
3 credits
This course provides students from any major with the opportunity to explore issues in art and design teaching. As a broad overview, this course will address formal and informal art teaching in K-12 school-based settings, as well as in art museums, and community-based settings. Students will be introduced to ideas about teaching and learning art through a wide variety of experiences, such as observations in diverse art education settings, guest speakers, as well as opportunities interacting with (and teaching!) children and/or adolescents. This course will include seminar sessions, as well as site visits to local schools, museums, and community-based organizations. The content and experiences offered during this class hope to inspire and excite students about the possibilities of utilizing their studio practice as art & design teachers or teaching artists in museum or community-based settings. The course will have particular value to students perhaps considering continuing their studies at RISD beyond undergrad to pursue either a Master of Arts in Teaching (MAT) or Master of Arts (MA) in Art + Design Education. This course is designed to introduce students to contemporary issues and practices in art education through a variety of spaces. The course content will be
divided approximately into three distinct explorations: art and design teaching at the K-12 schools, art museum education, and community-based art teaching. During each exploration, students will be asked to reflect on their own personal experiences with art learning, as well as engage with readings that explore contemporary perspectives on art education. Additionally, each exploration will be enhanced with opportunities for students to experience authentic art education spaces (either digitally or in person) to see how theory can connect with practice. The course culminates in a capstone experience in which students, collaborating in small groups, will lead a short studio-based experience for children or adolescents. This experience will be conducted in partnership with a local education organization such as a school, community arts center or RISD’s Project Open Door. Throughout this class, students will be offered a variety of opportunities to connect art education theory and practice, as well as reflect on their own experiences with art learning and teaching.

Also offered as GRAD-W403 for graduate-level students and TLAD-W403 for MAT & MA students.

LAEI-8900 LAEL INDEPENDENT STUDY
3 credits
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.

LAEI-8960 PROFESSIONAL INTERNSHIP
3 credits
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.

LAEI-8965 COLLABORATIVE STUDY
3 credits
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.

SCI-1007 CONCEPTS IN MATHEMATICS
3 credits
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.

SCI-1045 TOPICS IN PHYSICS
3 credits
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.

SCI-1046 WILD PLANTS OF PROVIDENCE
3 credits
For many of us, the planted and cultivated landscape of urban environments captures our attention. However, the city greenscape is so much more than that. All
around us seeds have found their way into spaces created in the cracks and crevices formed within seemingly impermeable urban surfaces. If ignored, and left undisturbed by human activities for any length of time, they transform the soil and set in motion processes of succession which eventually can create urban woodlands. Through this course, we will discover what those species are, and discuss how their growth habits and life cycles are particularly well suited to growth and reproduction in urban environments. What benefit these plants could potentially provide has long been ignored, and we will assess the ability of various species to sequester carbon, filter air, slow stormwater runoff, and provide the cooling effects of shade, as well as habitat, cover, and food for wildlife. Students will learn to identify common urban plants, and create a personal herbarium collection of 15 species. Through a combination of sketches and photographs, the class will document where species are growing within the urban environment. To highlight and bring attention to the ecological role these tenacious wild plants play, students will be asked to explore ways in which plant growth habits can be applied to their own work. The class will be organized around a combination of independent outdoor field work in all weather, and remote synchronous lecture. Students studying remotely will be required to identify and locate wild plants growing in urban contexts within their own communities. Support for plant identification will be given to all students through shared photographs and the use of localized plant identification apps and field guides.

HPSS-S101 is a prerequisite for undergraduates.

SCI-1047 INFECTION DISEASE TRIANGLES: THE BODY OF HUMAN-ANIMAL DISEASES

3 credits
In this course, we examine the world's most important zoonotic diseases and their impact on human society. Also known as zoonoses, zoonotic diseases are infections (bacterial, fungal, parasitic, prion, viral) that originate in non-human animals and move to humans, and vice versa. We begin by studying two important concepts: the "infectious disease triangle" (pathogen-host-environment interactions) and the "stages of emergence" (introduction, spread, establishment) using older well-known diseases as examples. These include Ebola, Influenza, Malaria, Tuberculosis and Rabies. We continue by exploring the impact of our actions - farming, hunting, urbanization, trade, resource extraction - on disease emergence using more recent examples, such as HIV-AIDS, SARS-CoV2-Covid 19, and West Nile Virus. We also study the factors that determine how severely a zoonotic disease affects its host, including genetics and epigenetics (chemical exposure, nutritional status, immune system status, and stress level.) Finally, we consider what can be done to prevent or mitigate existing, as well as future outbreaks of zoonotic diseases. For their major project, students choose a disease not covered in the lectures or readings, study it, write a literature review paper, and create a work of art designed to raise the general public's science literacy about it.

Open to sophomores and above.

SCI-1068 ENVIRONMENTAL DISASTERS AND DESIGN SOLUTIONS

3 credits
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.

SCI-1087 EVOLUTIONARY BIOLOGY

3 credits
Evolution is the process by which living organisms change over generations of time. This course examines how evolution occurs through natural selection, mutation, and genetic drift, beginning with the search for the origin of species (speciation) by artist-naturalists Charles Darwin, Alfred Wallace, and Henry Bates. Their observations of animal diversity (species variation, island geography, and mimicry) provided evidence for common descent within the animal kingdom, and led to the development of the theory of evolution by natural selection. Studies of the fossil record paleontology
yielded more evidence. Eventually, the genetic basis of evolution was explained by Gregor Mendel's discovery of heritable traits, later named genes. Today, studies of evolution continue on a molecular scale with DNA and RNA (genomics) and proteins (proteomics). Students will be graded based upon responses to study questions, participation during class discussion, performance on two written exams and a project on scientific visualization.

**SCI-1089 INTRODUCTION TO INSECT MORPHOLOGY AND ECOLOGY**

3 credits

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).

**SCI-1092 VISUAL PERCEPTION**

3 credits

In this course we will examine the major psychological theories of color, form, depth, and motion perception. To this end, we will explore the nature of light and optics, the structure of the eye and visual pathways of the brain, and the sensory and cognitive processes which mediate visual perception. The roles of learning, memory, imagination, as well as social and cultural factors will be explored. There will be weekly class discussions of readings as well as individual presentations on various topics, some quizzes, a final paper and final class presentation.

**SCI-1096 URBAN ECOLOGY: HOW WILDLIFE INTERACTS WITH URBANIZING LANDSCAPE**

3 credits

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.

**SCI-1110 GLOBAL WATER CRISIS**

3 credits

Cape Town, South Africa is predicted to be the first major city to run out of water. Day Zero, when the taps will run dry, is expected in Spring 2018. How did we get here, and how do we fix it? Learn the science behind the planet's water and how humanity interacts with it. We will examine the causes and results of drought, salt-water contamination of wells and streams, shrinking aquifers and more. The goals of this course are threefold: (1) To clarify how water works in earth’s systems (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. No prior science background is required. **Open to sophomore and above.**

**SCI-1249 INTRODUCTION TO COGNITIVE NEUROSCIENCE**

3 credits

The goal of the course is to explore how fundamental questions in philosophy, psychology, and medicine are currently being addressed by research in modern cognitive neuroscience. This course will examine the
relationship between the brain and cognition by focusing on topics including perception, attention, memory, language, emotions, decision-making, mental representation, knowledge, and intelligence. Interactive participation will be encouraged as students investigate these topics by actively engaging in experimental design, debates, and demonstrations. Throughout the course, the future of cognitive neuroscience will be discussed including how developments in the field will influence society and the ethical implications of these advancements.

SCI-W001 WATER POLLUTION AND DESIGN SOLUTIONS
3 credits
Lead in city water, Mercury in fish, "boil water" advisories in Southern RI, PCB’s, PAH’s, BPA and more. In this class, we will examine a variety of types of water pollution - how pollutants get into the water, what they do there and how they have been traditionally treated/removed. We will examine emerging techniques for finding and mitigating water pollution, and brainstorm design solutions of our own. We will review case studies and participate in live (online) discussions. No prior science background is required.

SCI-W014 OPTICS & HOLOGRAMS
3 credits
This mostly 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. This Wintersession seminar on optics has a section on understanding the physics that makes laser holograms and lasers work. Ideas from familiar phenomena help us see the connections between everyday life and the abstract ideas of optics and physics.

SCI-8900 ISP MAJOR
3 credits
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.

SCI-8960 PROFESSIONAL INTERNSHIP
3-6 credits
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.

SCI-8965 COLLABORATIVE STUDY
3 credits
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.
DEPARTMENT OF LITERARY ARTS AND STUDIES (LAS)
DIVISION OF LIBERAL ARTS

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Division Coordinator, Academic Programs: Anna Cimini (acimini@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 workshopped in class and critiqued by the instructor. Advanced Workshops assume that students have completed a Beginning Workshop or its equivalent.
COURSES IN LITERARY ARTS AND STUDIES

LAS-C221  LITERARY ART: BLAKE AND HOGARTH
3 credits
This class can be taken for credit in either LAS or THAD. 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 THAD-C221; Register in the course for which credit is desired.

LAS-C708  SEM: ARTISTS ON SCREEN: PROJECTING ART HISTORY IN THE BIOPIC
3 credits
Why does film seem obsessed with the figure of the artist? How are art histories told through such biopics? Why do such films have such popular effect? What do these representations have to do with longstanding myths about artistic production and artists? What is the cultural role of such "tellings" of "making"? And, most importantly, how do these films reproduce, or maybe subvert, the colonial, patriarchal, and racialist figurations of the artist that dominate Western culture still? What happens when film, history, myth, and art intersect? This course examines the intermediality of film, historical narrative and the arts through a selection of artist biopics from feature film and documentary. Centered around questions of the representation of artistic myths (of "genius" or "bohemian suffering," for example) in relation to the construction of popular art histories, this course will ask what happens when film attempts to "tell" the story of art, how audiences receive such stories, how cinema obsesses upon the relationship of film to other media, and how these constructions of artistic "culture" tend to subvert or reproduce gendered, classist, and neo-colonial assumptions of artists, artistic process, and history itself. Various theoretical approaches on the subject will also be studied, from Panofsky to Berger (Doris and John) to theorists of historical film and theorists of popular culture and the intersection between the visual and literary arts (visual cultural theorists like WJT Mitchell and Nicholas Mirzoeff). We'll focus upon ten films in our journey through these questions, from three films about Van Gogh (Minelli, Schnabel, Kurasawa), to the 90s Hollywood productions like Pollock and Basquiat and documentary responses to them (Hans Namuth on Pollock) to the issue of gender in the genre of artistic biopic (Seraphine, Artemesia, Camille Claudel, Frida), to the "querying" of these lines in queer artist biopics like CARRAVAGGIO (Derek Jarman), to a final decolonizing analysis of films about Gauguin and Turner. Students will explore these questions through weekly short essays and a longer final essay (10-12 pages) that asks them to explore one film from outside the syllabus (from a list provided).
Also offered as THAD-C708; Register in the course for which credit is desired.

LAS-C724  SEM: WOMEN'S RESISTANCE ACROSS THE GLOBAL SOUTH
3 credits
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 outside of the home 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. Also offered as THAD-C724; Register in the course for which credit is desired.

LAS-E101 FIRST-YEAR LITERATURE SEMINAR
3 credits
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. Students should contact the Academic Programs Coordinator to add or drop this course.
Transfers and upperlevel students, please contact the Academic Programs Coordinator for registration into one of the evening sections of E101 in either the Fall or Spring semester.

LAS-E211 MEDIEVAL TO EIGHTEENTH-CENTURY BRITISH LITERATURE
3 credits
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.

LAS-E212 ROMANTIC TO EDWARDIAN BRITISH LITERATURE
3 credits
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.

LAS-E220 SHORT FICTIONS OF RACE AND EMPIRE
3 credits
Black life is lived in the context of all that attempts to stamp it out. Black life defies the norms of gender and sexuality. Black being is a creative enactment—it redefines space and time while building otherwise worlds. The course provides an engaging introduction to questions of Blackness and being through critical theory, literature, poetry, criticism, art, and performance. We will think
Black life from the overlapping theoretical trajectories of Black Studies, Black Feminist Theory, Queer Studies, and Performance Studies. We will attend to how these fields have produced knowledge about Blackness and being and speculate about what forms of black life might still escape their grasp. We will re-evaluate existing understandings of Blackness; build theoretical frameworks for anti-blackness, diaspora, haunting, and decolonization; and trace what remains in the afterlives of slavery, colonialism, and genocide. All course conversations will be contextualized within contemporary movements for Black liberation and connected to experimental forms of Black cultural production.

LAS-E229 DOMESTICATING THE NATION: 19TH CENTURY WOMEN WRITERS
3 credits
The 19th-century was a time of prodigious output from women writers. Canonical histories have often relegated these writers to the sub-categories of sentimental or “local color,” writing, thus ignoring the enormous influence they had on American literature and culture. We will study such writers as Harriet Beecher Stowe, Lydia Maria Child, Harriet Jacobs, Pauline Hopkins, Fanny Fern, Sarah Orne Jewett and Kate Chopin.

LAS-E236 THE FUTURE OF LITERATURE OR HOW I LEARNED TO STOP WORRYING AND LOVE ARTIFICIAL INTELLIGENCE
3 credits
In this class, we will explore the future of literature and language art made with and about computers. We investigate the real danger and the revolutionary power of data, software, social media, memes, natural language processing, and artificial intelligence and we will cultivate new ways of relating to digital technology. We will examine the genealogy of writing as a technology in order to gain a better understanding of current and future possibilities. What is the role of the artist in computer-generated artwork? How will the co-evolution of human and machine affect the future of language art? In this course, we will discuss the ethical, aesthetic, and critical dimensions of artificial intelligence and machine learning in relation to the production of new forms of language art. In this class, we examine how artists can use computers as a tool or a collaborator to create the language art of the future. Students will learn to think analytically critically about computer mediated language art and and learn to articulate their process and goals for their work. Students should expect weekly readings, writing and creative assignments that will nourish a final project.

LAS-E247 VIRGINIA WOOLF & MODERN FICTION
3 credits
Students will emerge from this class with a thorough overview of Woolf’s life, world, and life’s work. The heart of the course will be our study of Virginia Woolf’s major novels: Jacob’s Room, Mrs. Dalloway, To the Lighthouse, Orlando, and The Waves. However, our reading list will also include short stories, essays, and selections from her published letters and diaries. In particular, students can expect to become skilled readers of the stream of consciousness style of narration that characterizes Woolf’s fiction and to engage with themes that run through much of her writing such as the creative process, modern subjectivity, sexuality, gender, domestic space, and war. Open to sophomores and above.

LAS-E254 NATIVE AMERICAN LITERATURE
3 credits
Literature is one facet of culture. The significance of a literature can be best understood in terms of the culture from which it springs, and the purpose is clear only when the reader understands and accepts the assumptions on which literature is based” (Paula Gunn Allen-Laguna Sioux poet). This course will explore value systems and aesthetics that are from very diverse Native cultures, focusing on the ways in which indigenousness relates to literature and storytelling. The critical methodologies developed by Native critics such as Gerald Vizenor (Anishinaabe writer and scholar), and Craig Womack (Muscooge Creek-Cherokee author and professor of Native Studies) will enable us to study Native frameworks and new ways to regard literature/histories. We will explore questions such as can Native American theory/literature transform or challenge non-Native critical theoretical strategies. Our discussions, which may take a variety of directions, will also examine such issues as American Indian identities and communities as well as the impact of colonization on tribal peoples.
LAS-E279  HORROR STORIES
3 credits
Horror stories are a literary & artistic expression of anxiety. It’s not odd at all that we still write about ghosts when we’re busy churning up & examining the crimes of our ancestors, or that we write contagion stories (zombies!) during a pandemic, or apocalyptic horror as we face the effects of climate change. Horror stories can be-as is true of any literature-artful, profound, entertaining, and -as Ezra Pound would say-news. We’ll read a selection of stories-fundamental classics, lesser-known but influential stories, and contemporary attempts-to identify genre characteristics and to locate elements that define the genre’s power. We’ll also read works written about horror by horror authors and test their claims. To deepen our understanding of the genre even further-in addition to essays & exams-students will have the option to try their hand at writing an original horror story.
Open to sophomores and above.

LAS-E289  THINGAMAJIGIRL: OBJECTS, HUMANS, FEMININITY
3 credits
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.

LAS-E298  EMILY DICKINSON
3 credits
Emily Dickinson (1830 -1886) has an undeserved reputation for being a gloomy, inscrutable, death-obsessed recluse. But, when reading her poetry, letters, herbaria, recipes, and random notes, we come to discover a more complex figure: Dickinson was a nimble-minded, inclusive thinker; a poet obsessed with songs, riddles, and linguistic puzzles; a skilled baker; a locally admired gardener; a lover of human, animal, and natural worlds; and a playful, devoted friend. In her poetry, Dickinson could invest the same vast and inimitable creative and intellectual energies into an exploration of the fate of the human soul as she could into an observation of her cat stalking a bird. Formally, stylistically, and conceptually, her poetry defied and continues to defy convention, and it went virtually unpublished during her lifetime. Her poetry is also rare in that its interpretation depends on its visual presentation. During her life, Dickinson collected and annotated her poetry in handwritten booklets (or fascicles). These fascicles open up opportunities to appreciate her work more abstractly as visual-literary art that fundamentally challenges our expectations of what makes a poem a poem. In this course, we will read, discuss, and write about the many versions of Dickinson, as seen through the various scholarly efforts to transcribe, edit, and publish her work, as well as through our own manuscript-transcription projects. We will also explore the material, historical, biographical, and critical contexts for her work, drawing from a diverse body of meticulous, creative, and rebellious Dickinson criticism. Far from a traditional literature class, this course adopts a hands-on approach to understanding Dickinson’s life and work, which will include manuscript transcription projects, natural historical excursions, bread and pastry baking efforts, along with various writing assignments and exercises. The course also includes a short trip to Amherst, Massachusetts, where we will visit the Dickinson Homestead and Museum (where Emily lived and composed the vast majority of her letters and poems), spend time in the Dickinson archives at Amherst College, and explore the surrounding town and its natural environment.
LAS-E101 is a prerequisite for undergraduates.

LAS-E299  THE LESBIAN NOVEL
3 credits
To be a lesbian, according to Monique Wittig, seems the simplest and most complex mode of desiring: "she who was interested in 'only' half of the population and had a violent desire for that half." In a world overcrowded by the voices and bodies of men, how does a lesbian carve out physical and imaginative space to let her desires...
free? This course will explore how this question has been addressed by daring, renegade lesbian writers who have used the medium of textual narrative to produce both history and future. Rather than reading these novels as historical document, sociological artifact, or even personal testaments, we will digest them as performance, wish-fulfillment, blueprint for a world in which love and sex between women reign.

LAS-E303  
INTRODUCTION TO ASIAN AMERICAN AND DIASPORIC LITERATURE

3 credits
This class examines Asian American and diasporic literature to understand key social issues and historical events that have affected immigrant and diasporic communities in the US. These events include but are not limited to the 1882 Chinese Exclusion Act, Japanese internment, the civil rights and women’s rights movements, the Vietnam War, and the LA uprising. Students will engage with scholarly, literary, and visual responses to these historical developments, which articulate the field of Asian American and diasporic studies around the following challenges: 1) how to secure the civil rights of Asian Americans as a racial minority group; 2) how to mediate ethnic, sexual, and socioeconomic differences among Asian Americans and between other racialized groups; 3) how to know and respond to the racial injuries of being Asian in America. Offering students a historical grounding in Asian American and diasporic literature and culture, the course additionally asks students to question the relationship between multiple cultural forms (the short story, autobiography, novel, play, epistolary, and graphic novel) and their impact in shaping Asian American and Diasporic studies.

LAS-E308  
KAZUO ISHIGURO AND/AS WORLD LITERATURE

3 credits
This course considers the fiction of the Japanese British Nobel Prize-winning author Kazuo Ishiguro in a world literary context. Based on a selection of his short stories and novels we will discuss, among other things, the different critical perspectives relevant to reading globally in terms of which both the author and his work have often been read, including the manner in which putative signs of “Englishness” and “Japaneseness” have been attributed especially to his early texts. At the same time, we will consider the intriguing ways in which the author’s fiction comments implicitly on its own reading as well as ways of reading world literature. The course also has a film component in that we will view and discuss a film adaptation of one of Ishiguro’s novels as well as two other relevant films as a basis for examining how the author’s adaptive use of certain narrative techniques has helped shape his style and fictional worlds. In this way, the course engages questions related to ethics, knowledge, cultural translation, narrative and cultural representation, as well as interpretation and critique central to both Ishiguro’s fiction and the reading of world literature.

LAS-E309  
TRANSNATIONAL SPY & DETECTIVE FICTION

3 credits
This course, besides revisiting the traditional narrative elements of spy and detective fiction, considers a selection of the increasing number of late twentieth- and twenty-first-century transnational, diasporic, postcolonial, and minority/ethnic authors from around the world who adapt spy and detective fiction conventions for the purpose of social critique. In focusing on issues related to identity, “culture,” ethics, human rights, justice, and knowledge construction narrated by these fictions, we will examine carefully, for example, the figure of the spy or detective as outsider to and observer of society as well as, in the works at issue here, frequently an immigrant or cultural or social “other.” In the process, we will also engage questions central to reading, interpreting, and comparing fiction in a global context.

LAS-E322  
IMAGINING INDIGENOUS FUTURITIES

3 credits
In this interdisciplinary course, students will engage with storytelling, cultural production, scholarship, and activism focused on imagining and enacting Indigenous futurities. As a class, we will interrogate the ongoing colonial matrix of power and analyze how Indigenous artists, writers, scholars, and community practitioners create possibilities for anticolonial, decolonial, sovereign, and Indigenized futures. The course will dwell with, among others, works of Two Spirit and Indigiqueer futurities, Native feminist futurisms, decolonial environmental and place-based futures, and nonlinear
futures seeded in the past and germinated in the present. We will think alongside the artist, and enrolled member of the Three Affiliated Tribes of Fort Berthold, Cannupa Hanksa Luger's use of science fiction as a "methodology, a practice, a way of future dreaming." To do so, we will discuss a multi-media collection of works of Indigenous futurity, including novels, films, visual artworks, activist manifestos, music and music videos, short stories, poetry, and theory, to examine the roles form and genre play in imagining and enacting different futures. We will pay close attention to how Indigenous cultural producers both use and subvert science and speculative fiction, climate fiction, and horror genre conventions and tropes to reimagine, rewrite, and remap the future, past, and present.

LAS-E325  WRITING THE CLIMATE CRISIS: JUSTICE, IDENTITY, AND ENVIRONMENT IN AMERICAN LITERATURE
3 credits
In this course we will discover how struggles of identity and justice interact with representations of the environment in the literatures of Africana, Chicano/a, Asian, and Native American authors. We will investigate and appraise how these authors portray nature as theme, plot, character, and setting to accomplish the environmental aims of their texts.

LAS-E352  OF ETHIOPIA: A GREEK NOVEL OF ANTIQUITY AND ITS RECEPTION FROM BYZANTIUM TO THE HARLEM RENAISSANCE
3 credits
The Aethiopica by Heliodorus of Emesa is the most ambitious novel to survive from the Ancient Greek world. We study the novel and its afterlife from Byzantium to the eve of the Harlem Renaissance. The tale of two lovers and their adventures from Greece to Ethiopia, it had a massive influence on the development of the novel, especially discourses of exoticism, utopianism, and Orientalism. Special attention is devoted to issues of race and gender, and readings include Byzantine literary criticism, excerpts from Early Modern novels, and one of the most important African-American works of the early 20th century, Pauline Hopkins's Of One Blood—in which a secret African civilization makes Wakanda look ordinary in comparison. Requirements include participation in class discussion and four short papers.

LAS-E353  RACIALIZED ENVIRONMENTS: BLACK BRITAIN IN THE TWENTIETH CENTURY
3 credits
This course examines twentieth-century Black British writing. We will focus primarily on works written by the 1940s to 1960s Windrush generation—the large, mid-century influx of Caribbean peoples to the United Kingdom (UK)—as well as Asian British authors who are often included under the umbrella of blackness. Reading such authors as Claude McKay, Mulk Raj Anand, Una Marson, George Lamming, Samuel Selvon, V.S. Naipaul, Hanif Kureishi, Zadie Smith, and Shola von Reinhold, we will explore also the colonial forebears and contemporary afterlives of the Windrush moment. There are a wide variety of often conflicting ways that blackness circulates in Britain, then and now. Both racist and reclaimative evocations of blackness demand our attention. Our course will circulate, then, around two core questions: 1) How do Black British writers' refigure blackness as a positive, empowered force and voice integral to British modernity, and 2) How do we contextualize this vital community of Black voices in Britain within the history of extractive imperialism that was and is buoyed by white supremacist conceptions of blackness in the British popular imagination. Across all the authors we will read, Black Britons succeed in reimagining what home means amidst the racialized environments of (un)belonging—rescuing it from exile, diaspora, and displacement and claiming their place at the heart of the British metropolis and within its literary canon.

LAS-E354  TO INSTRUCT, DELIGHT, AND FRIGHTEN: CAUTIONARY AND MORAL TALES FOR CHILDREN
3 credits
From the beginning of the publication of this commodity called Children's Literature, critics and philosophers have argued over its proper forms and uses. The debate surrounding children's literature has always been based in cultural understanding of what a child is and what a child's needs are. The two goals of children's literature "to instruct and to delight" have dominated discussions about Children's Literature, but what a child needs to be
instructed in, and how, has changed over time, as has our thinking about what entertains children. In this course we will read a variety of texts from the past 300 years of Children’s Literature including early chapbooks of Mother Goose Nursery Rhymes, Isaac Watt’s "Divine Songs," Heinrich Hoffman’s "Struwwelpeter," and Fairy Tales from around the world. We will also look at contemporary movements towards representation and diversity in Children’s Literature and consider how they conform to and subvert the lessons from the past.

LAS-E380 PRINT THE LEGEND: THE WESTERN AS FILM AESTHETIC, NATIONAL HISTORY, AND INTERNATIONAL MYTH

3 credits
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.

LAS-E387 NEO-REALISM: THEORY PRACTICE AND A CULTURAL CONVERSATION

3 credits
This class brings together in a productive, practical conversation three lines of aesthetic interest: Italian Neo-realism, contemporary influence of Neo-realism, and emerging medium of cell phone cinema. At its center, the class consists of an intensive exploration of Italian Neo-realism through an analysis of their films, the often contentious, always expansive writings of those practitioners, and the writings of their acknowledged cultural compatriots. The workshop uses both cultural studies methodology to reveal the archeology of a social movement and its possible supports for present practice as well as traditional humanities analysis into the limits and depth of an aesthetic expression. Some of the Neo-realism issues considered will be: the relation between documentary and reality; the function of story in realism; the use of time that is, screen time or as Rossellini called it waiting, vs. plot; the cinema of encounter vs. the cinema of escape; the cinema of the ordinary vs. the cinema of spectacle; the ethic of curiosity vs. the ethic of astonishment; and National-Popular content and technology. One of the only facts of Neo-realism is that it was first a practice born of necessity moral, political, and technical and, it was second an aesthetic manifesto. In keeping with that history and Neo-realism’s Gramscian ideal of a National-Popular art in terms of content and form, the final assessment will consist of neo-realist films produced by the students in the birthplace of the movement using their mobile phones. This final experiment insists that students engage in Neo-realism as not only a fixed historical debate but also as a fluid on-going conversation. To this end, there will also be readings in contemporary expressions of Neo-realism and filmmaking aesthetics of cell phone cinema.

LAS-E401 CREATIVE WRITING: A CROSS-GENRE STUDIO

3 credits
In this beginning writing course, we will look at contemporary texts that push against the boundaries of traditional literary genres (fiction, poetry, theatre, creative non-fiction, graphic fiction, etc) and blur the lines between those genres as well. Together we will read some of the most exciting contemporary writers who resist our attempts to categorize them. By examining these texts and trying our own creative writing experiments, we will gain a better understanding of what traditional genres are, the techniques they employ, and ways they can be manipulated to create something new.

LAS-E411 BEGINNING POETRY WRITING WORKSHOP

3 credits
The Beginning Poetry Workshop is an elective course introducing students to the art of poetry writing. The course sequentially addresses major commitments of
poetry including form/content, sound, line, voice, image, language(s), tradition/convention, experiment, audience, revision, performance, collection, publication, and distribution. Workshop is the heart of the course, animating the practice, discourse, critique, audience, community, and mentorship vital to poets. Every class will also include close reading, discussion of assigned texts, and writing. We will attend public readings, curate and participate in community readings, and welcome poets to our class, when possible. Work can be developed in a range of styles, traditions, and languages. You will leave this class with a collection of workshopped and revised poems, which you will design, self-publish, and distribute in print and/or digital form.

The Beginning Poetry Workshop is a prerequisite for the LAS-E421 Advanced Poetry Workshop in the Spring.

LAS-E412 BEGINNING FICTION WRITING WORKSHOP

3 credits

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 workshopped and revised. The student's engagement in the course, participation and attendance, will drive the final grades.

LAS-E413 INTRODUCTION TO PLAYWRITING

3 credits

The playwriting workshop is an introduction to the basic principles of scriptwriting for live performance. Students will examine the form as a storytelling technology, an intervention, an act of embodied vandalism. We will collectively ask: How do you spawn an idea? How do you construct dialogue on the page? Through rhythm, intent, given circumstances? How do we shape that dialogue into character? Narrative? Alongside dramatic action, how do we construct the physical and fictive environments for story to occur? This class intends for the writer to celebrate excess and work from a point of textual abundance. Students will write and write, then take on the roles of sculptor, carpenter, and architect in order to leave the class having developed a single play. Functioning as both a seminar and workshop, the course will introduce students to a variety of play forms by writers including: Aleshea Harris, Reza Abdoh, Guillermo Calderón, Tim Crouch, Sophie Treadwell. We will use these plays to build a toolkit of generative strategies and address writing as a physical task that seeks a three-dimensional home.

LAS-E416 PICTURE AND WORD

3 credits

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 LAS-E416 and ILLUS-3612 and will receive 3 studio credits and 3 liberal arts credits.

LAS-E421 ADVANCED POETRY WORKSHOP

3 credits

The Advanced Poetry Workshop is an intensive project-based poetry workshop for students with previous workshop experience and a portfolio of revised work on which to build. The course centers on workshop: peer critique by students with previous practice in poetry writing, and the shared goal of completing a semester-long publication/performance project. Students are expected to have a strong commitment to active participation in contemporary poetry as readers, writers, curators, performers, and audience. Teaching and learning methodologies include close reading of exemplary texts, experimentation with forms, revision,
online/print publication, and performance. Texts will include poetry collections published in 2019 and 2020, as selected by students and instructor. The workshop welcomes work in any language and from any tradition of poetry. To the greatest extent possible, the work should speak for itself. But mediation, translation, contextualization also play a vital role. Permission of Instructor required.

Prerequisite: LAS-E411: Beginning Poetry Writing Workshop or equivalent experience.

LAS-E422 ADVANCED FICTION WRITING WKSHP

3 credits
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.

Permission of Instructor required.

LAS-E430 LIARY

3 credits
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.


3 credits
The essay form is broad and, at its core, investigative, as it seeks to examine and disrupt, twist and turn, move and shake. This course will be an exploration of nonfiction writing through some of the various forms that the essay takes. Students will be writing both critical analyses of the texts as well as writing their own nonfiction essays that use the readings as models. We will begin by reading several classic examples and move from there towards more contemporary forms. Some of the writers we will study may include: Hilton Als, James Baldwin, Jo Ann Beard, Eula Biss, Jenny Boully, Mary Cappello, Anne Carson, Ta-Nehisi Coates, William Gass, Maggie Nelson, Claudia Rankine, Rebecca Solnit, Susan Sontag, Virginia Woolf.

LAS-E501 FROM LITERARY TO CULTURAL STUDIES

3 credits
Cultural studies has made its mark in the humanities as a structured discipline since the 1960s. It emerged from a dissatisfaction with traditional literary criticism and sought to widen the latter’s focus on aesthetic masterpieces of “high” culture by incorporating “low,” popular, and mass culture in an interdisciplinary analysis of “texts,” their production, distribution and consumption. Varied “texts” from the world of art, film, TV, advertising, detective novels, music, folklore, etc., as well as everyday objects, discourses, and institutions have since been discussed in their social, historical, ideological and political contexts. This course will provide an introduction to the field and its concerns. It will also encourage students to practice some of its modes of analysis.

LAS-E520 SPECTACLES OF THE HUMAN BODY: FREAK SHOWS, ETHNOGRAPHIC DISPLAYS, AND HISTORIES OF DIFFERENCE

3 credits
This course will investigate the era of freak shows and ethnographic displays in the parallel realms of science and show business in the nineteenth and twentieth centuries. From World’s Fair Exhibits, to the streets of London, to the displays in PT Barnum’s Museum, to Buffalo Bill’s Wild West Shows, human beings were
placed on display for the purported amusement and instruction of the public. Through the artifacts of these exhibitions, we will examine the ways that human bodily display enacted ideas about race, ethnicity, gender and the body, and explore the extent to which these ideas still shadow our present moment.

LAS-E705  SEMINAR: HISTORY, HAUNTING, AND MEMORY

3 credits
Michel-Rolph Trouillot proclaims, “The past-or, more accurately, pastness-is a position. Thus, in no way can we identify the past as past.” What is the relationship between history and haunting? How does the narration of troubling and troubled memories (or images of the future) draw attention to the gaps, assumptions, and limits of historical representation? Who is granted the power to tell stories and who is worthy of having stories told about them? How might texts, films, and other creative mediums not just represent about the dead, but actually conspire with them? The past has an ever-deepening relevancy to contemporary life, and the intimacies that structure our understanding(s) of the past, present, and future produce powerful terrains for study. This course engages these fraught terrains of historical narration; the absence presence of figures of the past; and the vexed representation of traumatic memory in social life. This course will center a wide range of texts, films, and other modes of cultural production that examine how history, haunting, and memory are contoured by of race, gender, sexuality, queerness, diaspora, colonialism, and temporality. Tacking between historiographic theory and literary, poetic, documentary, and ethnographic accounts of relations with the dead and other uncanny forces, we will wrestle with the silences, gaps, and erasures within particular historical sites and problematize representations of the past. We will pay particular attention to texts that highlight the incoherence and instability of the historical record; engage processes of suspension, seep, and spill; and demand nuance, in-betweenness, and queer temporality from our analyses.

LAS-E707  BUT DO THEY BITE?: THE MONSTROUS FEMININE IN GOTHIC AND VAMPIRE FICTION

3 credits
The Gothic tradition in literature has a wide and varied history. It is filled with contradictions that create a kind of uneasy unity; the natural world and the uncanny; patriarchal structures and strong women; and the awful beauty of the sublime. It also goes hand in hand with the vampire tales, that Nina Auerbach says “have been our companions for so long that it is hard to imagine ourselves living without them.” This course will explore the places vampire and Gothic novels, short fiction, and film intersect and diverge, as well as the way these genres approach representations of the monstrous feminine. We will consider these works of fiction in their cultural contexts using frameworks from gender studies, and feminist and post-colonial theory. Texts will include vampire stories from around the world, the European origins of the Gothic, and contemporary work that challenges the boundaries of both genres. As seminar participants, students will take an active role in class meetings, and produce research and project-based work.

LAS-E765  QUEER COMICS

3 credits
This course charts a roughly 100-year history of queer representation in comics art. Beyond acknowledging that LGBTQIA+ issues frequently appear in comics, we will study comics art as a “distinctly queer mode of cultural production that has functioned as queer history,” to quote Darieck Scott and Ramzi Fawaz. Although this is a literary studies course, we will focus on writing, illustration, and sequencing as essential literacies for making and critiquing the medium. Class assignments will therefore involve various forms of critical and creative work in written and visual modes. The course includes many genres of mainstream and alternative comics with special attention given to intersections with discourses of race, class, and disability. Specific readings vary from term to term, but the course features a rich and globally oriented array of forms, including (but not limited to) comic strips, graphic novels, zines, webcomics, underground comix, superhero comics, sarjakuva, bande dessinée, and yaoi/yuri/bara manga. LAS-E101 is a prerequisite for undergraduates.

LAS-W250  PLACE, POWER, AND STORY

3 credits
What does it mean to live well in a place? And what do stories have to do with it? This class will examine the struggle to create just, reciprocal relationships with our own human and biotic communities. To do so, we will read essays, memoirs, and novels that define, diversify,
and complicate a sense of place and a connection to home, community, and environment. Authors may include Sarah Broom, Barbara Kingsolver, Leslie Marmon Silko, and Providence-based Elizabeth Rush; in all cases, place and storytelling will be central to the authors' projects. Finally, by exploring oral histories and student publications on RISD's Digital Commons, we will research and think together about the place we share. In addition to regular reading and writing assignments, as well as outings into our Providence community, this course will culminate in a project that creates a class archive of the communities, histories, and landscapes in which we are embedded.

LAS-W262  PUNK PRODUCTIONS
3 credits
A subculture characterized as part youth rebellion, part artistic statement, punk has lingered and transmogrified in popular discourse since its heyday in the 1970s. In this class we'll delve into the history of social, musical, and aesthetic manifestations of punk in the U.S. and UK and investigate the connections between punk's DIY, anti-authoritarian ethos and the politics of the late-twentieth century. We'll embrace a cultural studies framework to examine punk production in its various material and discursive forms—music, fashion, film, manifestos, revolutions, etc. Throughout, we'll turn a critical eye towards investigating expectations and performances of gender, race, and class in a range of punk communities (i.e. Queercore, Riot Grrl, etc). Our discussions and your writing will be informed by scholarly books and articles, narrative accounts of punk, film screenings, and a lot of loud music.

LAS-W296  MAGIC IN MODERN CULTURE
3 credits
Stage magic, perhaps because it must conceal any record of its craft, is often neglected among the performing arts. Yet it exerts a powerful hold on our imaginations, and our language is peppered by its terms (prestige, enchanting, smoke and mirrors, pulling a rabbit out of a hat, etc). So what exactly is the allure of magic? What are its cultural functions? And what, in turn, can magic reveal about the fears or wishes of its audience? Through the lens of literature, anthropology, cultural and performance studies, this course will examine the history of magic in the modern world and its place in contemporary culture. We will consider the development of magic as an art form over the course of the 19th century, the dynamics of a magic trick, the bodily and cultural politics of magic performance, and the surprising prevalence of magic in contemporary literature, film, and commerce. Texts will include fiction by Steven Millhauser and Tim O'Brien, films by Orson Welles and Christopher Nolan, and a range of historical, theoretical, and archival materials. Students will complete several shorter essays and a longer researched paper. (No skill in prestidigitation required!)

LAS-W359  CRADLE WILL ROCK ON
3 credits
This course asks students to travel back to the 1930s and contextualize the various artistic and cultural movements that comprised the Federal Theater Project and the WPA arts projects. The course will revolve around the 1999 film by Tim Robbins, Cradle Will Rock, and the Marc Blitzstein original, as well as supplementary materials researched by the students involving any aspect of the film, from Brechtian and Documentary drama to Mexican muralism to labor issues to race and gender resistance to LGBTQ histories and on. Students will research toward a final artistic project that comprises the requirement for the course.

LAS-W379  MAJOR DEVELOPMENTS IN QUEER FILM, 1990-2018
3 credits
This course focuses on the intersectionalities of race and queer subjectivities in queer cinema. We will trace this development from the historical cinematic 1990s of New Queer Cinema (NQC), an era that encompasses an explosion of "gay film visibility," to an exploration of present day queer cinema and the ways in which queer representations and queer identities are portrayed. We will study the stylistic developments and controversies of queer film, examining major innovations and changes as compared to films from the NQC era. Such questions as what's at stake in films that contest and re-imagine new queer subjectivities will be addressed during the course.

LAS-W432  SHORT STORY WRITING WORKSHOP
3 credits
In this writing workshop, we will explore the short story, working to put into words what we—as individual readers and writers—hope to find in it. We'll consider what makes a story a story, while acknowledging that it
is often something ineffable, indefinable. We’ll read a range of contemporary and classic writers and will also read essays on craft. A significant amount of class time will be devoted to in-class writing and peer workshops. At the end of the term, students will be expected to submit a portfolio made up of reflections, rough drafts, and revised stories.

LAS-W508 PHOTOTEXTUALITY: LITERATURES OF THE EMBEDDED IMAGE
3 credits
Photography and Literature are often seen as separate, yet kindred, disciplines, each working to depict, contest, alter, and reframe that which we think of as reality. This course will explore various ideas about the melding of photography and literature by looking at texts that work to create dialogue between the two mediums, as well as theoretical writings that offer ways of contemplating such fusions. We will study texts by writers/photographers such as: Walker Evans, James Agee, W.G. Sebald, Sigmund Freud, Roland Barthes, Teju Cole, John Berger, Sophie Calle, Paul Auster, Theresa Hak Kyung Cha, and Lance Olsen. Students will write several short essays about the readings, as well as a longer project, which will combine photography and writing. Also offered as THAD-W508; Register in the course for which credit is desired.

LAS-8900 LAS INDEPENDENT STUDY
3 credits
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.

LAS-8960 PROFESSIONAL INTERNSHIP
3 credits
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.

LAS-8965 COLLABORATIVE STUDY
3 credits
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.
DEPARTMENT OF THEORY & HISTORY OF ART & DESIGN (THAD)
DIVISION OF LIBERAL ARTS

Division Office: College Building, Room 418
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Email: liberalarts@risd.edu

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Division Coordinator, Operations and Administration: Gail Hughes (g Hughes@risd.edu)
Division Coordinator, Academic Programs: Anna Cimini (acimini@risd.edu)

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.
COURSES IN THEORY & HISTORY OF ART & DESIGN

THAD-H101  THAD I: GLOBAL MODERNISMS
3 credits
This is a required course for all freshmen and transfer students to introduce them to global modern and contemporary art, architecture and design in the period between 1750 and the present. The course addresses modernism as a global project, presenting several case studies from across the world that unfold to show how multiple kinds of modernism developed in different times and distant places. By presenting alternate, sometimes contradictory stories about modern and contemporary art and design, along with a set of critical terms specific to these times and places, the class aims to foster a rich, complex understanding of the many narratives that works of art and design can tell. With this grounding, students will be well positioned to pursue their interests in specialized courses in subsequent semesters.

Required for graduation for all undergraduates. There are no waivers for THAD-H101.

Attention transfers and upperlevel students: Please register into section 26 or 27; one of the evening sections set aside for transfer and upperclass students.

Email the Academic Programs Coordinator in the Liberal Arts Division office for assistance if needed. All other H101 sections are for freshmen.

THAD-H102  CRITICAL INTRODUCTION TO THE HISTORY OF ARCHITECTURE AND DESIGN
3 credits
Continuing from critical frameworks established in H101: Global Modernisms, the second semester of the introduction to art history turns to designed, built, and crafted objects and environments. The course does not present a conventional "history of the modern movement," but rather engages with a broad range of materials, makers, traditions, sites, and periods in the history of architecture and design. Global in scope, spanning from the ancient world to the present, and organized thematically, the lectures explicitly challenge Western-modernist hierarchies and question myths of race, gender, labor, technology, capitalism, and colonialism. The course is intended to provide students with critical tools for interrogating the past as well as imagining possible futures for architecture and design. Required for graduation for all undergraduates.

This course is scheduled to be taken by first-year students during the Spring semester of freshmen year. Liberal Arts will place freshmen into sections of H102 after spring studio schedules are completed by EFS. There are no waivers for students entering as freshmen. However, freshmen students who completed H101 prior to fall 2018 may opt to waive out of H102.

Email the Academic Programs Coordinator for assistance. Transfer students may petition the THAD department head to substitute an equivalent college course that was completed prior to enrollment at RISD. Attention transfers and upperlevel students: Please register into section 25. Email the Academic Programs Coordinator in the Liberal Arts Division office for assistance if needed. All other H102 sections are for freshmen.

THAD-C221  LITERARY ART: BLAKE & HOGARTH
3 credits
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. LAS-E101 is a prerequisite if taken for LAS credit.
THAD-C333  CHINESE ARCHAEOLOGY
3 credits
This course is designed to introduce students to the major historical and intellectual developments in the field of Chinese archaeology, from its inception in the 10th century as antiquarianism, to the latest scientific achievements. The course will provide a general overview of key discoveries relating to the period of time spanning from the Paleolithic to the Han period, concentrating on crucial research issues on such topics as (among others), the origin of man in Asia (an alternative to the Out of Africa theory), the earliest settled societies and the beginning of rice and millet agriculture, the origins and impact of Chinese writing, the Chinese urban revolution of the late Neolithic and early Bronze Age, the political use of bronze and jade in the dynastic period, and the burial customs and religious beliefs of the early imperial period.
Also offered as HPSS-C333; Register in the for course for which credit is desired.
HPSS-S101 is a prerequisite if taken for HPSS credit.

THAD-C708  SEM: ARTISTS ON SCREEN: PROJECTING ART HISTORY IN THE BIOPIC
3 credits
Why does film seem obsessed with the figure of the artist? How are art histories told through such biopics? Why do such films have such popular effect? What do these representations have to do with longstanding myths about artistic production and artists? What is the cultural role of such "tellings" of "making"? And, most importantly, how do these films reproduce, or maybe subvert, the colonial, patriarchal, and racialist figurations of the artist that dominate Western culture still? What happens when film, history, myth, and art intersect? This course examines the intermediality of film, historical narrative and the arts through a selection of artist biopics from feature film and documentary. Centered around questions of the representation of artistic myths (of "genius" or "bohemian suffering," for example) in relation to the construction of popular art histories, this course will ask what happens when film attempts to "tell" the story of art, how audiences receive such stories, how cinema obsesses upon the relationship of film to other media, and how these constructions of artistic "culture" tend to subvert or reproduce gendered, classist, and neo-colonial assumptions of artists, artistic process, and history itself. Various theoretical approaches on the subject will also be studied, from Panofsky to Berger (Doris and John) to theorists of popular film and theorists of popular culture and the intersection between the visual and literary arts (visual cultural theorists like WJT Mitchell and Nicholas Mirzoeff). We'll focus upon ten films in our journey through these questions, from three films about Van Gogh (Minelli, Schnabel, Kurasawa), to the 90s Hollywood productions like Pollock and Basquiat and documentary responses to them (Hans Namuth on Pollock) to the issue of gender in the genre of artistic biopic (Seraphine, Artemesia, Camille Claudel, Frida), to the "querying" of these lines in queer artist biopics like CARRAVAGGIO (Derek Jarman), to a final decolonizing analysis of films about Gauguin and Turner. Students will explore these questions through weekly short essays and a longer final essay (10-12 pages) that asks them to explore one film from outside the syllabus (from a list provided).
Also offered as LAS-C708; Register in the course for which credit is desired.

THAD-C724  SEM: WOMEN'S RESISTANCE ACROSS THE
3 credits
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 outside of the home 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. *Also offered as LAS-C724; Register in the course for which credit is desired.*

**THAD-H163 **
**POWER, DEPENDENCE AND SOCIAL WELFARE IN EARLY MODERN VISUAL CULTURE**
3 credits
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 Wedgwood issued a plaque that poignantly pleaded for the abolishment of slavery. Here, 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.

**THAD-H173 **
**CONTEMPORARY ART SINCE 1960**
3 credits
This course will trace major developments in contemporary art from the 1960s to the present. Beginning with the shift away from modernist abstraction in the late 1950s and proceeding chronologically, we will examine the diverse array of movements, practices, and events that have come to define the larger field of contemporary art: minimalism, conceptualism, and pop in the 1960s, site specific and performance art in the 1970s, the “culture wars” and postmodernist debates of the 1980s, and the various forms of “abject,” project-based, and “relational” art that followed. Foregrounding problems that have remained central for artists throughout this period - the status of the body, the institutional conditions of artistic production and reception, the politics of representation and difference - we will focus on putting the shifting terrain of contemporary art into broad social, historical, and theoretical perspective. In turn, we will attempt to develop a comprehensive critical framework for understanding the aesthetic and political stakes of contemporary art today.

**THAD-H177 **
**BORDERLANDS: LATINX ART AND VISUAL CULTURES**
3 credits
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 Gloria 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 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.*
critique of Hollywood stereotypes during the Good Neighbor era, and Chicana 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?

THAD-H185   ART AND TRAUMA
3 credits
This class explores the discourse art and trauma. It begins with a history of trauma studies, with its roots in Holocaust studies, Freudian interpretation, and the discipline of Psychology. It ventures on to explore the ramifications of understanding trauma in the realm of imag(in)ing suffering, whether represented through journalism, popular media, or artistic representation. We will interrogate how the models posited by trauma theory hold up in the age of new media. A recurrent motif in the class will be what it means to study trauma and its representation, both abstractly and personally, ethically and psychosomatically, and establish practices for maintaining sustainable and responsible modes of inquiry.

THAD-H191   HUMANITY OR NAH?: BLACKNESS, GENDER, RESISTANCE, AND MEMORY IN MONUMENTS, MAPS, AND ARCHIVES
3 credits
This course is designed to be a “deep-dive” into the liberatory archaeologies of racialized, gendered, and sexual memory(s) articulated by Xicanx, Latinx, Native American, and Africana scholars, artists, creatives, activists, and cultural workers that resist the epistemic regimes of antiblackness, colonialism, and white supremacy. Students have the opportunity to engage scholarly and artistic works that exemplify how Blackness rejects while simultaneously marking in many ways, the limits and logic of gender and sexuality, exposing the colonial underpinnings of “Man” and modern ideas of “human.” This course focuses on monuments, maps, and archives as three distinct sites where antiblackness, colonialism, and white supremacy are both sanctioned and defied in the public sphere. Students will examine research from multiple scholars that troubles the assumption that becoming assimilated and included as “human” and “citizen” in the eyes of the State is progress for Black and Native communities. Using the Black Digital Humanities, students will demonstrate their comprehension and command of the thematic foundations of the course by creating their own narratives of memory and resistance via spatial visualization and/or auditory digital software.

THAD-H219   SURREALISM IN FRANCE AND ELSEWHERE
3 credits
This course will show how the ideas of the historical French avant-garde movement founded in Paris in 1924 have spread across borders and influenced artists of central Europe. It will also focus on the relationship between surrealist European artists of the 20th century and Mexican art. Our goal will be to see how certain ways of thinking and seeing the world can be shared by artists living in different places and under different political regimes.

THAD-H220   FORMS OF NATURE: THE ENVIRONMENT IN ART AND ARCHITECTURAL HISTORY
3 credits
This course studies the diversity of ways that humans have conceived of nature and wilderness. It seeks to understand the deep historicity and variety of such conceptions by following a few theoretical threads that span over vast reaches of time and space as well as across the multiple disciplines constituting the environmental humanities. We begin with modern debates over the significance of nature and wilderness. Through related explorations of the landscape in postwar art, we travel back in time to study the garden as a microcosm that both resists and mediates wilderness. We then return gradually to the present to understand how modern architects and engineers mobilized conceptions of nature for colonial and economic ends. The course concludes by introducing debates on the Anthropocene and the “end” of nature that draw on postcolonial theory, literary criticism, and ethnography. Through readings, discussions and presentations, students will learn to critically identify and distinguish the range of human expressions of nature.
with appreciation for historical, cultural, and ideological differences. They will also develop their ability to make connections between texts and cultural products including visual arts, architecture, and landscape architecture.

THAD-H221  TAKE ME APART: UN/MAPPING MEMORY, REAPING EVIDENCE, UNSETTLING CONQUEST

3 credits
What is proof of antiblackness in a world that is built upon it? What is evidence of conquest when empire is everywhere? Some of the questions these realities raise were posed profoundly by Alexis Pauline Gumbs when she asked, “What if I can never find evidence of what the people did to break the silence? Am I looking to the past in vain? Am I depending on evidence to confirm what my soul has evidence enough for?”[1] In this course, students will utilize techniques from their degree programs to create projects/works that reckon with archives, monuments, and maps as a way of unsettling dominant and unearthing radical imaginings of evidence. If we take Christina Sharpe’s proposition seriously, that we do indeed exist in “the ongoingness of the conditions of capture”, how may a rearticulation of evidence allow for more expansive expressions of Black life that are not required to provide proof for their existence. Though focused primarily on blackness through a Black Studies framework, we will unpack the question of evidence as it is taken up by decolonial Xicanx, Latinx, Native American, and Asian scholars, writers, artists, creatives, activists, and cultural workers. This course is an invitation to undertake a series of speculative arguments within, against, and beyond multiple archives; to use radical research methodologies to accept Saidiya Hartman’s task to “tell an impossible story and amplify the impossibility of its telling” no matter the evidence, or supposed lack thereof. During this semester, not only will we be taking apart monuments, maps, archives, but by the end of it, we may be taking apart ourselves.

THAD-H246  GREEK & ROMAN ART & ARCHEOLOGY

3 credits
This course discusses developments in architecture, painting, and sculpture in Southern Europe, Northern Africa, and the Western Asia, in the Hellenic sphere of influence between 900 BCE and CE 400. Topics include Greek and Hellenistic Art, Etruscan and Roman Art, and the archaeological methods used to investigate these civilizations. Emphases will include the importance of cultural exchange in the development of what would become Greek culture and the immense plurality seen in those regions during that period.

THAD-H248  ICONOCLASM

3 credits
An Icon has been described as an image or work that has achieved such exceptional levels of widespread recognizability among people across time & cultures as to transgress or transcend the parameters of its initial making, function, context and meaning (Martin Kemp, 2012). Iconoclasm has been recently defined as a principled attack on specific objects, aimed primarily at the objects’ referents or at their connection to the power or values they represent. (Anne McLanan, 2019) Iconoclastic acts, therefore, engage with both the materiality of the object and the power structures embedded within or attached to the object - the thing that is often most out of reach. In this seminar, we cast a wide net, historically and geographically, to ask: What and who defines an Icon? How has the destruction or defacement of Icons - Iconoclasm - come to be understood as something much more than a simple act of vandalism? What are the principles and politics of Iconoclasm? How is Iconoclasm very much in play today as a catalyst for social justice, political action and collective agency?
THAD-H253  LATER CHINESE ART
3 credits
This course will introduce students to the major historical and intellectual developments in the field of later Chinese art, from the early empire to the contemporary period. Topics to be explored include: Buddhist painting, sculpture and architecture; the Taoist visual arts, landscape painting, calligraphy, court painting, Western influences and contemporary globalization.

THAD-H325  SEMINAR: DESIGN AND DOMESTICITY
3 credits
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.

THAD-H411  ART AND HISTORY OF EARLY WEST AFRICAN KINGDOMS
3 credits
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.

THAD-H414  INTRODUCTION TO MATERIAL CULTURE: MAKERS, OBJECTS AND SOCIAL LIVES
3 credits
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.

THAD-H441  HISTORY OF DRAWING
3 credits
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 THAD concentrators and students especially interested in drawing.

THAD-H445  SEM: CRITICAL DISCOURSE ON THE BLACK FEMALE BODY
3 credits
This seminar focuses on the history, discourses and transformations of the black female body as contested site of sexuality, resistance, representation, agency and identity in American visual culture. Organized thematically, with examples drawn from painting, sculpture, photography, film, popular culture and mixed media installations, we examine how the deployment, manipulations and construction of the signification of the asexualized mammy complex is juxtaposed against the jezebel vixen in a shifting terrain from the antebellum era through the post-racial decade of the 21st century.

THAD-H447  VISUAL CULTURE IN FREUD’S VIENNA
3 credits
This course will examine the visual culture pertinent to Sigmund Freud and his contemporaries in turn-of-the-century Vienna. We shall look at the modernist art of
Austrian painters such as Gustav Klimt and Egon Schiele, as well as the "minor" arts of illustration, photography, scientific imaging, and film in light of Freud’s psychoanalytic ideas. Classes will be devoted to topics such as avant-garde postcard design, ethnographic photography, and scientific images including x-rays and surgical films. The silent erotic "Saturn" films that were screened in Vienna from 1904-1910 will also be considered. Requirements include mid-term and final exams, two essays, and interest in the subject (no past experience needed).

THAD-H476  CONTEMPORARY AFRICAN ART: THE NIGERIAN EXPERIENCE
3 credits
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.

THAD-H504  ART AND RELIGION: SILK ROAD
3 credits
This course will focus on the cultural and artistic activities which came into being as a result of contacts between the civilizations of Europe and Asia (China in particular). Among the topics explored will be: the ancient world, the Silk Route and Buddhism, the nomads of Eurasia as agents of cultural exchange, early European travelers to China (Marco Polo), the Jesuits at the court of the Chinese emperors during the Ming and Qing dynasties, and finally the Western colonial experience.

THAD-H509  EGYPT & THE AEGEAN IN THE BRONZE AGE
3 credits
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.

THAD-H583  AFRICAN AMERICAN ART
3 credits
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 underlying issues including but not limited to identity, race, class, ethnicity, representation, sexuality and aesthetic sensibilities.

THAD-H586  ORIGINS OF WRITING AND THE DEVELOPMENT OF CALLIGRAPHY
3 credits
This course explores the origin of early primary writing systems (Sumerian, Egyptian, Chinese, Mayan etc.) and their later developments into syllabaries and alphabets. It will also follow the development of calligraphy in contexts where it played a relevant role in the visual arts (Chinese, Arabic and Persian, Indian, European Middle Ages). The course will privilege the visual aspect of writing (rather than the linguistic) and will begin with a theoretical discussion of what is writing. Given the particular expertise of the instructor the course will pay most attention to Chinese writing following its origins in the Neolithic and Bronze Age and its development in later ages. Knowledge of Chinese is not required. This is not a hands on course.

THAD-H608  THAD MUSEUM FELLOWSHIP
3 credits
Registration by application only. Application is restricted to concentrators in The Theory & History of Art & Design. A call for applications will be sent to all THAD concentrators. Permission of Instructor required. Course not available via web registration.

THAD-H623  BLACK WOMEN ARTISTS IN THE AFRICAN DIASPORA
3 credits
This course examines the artistic images of black women artists in the African Diaspora. We will investigate how race, gender, sexuality and ethnicity have shaped and
continues to shape black female identity and artistic productions particularly in the USA, Europe, Britain, Brazil and the Caribbean.

THAD-H654  THE USE AND SUSTAINABILITY OF ARTIST MATERIALS
3 credits
Sustainability is an important consideration for artists on many levels. We shall explore the many ways sustainability affects us as artists including choosing and sourcing art materials to work with and their physical or conceptual longevity. Sustainability is also a growing concern for art conservators and museums in general. What are both domestic and international museums discussing regarding sustainability? This course will delve into the materiality of art, and its component source materials. We will discuss how art and art materials break down and why. We will also discuss the sustainability of art materials used by art conservators in the preservation of art displayed in the museum context. This course will hopefully empower you, the art student, to make more informed decisions while creating and preserving their artwork. 
Restricted to THAD concentrators or MA candidates in Museum Education.
Open to sophomore and above.

THAD-H656  A GLOBAL HISTORY OF TEXTILES: TRADES, TRADITIONS, TECHNIQUES
3 credits
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 from around the globe will be explored in classroom lecture and utilizing the RISD Museum of Art. 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. Thoughtful and scholarly consideration will be given to recent incidents of cultural appropriation in the global textile and fashion industry. Term projects utilizing the material culture approach will afford students the opportunity to gain valuable research skills and explore in-depth specific textile techniques. Textiles majors can be pre-registered by the department.

THAD-H705  YORUBA ART & AESTHETICS
3 credits
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.

THAD-H750  SEM: OPEN SEMINAR IN THAD
3 credits
This experimental seminar is a space for students to explore issues in the history of art and visual culture. You may work, independent-study style, on any topic that specially interests you. Research will be done in dialogue with fellow students and a faculty facilitator. On the first day of class we will discuss topics of common interest, and develop a provisional semester plan and a list of readings. As the conversation develops over subsequent weeks, our plan may be adjusted or even completely revised. Coursework will be tailored to the needs of individual participants.
This class is recommended for THAD Concentrators.
Open to juniors and above.
Any graduate students interested in the Theory & History of Art & Design are invited to join this seminar.

THAD-H791  UKIYO-E PRINTS
3 credits
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.

**THAD-1510  PARIS: THE ART MARKET IN PARIS, PAST & PRESENT**

3 credits

This course offers an insider’s look into past and current mechanisms of selling, buying, and exhibiting art. The goal is for artists and designers at RISD to understand the aftermath of art-making, something that they will eventually engage with once they become professionals. Through the example of an iconic location, the city of Paris, we will examine issues such as: What is at stake when art is displayed for sale? How does it get a price value in the first place and who decides? What gets auctioned, how and why? We will also discuss ethics and how licit or illicit artefacts on display in public and private museums may be. To do this, we will replace art collecting in its historical and social contexts and explore the part of colonialism in the formation of collections in the West, as exemplified by the Parisian situation. Consequently, we will tackle the topic of present-day trend for restitutions. How critical of the art market can we be as we experience it in the flesh? What kind of resistance exists to decolonizing the art market in Paris? We will avail ourselves of a classroom at IESA arts&culture, a private upper-education school that trains future art agents. Art history classes will prepare visits to museums and monuments but they will also offer space for discussion and criticism. Most of the teaching time will, nevertheless, take place on site, in public and private locations that display art (for sale or not). From the Louvre to the art dealer shop to the auction house to street art, this is a journey into the history of art display and transactions.

Estimated Materials Cost: $100.00

For RISD Students: Courses are not available via web registration. Students must complete an application through RISD Global Summer Studies. Please visit http://global.risd.edu to apply. In order to reserve a seat, a non-refundable deposit of $500 is required at time of application submittal. Students that submit from March 1 to March 31 have until April 1 to pay in full. Students that submit April 1 to April 15 are required to pay in full at the time of application submittal. Students that fail to make full payment by their deadline will forfeit their $500 deposit and their seat in the course. 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 a virtual global summer course does not reach full capacity, the course may be cancelled after the last day of registration and a full refund will be issued to enrolled students.

Deposit (Required at time of Application Submission): $500.00
Balance (After Non-Refundable Deposit): $3,440.00
Total Cost (airfare NOT included): $3,940.00
Dates of Travel: June 16, 2022 - July 10, 2022

***Off-Campus Study***

**THAD-W149  TEA, COFFEE OR CHOCOLATE? THE VISUAL AND MATERIAL CULTURE OF EXOTIC DRINKS IN PRE-INDUSTRIAL EUROPE**

3 credits

We are so familiar with these three hot drinks but they became commodities and part of our everyday only recently. This course explores what values were attached to these plants before the era of industrialized production, i.e. before ca. 1800. We will survey how Westerners adopted these beverages by looking at medical theories, the issue of morality, and the expansion of sugar production. We will also study how the craving for these products reinforced or even spurred slavery in French, Dutch, and English colonies. Special attention is dedicated to how ritual behavior affects design in terms of the sociability around these beverages, required manners, and the tableware crafted for them. The methodology is based on the analysis of images, discussions of assigned readings, written responses, visits to museums (RISD and the Museum of Fine Arts in Boston), and touring the facility of a chocolate artisan.
THAD-W150  BODY IN (AS) ART: OBJECT, SUBJECT, MEDIUM, LENS
3 credits
This course explores the body as subject, object, medium, and lens. This class is intended as both a discussion of the shifting role of the human form as represented and implicated in artwork from nineteenth century to the present day, as well as an experiential interrogation of our own somatic experience as scholars, artists, and humans, in order to ask the question: what does the body have to teach us? We will address the discourses of the imaged and imagined body prior to and through European modernism as a carrier of meaning and an object to be consumed, with particular attention to the ramifications of the Cartesian mind-body distinction. From this starting point, we will track shifts and the development of alternate theories of the body from psychology, philosophy, critical theory, and neuroscience, from the nineteenth century into present day. In addition to theory and philosophy, we will address how these shifts are manifest in artwork of the twentieth century from painting, sculpture installation art, video, and augmented reality art. Students will be asked to be mindful of their own somatic (bodily) practices, including movement inside and outside class with the intention of developing a deeper understanding the body as lens for experience and production.

THAD-W156  SOVIET ART AND FILM UNDER LENIN AND STALIN
3 credits
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 Stepanova, 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.

THAD-W180  INTRODUCTION TO IRANIAN CINEMA
3 credits
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, Asghar 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.

THAD-W181  AMERICAN PRINTS: ARTISTS AND MASTER PRINTERS
3 credits
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.

THAD-W240  ARTS OF JAPAN: INTRODUCTION
3 credits
This course introduces Japanese traditional visual arts from prehistory to the end of the 19th century. Considered will be the earliest works of ceramics, architecture of Shinto and Buddhism, Buddhist paintings and narrative handscrolls, decorative folding screens, Zen ink painting, gardens, tea ceremony wares and ukiyo-e woodblock prints. Through lectures, readings and discussions students will seek a better understanding of how perspectives of priests, courtiers, samurai warriors and townsmen affected shaping of Japan's unified aesthetics that still persists today and resonates globally. Several classes are held at the RISD Museum.

THAD-W241  PARADES AND PROCESSIONS IN EARLY MODERN EUROPE
3 credits
In 1400-1800 Europe, processions were ubiquitous and frequent. A whole city or single parties would take to the streets, marching in unison for multiple reasons. Such collective actions were often part of rites of passage for royals (birth, marriage, coronation, or death) but also marked commoners' lives with funerals or carnival. They could commemorate a saint's feast day, stage relic transfers, or celebrate the visit of a ruler or a dignitary to a city (the so-called triumphant entries). This course explores the performative aspects of such events, from their logistics (preparations, space, timing) to the part played by art and design. How were bodies disciplined and groups kept together? What was carried along and to what physical or emotional effects? Questions of group identity emerge; the distinction of actors/spectators blurs; religion and politics interweave; and the senses dominate. We will decode images of such ephemeral spectacles in, notably, paintings, individual prints, and festive books; and analyze processional objects, whether extant or not, highlighting the importance of their materiality and symbolism. Embodied experience is planned through a series of theatre exercises.

THAD-W250  SACRED ARCHITECTURE
3 credits
Sacred Architecture has always been distinct from secular and vernacular architecture and is associated with a variety of belief systems, sacred texts and iconography. From forest groves, caves, and other natural habitats barely transformed by the human hand, to monumental constructions, such as pyramids, cathedrals and mosques, human beings have devoted their creativity and immense resources to spaces where spiritual forces can be revered, housed, appealed to and placated. This course will focus on sacred indigenous architecture in the Americas, with a few comparative examples drawn from other parts of the world, particularly in the introduction segment of the class. Whether it be a pilgrimage site in Mexico, a Hopi "kiva" or a Plains ceremonial "lodge", various cultural expressions of the sacred in its architectural manifestations will be presented and contextualized. Also offered as HPSS-W250; Register in the course for which credit is desired.

THAD-W252  BITTERSWEET CHOCOLATE
3 credits
Chocolate started as a spicy, red-colored, Mesoamerican beverage and morphed into the sweet version created by Europeans in the 17th and 18th centuries until mechanization and industrialization launched it in the form of edible bars in the 19th century. This course examines this history through the lens of the visual and material culture of chocolate from the 16th to the 21st centuries. We will discuss the elite's taste for exotic goods in pre-industrial times, the impact of colonialism and global trading networks, Europeans' craving for sugar, drinking rituals, and issues of race. We will work on critically assessing images and objects, deconstructing, for example, the "image of chocolate" in past or current commercials or reflecting on the erasure of labor in artistic representations. We will trace associations of pleasure, eroticism, the female gender, and racialization while looking at the space and the equipment designed for the performance of chocolate consumption in different cultures. This course also has a strong sensory and ethical dimension. Students will make, from scratch and by hand, the kind of chocolate found in pre-industrial times, processing beans into a cacao paste to be whisked into hot water or milk. To this embodied experience of harsh labor, a tasting session
will teach students how to distinguish low- from high-quality chocolate bars. Finally, students will communicate with professional companies to learn about responsible development in the chocolate world today.

THAD-W288  **EPISTEMOLOGIES OF (SELF)CARE: THEORIES AND PRACTICES OF CARING**

3 credits
This course is a combination of theoretical inquiry into care and self-care as creative and intellectual methodology and a practical laboratory in which students can reflect on and cultivate the practices that support their work and integrity of well-being. Audre Lorde's famous words - caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare - carry fraught meaning in a moment wherein callousness and a lack of empathy seem to dictate political and social discourse. The theoretical aim of this class is to unpack the notion of caring, often constructed as an individual concern and practice which makes it vulnerable to neoliberal co-option, and its expression on a spectrum from Lorde's radical self-preservation to the empathetic relationship building necessary to maintain (often marginalized) communities. The practical aspects of this course encourage students to consider the different infrastructures that work to encourage self-care and mutual care, and to locate tools that support their artistic and scholarly practices. We will examine the notions of surviving, coping, and thriving, pointing not only to case studies in the literature, but examining how these themes appear in our personal experience. This class has an Academic Enrichment budget to enable an experiential module and as such, no more than 20 students can be accommodated. The waitlist will be strictly followed.

THAD-W323  **LIVES AS ART: WOMEN PAINTERS, PHOTOGRAPHERS, WRITERS, FILM DIRECTORS, AND PERFORMANCE ARTISTS**

3 credits
The course will examine how female painters, photographers, performance artists and film directors use their bodies and elements of their biographies to build their art upon. We will read interviews with them and analyses of their work, watch documentary films, study self-portraits in painting and photography. We will try to define the special attraction and therapeutic role autobiographic art has for women. Among the artists discussed will be: Claude Cahun, Cindy Sherman, Ana Mendieta, Faith Ringgold, Marina Abramovic, Shirin Neshat, Baroness Elsa von Freytag-Loringhoven, Maya Deren, Frida Kahlo, Leonora Carrington, Agnes Varda, and Francesca Woodman. Students will do readings for every class and write a final paper about a chosen artist. Active participation in class discussions is required.

THAD-W463  **SCIENCE OF ART**

3 credits
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, Dürer, Serlio, Carlo Urbino, Cigoli, Rubens, Velázquez, Säenredam, Vermeer, Poussin, Andrea Pozzo, Canaletto, Phillip Otto Runge, Turner, Delacroix, Monet, and Seurat.
THAD-W508  PHOTOTEXTUALITY: LITERATURES OF THE EMBEDDED IMAGE
3 credits
Photography and Literature are often seen as separate, yet kindred, disciplines, each working to depict, contest, alter, and reframe that which we think of as reality. This course will explore various ideas about the melding of photography and literature by looking at texts that work to create dialogue between the two mediums, as well as theoretical writings that offer ways of contemplating such fusions. We will study texts by writers/photographers such as: Walker Evans, James Agee, W.G. Sebald, Sigmund Freud, Roland Barthes, Teju Cole, John Berger, Sophie Calle, Paul Auster, Theresa Hak Kyung Cha, and Lance Olsen. Students will write several short essays about the readings, as well as a longer project, which will combine photography and writing.
Also offered as LAS-W508; Register in the course for which credit is desired.

THAD-W660  THE IMAGE OF AMERICA IN EUROPEAN FILM
3 credits
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.

THAD-W662  THE MYTH OF THE CITY IN 19TH AND 20TH CENTURY WESTERN ART
3 credits
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.

THAD-W682  LEONARDO DA VINCI DRAWINGS
3 credits
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.

THAD-W741  EARLY 20TH CENTURY ART
3 credits
This course offers students an introduction to Western modern art, covering movements in Europe and Northern America from about 1900 to 1950, such as Expressionism, Fauvism, Cubism, Dada, Futurism, Surrealism, and Abstract Expressionism. Contextualizing the artistic developments of the -isms with social and historical agendas of their respective times will support our understanding not only of change of formal elements, but also change in political landscapes. Special focus will be put on artists and groups such as the bridge, the blue rider, Picasso, Matisse, Kandinsky, Malevich, Duchamp, Douglas, Rivera, O’Keefe, Pollock. Participation, in-class presentations, and a final paper are required for this course.

GRAD-190G  CONVERSATIONS ON CONTEMPORARY DESIGN: MODERNISM AND BEYOND
3 credits
The course offers graduate students a forum for exploring historical and theoretical foundations of contemporary design and craft arts. Readings, discussions, lectures, and writing projects address a range of contexts for the practice of design, from materials and making, to ways that objects are encountered, consumed, and lived with, to design’s promises and limitations for dealing with global crises of
climate, poverty, conflict, disease, and displacement. Weekly meetings are structured around critical themes selected through student input. Readings and case studies offer points of departure for discussion and writing. Guest lectures by designers, curators, and critics provide viewpoints on contemporary practice. Culminating with a final artist statement and presentation, the work undertaken throughout the term will be oriented toward developing historical and critical frameworks in which to situate students’ own studio and research practices.

*Open to graduate level students only.*

**Graduate elective - seminar**

THAD-8900 **THAD INDEPENDENT STUDY**

3 credits

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.*

THAD-8960 **PROFESSIONAL INTERNSHIP**

3 credits

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.*

THAD-8965 **COLLABORATIVE STUDY**

3 credits

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.*
CONCENTRATIONS
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, Philosophy, and the Social Sciences (HPSS)
- Literary Arts and Studies (LAS)
- Nature-Culture-Sustainability Studies (NCSS)
- Theory and History of Art and Design (THAD)

Graduate students have the option of building on their degree programs to concentrate in one area of study beyond a studio major. The Theory and History of Art and Design (THAD) 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
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: TBA

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 introductory course: CTC-1000: Introduction to Computation
- 3-credit level 3000 advanced course: i.e., CTC-3002: Interdisciplinary Critique
- 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, or after successful completion of two elective courses. 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 3000-level course. 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
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
Open to sophomores and above.
Also offered as DM-2000; Register in the course for which credit is desired.

CTC-2000  AMBIENT INTERFACES: ACTIVATED OBJECTS
3 credits
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 sophomores and above.
Also offered as DM-2000; Register in the course for which credit is desired.

CTC-2001  PROGRAMMING SOUND: PERFORMANCE SYSTEMS
3 credits
Programming Sound: Performance Systems focuses on programming and designing computer-based systems for sound art and music performance. Centered on the dataflow programming language, Pure Data (Pd), the course will be of substantial benefit to students who desire a rigorous and fast-moving foundation in algorithmic approaches to sound design. The course simultaneously facilitates explorations in sound synthesis, audio signal processing, electronics, mobile platforms, gesture-based human computer interaction, and instrument building with microcontrollers and sensors. Coursework involves weekly homework in the form of online lectures and exercises with class sessions reserved for demonstrations, workshops, and project assistance. The course emphasizes modularity and reuse of code. Students will present their work in a public concert during the last week of the semester. Additional notes: In order to conduct work in this course, students will need a laptop computer running a recent OS: Mac, Windows, or Linux. Previous programming experience is recommended, but not required.
Estimated Materials Cost: $100.00
Open to sophomores and above.
Also offered as DM-2001; Register in the course for which credit is desired.
Permission of Instructor required.

CTC-2005  SEEING MACHINES
3 credits
Seeing Machines are imaging technologies that produce and distribute pictures. (1) Google maps, surveillance networks, museum digital archives, QR codes, and facial recognition systems are some examples. Their quantity and reach is vast: more images are being created by
these systems today than the combined sum of all images before the year 2000. In 2017, picture production largely happens within automated networks, distributed by computers in a massive flow of data, (and most won’t ever be seen by the human eye). This class will explore how artists intervene and subvert Seeing Machines’ tools-scripts, programs, automation and other technologies- to systematize, classify and distribute images. Through a set of projects, student-led presentations, readings and discussions, we will understand how Seeing Machines operate and control, and create methods to make artwork in response. Estimated Materials Cost: $75.00
Open to sophomore and above.
Open to non-concentrators pending seat availability and permission of Instructor.

CTC-2006  SPATIAL AUDIO: ENVELOPMENT AND IMMERSION
3 credits
Spatial Audio focuses on the creation of immersive 3-D 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. Reaper and Ableton Live. 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 running a recent OS: Mac, Windows, or Linux. Previous programming experience is recommended, but not required. Estimated Materials Cost: $100.00
Open to juniors and above.
Also offered as DM-2043; Register in the course for which credit is desired.

CTC-3002  COMPUTATION, TECHNOLOGY, AND CULTURE INTERDISCIPLINARY CRITIQUE
3 credits
Computation, Technology, and Culture Interdisciplinary Critique is an advanced course for juniors, seniors, and graduate students who have already demonstrated a high level of commitment to pursuing art/design work that involves computational platforms, software systems, and digital technologies, and which explores associated histories, theories, and practices. In this course, students work on an individual project that incorporates research and theoretical exploration of a topic of their choice, with the aim of producing a refined body of work or large scale piece that advances their understanding of and practice with computation and technology. Students regularly meet individually with faculty and receive feedback in recurring group critiques. Additionally,
seminar discussions are held focused on pertinent readings, screenings, and lectures. Successful completion of any CTC course or equivalent coursework is preferred, but not required. For CTC concentrators this course qualifies for the CTC-3000 core requirement.

Estimated Materials Cost: $150.00

Permission of instructor is required.

Open to juniors and above.
CONCENTRATION IN DRAWING
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: TBA

The Drawing Concentration (DRAW) 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, printmaking, graphic design, interior architecture, ceramics, glass, apparel, textiles, jewelry/metalworking, furniture 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, follow the outline below:

- One (required) or 2 History of Drawing or seminar courses. The THAD courses could also count towards a concentration in THAD and/or the required THAD courses.
- Two or three Elective drawing courses (Required drawing courses in the First-year Foundation Program 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-1122   DRAWING STUDIO GYM
3 credits
The course is designed as a drawing exploration of the relationships between various drawing media and as an introduction to strategies in developing a flexible dialogue between concept and process. Starting with large collaborative group drawings and responding to a series of visual and media prompts, this course challenges students to reconsider their drawings each week through various studio constraints, whether with different media, temporal, or physical limitations. Students will be guided through a generative production of drawings, which they can apply to their own studio practice in the later weeks. Rather than starting with an idea, students will practice finding imagery and creating drawings that build on previous drawings. The course demands energy to engage with physically large drawings, a dedicated and consistent work ethic, and an openness to change and invent. Students are expected to work from both observation and imagination, draw in the studio both independently and collaboratively, attend class lectures, and participate in group discussions. Participants should be ready to experiment and be prepared for their work to go through several surprising transformations. Estimated Materials Cost: $200.00

DRAW-1509   DRAWING MARATHON
6 credits
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. Permission of Instructor required.

DRAW-1112   MATERIALS OF DRAWING: TECHNICAL RESEARCH AND PRACTICE IN HISTORICAL METHODS OF CONTEMPORARY APPLICATIONS
3 credits
Over thousands of years, the materials and methods of drawing have evolved in response to the needs of artists and designers. Technical manuals, patents and other texts record specific drawing techniques. Research into these sources will lead to making actual drawing materials - inks, quill pens, grounds for metal point, chalks, etc. - which will be tested through a range of personal drawing projects and copies of historical works. Trials of newly available drawing materials will yield information about potential uses and permanency. Best practices for care and display of drawings will be covered throughout the course. Estimated Materials Cost: $90.00
Elective
Open to undergraduates only; sophomore and above.

DRAW-W114   INDEPENDENT DRAWING PROJECT
3 credits
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. Permission of Instructor required.

DRAW-W121   REPETITION & NARRATIVE: INTRO TO PRINT
3 credits
Repetition and Narrative: Introduction to Printmaking and Material Culture is an introductory course to printmaking that will explore formal and conceptual
fundamentals through the media of screen printing, linoleum block printing, color studies, and drawing. Students investigate the organization of visual elements in order to experience how they engender meaning in an image. Using various modes of expression, students will create works that demonstrate an analysis of composition, color, narrative, and cultural signification. Assignments encourage inquiries into social, historical, technological, and philosophical topics while grounding these fields in a tactile and experiential practice. Critical and experimental use of design principles, which underpin all of the arts, is emphasized. Students are guided through progressive printmaking techniques that build in complexity. Additionally, students gain introductory knowledge of the history of printmaking within the context of global networks, political engagement, and individual artistic expressions. Supplemental readings on aesthetics by Pierre Bourdieu, Tomashi Jackson, Hito Steyerl, Paul Chan, and Anoka Faruqee will round out the course.

Also offered as IDISC-W121; Register in the course for which credit is desired.

THAD-H441  HISTORY OF DRAWING
3 credits
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 THAD concentrators and students especially interested in drawing.

IDISC-W121  REPETITION & NARRATIVE: INTRO TO PRINT
3 credits
Repetition and Narrative: Introduction to Printmaking and Material Culture is an introductory course to printmaking that will explore formal and conceptual fundamentals through the media of screen printing, linoleum block printing, color studies, and drawing. Students investigate the organization of visual elements in order to experience how they engender meaning in an image. Using various modes of expression, students will create works that demonstrate an analysis of composition, color, narrative, and cultural signification. Assignments encourage inquiries into social, historical, technological, and philosophical topics while grounding these fields in a tactile and experiential practice. Critical and experimental use of design principles, which underpin all of the arts, is emphasized. Students are guided through progressive printmaking techniques that build in complexity. Additionally, students gain introductory knowledge of the history of printmaking within the context of global networks, political engagement, and individual artistic expressions. Supplemental readings on aesthetics by Pierre Bourdieu, Tomashi Jackson, Hito Steyerl, Paul Chan, and Anoka Faruqee will round out the course.
UNDERGRADUATE CONCENTRATION IN HISTORY, PHILOSOPHY, AND THE SOCIAL SCIENCES

The Department of History, Philosophy, and the Social Sciences (HPSS) offers courses open to undergraduate and graduate students and a 24-credit undergraduate concentration. The HPSS Department 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. This concentration 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. These 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:

The HPSS Concentration Coordinator for the 2022 – 2023 academic year is Andrew Robarts (arobarts@risd.edu).

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

RISD offers a 24-credit undergraduate concentration in Literary Arts and Studies (LAS) designed for students who wish to complement a studio major with more in-depth studies in literature, critical theory, and creative writing. The LAS 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 in 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 undergraduate LAS concentration can be completed within a 4 or 5-year degree program.

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

All RISD undergraduate candidates are eligible to add this concentration to their program of study. Interested students should contact the Literary Arts and Studies Concentration Coordinator, Mairéad Byrne (mbyrne@risd.edu) or (401) 454-6268.

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 two 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
(8 courses = 24 credits)

I. First-Year Literature Seminar (LAS-E101)  
   1 course (3 credits)

II. From Literary to Cultural Studies (LAS-E501), Contemporary Critical Theory (LAS-E502), or an approved equivalent:  
    1 course (3 credits)

III. Seminar or Advanced Workshop  
     1 course (3 credits)

IV. Literary Arts and Studies electives<sup>1</sup>  
    5 courses (15 credits)

Total: 8 courses (24 credits)

Footnote:

<sup>1</sup>Three credits from relevant THAD, 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.

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-four 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.
UNDERGRADUATE CONCENTRATION IN NATURE-CULTURE-SUSTAINABILITY STUDIES

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. While 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. In addition, it is expected that each NCSS concentrator will have an NCSS aspect to their final project or thesis, whichever department they are in, and have as part of their formal and informal advisory group for this effort, one of the affiliated NCSS faculty members listed in the 2021/22 NCSS catalogue.

All RISD BFA students can apply to join the NCSS Concentration. Interested students should schedule a meeting with the NCSS Coordinator, Anastasiia Raina (araina@risd.edu) to review their interest in the concentration and how it can best serve their personal and professional goals.

Typically, concentrators meet or communicate with the concentration coordinator a minimum of 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 ethical practice and 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.

Students may petition for a non-NCSS designated course to be considered for NCSS credit when the course content and particular student’s work are shown to clearly support the themes and objectives of the NCSS concentration.
Additional Notes:
RISD students may take up to 9 credits of course work from within their own department as long as these have NCSS designation or are petitioned for successfully.

- Students must receive a B- or above for any RISD course they wish to count toward the NCSS concentration;
- NCSS concentrators may 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.
UNDERGRADUATE CONCENTRATION IN THEORY & HISTORY OF ART & DESIGN

RISD offers courses in Theory and History of Art and Design (THAD) that span a wide range of cultures, media, and time periods. The College offers a 24-credit undergraduate concentration in THAD designed for students who wish to complement their studio major with in-depth studies in art and design history, theory, criticism, and museum studies. The undergraduate THAD concentration can be completed within a 4 or 5-year degree program.

All RISD undergraduate candidates are eligible to add this concentration to their program of study. Interested students can learn more about the concentration and declare THAD as their concentration choice on the department's website: thad.risd.edu/concentration. If you have any questions about the concentration, you should contact the Theory and History of Art and Design Concentration Coordinator, Foad Torshizi via torshizi@risd.edu.

Typically, concentrators communicate with the concentration coordinator at least twice a year to discuss course options and to update their records. As part of the process, THAD concentrators may preregister for Theory and History of Art and Design 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.

THAD concentrators (after fulfilling certain requirements) are exclusively eligible to apply for the THAD Museum Fellows Program. In conjunction with the RISD Museum of Art, THAD allows selected concentrators to participate in the Museum Fellows program, which offers a firsthand look at a range of museum professions, along with a rare level of access to the museum’s diverse collections. Museum Fellows complete a semester-long apprenticeship with a specific department at the RISD Museum. The positions carry course credit, require significant time commitments (about 6 – 7 hours per week), and involve serious engagement in the real work of curators, conservators, registrars, and educators. For more information about the THAD Museum Fellows Program, please see: thad.risd.edu/museumfellows.

CURRICULUM REQUIREMENTS FOR UNDERGRADUATE CONCENTRATION IN THEORY & HISTORY OF ART & DESIGN

Total: 8 courses (24 credits)

I. Introductory Courses (2 courses) – 6 credits
   - THAD I: Global Modernisms (THAD-H101) – 3 credits
   - THAD II: History of Architecture & Design (THAD-H102) – 3 credits

II. Theory and Methods (1 course) – 3 credits
   - Choose 1 THAD course in this topic area – 3 credits

III. THAD Elective (5 courses) – 15 credits
   - Choose 5 THAD courses at least 1 of which must be a seminar

Additional Notes:
- All Theory and History of Art and Design courses are labeled “THAD”
- Concentrators may need to take two courses in at least two Wintersessions to complete concentration requirements.
- Certain HPSS and LAS courses may fulfill concentration requirements. If used for that purpose, they may not also be counted towards HPSS or LAS concentrations.
- Liberal Arts electives may be applied towards the concentration, but they require preapproval by the concentration coordinator.
- Enrollment in the EHP (European Honors Program) in Rome fulfills one THAD elective course (not fulfilling the Seminar course requirement).
• Enrollment in the RISD Museum Fellows Program fulfills one THAD elective course (not fulfilling the Seminar course requirement).
• Courses taken at Brown University may be applied towards the concentration, but they require preapproval by the concentration coordinator.
GRADUATE CONCENTRATION IN THEORY & HISTORY OF ART & DESIGN

The Theory and History of Art and Design (THAD) 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 design is increasingly demanded of artists and designers. The THAD department has designed this concentration in recognition of this phenomenon and that MFA, MA, MARCH, 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 and design. 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. These courses must be approved by the concentration coordinator.

All master’s degree candidates are eligible to add this concentration to their program of study. Interested students should contact the Theory and History of Art and Design Concentration Coordinator, Foad Torshizi (torshizi@risd.edu) or (401) 277-4976 or learn more about the concentration on the department’s website: thad.risd.edu/concentration.

Typically, concentrators communicate with the concentration coordinator twice a year to discuss course options and to update their records. As part of the process, THAD concentrators may preregister for Theory and History of Art and Design 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 THEORY & HISTORY OF ART & DESIGN

(5 courses = 15 credits)

THAD Theory and Methods (2 courses) – 6 credits
THAD Seminars (2 courses) – 6 credits
THAD Electives (1 course) – 3 credits

Additional Notes:
Nine [9] credits in THAD Seminars/Electives to be selected based on a study plan to be discussed and developed with the THAD Concentration Coordinator. At least six [6] credits of the nine [9] to be taken as THAD seminars.