RISD COURSE ANNOUNCEMENT 2015-16

ARCHITECTURE + DESIGN

APPAREL DESIGN

ARCHITECTURE

CERAMICS

DIGITAL + MEDIA

FILM/ANIMATION/VIDEO

FINE ARTS

FOUNDATION STUDIES

FURNITURE DESIGN

GLASS

GRADUATE STUDIES

GRAPHIC DESIGN

HISTORY OF ART AND VISUAL CULTURE

HISTORY, PHILOSOPHY AND THE SOCIAL SCIENCES

ILLUSTRATION

INDUSTRIAL DESIGN

INTERDISCIPLINARY STUDIES

INTERIOR ARCHITECTURE

JEWELRY + METALSMITHING

LITERARY ARTS AND STUDIES

LANDSCAPE ARCHITECTURE

LIBERAL ARTS ELECTIVES

NONMAJOR STUDENT ELECTIVES

PAINTING

PHOTOGRAPHY

PRINTMAKING

SCULPTURE

TEACHING AND LEARNING IN ART AND DESIGN

TEXTILES

RHODE ISLAND SCHOOL OF DESIGN

COURSE ANNOUNCEMENT 2015–2016

FALL

WINTER SESSION

SPRING

2015

2016
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The Course Announcement is published annually in April in limited print quantities.

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

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

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

The 2015-16 Course Announcement provides you with information you need to plan your upcoming semester. Please review your graduation requirements and the academic policies of your department when you make your selections, to assure that your semester selections consider overall degree requirements. Meeting with your Advisor is a good way to consider options and discuss any relevant questions you may have. Juniors this year may also consult their Liberal Arts Advisor. Keep in mind as you put together a prospective schedule that some classes are in high demand. It is important to have alternative courses in mind in case your top choices fill.

Registration for Fall classes takes place in May. We hope you will take advantage of the online registration system for selecting classes.

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

Pradeep Sharma
Provost
General Information

The Course Announcement
The Course Announcement is part of a set of materials providing information about Rhode Island School of Design. Other important publications include the Admissions Catalogue, the Brown/RISD Student Handbook, the Continuing Education Summer Session Catalog, and the RISD website. The Course Announcement is published annually in April in limited quantities. Students and faculty may request a copy from the Registrar’s Office, but the preferred use is to access the electronic pdf which is accessible to RISD students, staff and faculty as well as the general public. The pdf document is bookmarked and accessible from the Registrar’s Office website www.risd.edu/registrar and from our searchable database at http://wa.risd.edu

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

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

Information by Phone
Inquiries about specific issues may be addressed to the following offices. The area code for all is (401); on campus calls need only dial the extension:

Main Switchboard 454-6100
Continuing Education 454-6201
Admissions Office 454-6300
Student Financial Services 454-6445
Registrar’s Office 454-6151
Financial Aid Office 454-6661
Student Affairs 454-6600
Academic Affairs 277-4928

Academic Departments: phone numbers are in the course listing section.

Building Hours
Academic buildings and facilities are open and accessible only for certain hours of the day and night. These hours change during the term and are lengthened near the end of the term. The schedule of available hours in academic buildings is available on the Registrar’s website. Copies are available at the beginning of each semester in the Office of Public Safety and the Office of the Registrar. All academic buildings are accessible during available hours via your RISD ID card.

Student Records
Campus In-Use Name
Rhode Island School of Design (RISD) recognizes that a student may prefer to use a first name other than their legal one to identify themselves. RISD’s “campus in-use name policy” accommodates that self-identification. Students who may wish to use this policy include international students wishing to use an anglicized name, transgender students wishing to use a name that better represents their gender identity, and others. The use of a campus in-use first name will be recognized across as many College 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, it appears on the class roster, grading roster and program evaluation in WebAdvisor. The policy applies only to first name; last name can be changed only by following the college policy for official change of name. 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 Campus In-Use Name, complete the Change of Name form available on the Registrar website. Your e-mail display name can be changed to your Campus In-Use name by contacting the OIT helpdesk at servicedesk@risd.edu.

The full policy is available on the risd.edu website at: Campus In Use Name Policy.

Change of Address
Students must promptly notify the Registrar’s Office of changes in permanent (home) address and telephone, as well as local address and phone. 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.

Students living in a RISD residence hall need not report a local address since we know where you live. International students may not use a permanent home address in the United States; A home address in the native country must be on file at all times. Changes may be reported in person or via phone or e-mail to registrar@risd.edu. To comply with RISD identity theft prevention programs, the student ID number or social security number must be included in correspondence or when the change is presented in person.

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.

Using the RISD Alert screen of WebAdvisor, 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.
Transcripts

Students or alumni who need a copy of their academic record (called a ‘transcript’), must request an official transcript online. Transcript Ordering is provided through the National Student Clearinghouse, a non-profit organization serving the higher education community. Transcripts can be ordered via the web anytime, 24/7, using any major credit card. A link to the transcript request page is available on the Registrar’s website at www.risd.edu/Registrar in the ‘Frequently Requested Forms’ section, or directly through the Clearinghouse website at www.getmytranscript.com (select Rhode Island School of Design). Additionally, students with WebAdvisor access can request a transcript directly through the ‘Student Services’ section of WebAdvisor.

The official transcript arranges the academic record in term sequence, prints on official paper, and contains the RISD seal and signature of the Registrar. Transcripts are processed in the order received. Generally, they are processed within three business days, except during registration or certain times of the year when requests are especially heavy. At those times of year (first two weeks of the semester and the grading periods at the end of each term) transcript requests are generally processed within 5 days. Students are encouraged to plan transcript needs accordingly. In addition, currently enrolled students requesting transcripts at the end of a term must indicate in their request whether the transcript should wait to include the grades for the current term or be sent immediately. The fee for each transcript ordered is $5.00 (plus a $2.25 processing fee per recipient). Transcripts are normally mailed to recipients via regular 1st class United States Postal Service (USPS) mail, for no additional charge. Current fees for express delivery via FedEx are posted on the Registrar’s website. For an additional priority processing (“rush”) fee of $10.00, transcripts will be processed by the next business day, and then delivered based on the method selected.

In addition to ordering official transcripts, current students have direct access to unofficial transcripts via WebAdvisor, which can be viewed or printed (by the student) by selecting the “Transcript” link under the Academic Profile section of WebAdvisor’s student menu. The cumulative academic record is arranged in term sequence, but is not official in any way. That is, it is not printed on official paper with a verifying signature or official seal. Students are strongly encouraged to print a copy of their cumulative academic record and retain it for their records. In addition, current students have direct access to their Program Evaluation. The Program Evaluation is in the form of a graduation audit checklist. It is used for academic advising and degree auditing. Academic advisors also have electronic access to this document at all times. Students must print out their unofficial transcript or program evaluation while their WebAdvisor account is active. Once a student withdraws from the College or graduates, WebAdvisor access is no longer available.

Web Access to Records

Current, degree-seeking students have electronic access via WebAdvisor to their grades, transcript, class schedule, account and other information. Go to website <wa.risd.edu>. Most information requires a user name and password which all students are assigned as they enter the College. A log-in account is not needed to search for classes for registration. Students who need help logging in should contact the Office of Information Technology Service Desk (454-6106 or servicedesk@risd.edu), located on the first floor of 20 Washington Place. A student who forgets their password can get a temporary password directly from WebAdvisor. Instructions are on the web site. Through WebAdvisor, faculty advisors also have web access to the grades and transcripts of their advisees.

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 you want to have amended. 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; freshman, sophomore, junior, or senior; first-year, second-year, or third-year); dates of attendance; anticipated degree and degree date; degrees, honors, and awards received; participation in officially recognized activities; student ID number, user ID, or other unique personal identifier used by the student for purposes of accessing or communicating in electronic systems; most recent educational agency or institution attended; and photograph, to anyone within the RISD community and to the general public. Students who wish to have their directory information withheld must notify the Registrar’s Office in writing. (Please note that such a notification will prevent RISD from providing your directory information to your friends, prospective employers, arts organizations, and others with whom you may wish us to share such information, so make your decision carefully.) You may give such notification at any time, but it will be effective only prospectively. Students who do not wish to have their address (or other information) published in the student directory must notify the Registrar’s Office annually by no later than September 30.

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

Information on other such exceptions is available through the Registrar’s Office.

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

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

Additional Support for Students

Office of International Student Services

The Office of International Student Services (OISS) offers support to all international students at RISD. The office is located on the 2nd floor of Carr House and provides resources on matters concerning immigration, employment, living in the United States and in the Providence area, and cultural adjustment. OISS coordinates the international student orientation held in the fall and assists students in finding the campus resources they need. OISS works closely with the international students to help them maintain their immigration status in the United States. Lastly, the office helps international students become part of the RISD community and make the most of their experiences here.

Writing Center

The RISD Writing Center supports students in meeting the challenges of college-level academic writing and in developing an effective writing process. Staff work with all kinds of RISD writers (strong, struggling, and in between), all kinds of writing (academic, professional, personal), and at all stages of the writing process (from brainstorming to drafting to revision). The Writing Center offers free, hour-long tutoring sessions with peer tutors—graduate and undergraduate students with strong writing skills, collaborative spirits, and training in working together to clarify ideas, try new strategies, and build confidence. Meeting with a tutor is a collaborative process that helps students develop their writing skills in an environment of respect for each individual’s voice, experience, and intention.

In addition to working with written texts, the Writing Center offers tutoring support and workshops in public speaking and visual communication. Tutors trained in public speaking provide feedback as students prepare for presentations, critiques, artist talks, etc., addressing content, delivery, and confidence. Those trained in visual communication work with students creating websites, presentation visuals, and any printed matter, focusing on basic graphic design concepts from establishing tone to designing on a grid to typography. The Writing Center’s online schedule identifies these tutors with a “PS” or “VC” (respectively) next to their name.

While one-hour tutoring sessions are its primary service, the Writing Center is more broadly a community of students and faculty who value writing in all disciplines as an essential form of critical thinking, expression, citizenship and appreciate its significance in the context of art and design. To this end, it offers a variety of workshops, provides handouts, houses a small library, and promotes related events and opportunities.

The RISD Writing Center is located in College Building, room 240, and is open Monday to Friday 10am–4pm; Monday to Thursday evenings, 6pm–8pm; and Sundays 12pm–6pm. For more information or to make an appointment, go to risdwritingcenter.com, e-mail writing@risd.edu, or call 401-454-6486.

Disability Support Services

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

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

General registration information

At RISD, most departments preregister students into major classes and students then choose electives and Liberal Arts on their own using WebAdvisor. A few academic departments, mainly Architecture, Landscape Architecture, Industrial Design and Interior Architecture, preregister students into some major classes and then organize their own mini-registration systems, held just before classes begin, for selection of advanced studios. Students must learn their departments registration methods and use WebAdvisor, the on-line student information system, to make sure they are in the right classes.

RISD operates on an early registration system. The Academic Calendar provides dates of registration. Classes for Fall are chosen in April/May. Classes for Wintersession are chosen in early November and classes for Spring are chosen in early December. However, Architecture, Landscape Architecture, Interior Architecture, and Industrial Design conduct some of their course selection just prior to the first day of classes.

When registering using WebAdvisor, students are limited to 15 credits. It is rarely advisable to take more than that. See “Maximum Term Credits” below for more information.

Information on registration procedures is posted on the Registrar’s Office website. In WebAdvisor, the information is in the “News and Information” section of the registration menu. WebAdvisor, as well as the Registrar’s Office website contain an electronic version of the Course Announcement along with additional information on registration.

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 Foundation Studies division, a faculty advisor from the department of a student’s chosen major, and in the junior year a faculty advisor from the Liberal Arts division. These advisors work cooperatively to facilitate each student’s academic experience at RISD. Ensuring that a student is on track for graduation is the advisor’s basic responsibility, but the relationship is likely to be more expansive. Broader, developmental advising might include advice about internships, study abroad, and career opportunities. The names of advisors for each student may be found on the “My Profile” link in WebAdvisor.

Students with a Liberal Arts or NCSS 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, course selection and Program Evaluations is available from the Registrar’s Office.

Maximum Term Credits

Students may enroll in up to the standard load of 15 credits during each of the Fall and Spring semesters and 6 credits during Wintersession. During Fall and Spring, a student wishing to exceed this maximum must first seek approval from her or his program major advisor. In some departments, approval by the student’s department head may also be required, or the approval may be granted directly by the department head. Use the Request for Exception to Academic Policy form, available from the Registrar, to seek approval. Students should consult their department office coordinator or advisor for more information on how their department implements this rule. The semester credit limit includes any courses taken simultaneously at another institution, including Brown University.

During Wintersession, no exceptions to the 6 credit maximum rule are allowed. For information on Summer, refer to “Academic Year and Course Credit Load” in the Academic Policies sections which follow this section.

Full-Time Enrollment Requirement for Undergraduates and Graduates

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 enroll in no fewer than 12 credit hours each Fall and Spring semester in order to remain in good academic standing.

Authorization to attend on reduced load may be granted by petition only as a needed accommodation for students who are registered with Disability Support Services, for appropriate, documented medical conditions, and 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 further accommodation of requesting a reduced course load. Factors such as employment, extracurricular activities, family/personal obligations, inadequate academic preparation, failure to make use of appropriate academic accommodations, or poor class attendance are not in themselves acceptable reasons for a reduced course load.

Authorization to attend on reduced load must be requested of the Academic Standing Committee no later than one month prior to the start of the term for which the reduced course load is requested. A request based on a disability must be supported by appropriate documentation and reviewed and endorsed by the Office of Disability Support Services. For upper class 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 normally are charged the full-time tuition fee even when authorized to attend on reduced load (fewer than 12
Transfer students fulfill the 18 credits of Foundation course work requirement by transfer of credit from another institution or by completion of the RISD Summer Foundation Studies along with transfer of credit. The Summer Foundation Studies consists of 9 credits and is usually taken in the Summer before admission. In a situation in which the student does not have sufficient Foundation credit even after transfer of credit and completion of the Summer Foundation Studies, the student must see the Dean of Foundation Studies. The total credit requirement for the degree (126/156) is never reduced. See the Admission Catalog for additional information.

**Registration for the Foundation Year**
The offices of Foundation Studies and Liberal Arts pre-register first semester freshmen for all required Foundation and Liberal Arts courses. Wintersession of the freshman year is the first time that Foundation students select their own course(s). In Spring, freshmen are assigned studios but they select their own Liberal Arts courses from a special group of choices. Foundation students may not withdraw from any of the Foundation year courses without the written approval of the Dean of Foundation Studies.

**Changing Courses After Registration**
**Adding/Dropping Courses**
Students, other than freshmen, may add a course(s) to their program, 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 and every semester prior to the end of the add/drop period to ensure that the schedule is correct and stop by the Registrar’s office if it is not.

Freshmen may not change their class schedules without special permission from the Dean of Foundation Studies, except during Wintersession.

A few days before classes begin, web registration via WebAdvisor is discontinued and adding and dropping of classes is stopped until the first day of the semester. Once classes begin, adding must be done on the paper Add/Drop Form. Dropping may be done on WebAdvisor for electives and liberal arts, but required courses must be dropped using the Drop form.

Adding a class requires the written permission of the instructor on the official Add/Drop Form available from the Registrar. On rare occasions, an instructor, with the prior approval of his/her department head and division dean, may deny students permission to add a class after its first meeting even when there is an opening.

The signature of the instructor is not needed to drop a class. By the drop deadline, the student must either report to the Registrar to file the paperwork needed to record the drop or drop it themselves on WebAdvisor. Unofficial drops, in which a registered student does not file a drop or withdrawal with the Registrar, will be graded as failures (F grade or UW--unofficial withdrawal--depending on instructor preference). Students should be certain that they officially drop classes they are not attending and should not rely on the instructor to officially
Registration Policies 2015 – 2016

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.

Note: International Students on the F-1 Visa should always check with the Office of International Student Services prior to making any changes to their RISD program. Any changes in your program must be updated on the Form I-20 immigration document at all times.

Waitlists and Closed Courses

Some classes which reach full capacity are set up to allow for waitlists on WebAdvisor. WebAdvisor waitlisting is available for most courses in Liberal Arts, namely courses with a subject code of HAVC, LAS, HPSS and LAEL, and for some studios. Students will be able to place their names on waitlists for up to three classes. If a seat becomes available, the next person on the waitlist will be notified via RISD email that he/she has 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 “Manage my Waitlists” on WebAdvisor. At the end of the forty-eight (48) hours, if the student has not registered, the opportunity to register will be removed and offered to the next person on the waitlist.

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

WebAdvisor waitlists shut down about a week before classes begin. After that time—whether you have waitlisted via WebAdvisor or emailed the professor—you must go to the first class (or subsequent class during the add/drop period) with an Add/Drop Form to seek the instructor’s written permission to be added to a class. The Add/Drop Form is available from the Registrar’s Office beginning the afternoon prior to the first day of classes.

Withdrawing from a Course with a Grade of “W”

With the approval of the instructor a student may withdraw from a course with a grade of “W” during the course withdrawal period. Deadline dates are published in the Academic Calendar.

The grade of “W” has no effect upon the grade point average. Courses graded “W” do not count toward the minimum semester total of 12 credits required for good academic standing, but they do count for the computation of maximum yearly allowed credits (see previous section on “Tuition...”).

A course withdrawal is completed by filing the Course Withdrawal Form, approved by the instructor, with the Registrar’s Office by the deadline which appears in the Academic Calendar.

Cross-registration Arrangement with Brown University

Registration

As a result of a long-standing cooperative agreement between the two institutions, all upperclass students of RISD (undergraduate sophomore and above, as well as graduate), may enroll in courses at Brown University, our Ivy League neighbor on College Hill, as part of their RISD tuition. The 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.

RISD first year students must have prior approval from the Dean of Foundation Studies, although this permission is not often given due to the workload and other factors affecting first years. First year Brown-RISD Dual Degree students are permitted to register at Brown and, like upperclass Dual Degree students, they will enroll directly with Brown and do not follow the cross-registration process (information is provided during the initial enrollment process).

Enrollment at Brown is on a space-available basis and is subject to written permission of the Brown professor 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 (e.g. LAEL or HPSS) followed by a course number of 8800, and will be calculated with that credit value in all RISD credit load calculations.

Courses are recorded on the RISD transcript whether the course is passed, not passed, or withdrawn, unless the course is dropped with the RISD Registrar prior to the RISD deadline for dropping courses.

Fall and Spring term courses may be taken under this arrangement. Summer term is not part of the cross-reg agreement: Students pay Brown directly when they register for a summer class and must petition to transfer the course to RISD.

For more information, refer to the instructions on the Registrar’s Office website (risd.edu/registrar) which also provides a link to an instructional video.

See below for information on grading options for Brown classes.
**Cross-registration Grading**

Grading System Options for RISD students taking courses at Brown:

<table>
<thead>
<tr>
<th>Grade earned at Brown</th>
<th>Grade Recorded on RISD Academic Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>Option 1: RISD Pass/Fail</td>
<td>A or B or C or S 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>
<tr>
<td>Option 2: RISD Letter Grades</td>
<td>A, B, C or NC</td>
</tr>
<tr>
<td>A or B or C or No Credit</td>
<td></td>
</tr>
<tr>
<td>Incomplete</td>
<td>I (must be completed following RISD deadlines)</td>
</tr>
</tbody>
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In selecting a grading option, students are reminded that credits graded “P” do not apply toward the minimum of 12 required for consideration for 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 are mandatory “S/NC” and may only be taken with that grade option. Course withdrawals must be done within the deadline set on the RISD academic calendar.

**Tuition, Fees, Extra Credit Charges**

**Payment Policy**

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

**Payment**

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

**Wintersession**

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

**Additional Fees on Select Courses**

Courses during Fall, Wintersession, or Spring may require payment of fees for materials, rentals, or other reasons. Wintersession travel courses require additional fees for travel expenses, which are due during the preceding fall term.

**Mandatory Academic Laptop Program**

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

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

Total Academic Laptop Program costs vary depending on each department’s specifications, but total required hardware and software costs generally range between $2900 and $3500. Please be sure to account for these additional costs in your financial planning calculations.
## Academic Policies for Undergraduate Students

### Degree Offerings and Concentrations

For undergraduates, Rhode Island School of Design offers the **Bachelor of Fine Arts degree (BFA)**, which is usually completed in four years of study. Also offered is a professional Bachelor of Architecture (B.ARCH), usually completed in five years of study which requires thirty credits and an additional year of full time study beyond the BFA. Students pursue the BFA and the B.ARCH simultaneously and receive both degrees at the end of the fifth year.

In addition to pursuing a major, students may also choose a concentration (like a minor). There are four concentrations available. The first three listed are in Liberal Arts and the fourth is interdepartmental:

- History of Art and Visual Culture (HAVC)
- History, Philosophy, and the Social Sciences (HPSS)
- Literary Arts and Studies (LAS)
- Nature, Culture, Sustainability Studies (NCSS)

The first three concentrations are described in the section entitled “Liberal Arts Concentrations.” The NCSS concentration description can be found on page 221.

The requirements for any of these concentrations must be successfully completed prior to graduation. In other words, a student may not earn a degree and then return to complete the concentration. Upon graduation, successful completion of a concentration is noted on the student’s official transcript.

### Graduation Requirements for Undergraduates

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

Academic Evaluations, also known as Program Evaluations, show progress toward the degree. This form is available electronically to each student as well as to their departmental advisor at all times via the web (WebAdvisor).

#### Bachelor of Fine Arts Degree Requirements

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

#### Total Credits for BFA 126 credits

### Changes and Exceptions to Graduation Requirements

Changes, substitutions, or waivers to any of the course requirements of items 6.a through 6.g, above, must be approved in writing, using the “Degree Requirement Substitution/Waiver Form” available on the Registrar’s website.

#### Bachelor of Architecture Degree Requirements

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

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

Special Notes about Graduation Requirements for Transfer Students
Transfer students fulfill the Foundation Studies eighteen (18) credit requirement by transfer of credit from another institution or by completion of the RISD Summer 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 Foundation Program, the Dean of 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.

Transfer students who enter Fall 2008 or after who have adequate academic experience in art history may be waived from HAVC H102 and substitute an elective HAVC course. “Adequate academic experience” is defined as one of the following: passing the AP Art History exam with a grade of 4 or 5; passing (with a C or better) any 3 credit course in Art History at an accredited college or university; or taking an art history course as part of the International Baccalaureate degree. There are no waivers for HAVC-H101.

S101 is a requirement for students entering in Fall 2008 or after. Entering transfer students admitted with credits in history, philosophy, or the social sciences may be permitted to substitute these credits for S101.

Mid-Year Completion of Degree Requirements
The vast majority of RISD students complete their degree requirements by the end of the Spring semester. Some students may be ready to complete requirements at the end of the Fall semester or after Wintersession, which is referred to as mid-year graduation. For mid-year graduation, students should declare their intentions to their department as well as the Registrar’s Office by December 1.

Students who are confirmed for mid-year graduation will be eligible for a letter attesting to their completion of requirements, but the actual degree and diploma will not be conferred or available until the day of commencement in early June (or Late May, depending on the calendar).

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

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

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

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

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

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

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

Semester honors are based on grades recorded with the Registrar’s Office at the end of each semester or as close thereto as practicable. When honors are calculated, students with one or more incomplete grades for the term will not be eligible for term honors. Semester honors are recognized by a
Absence from Class

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

A student who “cuts” the first class meeting, or any two or more class meetings, may be removed from the course by the Registrar, if the instructor so requests. The student is either dropped from a course, given a grade of “W,” or a grade of “F,” depending upon when the instructor made the request. 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”.

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

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

Absence For Religious Holy Days

RISD respects the religious beliefs of all members of the community, affirms their rights to observe significant religious holy days, and will make reasonable accommodations, upon request, for such observances. If one’s religious observance is in conflict with a class then the student should inform the instructor(s) of the class. If it is an academic experience or other school function but not a scheduled class, then the student should inform the person in charge. It is the student’s responsibility to make the necessary arrangements mutually agreed upon with the instructor(s). See the Religion Policy on the RISD website for detailed information on faculty and student expectations < http://www.risd.edu/Policies/Religion/>.

Academic Standing

Academic Standing Committee

The Academic Standing Committee (ASC), along with the student’s department head, reviews the academic performance of all students at the end of the Fall and Spring terms. It also reviews the performance of students who attended the Summer 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 policies (e.g. enrolling for less than a full time load, late course adds or drops, walking at commencement when degree requirements are not yet met). This committee meets regularly during the academic year. Students may file requests for exceptions with the Registrar’s Office. The Academic Standing Committee is chaired by the Vice Provost. Additional members are a faculty member elected by the Instruction Committee from its membership, two faculty members elected by the Faculty, the Registrar, and the Dean of Student Affairs. See “Academic Appeals and Exception to Academic Policy” for additional information.

Academic Standing, Probation and Dismissal

Good Academic Standing

Good academic standing is maintained by meeting the standards for credits attempted and for grade point average. A student must attempt a minimum of 12 credits in the Fall and Spring semesters and 3 credits each Wintersession. Courses graded Audit (AU) and Withdrawn (W) do not count toward the attempted minimum credit loads. Students must also earn a semester grade-point average at or above the minimum standard of 2.00. In order to graduate, the minimum cumulative grade-point average required is 2.00.

The Academic Standing Committee reviews the academic performance of all students at the end of each term. Students are expected to meet minimum academic standards, not only for each term, but also cumulatively. Any student attempting fewer than the required minimum number of credits, or earning a term grade-point average of less than the published standard, will be subject to Academic Probation. Two successive semesters or three non-consecutive semesters of substandard performance will normally result in dismissal of the student from the College for a minimum of one year.

Even if a student has not been at RISD for multiple semesters, the Academic Standing Committee could decide that dismissal from the College is appropriate if the student’s academic performance is substandard. This decision may be made upon the recommendation of the student’s Division Dean and Department Head.

Once a student is placed on probation, he or she 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.

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
conditional academic probation until the I grade is made up by completion of required work.

*Foundation (First-Year) Evaluation*
At the end of the first semester and at any time during the second semester of the student’s Foundation year, there may be a review of any student whose performance indicates a probable inability to meet the requirements of the College. After review by the Foundation Faculty, Foundation 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 Foundation Studies may be required to re-apply for admission through the Admissions Office rather than be eligible for the readmission procedure.

**Academic Appeals and Exception to Academic Policy**
Students may request an exception, for cause, to academic standards and regulations. In order to process a student’s request for exception, the Academic Standing Committee (ASC) may require the following:
* An appeal statement (petition) from the student which includes an explanation of grounds for the exception.
  Blank forms are available at the Registrar’s Office.
* A recommendation from a course instructor, when applicable.
* A recommendation from the student’s Department Head.
* A recommendation from the student’s Division Dean.
* A recommendation from the Dean of Liberal Arts when the request is in regard to Liberal Arts, or from the Dean of the division offering the course if the course is outside the student’s major division.
* A recommendation from the Dean of Students if the student’s petition is for medical reasons.

Students will receive instructions for filing their Exception to Academic Policy from the Registrar’s Office when they pick up the form. There are deadlines for filing some requests. Check the Registrar’s website for more information. The ASC meets monthly. Students should take this timeframe into account when requesting exceptions for items that need timely response. The student will be notified of Committee decision promptly via email to their risd.edu address.

**Academic Dishonesty**

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

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

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

In the studio culture the conventions governing the use and reference to others’ work are less clearly defined than in academic writing. These conventions are often defined by particular disciplinary histories and practices and are best addressed in the context of the particular studio experience.

Given the wide variety of disciplinary histories, conventions, traditions, and practices applicable to liberal arts and studio activities, the individual faculty member defines, within reason, what constitutes academic misconduct within the context of a given course.

**Forms 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, or unauthorized 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 advised 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 substantially the same work to satisfy requirements for one course that has previously been submitted in satisfaction of the requirements for another

Unfair Academic Advantage
The theft, destruction, or defacement of, or other interference with, the work of other students for the purpose of gaining academic advantage; the engagement in other 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 Rules
The violation of specific course rules set forth in a syllabus or otherwise provided to the student.

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.

Procedure
If academic misconduct is suspected, the faculty member should first speak with the student to help determine whether the suspicion is warranted. If so, faculty are encouraged to consult the Office of Student Affairs to determine whether the student has a record of similar misconduct and/or to confer with their Department Head and Dean for advisement or clarification of the following three options.

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 he/she 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 a faculty member decides to give the student a failing grade for the assignment or course because of academic misconduct, a note of concern should be sent to the student with a copy to the Dean of Students, the student’s Department Head, and Division Dean. A note of concern is an informal admonition that both makes the student aware of academic standards and serves as notice that any future academic misconduct could lead to further review and the imposition of more serious sanctions by the Conduct Board. This note will be kept on file in Student Affairs, the school-wide repository for all misconduct records from all departments. If the student should wish to challenge the sanction, the Conduct Board will convene to hear the appeal. Otherwise the Conduct Board is not involved in level “B” procedures.

Student Affairs has the right to consult with the faculty member regarding their current note of concern, and disclose whether or not there are past notes of concern filed for that student. For students who have past notes of concern filed, Student Affairs, along with the faculty member involved with the current incident, proceed to Step C and initiate formal disciplinary procedures.

C. Conduct Board Hearing
A student may be called before the Conduct Board in the following situations:

• A faculty member believes he/she has committed an act of academic misconduct that merits severe disciplinary action beyond a failing grade for the assignment or course such as 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 occurred as well as provide the appropriate sanction if the student is found responsible.

Conduct Board Procedures
Following is a general summary of hearing procedure, details of which can be found under Disciplinary Code and Procedures in the Student Handbook of Rhode Island School of Design.

In a Conduct Board hearing, the charges are heard and determined by a board that consists of at least three members, ordinarily including one faculty member, one staff member, and one student, with the Coordinator of Student Conduct or his or her designee serving as an additional, nonvoting member and Chair.

The faculty, staff, and student members of a Conduct Board are drawn by the Coordinator of Student Conduct from a standing panel consisting of faculty members designated by the Faculty Meeting, staff members designated by the Dean of Student Affairs, and student members designated by the Dean of Student Affairs after consultation with the Graduate and Undergraduate Student Alliances.

No one may serve on a Conduct Board who has a significant conflict of interest or bias with respect to the case to be heard; however, prior knowledge of the participants in the case or of the conduct that is the subject of the case does not itself constitute a conflict of interest or bias.

Any charge may be heard and determined by a Conduct Board, and charges in which both (a) responsibility is contested and (b) suspension or expulsion are possible outcomes ordinarily will be heard and determined by a Conduct Board.

In general, and unlike court proceedings, Conduct Board hearings follow an investigatory rather than adversarial model, with the Chair rather than the parties taking the lead, active role. Conduct Board hearings generally follow the following outline of procedures:

• A written notice of the charges to be heard and the place and time of the hearing will be sent to the
respondent’s RISD email address at least 72 hours in advance.

- The hearing will be presided over and administered by the Chair, who will determine the order and method of proceeding.
- The complainant and the respondent may each have an advisor of their choosing, selected from among RISD’s faculty, staff, and students.
- The complainant and the respondent may each request the presence of witnesses at the hearing. Such requests must be submitted to the Chair in writing at least 24 hours before the hearing and must describe the requested witnesses’ expected testimony.
- The rules of evidence used in civil or criminal trials are not applicable to hearings in the Code. The Chair may ask the Hearing Office to present a summary of his or her investigation and will control the manner, nature and order of questioning; and may exclude any information and testimony that he or she determines is irrelevant, duplicative, or otherwise inappropriate.
- The Conduct Board deliberates in a closed session following the presentation of information and witnesses.
- The Associate Dean of Student Affairs or designee may, on the basis of the record, accept, modify, or reject the Conduct Board’s recommendations.
- The Associate Dean of Student Affairs will notify the respondent of the final determination will be made by letter sent to the respondent’s RISD e-mail account.

Right of and Grounds for Appeal:

Appeals may be taken from final determinations of the Dean of Student Affairs on charges heard and determined by a Conduct Board only if suspension or expulsion has been imposed as a consequence and not deferred, and only if the charges were not initially heard and determined in an administrative conference. An appeal must be submitted to the Dean of Student Affairs within seven business days of the date of the Associate Dean’s notification letter; in absence of a timely appeal, the Associate Dean’s determination will be final and conclusive.

Course and Credit Rules

Academic Year and Course/Credit Load

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

Credit load restrictions and consequences: The normal credit load is 12 to 15 credits per semester, and 3 credits during Wintersession. Twelve (12) credits per semester is the minimum requirement for full-time enrollment. Registering for less than 12 credits in a term is not permitted. Students who do not attempt at least 12 credits in a term may be placed on academic probation and run the risk of jeopardizing financial aid. International students must enroll for at least 12 credits to maintain their visa status. Attempting less than 3 credits during Wintersession will place a student on academic probation as well.

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

Refer to the entry entitled “Maximum Term Credits” for the policy on maximum credits for a term. This entry is in the Registration Policy section.

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 and enrollment in the Summer Foundation Studies Program which offers up to nine credits to incoming as well as continuing students seeking to make up coursework in Foundation Studies. RISD Continuing Education offers credit bearing courses. See the next section for more information.

Transfer Credit

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 nonmajor studio electives must request consideration from their department head during the first semester of their entering year.

Transfer Credit from Summer Studies or From Credits Taken Elsewhere While on Leave

Students can pick up course credits during the summer or while on leave. Nonmajor 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.

The Office of Continuing Education (RISD/CE) offers elective courses over the Summer for credit. Students must check with the Liberal Arts Division Office to confirm that Liberal Arts credit will be granted for a course in that area. RISD/CE summer courses must be transferred to a student’s degree transcript. Only credits and not grades are transferred. The credits and the grade are handled 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.

Transfer Credit Requirements

Transfer credit is awarded on the basis of credits earned at a regionally accredited college or university and approved for transfer by the student’s Department Head (for major courses or nonmajor studio electives) or by the Dean of Liberal Arts (for liberal arts courses), provided a grade of “C” or better was earned. For studio credit, the course must also be considered equivalent in subject matter to professional/ nonmajor 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.

Credits for transfer courses will be adjusted to match the credit system in effect at Rhode Island School of Design. 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 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 Limitations after Initial Enrollment
After initial enrollment at RISD, undergraduates may transfer up to 12 semester credits from another accredited institution. Students who take a leave from RISD and attend another college should keep this credit limitation in mind as they formulate their educational plans.

Courses taken during the Summer from RISD Continuing Education are considered part of this limitation, and RISD CE summer credit is treated as transfer credit in that the grades are not posted to the RISD degree transcript. Instead, like all other transfer credit, a grade of “T”, for transfer credit, is assigned.

Advanced Standing
In limited circumstances in some departments, a student may be advanced from one course level to another based on a portfolio review, and the student will be waived from the lower level course. The portfolio review usually occurs at the end of the first semester of study at RISD and is done by the student’s department head at the student’s request. Granting of advanced standing does not mean that course credit is granted, and the student must make up the credit from the missing lower level course by taking an elective. 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. Check with the Registrar for more information.

Auditing of Classes
Auditing is a privilege extended to full-time RISD students who wish to attend classes or other regular activities of a course, but not to receive grades of credit or to submit work to the instructor for criticism. Instructor’s permission is required. Instructors will accept auditors only if class size and facilities permit doing so.

Auditors may change to regular enrollment (i.e. for credit and a grade) only during the Add/Drop period. For purposes of maintaining good academic standing, auditing is not counted toward the student’s required minimum credit load. 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.

Registration for audit status is by using the Add form during the Add/Drop period only. Audit status must be specifically approved on the form by the instructor. There will be a maximum of three audits in a student’s career.

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

Repetition of Courses
Students may not take and receive credit for the same course twice, unless the entry in the Course Announcement states “may be repeated for credit”. In rare cases, exceptions to this policy are considered under the following conditions: (1) the course content must be different; (2) the students obtain prior approval, using the Exception to Academic Policy Form, from the course’s instructor and the course’s department head.

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

If a course is failed and then repeated, both course attempts and both grades are recorded on the student’s transcript and the grades from each attempt are included in the GPA. In effect, the grades are averaged.

Majors and Programs
Declaration of Majors
Freshmen must declare a major before entering their Sophomore program. While freshmen may request any major, there may be limits imposed by physical space, equipment and Staff 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
Students who elect to change their major should obtain the Major Change form and policy form at the Registrar’s Office.
Internal transfers are subject to availability of space in the new department. Chances of transfer are increased if application is made after freshmen declarations in February and before new transfer students are accepted in mid-March.

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

**Double Majors/Secondary Majors**

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

Freshmen are not eligible for consideration on double majoring. Other students interested in pursuing two majors should first consult with their academic advisor in the current home department. Then, the student should meet with both academic department heads to gain their written permission to formally declare both majors. 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 early from the Financial Aid Office, 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 “undeclares” their desire to double major. A student may withdraw their double major declaration by notice to the Registrar’s Office.

A double major is different from a double degree. Students in five-year programs, such as Architecture, receive two degrees because they are in formally approved and structured dual degree programs.

**Brown/RISD Dual Degree Program**

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

**Grades and Grading**

**Grades and Grading**

Evaluation of a student’s performance in a RISD course is done by letter grade. A letter grade is awarded to indicate the level of performance. It becomes a part of the student’s permanent academic record. In studio classes, these letter grades may be supplemented by written comments from the instructor describing and analyzing each student’s performance in the class. Written comments do not become a part of the student’s permanent academic record.

The following grading scale is used for letter grades:

**Grades included in the GPA:**

- **A** = 4.000
- **A-** = 3.700
- **B+** = 3.300
- **B** = 3.000
- **B-** = 2.700
- **C+** = 2.300
- **C** = 2.000
- **C-** = 1.700
- **D+=** 1.300
- **D** = 1.000
- **F** = 0.000

**Grades not included in the GPA:**

- **P** = (Pass)
- **NC** = no credit (used only for courses taken but not passed at Brown or to indicate a missing grade on a RISD class)
- **S and U (Satisfactory/Unsatisfactory)** are used only as midterm grades.
- **W** = course withdrawal

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).

Internships taken for credit are graded using a pass/fail system (P/F).

The grade of UW is used when an instructor indicates a student stopped attending or never attended class or the instructor has not submitted a grade.

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

**Mid-semester Reports**

During Fall and Spring semesters, students whose academic performance in a particular class is unsatisfactory may receive a mid-semester report. These reports are warnings of potential failure. Any student receiving such a report is strongly urged to discuss their situation with the faculty member who wrote the report and work on improving their performance.

**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.
 Grade Changes
If a grade change is requested by an instructor, the following policy applies:

A. The acceptable reasons for a grade change on a student’s record include:
   1. Clerical error (the grade as reported was not the grade which the student had earned and which the instructor intended to give).
   2. Incomplete or misleading information (the grade as reported was based on information which later proved to be misleading or incomplete).

B. In the event that a grade change is requested by an instructor, a Grade Change Form must be forwarded 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.

C. 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 and the head of the department and the Dean of the division within which the course was offered.

Grade Appeals
A student who wishes to challenge a course grade should follow the procedure described here. Step two must be initiated within six (6) weeks of the start of the semester immediately following the semester in which the course was taken. For example, a step two appeal of a grade received in a Fall or Wintersession term must be initiated within six weeks of the start of the Spring semester.

1. Discuss the matter first with the course instructor, doing so as soon as possible after receiving the grade. (In most cases, the discussion between the student and the instructor should suffice and the matter should not need to be carried further.)

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

3. If the matter still remains unresolved, the student may wish to appeal to the Academic Standing Committee (ASC). 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.

4a. 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.

4b. 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.

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

Alternative to the Grade Appeal Procedure - Grade Reevaluation

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

Courses and Credit Additional Opportunities

Independent Study Projects (ISP)/ Collaborative Study Projects (CSP)

Independent Study Projects (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 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.

Students (sophomores and above) with an accumulative 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 (applications can be obtained online from the Registrar’s website). The student will be properly enrolled once the form is completed and approved and notification is sent to the Registrar’s Office. Approval for an ISP/CSP must be submitted to the Registrar no later than the end of the Add/Drop period or eight calendar days after the first day of the semester, whichever comes first. 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, preferably before the start of the term.

Each ISP/CSP may receive 3 credits. A total of 9 credits of Independent 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.

Guidelines for Studio Independent Study and Collaborative Study Projects

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

The student, or students, and tutor must meet on a regular basis for discussion—usually, 6-12 times per term. The ISP or CSP should occur on campus. If students plan to travel or work off-campus, there must be a good rationale for the travel or off-campus site in terms of the content of the proposal including how the travel or location contributes to the project in an essential way and how the “meetings” will take place. E-mail as the sole form of weekly communication with the instructor is not acceptable, although videoconference or similar technology could be.

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

There is a checklist for Independent Study in Liberal Arts which may be found at <risd.edu/registrar> in the Students→ Course Registration→independent study information section.

Interdisciplinary Study Option

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

The purpose of the ISO is to permit students to augment their study in their major discipline in a meaningful way. This option is open to juniors in good standing with a cumulative GPA. of 3.50 or higher. Applicants must submit a proposal in writing stating the reasons his/her major studies will be enhanced by study in another discipline. Application forms are available from the Registrar’s Office.
Internships
Three-credit internships are permitted in fall, spring, Wintersession, and summer. In a few departments that were grandfathered in under the former policy (pre-2008), such as Apparel Design, an internship may be taken during Wintersession for six credits.

Undergraduates are eligible to take a fall, spring or Wintersession internship once they have successfully completed their freshman year. They may take their first summer internship after their sophomore year. Undergraduates may take a maximum of six internship credits toward their degree.

Enrollment in a credit-bearing internship requires completion of an electronic Internship Registration and Agreement in ArtWorks (RISD’s online system used for tracking internships) by the deadline posted on the academic calendar. Registration for an internship requires special approvals and registration through ArtWorks: <http://www.risdcareers.com/jobs/internship-resources/>.

Students may not retroactively register for internships. Students must be enrolled in the internship during the semester in which the credit is sought. Grading is Pass/Fail only.

The Career Center works cooperatively with academic departments to identify quality internships for students. Academic credit may be granted (with department approval) for student’s participation in an internship experience. Students often find that the professional experience and knowledge gained are invaluable in determining career choices and directions. Any student interested in exploring internship opportunities should contact the Career Center directly for assistance using the internship resources at the Career Center website and to participate in internship programs and events that are offered throughout the year: <http://www.risdcareers.com/jobs/internship-resources/>.

Leaves of Absence and Readmission

Leave of Absence
RISD allows for undergraduate leaves of absences in the following categories: Personal, Medical, Administrative and Military Leaves. These leaves are described in subsequent paragraphs. Undergraduate Students may apply for a leave of absence for a period of up to 1 year (see below for the allowable duration of a military leave). Students are expected to return to RISD at the conclusion of their leave or request a second leave of up to one more year. A student who has not returned to RISD after their leave will be officially withdrawn. Students can apply for one of the leave categories by meeting with Student Affairs on the 3rd floor of Carr House or by calling 401.454-6600. Taking this step will help to assure readmission with a minimum of difficulty after the leave of absence is granted.

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

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

Students who are granted a leave during a semester will be withdrawn from all classes with a course grade of “W” if it is before the withdrawal deadline (see Academic Calendar). If the leave is after the deadline date has passed for withdrawal from class, the student may have failing grades recorded. For information on refund schedules contact Student Financial Services.

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

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

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

RISD may choose to take appropriate measures should there be evidence of self-harm or the risk of harm to others.
Administrative Leaves
Student may be asked to leave for reasons of poor scholarship, unacceptable behavior, or non-payment of tuition. See the section on “Academic Standing” for procedures and process regarding dismissal for academic reasons. See the Code of Student Conduct at http://www.risd.edu/Students/Policies for policy and procedures regarding academic or behavioral misconduct.

Active Military Service Leaves
In order to support and accommodate RISD students called to active military service, RISD’s policy is the following:
1. Any student required to leave RISD because of a call to active military service will receive a leave of absence and a refund of tuition and fees paid for the interrupted semester of study.
2. Cost of RISD housing and meal plan will be prorated to the effective date of the leave of absence.
3. A place will be held in the student’s department which will guarantee re-admittance to RISD after military service is completed, and at a time in the academic year which best fits with the student’s departmental curricular program.
4. The leave of absence may be for the duration of the military service. It is not limited to the normal restriction of one year.

Readmission
General Requirements, Deadlines, Forms
With the exception of medical leaves, readmission to RISD after a leave of absence requires completion of the “Readmission” form which is available from the Registrar or online at www.risd.edu/registrar. (See “Readmission after Medical Leave” for information on that process.) The deadline for filing for readmission is April 1 for fall semester entry and October 1 for Wintersession and spring semester entry. Students are highly encouraged to speak with their department head in advance of the readmission deadline date. Readmission decisions are made on an individual basis and are subject to availability of space in your designated program. Applications received after the deadline date may not be accepted, but if they are, they will be reviewed after new transfers have been accepted which may reduce or eliminate any space in the program.

The Application for Readmission and any required accompanying documents, as described in each section below, should be submitted to the Registrar’s Office by the deadline dates for application. The Registrar is located on the first floor of 20 Washington Place and the number is 401.454.6151.

If you intend to apply for Financial Aid, submit your Free Application for Federal Student Aid (FAFSA) by February 15 prior to the academic year you expect to return. The Financial Aid Office can be contacted at 401.454.6661.

For students wishing to live on campus, a completed housing contract must be submitted to Residence Life. The deadline to enter the housing lottery is several weeks prior to the deadline for the readmission application itself, so apply early if you want to join the housing lottery. Undergraduates who are considered first-year or second-year students must live on campus. You need not wait to hear the status of your readmission application to apply for housing. Residence Life can be reached at 401.454.6650.

A complete and updated Health Form must be on file in Health Services before readmission will be approved. Health Services can be contacted at 401.454.6625.

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

Readmission after Academic Dismissal
Readmission applications by students who were academically dismissed should address the problems which led to the academic dismissal and put forth the case for the student’s success upon returning to RISD. The student should attach to their readmission form all materials required by their letter of dismissal, except college transcripts which should be sent directly from the institution attended. In addition, if transfer credit is being sought, indicate the courses taken and the credit desired. These documents must be submitted to the Registrar’s Office by the deadline dates for readmission. Readmission after academic dismissal is subject to review and approval by the Academic Standing Committee.

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

Readmission after Medical Leave
Instructions for readmission after a medical leave are communicated at the time of the leave. Contact the Student Affairs Office at 401.454.6600 or studaff@risd.edu with questions.

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

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

Degree Offerings and Concentrations
Rhode Island School of Design offers graduate degrees at the Masters Degree level, including the Master of Fine Arts (MFA), Master of Architecture (M.ARCH.), Master of Industrial Design (MID) Master of Landscape Architecture (MLA), Master of Design in Interior Studies (MDes/2year) Master of Arts in Interior Architecture (MA/1 year), Master of Arts in Teaching (MAT), and Master of Arts in Art + Design Education (MA).

RISD’s History of Art and Visual Culture Department offers the opportunity to enhance advanced degree studies with a graduate concentration in this area. This concentration, which requires additional time to complete, is described in a separate section of this book (see Liberal Arts Concentrations).

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

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

Graduation Requirements for Graduate Students

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

2. Fulfillment of the minimum on-campus residency requirements.

- MFA, MID, MDes, MLA (2 yr)
- And M.Arch (2 yr) Two years
- M. ARCH, MLA (3 yr), MFA (3 yr) Three years
- MAT, MA in Art + Design Ed, MA in Interior Architecture One year
- MID (2.5 yrs) Two and a half years

3. Successful completion of the following course credit requirements:

- MFA, MID 66 credits
- MID (2.5 year) 84 credits
- MDes (2 year +) 75 credits
- MLA (2 year) 72 credits
- MAT in Art +Design Education (1 year +) 36 credits
- MA in Art + Design Education (1 Year) 33 credits
- MA in Interior Architecture (1 Year +) 45 credits
- M. ARCH, MIA, MLA 111 credits

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

5. Filing an Application for Degree early in the final year.

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

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

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

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

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

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

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

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

Class Attendance
Absence from Class
The policy on absences assumes student maturity and responsibility for their own behavior, but also assumes that students will communicate their intentions and circumstances to their instructor. Graduate students are expected to attend and participate in all courses. Most faculty members include course policies for absences in the syllabus. Unexcused absences are considered “cuts.”

A student who “cuts” the first class meeting, or any two or more class meetings, may be removed from the course by the Registrar, if the instructor so requests. The student is dropped from a course, given a grade of “W,” or a grade of “F,” depending upon when the instructor made the request. 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 cause a final grade of “F” to be posted.

Students are cautioned that the instructor may or may not choose to request removal for unexcused absence(s). It is essential that students act immediately on their decision to leave a course to ensure that, through delay, a Drop does not become a Withdrawal or a Withdrawal a Failure.

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

Absence For Religious Holy Days
RISD respects the religious beliefs of all members of the community, affirms their rights to observe significant religious holy days, and will make reasonable accommodations, upon request, for such observances. If one’s religious observance is in conflict with a class then the student should inform the instructor(s) of the class. If it is an academic experience or other school function but not a schedule class, then the student should inform the person in charge. It is the student’s responsibility to make the necessary arrangements mutually agreed upon with the instructor(s). See the Religion Policy on the RISD website for detailed information on faculty and student expectations <http://www.risd.edu/Policies/Religion/>.

Academic Standing
Academic Standing Committee
The Academic Standing Committee, along with the student’s department head, reviews the academic performance of all students at the end of the Fall and Spring terms.

This committee also hears requests from students seeking exceptions to academic policies (e.g. enrolling for less than a full time load, late course adds or drops, walking at commencement when degree requirements are not yet met). This committee meets regularly during the academic year. Students may file requests for exceptions with the Registrar’s Office.

The Academic Standing Committee is chaired by the Vice Provost. Additional members are a faculty member elected by the Instruction Committee from its membership, two faculty members elected by the Faculty, the Registrar, and the Dean of Student Affairs.

Academic Standing, Probation and Dismissal
Good academic standing is maintained by meeting the standards for credits attempted and for grade point average. A student must attempt a minimum of 12 credits in the Fall and Spring semesters and 3 credits each Wintersession (courses graded Audit (AU) and Withdrawn (W) do not count toward the attempted minimum credit loads) and by earning a semester grade-point average which meets the following minimum standard:

2.00 First-year M. Arch. candidates and first-semester M.L.A. candidates

3.00 All graduate students, except first-year M. Arch. candidates and first-semester M.L.A. 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 term. Students are expected to meet minimum academic standards, not only for each term, but also cumulatively. Any student attempting fewer than the required minimum number of credits, or earning a grade-point average of less than the published standard, will be subject to Academic Probation. Two successive semesters or three non-consecutive semesters of substandard performance will normally result in dismissal of the student from the College.

Even if a student has not been at RISD for multiple semesters, the Academic Standing Committee could decide that dismissal from the College is appropriate if the student’s academic performance is substandard. This decision may be made upon the recommendation of the student’s Department Head and the Dean of Graduate Studies.
Once a student is placed on probation, he or she 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.

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 conditional academic probation until the I grade is made up by completion of required work.

Academic Appeals and Exception to Academic Policy
Students may request an exception, for cause, to academic standards or regulations. In order to process a student’s request, the Request For Exception To Academic Policy Form must be filed which requires the following:

- A statement from the student which includes an explanation of grounds for the exception.
- A recommendation from a course instructor, when applicable.
- A recommendation from the student’s Department Head.
- A recommendation from the Dean of Graduate Studies
- A recommendation from the Dean of Liberal Arts when the request is in regard to Liberal Arts, or from the Dean of the division offering the course if the course is outside the student’s major division.

Blank forms are available in the Office of the Registrar.

After the Department Head and Dean(s) have reviewed the student’s appeal and written their recommendation, the signed form should be delivered to the Registrar, the office designated to receive Exceptions to Academic Policy for the ASC.

Students will receive instructions for filing their Exception to Academic Policy from the Registrar’s Office when they pick up the “Request For Exception To Academic Policy” form. There are deadlines for filing most requests. Check the Registrar’s website for more information. The ASC meets monthly. Students should take this time frame into account when requesting exceptions for items that need timely response. The student will be notified of the Committee decision promptly via email to their risd.edu address.

Academic Dishonesty
The policy on academic dishonesty is the same for graduate and undergraduate students. As it is lengthy, see the entry on “Academic Dishonesty” in the Undergraduate Academic Policies section for the complete policy.

Course and Credit Rules and Restrictions

Academic Year and Course/Credit Load
For most students, the academic year consists of two semesters (Fall and Spring), and a Wintersession term.

Credit load restrictions and consequences: The normal credit load is 12 to 15 credits per semester, and 3 credits during Wintersession. Twelve (12) credits per semester is the minimum requirement for full-time enrollment. Registering for less than 12 credits in a term is not permitted. Students who do not attempt at least 12 credits in a term may be placed on academic probation and run the risk of jeopardizing financial aid. International students must enroll for at least 12 credits to maintain their visa status. Attempting less than 3 credits during Wintersession will place a student on academic probation, as well.

Requests to enroll for less than 12 credits (referred to as “reduced load”) are considered according to the policy described in “Full-time Enrollment Requirement” in the Registration Policies section printed earlier in the book. 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.

No student may register for more than 15 credits during the Fall or Spring semesters, or six credits in Wintersession. This semester limit includes any courses taken simultaneously at another institution, including Brown University. See “Maximum Term Credits” in the Registration Policies section for more details.

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

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

In all other departments, 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 may grant an exception to this policy, provided the exception is approved by the Dean of Graduate Studies and the Divisional Dean, 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.
**Course and Credit Restrictions**
A student may not take and receive credit for a course that is a prerequisite for a course for which the student has already received credit.

**Repetition of Courses**
Students may not take and receive credit for the same course twice, unless the entry in the Course Announcement states “may be repeated for credit”. In rare cases, exceptions to this policy are considered under the following conditions: (1) the course content must be different; (2) the student obtains prior approval, using the Request For Exception To Academic Policy Form, from the course’s instructor and the course’s department head.

If a course is failed and then repeated, both course attempts and both grades are recorded on the student’s transcript and the grades from each attempt are included in the GPA. In effect, the grades are averaged.

**Auditing of Classes**
Auditing is a privilege extended to 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. Instructor’s permission is required. Instructors will accept auditors only if class size and facilities permit doing so.

Auditors may change to regular enrollment (i.e. for credit and a grade) only during the Add/Drop period. For purposes of maintaining good academic standing, auditing is not counted toward the student’s required minimum credit load. 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.

Registration for audit status is by Add form during the Add/Drop period only. Audit status must be specifically approved on the form by the instructor. There will be a maximum of three audits in a student’s career.

**Grades and Grading**

**Grades and Grading**
Evaluation of a student’s performance in a RISD course is done by letter grade. A letter grade is awarded to indicate the level of performance. It becomes a part of the student’s permanent academic record. In studio classes, these letter grades may be supplemented by written comments from the instructor describing and analyzing each student’s performance in the class. Written comments do not become a part of the student’s permanent academic record.

The following grading scale is used for letter grades:

**Grades included in the GPA:**
- A = 4.000
- A- = 3.700
- B+ = 3.300
- B = 3.000
- B- = 2.700
- C+ = 2.300
- C = 2.000
- C- = 1.700
- D+ = 1.300
- D = 1.000
- F = 0.000

**Grades not included in the GPA:**
- P = (Pass)
- NC = no credit (used only for courses taken but not passed at Brown or to indicate a missing grade on a RISD class)
- S and U (Satisfactory/Unsatisfactory) are used only as midterm grades.
- W = course withdrawal

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). Internships are graded using a pass/fail system.

The grade of UW is used when an instructor indicates a student stopped attending or never attended class or the instructor has not submitted a grade.

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

**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.

**Mid-semester Reports**
During Fall and Spring semesters, students whose academic performance in a particular class is unsatisfactory may receive a mid-semester report. These reports are warnings of potential failure. Any student receiving such a report is strongly urged to discuss their situation with the faculty member who wrote the report and work on improving their performance.

**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 timeframe established below and that the instructor will be able to review the completed work in that timeframe.

Incomplete grades 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 “Request for 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 term begins.

It is the student’s responsibility to make arrangements with the instructor to complete the coursework by the established deadline. The replacement grade must then be recorded with the Registrar within ten (10) days from the applicable deadline for student completion of work established above.

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

Grade Changes/Grade Appeals
Once an instructor files the grades for a class with the Registrar’s Office, the grades are recorded on the student’s permanent record and may change only by following the grade change rules and 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:
A. The acceptable reasons for a grade change on a student’s record include:
   1. Clerical error (the grade as reported was not the grade which the student had earned and which the instructor intended to give).
   2. Incomplete or misleading information (the grade as reported was based on information which later proved to be misleading or incomplete).
B. In the event that a grade change is requested by an instructor, a Grade Change Form must be forwarded 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.
C. 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 and the head of the department and the Dean of the division within which the course was offered.

Grade Appeals
A student who wishes to challenge a course grade should follow the procedure described here. Step two must be initiated within six (6) weeks of the start of the semester immediately following the semester in which the course was taken. For example, a step two appeal of a grade received in a Fall or Wintersession term must be initiated within six weeks of the start of the Spring semester.

1. Discuss the matter first with the course instructor, doing so as soon as possible after receiving the grade. (In most cases, the discussion between the student and the instructor should suffice and the matter should not need to be carried further.
2. If, after discussion with the instructor, or, if the student seriously tried but was unable to establish contact with the instructor, and the student’s concerns remain unresolved, the student should see the instructor’s department head, who, if he or she believes the challenge may have merit, is expected to discuss it with the instructor. In a case where the instructor happens to be the department head or division dean, the student should see the division dean or Vice Provost, respectively.
3. If the matter still remains unresolved, the student may wish to appeal to the Academic Standing Committee. 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 composes of faculty members in the instructor’s department or in closely allied fields.

4a. 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.

4b. 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.
5. If, after considering the instructor’s explanation, the ad hoc committee concludes that it would be unjust to allow the original grade to stand, the committee will then recommend to the instructor’s immediate administrative superior that the grade be changed. That individual will provide the instructor with a copy of the recommendation and will ask the instructor to implement it within ten days. If the instructor continues to decline, that administrative superior will then change the grade, notifying the instructor and the student of this action.

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

Courses and Credit: Additional Opportunities
Independent Study Projects (ISP)/Collaborative Study Projects (CSP)

Independent Study Projects (ISP)
An ISP allows a student 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 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.

Students with an accumulative 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 (applications can be obtained from the Registrar’s website). The student will be properly enrolled once the form is completed, approvals granted, and the form returned to the Registrar’s Office. Approval for an ISP/CSP must be submitted to the Registrar no later than the end of the Add/Drop period or eight calendar days after the first day of the semester, whichever comes first. 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, preferably before the start of the term.

Each ISP/CSP may receive three credits. ISPs are available Fall, Wintersession, and Spring. They may not be taken during the Summer.

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

The student, or students, and tutor must meet on a regular basis for discussion—usually, 6-12 times per term. The ISP or CSP should occur on campus. If students plan to travel or work off-campus, there must be a good rationale for the travel or off-campus site in terms of the content of the proposal including how the travel or location contributes to the project in an essential way and how the “meetings” will take place. Email as the sole form of weekly communication with the instructor is not acceptable, although videoconference or similar technology could be.

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

There is a checklist for Independent Study in Liberal Arts which may be found at <risd.edu/registrar> in the Students→ Course Registration → independent study information section.

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

Enrollment in a credit-bearing internship requires completion of an electronic Internship Registration and Agreement in ArtWorks (RISD’s online system used for tracking internships), by the deadline posted on the academic calendar. Registration for an internship requires special approvals and registration through ArtWorks: <http://risdregistrar.wordpress.com/students/registration/artworks/>.

Students may not retroactively register for internships. Students must be enrolled in the internship during the semester in which the credit is sought. Grading is Pass/Fail only.

The Career Center works cooperatively with academic departments to identify quality internships for students. Academic credit may be granted (with department approval) for student’s participation in an internship experience. Students often find that the professional experience and knowledge gained are invaluable in determining career choices and

Leaves of Absence and Readmission

Leaves of Absence

RISD allows for graduate leaves of absences in the following categories: Personal, Medical, Administrative and Military Leaves. These leaves are described in subsequent paragraphs. Graduate Students may apply for a leave of absence for a period of up to 1 year (see below for the allowable duration of a military leave). Students are expected to return to RISD at the conclusion of their leave. A student who has not returned to RISD after their leave will be officially withdrawn. Once a student is withdrawn he/she must re-apply through the Office of Admission. Students can apply for one of the leave categories by meeting with Student Affairs (Carr House) or call 401.454.6600), by meeting with their Graduate Program Director and the Dean of Graduate Studies (CIT building). Taking these step will help to assure readmission with a minimum of difficulty after the leave of absence is granted.

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

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

Students who are granted a leave during a semester will be withdrawn from all classes with a course grade of “W” if it is before the withdrawal deadline (see Academic Calendar). If the leave is after the deadline date has passed for withdrawal from class, the student may have failing grades recorded. For information on refund schedules contact Student Financial Services at 401.454.6445 or this website: http://www.risd.edu/uploadedFiles/RISD_edu/Admissions/Financial_Aid/FAQ_Items/student-fees.pdf.

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

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

Personal Leave of Absence

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

Medical Leave of Absence

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

RISD may choose to take appropriate measures should there be evidence of self-harm or the risk of harm to others.

Administrative Leaves

Student may be asked to leave for reasons of poor scholarship, unacceptable behavior, or non-payment of tuition. See the section on “Academic Standing” for procedures and process regarding dismissal for academic reasons. See the Code of Student Conduct at http://www.risd.edu/Student/Policies for policy and procedures regarding academic or behavioral misconduct.

Active Military Service Leaves

In order to support and accommodate RISD students called to active military service, RISD’s policy is the following:

1. Any student required to leave RISD because of a call to active military service will receive a leave of absence and a refund of tuition and fees paid for the interrupted semester of study.
2. Cost of RISD housing and meal plan will be prorated to the effective date of the leave of absence.
3. A place will be held in the student’s department which will guarantee re-admittance to RISD after military service is
completed, and at a time in the academic year which best fits with the student’s departmental curricular program.

4. The leave of absence may be for the duration of the military service. It is not limited to the normal restriction of one year.

Readmission

General Requirements, Deadlines, Forms

With the exception of medical leaves, readmission to RISD after a leave of absence requires completion of the “Readmission Form” which is available from the Registrar or online at www.risd.edu/registrar. (See “Readmission after Medical Leave for information on that process). Normally, the deadline for filing for readmission is January 15 for fall semester entry and October 1 for Winter session and spring semester entry. Students are highly encouraged to speak with their Graduate Program Director, Department Head, and/or the Dean of Graduate Studies in advance of the readmission deadline date. Readmission decisions are made on an individual basis and are subject to availability of space in your designated program. The “Readmission Form” and any required accompanying documents, as described in each section below, should be submitted to the Registrar’s Office by the deadline dates for application. Documents which a student considers confidential, such as medical notes, may be sent directly to the Student Affairs Office, but the student should indicate that the documents are being sent separately on their application. The Student Affairs Office is located on third floor of Carr Haus and the number is 401 454-6600.

If you intend to apply for Financial Aid, submit your Free Application for Federal Student Aid (FAFSA) by February 15 prior to the academic year you expect to return. The Financial Aid Office can be contacted at 401.454. 6661.

For students wishing to live on campus, a completed housing contract must be submitted to Residence Life. The deadline to enter the housing lottery is several weeks prior to the deadline for the readmission application itself, so apply early if you want to join the housing lottery. You need not wait to hear the status of your readmission application to apply for housing. Residence Life can be reached at 401.454.6650.

A complete and updated Health Form must be on file in Health Services before readmission will be approved. Health Services can be contacted at 401.454.6625.

Readmission after Academic Dismissal

Readmission applications by students who were academically dismissed should address the problems which led to the academic dismissal and put forth the case for the student’s success upon returning to RISD. The student should attach to their readmission form a letter stating the following:

- A statement describing how the time away has been spent, addressing the problems which led to the dismissal and explaining how those problems will not occur if readmission to RISD is granted.
- Other materials which were required at the time of dismissal that may be relevant to the dismissal.

These documents must be submitted to the Registrar’s Office by the deadline dates for application and should accompany the Application for Readmission.

Readmission after a Dismissal Related to Conduct

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

Readmission after Medical Leave

Instructions for readmission after a medical leave are communicated at the time of the leave. Contact the Student Affairs Office at 401.454.6600 or studaff@risd.edu with questions.

Graduation Requirements

RISD may not approve a return after a student’s leave of absence has expired. A student who is granted readmission after being away from RISD for four years or more will be required to satisfy the graduation requirements in effect at the time of their return.
Off-Campus Programs 2015 – 2016

Off-Campus, Global Learning Programs

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

RISD in Rome: European Honors Program (EHP)

EHP enables a select number of eligible students to undertake a supervised, but largely independent study program centered in Rome, Italy during their study at Rhode Island School of Design. EHP offers an option to choose one of two sessions; each session consisting of a set number of weeks in Rome (either Fall semester or Spring semester). In addition, RISD Global in collaboration with the Division of Continuing Education coordinates a short-term, global summer studies program at our site in Rome, for more information visit: http://ce.risd.edu/programs/risd-global-summer-programs.

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

In order to participate, students accepted to EHP must have completed their sophomore year and have a 3.0 or better cumulative GPA. Each student must consult with his or her department head and academic advisor prior to application. It is important to note that each student, including EHP students, must have two years residency at the Providence campus for graduation from RISD, or three years of residency for the five-year programs (e.g. the Bachelor of Architecture). Applications and additional information are available from the Office of Global Partners & Programs and online at http://gpp.risd.edu/ehp.

Credits: Participants in EHP earn 15 credit hours in Fall and 18 in Spring. The session begins with a structured 12-week block during which the EHP student receives 12 credits (3 in History of Art and Visual Culture, 3 Liberal Arts elective (LAEL) for Italian language and 6 studio). During the remaining weeks, 3 additional studio credits (6 in Spring) are earned in independent study. Students accepted to the EHP program need to meet with their department head prior to leaving in order to make arrangements for how the studio credits earned will fulfill degree requirements so the student will not face any surprises when they return.

AICAD Mobility Program

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

Mobility is open to students in their junior year who meet the eligibility requirements of their specific programs, although some seniors have participated. A cumulative GPA of 3.0 or higher is required to apply. Students must apply one semester in advance. The deadlines for application are April 1 for the Fall semester and November 1 for the Spring.

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

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

Global Exchange Program

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

Students interested in participating in a global exchange program during their time at RISD must contact the RISD Global office for an advising appointment. Students will be provided information about the application process, as well as the partner schools during their appointment. For more information please visit: http://gpp.risd.edu/exchange/. To set-up an advising appointment please contact gpp@risd.edu. A cumulative GPA of 3.0 or higher is required to apply.

Transfer Of Credit For Global Exchange

Students are responsible for knowing how their credit taken overseas will fulfill RISD degree requirements. Once overseas, students are expected to complete a “Program of Study/Learning Agreement” form, then email or bring it to the Office of Global Partners and Programs (GPP), who in turn will send copies to the student’s department head. The student should then contact their department head to ascertain the transferability of the courses. If this is not possible to do in a timely fashion since classes are already going on, the review of the overseas classes may need to take place when the student returns to RISD.

The student arranges with the exchange coordinator at the foreign school for a transcript to be sent to the RISD Global Office at the end of their stay. Transcripts should be received directly from the international school. If received from a student, it must be in a sealed envelope and appear untampered.

Once back on RISD’s campus, the student is expected to schedule an appointment with their department head to review the transcript. If a liberal arts course was taken, the student should make sure that credit is transferred in by the Liberal Arts Office.

Even though the student is on an official exchange, the usual transfer grade of “T” is assigned. If a course taken is not
to receive credit due to low grade or failure, then the class is not recorded on the student’s academic record (transcript) at all.

For further information about EHP, the AICAD Mobility Program, Global Exchange Program, Wintersession Travel Courses, and Global Summer Studies students are welcome to visit the RISD Global Office and website at gpp.risd.edu, and to make an appointment to visit our offices located in Suite 321 on the 3rd floor of 20 Washington Place. To make an appointment, please call the GPP at (401) 454-6725.
Other Programs

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

Programs for Non-RISD Students

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

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

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

The form for Special Student registration is available in the Registrar’s Office. Registration is on a space available basis on or after the first class day. Tuition is charged by the credit and some courses have additional charges for materials or fees.

Payment of tuition is made to Student Financial Services and must be made at the time of registration. Upon payment, which must be completed no later than the Add/Drop deadline, final approval is given by the Registrar to attend class. 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 as a Special Student due to visa limitations.

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

Programs
Year-round, hundreds of non-credit RISD/CE courses, workshops and lectures are offered in all aspects of art and design for adults, teens and children. RISD/CE’s fall and spring terms offer courses up to 12-weeks in length, while winter and summer terms offer more intensive six-week courses. In the summer, RISD Continuing Education also offers the six-week Pre-College Program for high school artists and designers, and a broad range of summer programs for college credit: Summer Studies six-week courses in visual arts, design, and liberal arts; the Textiles Summer Institute; and the Summer Institute for Graphic Design Studies (SIGDS). RISD/CE also offers 19 non-credit certificate programs - 12 programs for adults and seven “young adult” programs for teens - each of which average two to three years for completion.

Students
The Division of Continuing Education serves about 4,000 individual students per year; approximately 3,600 in RISD/CE courses, 400 in the Pre-College Program, 200 in credit-bearing Summer Programs. More than 500 students are enrolled in certificate programs.

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 ce.risd.edu for details.
Guide to RISD Course Descriptions for 2015 - 2016

1. 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)
   - LE99: Liberal Arts Elective
   - C999: Choice of credit in HAVC or HPSS or LAS, as noted in course description
   - H999: History of Art and Visual Culture credit
   - E999: Literary Arts and Studies credit
   - S999: HPSS credit
   - W999: Wintersession course (some Wintersession courses, but not all, begin with a “W”)

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

2. Course title, Credits, Instructor name, if known, and Course description:
   - Prerequisites, Co-requisites: Prerequisite courses or knowledge which must be completed prior to taking this class, or co-requisite courses which must be taken during the same semester. Open to: The year the course is taken by majors or, for nonmajors or liberal arts courses, indicates other restrictions. Some courses are required by majors and others are electives. Some electives are open to nonmajors.
   - 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 selection via web registration.
   - Fee: After registration is completed, students are billed for this amount by Student Financial Services. Estimated Cost of Materials: Approximate out-of-pocket expenses the student should expect for materials and supplies. Unlike fees, RISD does not bill students for these costs.
   - Also offered as: This course is cross-listed and may be taken through either of these departments. Register using the code for the department in which credit is desired. In the example above, a Ceramics major desiring nonmajor credit would sign up for DM 7112, and for major credit would sign up for CER 4113.

3. (SPRING): The semester(s) in which the course is offered. If (Fall/Spring) or more than one term is listed, the course will be offered in both semesters.

Note: Required and recommended textbooks for each class can be found in WebAdvisor provided the instructor has entered the information.
Degree Requirements for Undergraduate Students

Bachelor degree programs (majors) are listed alphabetically by department.

Resources for these curricula are available in several ways.

--Automated self-service program evaluations are available to all students via their WebAdvisor account. 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. First year students are advised by their advisor in Foundation Studies. Juniors as assigned a Liberal Arts Advisor. Brown/RISD dual degree students (BRDD) also have a BRDD program advisor.

Assistance with producing and reading program evaluations is available from the Office of the Registrar.

The chart below outlines recommended yearly credit distribution for undergraduate programs.

<table>
<thead>
<tr>
<th>Undergraduate Degree Recommended Credit Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREDITS</td>
</tr>
<tr>
<td>18 Foundation</td>
</tr>
<tr>
<td>42 Liberal Arts</td>
</tr>
<tr>
<td>12 HAVC</td>
</tr>
<tr>
<td>9 LAS</td>
</tr>
<tr>
<td>9 HPSS</td>
</tr>
<tr>
<td>12 Elective in HAVC, LAS, HPSS or LAEL</td>
</tr>
</tbody>
</table>

Major Program
54 BFA Programs | 18 | 18 | 18 |

84 B. ARCH Program | 18 | 18/21 | 18/21 | 27 |

12 Nonmajor Studio Elective | 3 | 3 | 3 | 3 |

Total
126 BFA | 33 | 33 | 30 | 30 |

156 B. ARCH | 33 | 33 | 30/33 | 30/33 | 27 |

Footnotes:
1 Most courses are 3 credits each
2 Recommended Liberal Arts Distribution:
   Year 1&2: 4 Liberal Arts Courses per year
   Year 3&4: 3 Liberal Arts Courses per year
3 B.ARCH students have a required summer professional internship in either junior or senior year. Students receive 3 credits.
4 Required Courses in History of Art & Visual Culture, Literary Arts & Studies, and History, Philosophy & the Social Science
Department of Apparel Design
Division of Architecture and Design
Department Office: 189 Canal Street, 1st Floor, Telephone 401.454.6180; email: apparel@risd.edu
Department Head: Meg DeCubellis
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 preregistered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

**Registration information for nonmajors for Fall and Spring**
If space permits, classes are available via registration by the department. Courses are not available for self-service selection on WebAdvisor. Generally, registration is not granted until the add/drop period at the beginning of the semester.

**Registration information for Wintersession classes**
Generally, Apparel Design classes in Wintersession are available to nonmajors and freshmen. Freshmen, who enroll in and pass Basic Apparel Techniques, APPAR W302, will earn nonmajor studio credit toward their degree even if they subsequently become Apparel Design majors. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
### BFA in Apparel Design: Curriculum Requirements 2015 – 2016

**BFA Curriculum in Apparel Design (2015-2016)**  
Division of Architecture and Design  
Department Office: 189 Canal St, 1st floor, Telephone 401.454.6180

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
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<td>Courses</td>
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<tr>
<td>See First-Year Program of Study</td>
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<td>See First-Year Program of Study</td>
</tr>
<tr>
<td><strong>Sophomore Year</strong></td>
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<td></td>
</tr>
<tr>
<td>3102 Intro to Apparel Studio</td>
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<td>Nonmajor Studio Elective</td>
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<tr>
<td>3122 Soph. Design/Draw</td>
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</tr>
<tr>
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<td>Total</td>
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<tr>
<td><strong>Junior Year</strong></td>
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<tr>
<td>3128 Junior Machine Knitwear</td>
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<td>Nonmajor Studio Elective</td>
</tr>
<tr>
<td>3132 Junior Cut &amp; Sew</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>3130 Junior Design/Draw/CAD</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Liberal Arts*</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Total</td>
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<td>Total</td>
</tr>
<tr>
<td><strong>Senior Year</strong></td>
<td></td>
<td></td>
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<tr>
<td>3140 Senior Collection Development</td>
<td>9</td>
<td>Nonmajor Studio Elective</td>
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<tr>
<td>Liberal Arts*</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>15</td>
<td>Total</td>
</tr>
</tbody>
</table>

*Total: 126 credits

**Footnotes:**

* See page 41 for chart: Undergraduate Degree Recommended Credit Distribution.
Courses in Apparel Design

APPAR 2494  INTRODUCTION TO BASIC SHOEMAKING
3 credits  Anne Marika Chasse
Shoes are an everyday commodity; but do you know how many are steps involved? In this course, students will handcraft a basic pair of cemented construction shoes from start to finish. This includes beginning by creating a basic pattern, draping the last, cutting (clicking) the leather, sewing (closing) the upper, building a stacked leather heel, and finishing the sole. We will approach the requirements of constructing a shoe through choice of material, characteristics of leather, and how to utilize them in laying out the pattern. In the process of the construction from pattern to shoe, we will work with basic tools for handcrafted shoemaking including a shoemaker's knife, closers hammer, buff stick, lasting pincers to name a few. Students are expected to complete one pair of shoes and begin work on a second pair, applying and expanding upon the techniques learned in the class.
Estimated Material Cost: $225.00
Apparel Design majors only
Also offered as ID 2494 for ID majors
(FALL/SPRING)

APPAR 3102  SOPHOMORE INTRO TO APPAREL STUDIO
6 credits  Maria Canada/tba
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: $250.00
Must also register for APPAR-3122
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
Fee: $222.00
(FALL)

APPAR 3122  SOPHOMORE DESIGN/DRAW
3 credits  Donna Gustavsen
The design component introduces research methods and conceptual skills, to be used with the medium of fabric. The drawing class focuses on the development of fashion croquis, drawing from the model, technical flats and presentation plates to effectively communicate the visual language of their design intentions. Students develop research methods and learn the importance of concepts, color and fabric stories.
Estimated Materials Cost: $250.00
Must also register for APPAR-3102
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
(FALL)

APPAR 3123  SOPHOMORE DESIGN/DRAW
3 credits  Mary Kawenski/tba
The design course builds on design process skills from the first semester through assignments that focus on research and its application, conceptual development, and team dynamics. Varied facets of apparel design are explored through lectures, museum research, classroom discussion, and creative exploration. The drawing component of the class focuses on print and texture rendering, drawing the fashion figure, layout design, and use of varied rendering media.
Estimated Materials Cost: $150.00
Must also register for APPAR-3121
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
Fee: $30.00
(SPRING)

APPAR 3128  JUNIOR MACHINE KNITWEAR STUDIO
3 credits  Jeung-Hwa Park
This course is an introduction to the creative and technical possibilities of the knitting machine. Through the development of knit swatches, the course will cover the following essentials of sweater knit design including graphing, calculating gauge and tension, shaping of a knit body, exploration of a diverse range of knit stitches, professional finishing of a knit garment, and how to select the best yarn to execute your final garment. Students will also develop unique trims and finishes to enhance their
designs.
Estimated Material Cost: $250.00
Must also register for: APPAR-3130/3132
Major requirement, Apparel Design majors only
Registration by Apparel Design Department, course not available via web registration
Fee: $100.00
(FALL)

APPAR 3130 JUNIOR DESIGN/DRAW/CAD
3 credits Carolyn Hurter/Kathleen Grevers
In Design/Drawing II, Junior students focus on designing for knitwear, experimenting three dimensionally as they explore the unique properties of knit fabrics. Color, texture, yarn and stitch variations are examined as students also design using the diverse properties of machine knitwear. Student build on existing drawing skills, learning new rendering techniques to communicate their knitwear designs. Students work with models to develop individual drawing styles while building effective portfolios.
Estimated Materials Cost: $200.00
Must also register for APPAR-3128/3132
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
Fee: $40.00
(FALL)

APPAR 3132 JUNIOR CUT & SEW STUDIO
3 credits Maria Canada/tba
Sections 01 & 02: 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
Fee: $82.00
(FALL)

APPAR 3133 JUNIOR TAILORING STUDIO
6 credits Hanna Hohenberg/Maha Barsom
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
Fee: $90.00
(SPRING)

APPAR 3135 JUNIOR DESIGN/DRAW/CAD
3 credits Carolyn Hurter/tba
During the spring semester, Junior students focus on form and proportion as they explore the structural possibilities inherent in the art of tailoring. Students design multiple collections, examining the properties of cohesiveness and conceptual expansion. Projects in men’s wear and children’s wear expose students to new directions for their creativity as they learn new computer techniques. Individual drawing skills are strengthened as students refine their portfolios.
Estimated Materials Cost: $200.00
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
Fee: $40.00
(SPRING)

APPAR 3140 SENIOR COLLECTION DEVELOPMENT
9 credits Suzanne Mancini/Mary Kawenski
During three integrated studios, students learn to expand the design process by developing 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 also learn to use the computer as a design tool for product visualization and presentation.
Estimated Materials Cost: $1,000.00
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
Fee: $132.00
(FALL)

APPAR 3141 SENIOR APPAREL COLLECTION
9 credits Suzanne Mancini/Mary Kawenski
This senior level course focuses on the design of collections and the development of each student’s 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. CAD instruction in Kaledo software gives students an additional creative tool.
Estimated Materials Cost: $1,000.00
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
Fee: $80.00
(SPRING)
LAEL LE35  HISTORY OF DRESS
3 credits  Lorraine Howes/ Hannah Carlson
This course reviews world art and social history starting in
the eighteenth century to illuminate the symbology and
meaning behind the aesthetic of each era, and the way in
which the aesthetic finds universal expression in clothing.
Examples from RISD's Museum collection are studied and
slides are shown. Projects required are written papers and
group presentations.
*Art History credit for Apparel Design majors; Liberal Arts
elective credit for nonmajors.*
Section 1; First Class meets in DC 211
Section 2; First Class meets in Chace Center Lobby
(FALL)

**Independent Study**

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

APPAR 8960  PROFESSIONAL INTERNSHIP
3 credits  tba
This internship will provide apparel design students an
opportunity to experience the apparel industry for five weeks
of professional practice. Most placements will be in New
York and Massachusetts. First preference will be given to
seniors then juniors with proven ability. 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. Interested students should contact the
Apparel Design Department Head early fall semester to
insure finding sufficient positions. Student can earn a
maximum of 6 internship credits.
*Open to senior Apparel Design majors only*  
*Estimated cost of living expenses: $2,000.00*
***Off-Campus Study***
*Permission of Instructor Required*
(SUMMER/FALL/WINTER/SPRING)

APPAR 8965  COLLABORATIVE STUDY
3 credits  tba
A Collaborative Study Project (CSP) allows two students to
work collaboratively to complete a faculty supervised
project of independent study.
Usually, a CSP is supervised by two faculty members, but
with approval it may be supervised by one faculty member.
Its purpose is to meet individual student needs by providing
an alternative to regularly offered courses, though it is not a
substitute for a course if that course is regularly offered.
*Permission of Instructor Required and GPA of 3.0 or higher*
*Register by completing the Independent Study Application
available on the Registrar's website; the course is not
available via web registration.*
(FALL/WINTER/SPRING)

For Wintersession courses, refer to the section
entitled “Wintersession Course Descriptions.”
The Department of Architecture offers courses for undergraduates and a professional major leading to the five year Bachelor of Architecture Degree (B.Arch). The curriculum requirements for this major are on the next page. The Department also offers a program for graduate students pursuing the Master of Architecture I degree (M. Arch) through a 3 year course of study, or a 2 year course of study for students who have received advanced standing. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor. For information about the Advanced Standing track, please contact the Graduate Program Director at archgrad@risd.edu.

**Registration information for majors for Fall and Spring**
Majors are preregistered into many classes by the Department. In addition, the Department holds its own lottery registration at the beginning of the Fall and Spring semesters for Advanced Studios and Advanced Topic Seminars. 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 self-service on WebAdvisor. Registration into nonmajor studios and liberal arts is completed by students using the self-service features of WebAdvisor.

**Registration information for nonmajors for Fall and Spring**
If space permits, classes are available via registration by the Department. Courses are not available for self-service selection on WebAdvisor. Generally, registration is not granted until the add/drop period at the beginning of the semester.

**Registration information for Wintersession classes**
There are Architecture classes in Wintersession that are available to majors, nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
### Bachelor of Architecture – Five-Year Program Curriculum (2015-2016)

**Division of Architecture and Design**

Department of Architecture, BEB 1st floor, Telephone 401.454.6281

---

#### FALL

<table>
<thead>
<tr>
<th>#</th>
<th>Course</th>
<th>Cr.</th>
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</thead>
<tbody>
<tr>
<td>2101</td>
<td>The Making of Design Principles</td>
<td>6</td>
</tr>
<tr>
<td>2141</td>
<td>Architectural Projection</td>
<td>3</td>
</tr>
<tr>
<td>2152</td>
<td>Structural Analysis</td>
<td>3</td>
</tr>
<tr>
<td>LE05</td>
<td>World Architecture</td>
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<tr>
<td><strong>Total</strong></td>
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<td>15</td>
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</tbody>
</table>

#### Sophomore Year

| 2108 | Urban Design Principles<sup>1</sup> | 6 |
| 2154 | Steel Structures | 3 |
| Liberal Arts* | 3 |
| Liberal Arts* | 3 |
| **Total** | | 15 |

| 2199 | Professional Internship<sup>1</sup> | (3) |

#### Junior Year

| 2108 | Urban Design Principles<sup>1</sup> | 6 |
| 2154 | Steel Structures | 3 |
| Liberal Arts* | 3 |
| Liberal Arts* | 3 |
| **Total** | | 15 |

| 2108 | Urban Design Principles<sup>1</sup> | 6 |
| 2154 | Steel Structures | 3 |
| Liberal Arts* | 3 |
| Liberal Arts* | 3 |
| **Total** | | 15 |

#### Senior Year

| 21ST | Advanced Studio<sup>1</sup> | 6 |
| 2156 | Environmental Design I | 3 |
| Liberal Arts* | 3 |
| Liberal Arts* | 3 |
| **Total** | | 15 |

| 2108 | Urban Design Principles<sup>1</sup> | 6 |
| 2154 | Steel Structures | 3 |
| Liberal Arts* | 3 |
| Liberal Arts* | 3 |
| **Total** | | 15 |

#### Fifth Year

| 21ST | Advanced Studio<sup>1</sup> | 6 |
| 2178 | Integrated Building Systems | 3 |
| 2196 | Thesis Seminar<sup>2</sup> | 3 |
| **Total** | | 12 |

| 2197 | Thesis Research<sup>2</sup> | 3 |
| 2198 | Degree Project<sup>2</sup> | 6 |
| 2199 | Professional Practice | 3 |
| **Total** | | 12 |

---

Footnotes:

*See page 41 for chart: Undergraduate Degree Recommended Credit Distribution.

1 Three ARCH 21ST - Advanced Studios are required. One of these may be in an allied department (Landscape Architecture or Interior Architecture). Students not planning to take ARCH 21ST during a semester when it is part of the curriculum must notify Senior Administrative Department Coordinator during pre-registration prior to the semester of opting out. Once assigned to a studio of ARCH 21ST, a student may not drop it.

2 Thesis sequence is a three semester course of study. Prior to the fall thesis seminar, students, based on the student's overall academic record and review of a portfolio submission, the Thesis coordinator may recommend a waiver of Thesis sequence. At this point, in lieu of the thesis requirements, students will be required to take a 3-credit fall advanced seminar, a 3-credit Wintersession studio and one 6-credit Spring Advanced Studio.

3 ARCH 2199 is the required summer internship course. It may be completed in any summer prior to entering the final year. Students may request to substitute an elective for ARCH 2199 provided they can verify equivalent experience through a previous internship, which requires a letter from the firm/company.
ADDITIONAL NOTES

The B.F.A.:
The degree requirement of 42 credits in liberal arts must be earned by the end of the fourth year in order to earn the Bachelor of Fine Arts degree. Elective courses are to be selected in consultation with faculty advisers.

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 Department’s 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 6-year, 3-year, or 2-year term of accreditation, depending on the extent of its conformance with established educational standards.

Master’s degree programs 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.

Minimum Credits Required for the Bachelor of Architecture degree:

<table>
<thead>
<tr>
<th></th>
<th>BFA</th>
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## M. Arch 3+Year Curriculum (2015-2016)

**Division of Architecture and Design**
Department of Architecture, BEB 1st floor, Telephone 401.454.6281

### SUMMER

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### FALL

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<th>Course</th>
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<td>2101</td>
<td>The Making of Design Principles</td>
<td>6</td>
</tr>
<tr>
<td>2141</td>
<td>Architectural Projection</td>
<td>3</td>
</tr>
<tr>
<td>2152</td>
<td>Structural Analysis</td>
<td>3</td>
</tr>
<tr>
<td>LE05</td>
<td>World Architecture from Pre-History to Pre-Modern</td>
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<td>2154</td>
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<td>Open Elective</td>
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<tbody>
<tr>
<td>2199</td>
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### WINTERSESSION

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### SPRING

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<td>Thesis Seminar²</td>
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<td>Principles of Professional Practices</td>
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<td>2198</td>
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### Footnotes:

*Summer Foundation Studies may be required by department. For information see “Summer Foundation Studies.”

¹ Three ARCH Studios are required. One of these may be in an allied department (Landscape Architecture or Interior Architecture).

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³ ARCH 2199 is the required summer internship course. It may be completed in any summer prior to entering the final year. Students may request to substitute an elective for ARCH 2199 provided they can verify equivalent experience through a previous internship, which requires a letter from the firm/company.
ADDITIONAL NOTES:

The Laptop Program:

Students entering the Department of Architecture must participate in its laptop program, purchasing hardware, software, upgrades and insurance, as specified in the Department’s 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 6-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.

Minimum Credits Required for the Master of Architecture 3+Year degree: 111
Advanced Standing: Graduate applicants holding a 4 year pre-professional degree in architecture from an accredited college or university are eligible to apply for an advanced standing track (M.ARCH AS) and if accepted may 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. The M. Arch Advanced Standing course of study follows the 2nd and 3rd year course of study of the M. Arch program. Students pursuing the M. Arch Advanced standing track must complete a minimum of 69 credits for graduation.

### FALL

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<tr>
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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.

Minimum Credits Required for the Master of Architecture [Advanced Standing] degree: 69
Courses in Architecture Design

**DESIGN COURSES**

**ARCH 2101  THE MAKING OF DESIGN PRINCIPLES**
6 credits  Staff
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.

*Major requirement: ARCH majors only*

*Registration by Architecture department; Course not available via web registration*

*Fee: $50.00 (FALL)*

**ARCH 2102  ARCHITECTURAL DESIGN**
6 credits  Staff
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: $55.00*

*Major requirement: ARCH majors only*

*Registration by Architecture department.*

*Course not available via web registration*

*Prerequisite: ARCH 2101*

*Fee: $55.00 (SPRING)*

**ARCH 2108  URBAN DESIGN PRINCIPLES**
6 credits  Anne Tate/Enrique Martinez/tba
The Urban Design Principles core studio introduces students to the city as a designed environment, giving them the tools to work through impressions, analysis and design operations as ways to understand "man's greatest work of art". 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.

*Major requirement: ARCH majors only*

*Registration by Architecture department.*

*Course not available via web registration*

*Prerequisite: ARCH 2102*

*Fee: $50.00 (FALL)*

**ARCH 21ST  ADVANCED STUDIO**
6 credits  Staff
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 on the first day of classes. Once assigned to an advanced studio, a student may not drop studio.

*Major requirement: ARCH 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*

*(FALL/SPRING)*

**ARCH 2196  THESIS SEM: NAVIGATING THE CREATIVE PROCESS**
3 credits  Staff
We begin work on your Degree 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.

This course satisfies the prerequisite requirement for Degree Project.

*(FALL)*

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

*Major requirement: ARCH majors only*

*Registration by Architecture department; course not available via web registration*

*Schedule to be determined with Advisor Permission of Instructor Required*

*(WINTER)*
ARCH 2198  THEESIS PROJECT
6 credits  Staff
Under the supervision of a faculty advisor, students are responsible for the preparation and completion of an independent thesis project. 
Prerequisites: One of the degree 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. 
Major requirement; ARCH 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 Degree Project Research. If the department recommends against a student undertaking the degree project, two advanced elective studios must be taken instead. 
Prerequisite: ARCH-2196 (SPRING)

TECHNOLOGY COURSES

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

ARCH 2153  WOOD STRUCTURES
3 credits  Erik Nelson
This course will review the fundamentals of wood in architecture with a focus on wood materials and construction systems and lumber and timber structural analysis and design. Work includes timber systems consisting of conventional framing trusses, laminates, built-up sections and connections. In addition, this course will review the principles of structural loads: gravity, lateral, live and dead. The concept of lateral resistance through standard wood framing systems will be explored. Manufactured lumber has become a major part of today's wood construction industry and the design and detailing of these materials will be explored in depth. By the end of the course, students will be aware of the role of wood materials in architectural design and construction and be able to design and detail simple
Lumber and Timber structural systems. They will be able to proportion these systems to resist the moment and shear demands determined through structural analysis. This course will provide the student with a good understanding of the material and the common structural and architectural systems used in today's practice.

**Major Requirement:** ARCH majors only.
**Registration by the Architecture Department.**
**Course not available via web registration.**
**Prerequisite:** ARCH 2152
**(SPRING)**

ARCH 2154  **STEEL STRUCTURES**
3 credits  Erik Nelson
This course reviews the role of metals in architecture, focusing on the fundamentals of steel analysis and design in architecture; and examines typical framing techniques and systems. Topics include construction issues, floor framing systems, column analysis and design, steel detailing and light gauge steel framing materials and systems. In addition the course introduces students to lateral force resistance systems in steel construction and exposes them to alternatives to steel such as aluminum and fiberglass. By the end of the course, students will be aware of the role of metals in architectural design and construction; design and detail simple steel structural systems; and proportion these systems to resist the moment and shear demands determined through structural analysis.

**Major requirement; ARCH majors only**
**Registration by Architecture department, course not available via web registration.**
**Prerequisite:** ARCH-2152
**(FALL)**

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

**Major requirement; ARCH majors only**
**Registration by Architecture department.**
**Course not available via web registration.**
**Prerequisite:** ARCH-2152
**(SPRING)**

ARCH 2156  **ENVIRONMENTAL DESIGN I**
3 credits  tba
The study of basic concepts of Human Environmental Comforts. Inherent within 'physio-environ' considerations are principles of temperature, humidity, heat transfer, air movement, and hydrostatics. These principles will be studied in terms of their abstract physics and mathematics, through empirical benchmarking and as the basis for a design proposal that includes considerations of larger scale strategies as well as assemblies. Emphasis will be placed on the principles behind the technology, the behavioral characteristics and the qualities of the systems' operation considered in making building design decisions.

**Major requirement; ARCH majors only**
**Registration by Architecture department.**
**Course not available via web registration.**
**(FALL)**

ARCH 2158  **ENVIRONMENTAL DESIGN II**
3 credits  tba
This equally distributed three part course will continue with the principles from "Physics", the application of electric energy, lighting and sound to building environs. Building technology continues to demand a larger percentage of the building's budget and thus should receive a greater degree of time and understanding by the Architect. Topics and principles to be included are: electronic generation, distribution, and building systems; electronic and communication systems; lighting fundamentals, design and control; and enviro-acoustical fundamentals, sound transmission, amplification, and absorption principles.

**Major requirement; ARCH majors only**
**Registration by Architecture department.**
**Course not available via web registration.**
**(SPRING)**

ARCH 2178  **INTEGRATED BUILDING SYSTEMS**
3 credits  tba
Conceived as the culmination of the technologies sequence of courses, this course allows students to choose amongst the three instructor's differing approaches to the problem of conceiving technology holistically, in relation to a set of architectural criteria. The conceptual and technical aspects of building systems are considered and emergent environmentally-conscious technologies are emphasized for research and application.

**Prerequisites: All required technologies courses**
**Major requirement; ARCH majors only**
**Registration by Architecture department.**
**Course not available via web registration.**
**(FALL)**

ARCH 2191  **PRINCIPLES OF PROFESSIONAL PRACTICE**
3 credits  Jonathan Knowles
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: ARCH majors only. 
Registration by Architecture department. 
Course not available via web registration. 

(SPRING)

ADVANCED SEMINARS

ARCH 1519 RETHinking GREEN URBANISM
3 credits Anne Tate
As over half the world's population has come to live in cities, urbanization has moved to the center of the environmental debate. This course will provide an interdisciplinary engagement between Sociology and Architecture to reflect on the past, present and future of ecological urbanism. Co-taught by professors from Architecture and Liberal Arts, the seminar will interrogate the ways in which green urban design has been conceptualized to date. It will explore cutting edge contemporary debates around the future of the green urban project and ask students to think forward into the future. Also offered as HPSS S151. Register in the course for which credit is desired.

Sophomore and above
Permission of Instructor Required

(SPRING)

ARCH 2047 OUTSIDE THE GUIDELINES
3 credits tba
This interdisciplinary workshop is understood primarily as a protected time and space within the Architecture Department for an improvisational investigation of space. It will be taught from year to year by a faculty from a rotating team of architects, visual artists, dancers, scientists, etc. who have invested their life's work in the medium of space. Questions regarding spatial phenomena, scale, place etc., will be addressed through the language that the visiting faculty's work employs: it could be a material language for an artist, a tectonic language for an architect, a language of movement for a dancer, mathematical for a scientist, or musical for a musician. The presumption is that there is a unique learning experience when students are asking questions not of their teacher, but with them; and that the individual faculty's discipline and nature can influence the content and improvisational development of each iteration of this workshop.

All participants are invited to challenge what they think they know, to expand their language of practice, to extend their understanding of space beyond the culture, practices and lens of their own disciplines, to inquire by doing and to engage the purpose that the visiting faculty brings.

Please contact the Architecture Department to learn more about this year's iteration of this course including information on the visiting faculty who will be teaching it. This workshop course provides an opportunity for the exploration of spatial concepts through observation and experience of phenomena. Using the infrastructure and environment of Providence as a laboratory, we will investigate how the ordinary can be transformed into the extraordinary and how the invisible can be rendered visible. Memory, time, light, vibration and metaphor will be examined in relation to the experience of architecture, installation and event.

Students' participation and individual interests will shape the direction of the workshop. The idea is to investigate and invent, pushing the parameters of what is known by applying new ideas and materials. An ongoing series of experimental drawings, constructions and installation projects will be reinforced by discussions and selected readings. The semester will be punctuated with multimedia presentations and site visits. Instruction will be individualized, with an emphasis on group critiques. Guest speakers will share their work and challenge the process. Visiting critics will participate in final reviews.

The course begins with individual projects and will encourage collaboration. Site-specific, ephemeral installations will focus on magnifying a sense of place and present.

(FALL)

ARCH 2150 CODING ARCHITECTURE
3 credits Carl Lostritto
This seminar addresses ideas, theories, and practices relating to computation in architecture and design. The course begins with the roots of computation long before the "personal computer" was conceived. The emphasis then shifts toward the present and a study of the canonical written contributions by design computation theorists and researchers (Knight, McCullough, Mitchell, Negroponte, Stiny, and others) as well related architectural, artistic, philosophical, and epistemological positions (Dewey, Evans, Klee, Lynn, Petherbridge, Schon, and others). In addition to reading and writing, the course is peppered with computational instruction so that students can confront and explore computation as makers as well as theorists. The seminar oscillates between reading/writing one week, then projecting the following week. Reading/writing weeks task students with a close reading of two texts and the composition of a written, critical, and analytic response. Project weeks follow,
and call upon students to conceive, execute, and document a related experiment, prototype, or work of art. 

Open to Junior and above 
Major elective, open to nonmajors and Brown students by permission
Prerequisites: ARCH-2101, ARCH-2102, and ARCH-2108
Permission of Instructor Required

ARCH 2350 ADVANCED TOPIC IN ARCHITECTURAL DRAWING
3 credits  tba
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.
Major elective
Open to Junior and above
(FALL)

ARCH 2351 ADVANCED TOPICS IN ARCHITECTURE DESIGN + COMPUTATION
3 credits  Joy Ko
This 3 credit advanced seminar offers students the opportunity to focus on computational topics pertaining to architecture. Computational techniques and computational ideas are explored through making, writing, reading, and discussion. Some of the work in this course will take place in the space of the digital model, but coding, physical computation, and human computation may also enter into play. Students in this course will, under the mentorship of faculty, develop a level of expertise and knowledge that goes beyond what is usually associated with the requisite skills for contemporary architectural practice. Conversely, it is expected that computation may provoke a challenge to even the most base conceptions of design and architecture. Each iteration of this course will identify and advance a single theme, concept or problem. Some issues that may arise during this course include authorship, modeling vs simulation, computer controlled fabrication, intelligence, and creativity. Prerequisite: completion of Architectural Projection or permission of instructor with a demonstrated experience with 2-D and 3-D software.
Estimated Materials Cost: $30.00
Major elective
Open to Junior and above
Prerequisite ARCH 2141
(FALL)

ARCH 2352 ADVANCED TOPICS IN ARCHITECTURAL THEORY
3 credits  tba
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; open to Junior and above
Permission of Instructor Required
Pending review and approval of Curriculum Committee
(SPRING/WINTER)

ARCH 2353 GALAPAGOS
3 credits  David Gersten
Inspired by the Galapagos Archipelago and the knowledge transformations brought about as a consequence of Darwin’s five-week experience within their dense biodiversity, the seminar will emerge from the first principle of the theory of evolution: When individual agents are brought into proximity they interact, building new linkages, under the right circumstances these interactions create transformation, developing new forms. The proximity and interaction of a great diversity of agency is fundamental to the emergence of new forms; knowledge evolves, comprehension evolves, new forms emerge. Recognizing these diverse forms of agency as a diversity of ‘ways of knowing’ brought in to close proximity, we begin to understand a living system of knowledge transformation.

The structure of the seminar is situated between the questions of artifice and theatricality within the urban condition and the collective embodied process of constructing dynamic actions and interactions within the City of Providence.
Estimated Materials Cost: $30.00 - $50.00
Major elective
Open to Junior and above
(FALL)

HISTORY AND THEORY COURSES

LAEL LE05 WORLD ARCHITECTURE: FROM PRE-HISTORY TO PRE-MODERN: IDEAS AND ARTIFACTS
3 credits  Peter Tagiuri/tba
This history of architecture course, co-taught by an architectural historian and an architect, introduces key ideas, forces, and techniques that have shaped world architecture
Architecture Course Descriptions 2015 – 2016

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: ARCH majors only
Registration by Architecture department, course not available via web registration
Liberal Arts elective credit for nonmajors on a space available basis.
Fee: $35.00

(FALL)

LAEL LE22 MODERN ARCHITECTURE
3 credits Ijlal Muzaffar/tba
The course will focus on the diverse new roles encountered by the architect in the 20th century: form maker, administrator of urban development, social theorist, cultural interpreter, ideologue. Emphasis will be placed upon the increasing interdependence of architecture and the city, and the recurrent conflicts between mind and hand, modernity and locality, expressionism and universality.

Major requirement for Architecture majors
Art History credit for Architecture majors
Liberal Arts elective credit for nonmajors on a space available basis.

(SPRING)

INDEPENDENT STUDY

ARCH 2199 PROFESSIONAL INTERNSHIP
3 credits Brett Schneider
An eight week Professional Internship is required of all B.Arch and M.Arch candidates. The curriculum outline notes that the Internship occurs during the summer following the 3rd year of the B.Arch program and following the 1st year of the M.Arch and Advanced Transfer program. However, the Internship may be taken during any summer with Department approval. Waivers are available for students with prior professional experience matching the Department's requirements.

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

(SUMMER)

ARCH 8900 INDEPENDENT STUDY MAJOR
3 credits tba
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Once the form is completed and ready for the Department Head's signature, the supervising instructor or student should send the application to archforms@risd.edu.

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

Permission of Instructor Required

(FALL/WINTER/SPRING)

ARCH 8960 PROFESSIONAL INTERNSHIP
3 credits Brett Schneider
Off-campus professional experience in a wide variety of settings, including offices of practicing architects, or other professional designers, public agencies, construction, and community service. Students are required to make all pertinent arrangements, with the aid of the Career Services office, with outside individuals or agencies and to provide the Department with a letter of commitment with description of work or duties to be performed. Three professional elective credits are available for those who work a minimum of 35 hours per week for the five weeks of Wintersession. A pass/fail grade is assigned once the professional sponsor has written a letter of evaluation.

Permission of Instructor Required

(SUMMER/FALL/WINTER/SPRING)

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

Permission of Instructor Required

(FALL/WINTER/SPRING)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Department of Ceramics
Division of Fine Arts
Department office: Metcalf Building, Room 212, Telephone 401.454.6190; email: ceramics@risd.edu, broth@risd.edu, or kschimer@risd.edu
Department Head: Katy Schimert
Graduate Program Director: Katy Schimert
Senior Department Administrative Coordinator: Brett Roth

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

Registration information for majors for Fall and Spring
Majors are preregistered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Some major elective courses are available for self-service selection on WebAdvisor by nonmajors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, Ceramics classes in Wintersession are available to majors, nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
# BFA in Ceramics: Curriculum Requirements 2015 – 2016

## BFA Curriculum in Ceramics (2015-2016)

Division of Fine Arts  
Department office: Metcalf Building Phone x6190

### FALL

<table>
<thead>
<tr>
<th>#</th>
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<tr>
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### WINTERSESSION

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<td>4121</td>
<td>Object as Idea in Clay</td>
<td>3</td>
</tr>
<tr>
<td>4114</td>
<td>Materials and Science</td>
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### Notes

One studio elective (three credits) must be in drawing. Consult your advisor when selecting studio electives.

The Liberal Arts component of the BFA degree is 42 credits of which only 33 (assuming 12 in the first year) are detailed above. The remaining nine credits may be taken during Fall, Spring or Wintersession. You may choose to take additional Liberal Arts credit in the Fall or Spring and take nonmajor electives during Wintersession. For help, consult with your advisor, the Liberal Arts Office, or the Registrar.

### Footnotes:

*See page (41) for chart: Undergraduate Degree Recommended Credit Distribution.

1. Directed elective is a particular course selected by the department head.
MFA in Ceramics Curriculum (2015-2016)

Division of Fine Arts
Department Office: Metcalf Building, 2nd floor, Telephone 401.454.6190

Total Credits: 66

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<tr>
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<td>Total</td>
<td>3</td>
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Note:
General eligibility requirements for the Master’s Degree are listed in the front section of the book.
Courses in Ceramics

CER 4028  INTRODUCTION TO CERAMICS FOR DESIGN MAJORS
3 credits  tba
Introduction to Ceramics for Design Majors would condense the sophomore ceramics curriculum so that design students can enroll in other ceramics-based courses, insuring that the sequence builds on prior knowledge. After this introductory course design majors will be better equipped to take Slip Casting, Advanced Pottery and Production, and Tableware. Interested students could take the science course for a more in depth understanding of the material.
Information to be covered in Introduction to Ceramics for Design Majors . Basic hand building techniques. Basic mold making for slip casting and pressing. Proper use of plaster and the plaster room. Basic clay and glaze formulation - proper use of the glaze room and clay making facilities. Basic firing processes and understanding the effects of different kiln temperatures and atmospheres. Use of 3d design technology and ceramics - marriage of traditional techniques and new technology.
Open to Sophomore and Juniors in Industrial Design This class is available to non-Industrial Design majors by permission of instructor
Pending review and approval by the Curriculum Committee
 (SPRING)

CER 4103  SLIPCAST CERAMIC OBJECT
3 credits  Frank Bosco
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, and a site-specific final project. Many tools are supplied, however, students are required to purchase a tool kit to supplement those already on hand.
Major requirement
Fee: $130.00
 (FALL)

CER 4106  CLAY IN CONTEXT: SPECIAL PROJECT
6 credits  Katy Schimert
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.
Major requirement; Ceramic majors for 6 credits
Available to nonmajors as elective Department permission required
Prerequisite: 3 credits from subject CER
Fee: $150.00
 (SPRING)

CER 4108  POTTERY
6 credits  Lawrence Bush
Students explore the pottery making processes of throwing, jiggering, extruding, casting, and pressing. They test and experiment creating the ceramic surfaces from a variety of high temperature glaze and firing techniques. They establish and challenge the creative and expressive potentials of utility.
Major requirement, Ceramics majors only
Registration by Ceramics department, course not available via web registration
Nonmajors as elective with permission by department
Permission of Instructor Required
Fee: $150.00
 (SPRING)

CER 4114  TOPICS IN CERAMIC MATERIAL SCIENCE
3 credits  Frank Bosco
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.
Sophomore, major requirement; Available to nonmajors as an elective on a space available basis with permission of department.
Registration by Ceramic department, course not available via web registration.
Fee: $100.00
 (FALL)

CER 4115  TOPICS IN CERAMIC HISTORY
3 credits  Jeannine Heath
A seminar exploring idea, method, and expression as found in the history of ceramic art. The focus is the potential connection between historical awareness and the development of your own work. Independent research is required.
Major requirement; Available to nonmajors as an elective on a space available basis with permission of department.
Registration by Ceramic department, course not available via web registration.
 (FALL)

CER 4116  SENIOR TUTORIAL STUDIO
3 credits  Lawrence Bush
In the beginning of your fourth year you work independently with a ceramic faculty tutor to develop your individual degree project. Your project is expected to be a body of ceramic work that is unified in direction, significant in its degree of growth, innovative in its resolution, and personal
CER 4117  DRA WING TAKES FORM  3 credits  Frank Bosco
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.
Fee: $75.00
(FALL)

CER 4121  OBJECT AS IDEA IN CLAY  3 credits  David Katz
An exploration and development of personal ideas and vision with their materialization focusing on clay as a sculptural medium.
Major requirement for Ceramic majors, Nonmajors on a space available basis
Permission of Instructor Required
Fee: $120.00
(FALL)

CER 4122  TABLEWARE  3 credits  Lawrence Bush
From altering ready-made ceramic objects with your own digitally printed decals to learning how to make ceramic objects of your own design using basic wheel-throwing, hand-building and slip-casting techniques, we will explore tableware from formal to informal - historic to contemporary. This course is designed to introduce utilitarian ceramics as a medium to majors in other disciplines as well as challenge ceramics majors in their own medium. The course emphasis is hands-on projects using both traditional and non-traditional ceramic techniques. Additionally there will be assigned readings, lectures and independent research projects. Work is regularly reviewed in individual and group critiques.
Elective for Ceramic majors
Available to nonmajors with department permission required
Fee: $100.00
(SPRING)

CER 4129  CERAMIC SCULPTURE  6 credits  Katy Schimert
The course explores an extensive range of sculptural possibilities for ceramics through the theme of sampling. Students transform found shapes, images or objects, borrow and mix cultural information and contemporary art. The emphasis is on experimentation and development of personal ideas. Designed for students at an advanced level, using clay as a primary material and involving a variety of processes and forming methods.
Major requirement; Ceramic majors
Registration by Ceramic department, course not available via web registration
Available to nonmajors as elective for 3 credits by petition and/or permission of department head
Prerequisite: 3 credits from subject CER
Permission of Instructor Required
Fee: $150.00
(FALL)

CER 4132  FIGURE MODELING  3 credits  Ann Hirsch
A posed model will serve as the visual base from which students will compose and articulate 3-dimensional form in clay. Class projects include a series of small standing figures, a portrait, and a series of larger figures or large fragments of figures. Students will learn to build armatures and use clay modeling tools effectively. Outside assignments include skull study, a hand study and drawings from figurative sculpture found in and around Providence. Strong emphasis is given both to whole sight and to abstraction of essentials - proportion, spatial relationship, and axial orientation.
Sophomore, major requirement; Ceramic majors only
Registration by Ceramic department, course not available via web registration
Available to nonmajors as elective
Fee: $30.00
(SPRING)

CER 4175  ADVANCED POTTERY & CERAMIC PRODUCTION  3 credits  Lawrence Bush
Students in this class will learn to use a variety of ceramic production methods techniques including; molding, pressing, extruding, and giggering, to design and make small pottery editions. The focus is the design and perfection of the objects made and methods used. This class will also serve as a platform for inviting visiting artists to make small editions using our production facilities.
Major requirement; Ceramic majors
Registration by Ceramic department, course not available via web registration
Available to nonmajors with department permission
Fee: $120.00
(FALL)

CER 4197  SEMINAR: SOURCE PRESENTATION  3 credits  Simone Leigh
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**

**Nonmajors on a space available basis**

Permission of department Required

Registration by Ceramic department, course not available via web registration

(FALL)

CER 4198 SENIOR THESIS
9 credits   Katy Schimert
The second semester is a continuation of the senior degree project begun in the Fall. The work and ideas are further developed and refined for final presentation at the Woods-Gerry Gallery.

**Major requirement; Ceramic majors only**

Registration by Ceramic department, course not available via web registration

Fee: $75.00

(SPRING)

**Independent Study**

CER 8900 INDEPENDENT STUDY MAJOR
3 credits   tba
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of instructor and GPA of 3.0 or higher is required.

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

(FALL/WINTER/SPRING)

CER 8960 PROFESSIONAL INTERNSHIP
3 credits   tba
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement.

Permission of Instructor Required

(SUMMER/FALL/WINTER/SPRING)

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

(FALL/WINTER/SPRING)

**Graduate Courses**

CER 410G FIRST YEAR GRADUATE STUDIO CERAMICS
9 credits   Lawrence Bush
In the first semester, graduate students begin their investigation and produce clay works that allow the faculty to assess their approach and capabilities. Students are available and pursue active contact with the faculty. Students also attend supplemental department presentations.

Graduate major requirement; Ceramics majors only

Registration by Ceramic department, course not available via web registration

Fee: $75.00

(FALL)

CER 411G FIRST YEAR GRADUATE STUDIO CERAMICS
9 credits   Katy Schimert
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 Ceramic department, not available via web registration

Fee: $75.00

(SPRING)

CER 412G SECOND YR.GRAD STUDIO CERAMICS
6 credits   Lawrence Bush
Continued exploration begun during the first year leads to the presentation of a thesis project. Students work during class hours to ensure daily contact with faculty.

Graduate major requirement; Ceramics majors only

Registration by Ceramic department, not available via web registration

Fee: $75.00

(FALL)

CER 413G SEMINAR: SOURCE PRESENTATION
3 credits   Simone Leigh
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
Ceramics Course Descriptions 2015 – 2016

precedent and works in clay for class discussion.
Graduate major requirement
Nonmajors on a space available basis, permission of
Department required
Registration by Ceramics department, not available via web registration
(FALL)

CER 415G    GRADUATE THESIS, CERAMICS
12 credits    Katy Schimert
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, not available via web registration
Fee: $75.00
(SPRING)

CER 416G    TOPIC IN CERAMIC MATERIAL SCIENCE:GRAD
3 credits    Frank Bosco
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
Nonmajors on a space available basis
Permission of department Required
Registration by Ceramics department, not available via web registration
Fee: $100.00
(FALL)

CER 417G    TOPICS IN CERAMIC HISTORY:
GRADUATE
3 credits    Jeannine Heath
A seminar exploring ceramic method and expression from historical and contemporary perspectives. The focus is the connection between historical awareness, and aesthetic expression in the student’s work. In-depth independent research required.
Graduate major requirement
Nonmajors on a space available basis
Permission of department Required
Registration by Ceramics department, not available via web registration
(FALL)

CER W40G    WRITTEN THESIS 2ND YR. GRADS
3 credits    Lawrence Bush
The purpose of this course is to prepare a written thesis. You will be required to develop an outline, bibliography, and first and second drafts. Completion and presentation will be during the following spring semester. This course is reserved for and required of Second-year MFA Ceramics majors. Schedule individually arranged with instructor.
(WINTER)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
The Department of Digital + Media offers a program leading to the Master of Fine Arts degree. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Majors are preregistered 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 self-service on WebAdvisor. Registration for some Digital + Media electives is by permission of instructor via department administrative coordinator. Registration for some Digital + Media electives is done by students using the self-service features of WebAdvisor. Registration for courses offered by Brown University is done by first contacting the instructors for permission, and then via cross-registration forms available on the RISD Registrar’s webpage.

Registration information for nonmajors from RISD and Brown for Fall and Spring
If space permits, Digital + Media electives are available via registration by permission of instructor via department administrative coordinator. Please contact department administrative coordinator at digital@risd.edu for more information.

Registration information for Wintersession courses
Digital + Media classes in Wintersession are available to undergraduates and graduate students of all years and from all departments at RISD and Brown. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”

D+M Elective courses
In Digital + Media elective courses students work either alone or in teams on a variety of projects. D+M elective courses are either cross-listed with a collaborating department or offered by D+M only. Part of the brief of each cross-listed collaborative elective course is to articulate a bridging language that explores the goals of each discipline. Digital + Media majors may take one D+M elective course 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 elective courses 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.

The following is a sample of D+M electives:

D+M 4520 Installation Sight and Sound (cross-listed with the RISD Printmaking department)
D+M 7009 Experiments in Optics (cross-listed with the RISD Glass Department)
D+M 7028 Soundmarks: Sound Design for Visual Media
D+M 7035 Virtual Form: 3-D Modeling for Artists + Designers
D+M 7026 Physical Computing
D+M 7001 Interactive Text, Sound + Images
D+M 2131 The Synesthesia of Place
D+M 2134 Screen/Wall/Canvas/Field
D+M 3132 Code as Medium
D+M 7538 Digital + Media Theory
### MFA in Digital + Media Curriculum (2015-2016)

**Division of Graduate Studies**  
Department Office: Mason Building, 4th Floor, Telephone 401.454.6139

**Total Credits:** 66

#### Footnotes:

1. First-year Digital + Media grads are required to take one or two Digital + Media elective course/s (each course is 3 credits - examples listed below) in the Fall semester. In the Spring semester, first year D+M grads are required to take one or two D+M electives. If one D+M elective is taken, the student takes one additional elective within D+M or outside of D+M (at RISD or Brown); if two D+M Elective classes are taken, no additional elective is required. In D+M electives, students work either alone or in teams on a variety of interdisciplinary projects. Many D+M electives are co-listed with other departments at RISD and Brown University. Part of the brief of each of these co-listed Collaborative elective courses is an articulate bridging that explores the goals of each participating discipline. The focus in all D+M elective courses 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.

2. Second-year Digital + Media grads are required to take one or two D+M electives in the Fall semester. If one D+M elective is taken, the student takes an additional elective. If two D+M elective classes are taken, the student does not take an additional elective.

*Electives may be chosen from any department in the College at RISD, or from courses offered at Brown. D+M electives may also replace out-of-department electives.

** Options include a Wintersession elective, an Internship, or an additional D+M elective. International study is also possible.

#### D+M Elective Classes

All D+M electives can be taken by all members of the graduate community as an elective or, if co-listed, as a major studio in the corresponding department.

The following is a sample of D+M electives on offer:

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<th>Course Title</th>
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<td>D+M 7009</td>
<td>Experiments in Optics (cross-listed with the RISD Glass Department)</td>
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<td>D+M 7028</td>
<td>Soundmarks: Sound Design for Visual Media</td>
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<td>D+M 2131</td>
<td>The Synesthesia of Place</td>
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Brown University courses offered, and elective substitution:

Open classes at Brown University are available for registration by RISD graduate students in Digital + Media. Additionally, there are established collaborations between Digital + Media and Brown’s MCM (Modern Culture and Media – http://www.brown.edu/Departments/MCM/courses/) and MEME (Multimedia & Electronic Music Experiments – http://www.brown.edu/Departments/Music/sites/meme/) departments.

For additional Brown course information, see the corresponding departments’ course listings. Use Brown’s site at <http://selfservice.brown.edu/menu> for course descriptions and other information.

Register using the RISD/Brown Cross-Registration procedure.

Note: A Waiver/Substitution form must be completed if a Digital+Media graduate student elects to take a Brown class for D+M elective credit.
Courses in Digital + Media

**DM 2027 FROM AVANT-GARDE TO YOUTUBE**
3 credits  Elisa Giardina Papa/Andrea Masu
From the Avant-Garde to Youtube is a seminar and studio based class. The seminar is a survey of the moments in art history in which artists engage with a new time-based medium: the European Avant-Garde with cinema, Performance Art, Conceptual Art, and Fluxus with analog video and video installation, contemporary artists with digital video, global network distribution platforms, and video games.

The seminar and the technical workshops (HD video shooting, lighting, video editing, multi-screen video installation, live video performance, and projection mapping) are designed to foster and create a shared language from which students can develop their personal time-base works within the course. Artist case studies include Dziga Vertov, Nam June Paik, Ryan Trecartin, anonymous-memes-creators, and drones, readings include Lev Kuleshov, Rosalind Krauss, Nicolas Bourriaud, Lev Manovich, and Hito Steyerl.

*Permission of Instructor Required* (FALL)

**DM 2131 THE SYNESTHESIA OF PLACE**
3 credits  Betsey Biggs
What is the sound of a deep blue sky? What color is thunder? What rhythms does a skyline have? This studio course will explore the nerological condition of synesthesia – the perception of two or more senses as intrinsically linked – and investigate how artists might use a synesthesia approach towards their relationships with place. Through interdisciplinary experimentation, students will be challeged to discover their own idiosyncratic relationships amoung the senses , and to create work that interpret their experience of place in surprising and authentic ways.

*Elective, Open to senior, graduate* (FALL)

**DM 2132 CODE AS MEDIUM**
3 credits  Evelyn Eastmond
This course will explore the technical and conceptual fundamentals of computer programming in the broader context of a sustained studio practice. In addition to teaching basic software coding skills from the ground up, the course will focus on the social and historical backgrounds of these technologies and how they shape the growth of media, identity, politics and the everyday. Related works from the contemporary art and design fields will be examined, ranging from visual, performance and sound art to architecture, product design and beyond. Students will be expected to engage with computer coding and related technologies conceptually or technically in their studio work. The course will consist of introductory exercises in computer programming, discussions of articles related to contemporary digital media, frequent critiques, and an intensive final project that pushes the boundaries of computer coding as a creative tool. Mistakes, pitfalls and frustrations will be expected and encouraged as students navigate this quickly changing medium. No prior programming experience is necessary.

*Elective, Open to senior, graduate*  
*Permission of Instructor Required* (SPRING)

**DM 2133 CREATIVE IMAGING LAB**
3 credits  Mikhail Mansion
In this interdisciplinary design/research laboratory, students will explore image-making technologies across a range of media. Each week, students will be introduced to a new material, tool or technique, from which they will investigate and contrive their own imaging experiemt. Each experiment will be used to evaluate the process by which it is derived, a pattern aimed at helping students evolve key insights while developing systemic approaches for creative investigation. From early chemical procedures to advanced high-speed cameras and gigapixel photographs, to 3D scanning and depth-imaging techniques, to code-based camera systems controlled by sensors, to custom-built robotics, and aerial drones, this lab will treat each process as a unique visual investigation. The extent of the class is to acquire creative-imaging workflows that serve within the larger context of a professional design or arts-based practice. Some background in either graphic design or photography, physical-computing and/or computer programming is helpful but not required.

*Elective, Open to junior and above*  
*Fee: $218.00* (SPRING)

**DM 2134 SCREEN/WALL/CANVAS/FIELD**
3 credits  Jane South
In this course we will investigate notions of surface material ground for projected light/images, as visual, sensory and cognitive zone of expanded space, and as landscape for actual and psychogeographic exploration. By exploring the sites of wall/canvas/screen/field as locations where materials, surfaces and contexts combine, we will see how architecture, film/video, digital media, textiles, painting, land art, sculpture and fashion, are mediated by surface relations. In our contemporary context, these relations often fuse together, pass through, or bounce off each other, and so accrue as layered complexities of space and materiality, which, in the words of Guiliana Bruno, operation as I “mediated transfers of states of mind, feelings, and moods unfolding between persons across surface space.”

These concepts will be introduced through readings, lectures and studio projects. Students will be encouraged to bring their own work into the conversation and re/consider it through class discussions around these topics, so as to develop and challenge their current practice.

This course is inspired by Giuliana Bruno 2014 book “Surface: Aesthetics, Materiality & Media” which will be a
core text. We will consider works by the following
(amongst others); Robert Irwin, James Turrell, Tacita Dean,
Anthony McCall, Diller Scofidio + Renfro, Luis Barragan,
Isaac Julien, Wong Kar-wai, Sophie Tottie, Krzysztof
Wodiczko, Tara Donovan, Sarah Oppenheimer, Robert
Wilson, The Center for Land Use Interpretation (CLUI),
Michael Heizer, Robert Smithson, Maya Lin, Brian Tolle,
and Gordon Matta-Clark.
Elective, Open to senior, graduate
(SPRING)

DM 7001 INTERACTIVE TEXT-
INTERACTIVE SOUND AND IMAGE
EMPHASIS
3 credits Rafael Attias
This course introduces the student to narrative and non-
narrative experimentation with language in digital space,
presented as fine art practice. Creation of elaborate imagery
and animations with digital tools such as Illustrator,
InDesign, Photoshop, Flash and Final Cut as well as the
basics of audio production, recording, arranging and
sequencing with programs like Pro Tools and Ableton Live
and other basic analog recording techniques. The course
balances conceptual concerns related to content and
structuring methodologies with artistic expression. Specific
aesthetic histories are explored tracing the use of text in
artistic practice including Concrete Poetry, the texts of Kurt
Schwitters, Russian Constructivist posters, Fluxus poetic
works, The Dada and Surrealist Word/Image, Magritte,
Jenny Holtzer, Ed Ruscha, Barbara Kruger as well as other
contemporary practitioners.
Elective, Open to senior, graduate
Also offered as GRAPH 7001. Register in the course for
which credit is desired.
Permission of Instructor Required
(FALL)

DM 7009 EXPERIMENTS IN OPTICS
3 credits Jocelyne Prince
This class will serve as an interface between the new
technologies of digital media, and the old technologies of
optics. New digital technologies will be 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
will encourage collaborative work between students of
varying experience levels and will foster the incorporation
and dialogue between students of the two differing areas of
expertise.
Elective, Open to senior, fifth-year, graduate
Also offered as GLASS 7009. Register in the course for
which credit is desired
Permission of Instructor Required
Fee: $250.00
(SPRING)

DM 7026 PHYSICAL COMPUTING
3 credits Paul Badger
Physical Computing is an introduction to low-level
electronic technologies such as sensors, microcontrollers,
display technologies and motors. We will review the basics
of electricity and microcontrollers (one-chip computers). A
wide range of sensors, and output technologies will be
presented, and demonstrated so that students have a sense of
currently available low-cost technologies that are available
for artwork and their course work.

The hardware on which the course will be based is
low-cost wireless microcontroller modules and a basic array
of sensors and interface tech. The modules can be used to
record data from the body wirelessly, or to harvest user
information from a gallery installation. The modules can
also be used to drive output systems, such as displays,
sound, or motors. Students will also be expected to pursue
technology that interests them including specialized sensors
and output devices.

If there is class interest and time we can construct
our own printed circuit boards, to show students how to
"close the loop" between the roles of consumers and
constructors of hardware based electronic systems.
Readings and discussions will interrogate some of the latest
technology jargon such as the "Internet of Things" and the
place that robots and automation might have in the future, as
well as writings by artists working with technology.
Elective; graduate level
Open to junior, senior, fifth-year, space permitting.
Fee: $200.00
(SPRING)

DM 7028 SOUNDMARKS; SOUND DESIGN
FOR VISUAL MEDIA
3 credits Rafael Attias
This class will cover the fundamentals of digital audio
composition, production, recording, arranging and
sequencing, as well as the implementation of video, and
reactive/interactive visualization. The class will consist of
one semester-long project as well as a series of short-term
assignments. Students will explore how to manipulate
physical space with the creation of installation environments
that will appeal to the viewer's entire sensory experience.

Using digital studio tools like ProTools, Ableton
Live and other audio programs as well as motion graphic
software such as Final Cut and Flash, students will learn
how to capture, manipulate, mix and optimize audio and
visual material for final production.

Analog and digital technologies will be explored
tracing the use of sound and installation art as a sensory
experience and connective instrument. We will review
specific histories including the works of Maryanne
Amacher, the
Baschet Brothers, Alvin Lucier, Bruce Nauman, Hans Jenny,
Phil Kline as well as other modern day practitioners.
Elective; graduate level
Open to senior, fifth-year, space permitting.
Permission of Instructor Required
(FALL)
DM 7035  **VIRTUAL FORM: EXPERIMENTS IN 3D MODELING**
3 credits  Kenneth Brown/Sophia Sobers
This class explores the impact of computer based 3D modeling, with special attention to the history of illusionistic representation on the one hand, and generative and algorithmic approaches to form on the other.
How have special effects, video games, architectural renderings, or simulations such as Google Earth changed the way we engage space, or are they simply a continuation of perspectival illusions created in the Renaissance? How can artists and designers use or hack these digital mediums in their own work? How do algorithmic approaches to form differ from mimetic or illusionistic approaches to form?
The course will look at various 3D modeling techniques as well as different methods of outputting or presenting 3D models, including rendering images, creating animations, or using fabrication techniques such as lasercutters and rp machines to produce physical models. The main goal of the course is to help students develop a working methodology for integrating 3D modeling into their own practice. The course will not focus on any single software, but will examine a wide range of media and computer software that can be used or hacked by students, from Google Earth, to video game engines, and from xtranormal.com to Maya and 3Ds Max, from simple tools to scripting and programming 3D form. The course is open to both beginners and students with experience in 3D modeling
*Elective; graduate level*
Open to senior, fifth-year, space permitting.
*Permission of Instructor Required*
(FALL)

DM 7100  **D+M GRADUATE STUDIO/SEMINAR 1**
6 credits  Kelly Dobson/Shona Kitchen
This course supports the exploration of theoretical, social, material, technical and contextual research and concerns in new media arts practice during the first year of the first year of the D + M MFA program. It is a combined studio and seminar forum for Digital + Media first-year students. Participants become familiar with a vocabulary of multiple practices within digital media and, through a rigorous, hands-on approach, develop a thorough understanding of computational media as it applies to her/his individual creative practice. Students are introduced to a core set of methodologies and technologies from basic electronics and programming to interaction design to installation, and are encouraged to break comfort zones and practice through experimentation. Students conceptualize and discuss their studio-based work and their ongoing practice. Readings in critical cultural theory, media art theory, philosophy, semiotics and other areas further ground the conceptual approach of students in the Digital + Media department. The course is a mix of individual meetings, a required lecture and workshop series and group critiques. Some guest lecturers and visiting critics may also become involved with this class in terms of critical/research aspects. With a focus on studio experimentation and production, students will conceptualize and discuss their works-in-progress while beginning to work with new materials and systems in combination with a broad range media. Each student will practice articulating their ongoing studio art process and work, and will contribute to the dialogue concerning the research and work of their classmates.
*Graduate major requirement; Digital + Media majors only*  
*Registration by Digital + Media department, course not available via web registration*  
*Open to first-year graduate*  
*Fee: $75.00*  
(FALL)

DM 7102  **D+M GRADUATE STUDIO/SEMINAR 2**
6 credits  Kelly Dobson/Shona Kitchen
This course supports the exploration of theoretical, social, material, technical and contextual research and concerns in new media arts practice during the first year of the first year of the D + M MFA program. It is a combined studio and seminar forum for Digital + Media first-year students. Participants become familiar with a vocabulary of multiple practices within digital media and, through a rigorous, hands-on approach, develop a thorough understanding of computational media as it applies to her/his individual creative practice. Students are introduced to a core set of methodologies and technologies from basic electronics and programming to interaction design to installation, and are encouraged to break comfort zones and practice through experimentation. Students conceptualize and discuss their studio-based work and their ongoing practice. Readings in critical cultural theory, media art theory, philosophy, semiotics and other areas further ground the conceptual approach of students in the Digital + Media department. The course is a mix of individual meetings, a required lecture and workshop series and group critiques. Some guest lecturers and visiting critics may also become involved with this class in terms of critical/research aspects. With a focus on studio experimentation and production, students will conceptualize and discuss their works-in-progress while beginning to work with new materials and systems in combination with a broad range media. Each student will practice articulating their ongoing studio art process and work, and will contribute to the dialogue concerning the research and work of their classmates.
*Graduate major requirement; Digital + Media majors only*  
*Registration by Digital + Media department, course not available via web registration*  
*Open to first-year graduate*  
*Fee: $75.00*  
(SPRING)

DM 7103  **DIGITAL MEDIA PERSPECTIVES: HISTORY OF MEDIA ART**
3 credits  George Fifield
In this historical survey, we analyze the aesthetic conventions, narratives, and formats of works in new media. We examine the impact digital technologies and new media
have had on existing media, as well as the ways in which new media function as a unique system of communication. While investigating the aesthetic conventions, economic conditions and infrastructures that affect the production of new media, we address the social and political contexts in which new media are disseminated, interpreted and privileged. We make connections across decades by focusing on the recurring themes of language, futurism, simulation, hyper-reality, transnationality and information. Graduate major requirement; Digital + Media majors only Registration by Digital + Media department, course not available via web registration
Open to first-year graduate (FALL)

DM 7108 D+M GRAD STUDIO/SEM 3
6 credits Kelly Dobson/Shona Kitchen
This course supports the exploration of theoretical, social, material, technical and contextual research and concerns in new media arts practice during the third semester of the D + M MFA program. It is a combined studio and seminar forum for Digital + Media second-year students. Students conceptualize and discuss their studio-based work and their ongoing practice as they begin the thesis process. Working artist bibliographies are developed - both projects and texts. Readings in critical cultural theory, media art theory, philosophy, semiotics and other areas further support the contextualization and grounding of the innovative practical and conceptual approaches of students in the Digital + Media department. The course is a mix of individual meetings, an optional lecture and workshop series and group critiques. Guest lecturers and visiting critics may also become involved with this class in terms of critical/research aspects. Each student will practice articulating their art process and work towards thesis, and will contribute to the dialogue concerning the research and work of their classmates.
Graduate Major requirement: Digital + Media majors only Registration by Digital + Media department, course not available via web registration (FALL)

DM 7152 RESEARCH PROJECT
3 credits Kelly Dobson/Shona Kitchen
This class takes the form of a series of group meetings to explore work related to student selected research projects. Each student may work on his/her own project, or work with the instructor and students to facilitate a particular research venture as part of a team. Students develop proposals for individual or a team based projects. This class also facilitates group critiques. Participants will explore research methodologies and various forms of research as material, social, and symbolic creative practice. Lectures and workshops about technical, political, and practical aspects of research will support individual and group student work. The course design will be flexible depending on the topic areas of interest to individual students.

Please contact the instructor with any questions and for more details.
Open to graduate students and upper level undergraduates from both Architecture and Design and Fine Arts Divisions. Permission of Instructor Required (SPRING)

DM 7197 DIGITAL MEDIA THESIS PREP
3 credits Lisa Morgan
In "On Permission to Write", essayist Cynthia Ozick distinguishes between the "good-citizen writer" and the "shaman-writer" The first, she says, writes dutifully; the second, "obsessively", "torrentially", and most crucially, with self-allowed permission. For artists and designers who have, by and large, favored visual over written expression, obsession and torrent probably come more naturally in the studio than on the page. This course seeks to bring that same uninhibited, exploratory, and illuminating sensibility to the thesis, to suggest that writing is not a duty, but rather can be integral to studio practice. We will look at writing about one's work -- its art-historical, theoretical, and personal sources; its form and process; its motivation; its interpretation -- as a kind of translation from form to language (one that can be as individual and authentic as our chosen materials). The course will include writing exercises designed to help us think more deeply and coherently about our work and ideas, as well as discussion of assigned readings. The readings are exclusively written by artists and designers: criticism, manifestos, journal writings, and artist interviews - a selection intended to suggest that in permitting themselves to write, artists and designers establish artistic agency, lineage, and history itself through that writing.
Graduate major requirement, Digital + Media majors only Registration by Digital + Media department, course not available via web registration Open to second-year graduates (FALL)

DM 7198 DIGITAL MEDIA GRAD WRITTEN THESIS
3 credits Lisa Morgan
This seminar includes intensive group writing sessions. Individual meetings also will be conducted to support each student in assembling a comprehensive written thesis. Centrally our task together is to understand and evaluate actual studio work and to communicate this clearly and effectively within a comprehensive document. To accomplish this we will address: thesis rationale, development of concepts, source material, context relevant philosophical, aesthetic and theoretical issues as well as working process. Structure, layout, documentation, and the mechanics of formatting will also be explored in depth.
Graduate major requirement; Digital + Media majors only Registration by Digital + Media department, course not available via web registration Open to second-year graduate (WINTER)
DM 7199 THESIS PROJECT
6 credits Kelly Dobson/Shona Kitchen
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 Digital + Media Thesis Guidelines and Policies for clarification of the goals and expectations of the RISD D+M MFA.

Graduate major requirement; Digital + Media majors only Registration by Digital + Media department, course not available via web registration Open to second-year graduate students Permission of Instructor Required (SPRING)

DM 7538 DIGITAL + MEDIA THEORY
3 credits Thomas Zummer
As critical phenomenology, the aim of this course is to influence two acts, how to see and how to critique digital media, as extension of unresolved conceptual and aesthetic problems and as catapult for entirely original practice and possibility. The approach is the 'theoretical crit' that students write each week in response to readings, methods, problems, and works closely explored. As in contemporary art, new media's objects and theories are becoming increasingly interdependent. Thus, rather than using theory to evaluate artwork, we examine both work and theory, coming to contemporary, formal, critical, and instrumental voice through which to respond to assumptions and aspirations of each.

Graduate major requirement; Digital + Media majors only Registration by Digital + Media department, course not available via web registration Open to first-year graduate students (SPRING)

Independent Study

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

DM 8960 PROFESSIONAL INTERNSHIP
3 credits tba
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. (SUMMER/FALL/WINTER/SPRING)

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

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
RISD in Rome: European Honors Program

The RISD in Rome’s European Honors Program (EHP) offers highly motivated and self-directed juniors and seniors the opportunity to live and study in Rome for semester or full academic year. Since its founding in 1960, EHP has offered hundreds of students a unique base for independent reflection and personal growth at their own pace. Applications are required. For additional information, visit the Office of Global Partners & Programs and this website: http://gpp.risd.edu/ehp/

In 2015-2016, Gabriel Feld, Professor of Architecture, will serve as the Chief Critic in Fall 2015. In Spring 2016, Mitchell Ackerman, Professor of Foundation Studies, will serve in this role.

Location:
The Office of Global Partners & Programs is located on the 3rd floor of the 20 Washington Place building. Students are welcome to visit our website to find out about RISD’s global program offerings available to them at http://gpp.risd.edu/ehp/, or to stop by during office Hours: Monday-Friday 8:30am - 4:30pm.
Telephone: 401.454.6725
Email: gpp@risd.edu

Courses in EHP

In addition to the classes below, students in Fall will be registered in a six credit studio and a three credit studio using their department code as the prefix. In Spring, students will be registered in two, six credit studios. The course codes depend on the students major. For example, an Illustration major will be registered into ILLUS 9500, EHP MAJOR STUDIO (six credits), and ILLUS 9600, EHP INDEPENDENT STUDY (three credits in Fall, six in Spring). The student is advised by the department head as to which curriculum requirements these credits will fulfill.

HAVC 9200 LAYERS OF ROME: FROM ANTIQUITY TO POST-WWII ITALY
3 credits Ezio Genovesi
The course entails nine classes and nine on-site lectures. The classes offer a selection of themes and moments in the history of forms and aesthetic ideas during the history of Rome (of Italy and the Western culture). The on-site lectures to archeological sites, churches, museums, monuments and places of the highest artistic interest underline the artworks in their topographic, environmental and historic context. The purpose is to offer a broad range of possible analyses: from the function of the object/monument to its design; from its stylistic idiom to the taste and culture of the art patron to the individual inclination of the artist.

In short the objectives of the class are the following: observe artworks and architecture in the original context and function; recreate the original context by adding or taking away spurious elements; explain the aesthetics of that specific period; make formal and stylistic analyses of the artwork: its conventions, its innovations; explain the imagery, i.e. iconography /subject matter; -learn a vocabulary pertinent to the historic context.

The tools the class uses are: observation, taking notes, asking questions, readings.

Each class will be detailed by a "class syllabus", a "glossary" and a list of the slides.

LAEI 9200 EHP: ITALIAN LANGUAGE AND CULTURE
3 credits Italiaidea/TBA
This course is designed for beginners in Italian and provides an introduction to the basic structures of the language and to Italian culture. Throughout the course, situations that often represent obstacles to newcomers to Italy are presented to assist students in learning how to immerse themselves into a new country and a new culture. Vocabulary and grammar are presented through teaching materials-including listening comprehensions, and the reading of Italian texts-which refer to situations relevant to the students’ experience in Italy. The study of the Italian language is integrated with an overview of contemporary Italian culture through films, music and lectures that deal with cultural topics. Students will be asked to perform role-plays, street assignments and discussions in order to enable them to speak and interact in Italian. Students are expected to participate actively in the class discussions and activities, and to contribute with suggestions, ideas and presentations.

Open only to students studying in Rome in the RISD EHP Program
(FALL/SPRING)
Department of Film / Animation / Video
Division of Fine Arts
Department office: Auditorium 530, Telephone 401.454.6233; email: rpaiva@risd.edu
Department Head: Dennis Hlynsky
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. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Majors are preregistered into all major classes by the Department Coordinator. Registration into nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors 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 nonmajors and freshmen, except for the required classes offered for seniors majoring in FAV. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
BFA in Film / Animation / Video: Curriculum Requirements 2015 - 2016

BFA Curriculum in Film / Animation / Video (2015-2016)
Division of Fine Arts
Market House, Telephone 401.454.6233

### FALL

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### WINTER SESSION

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### SPRING

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### AND

- **Live Action Curriculum**
  - 5101 Int. Studio: Film                     | 3   |
  - 5113 Int. Studio: Video                   | 3   |
- **Animation Curriculum**
  - 5106 Int. Studio: Animation               | 3   |
  - Int. Studio: Film or Video (5113)         | 3   |
- **Open Media Curriculum**
  - 5113 Int. Studio: Video                  | 3   |
  - Int. Studio: Animation or Film           | 3   |
  - Total                                   | 15  |

### Senior Year

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### Footnote:

*See page 41 for chart: Undergraduate Degree Recommended Credit Distribution.

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

2 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 Critical Discourse studio during Fall and Spring, and the 3-credit Open Media Senior Studio during Wintersession.

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 smaller course load during senior year and still have the required 126 credits to graduate.

Please note that some courses have prerequisites.
Courses in Film / Animation / Video

Equipment Deposits: Students enrolled in production courses that check out equipment from the FAV equipment cage, and/or a key to the editing rooms, are required to keep $150.00 on deposit to cover damage and theft.

FAV 4599 COMMUNICATING SCIENCE: THROUGH ANIMATION
3 credits Steven Subotnick
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 Material Cost: $25.00
Also offered as LAEL-4599
(FALL)

FAV 5100 INTRODUCTORY FILM
3 credits Peter O'Neill/Bryan Papciak/John Terry
Intro Film explores techniques of live action 16MM film production using Bolex cameras and flatbed editing tables. Technical concerns such as exposure, focus, depth of field, and basic editing conventions are covered. Aesthetic concerns such as composition, movement, editing rhythms, and the filmmaker's intention are discussed and critiqued. Students complete three individual assignments outside of class, and four in-class exercises in pairs or groups. The individual assignments encourage creative use of editing techniques such as traditional match-cutting, graphic match-cutting, and cross-cutting or parallel editing. The first individual project is silent, but for those that follow, students create soundtracks using elements such as effects, music, ambient sound, and voiceover. Screenings in class include student rushes, works in progress, and finished films. In addition, a variety of short films are screened and discussed that relate to many of the techniques and aesthetic considerations explored throughout the semester.
Estimated Materials Cost: $220.00 Deposit: $150.00
Major requirement
Registration by FAV department, course not available via web registration
Permission of instructor required for nonmajors
Fee: $195.00
(FALL/SPRING)

FAV 5101 INTERMEDIATE STUDIO: FILM
3 credits John Terry
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 term, 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
Prerequisite: FAV-5100
Permission of Instructor Required
Fee: $195.00
(FALL)

FAV 5102 INTERMEDIAT STUDIO: FILM
3 credits John Terry
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 term, 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
Prerequisite: FAV-5100
Permission of Instructor Required
Fee: $195.00
(SPRING)
FAV 5103  INTRODUCTION VIDEO
3 credits  Alfred Chin/Martha Swetzoff
This course introduces students to the production of electronic moving images: video camera work and digital non-linear editing. By creating short projects, students are engaged in an exploration of individual workflow. Students participate in class by inviting and offering constructive criticism within the group. Writing, presentations and individual meetings are stressed as important elements of the production process. Grades are influenced by attendance, quality of work, and meeting all project deadlines. 
Estimated Materials Cost: $60.00 Deposit: $150.00
Major requirement
Registration by FAV department, course not available via web registration
Permission of Instructor Required
Fee: $75.00
(FALL/SPRING)

FAV 5105  INTRODUCTION TO ANIMATION TECHNIQUES
3 credits  Julie Zammarchi/Ann LaVigne/Agnieszka Woznicka
This course is designed to explore different animation techniques and materials, including working directly on film, drawing on paper, painting under the camera, object animation, cut-outs, and pixilation. It also teaches the fundamentals of animated movement and timing. Students in this course each make six short animations with separate, synchronized sound tracks. At the end of the course, students create a DVD compilation of all their projects. A wide range of independent animated films are screened to demonstrate different techniques and approaches to animation. 
Estimated Materials Cost: $40.00
Elective
Permission of Instructor Required
Fee: $85.00
(FALL/SPRING)

FAV 5106  INTERMEDIATE STUDIO: ANIMATION
3 credits  Amy Kravitz
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
Major requirement; FAV majors
Registration by FAV department, course not available via web registration
Prerequisite: Take 3 credits from courses FAV-5105, ILLUS-5202, FAV-5111, or FAV-5130
Permission of Instructor Required
Fee: $100.00
(FALL)

FAV 5107  INTERMEDIATE STUDIO: ANIMATION
3 credits  Amy Kravitz
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 Material Cost: Varies considerably with production design; averages $300.00 to $1,200.00 Deposit: $150.00
Major requirement; FAV majors
Registration by FAV department, course not available via web registration
Fee: $100.00
(SPRING)

FAV 5108  CHARACTER ANIMATION WORKSHOP
3 credits  Julie Zammarchi
This course focuses primarily on hand-drawn character design, development, and movement. Beginning with simple model sheets drawn from different points of view, we explore how action and context can affect the design of characters. The same characters are then taken straight into animation. Students use the characters they created as actors who must perform in a variety of situations, and interact directly with the physical space around them. Exercises include walk cycles, lip-synching, anticipation and follow-through, weight and resistance, and lessons in narrative, storyboarding, and drawing skills. The class also takes a field trip to the Roger Williams Zoo to study animal motion directly from life. A longer, three-week final project provides an opportunity for students to show what they have learned, and to create a cohesive story from start to finish. The final project is usually critiqued by a guest industry professional. All supporting software is covered in a series of simple workshops. Class time involves critiques of
FAV 5110  **DOCUMENTARY PRODUCTION**
3 credits  Peter O'Neill
Students in this course will produce two projects: a video camera exercise based on the observation of a particular event, and a fully researched and developed social documentary (the interaction of people in small groups or organizations) worked out in consultation with the instructor. Production teams (pairs) are encouraged for the main project. Weekly screenings of non-fiction films demonstrate stylistic developments and variety of content. Assigned readings in the history and theory of documentary promote in-class discussion.
Estimated Materials Cost: $120.00 Deposit: $150.00
Major elective
Prerequisite: 3 credits from courses FAV 5103 or FAV 5119
Permission of Instructor Required
Fee: $75.00
(SPRING)

FAV 5111  **STOP-MOTION ANIMATION**
3 credits  Agnieszka Woznicka
This is a course demonstrating and exploring the basic techniques of Stop-Motion Puppet Animation, with the intent to provide students with hands-on creative experience in learning the potentials of the medium, and an introduction to filmmaking 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
Fee: $200.00
(FALL/SPRING)

FAV 5112  **SOUND FOR THE SCREEN**
3 credits  Lukas Johnson
Students in this course become engaged with sound as a partner in the language of time-based media. Through selected screenings, readings, and concept-driven design projects, the students develop ideas they can use as design principles in planning and working with sound. In addition, students get a hands-on overview of working with sound in a contemporary production environment, focusing on microphones, field recorders, and Pro Tools DAW software. Students learn to be better listeners and to be aware of how sound affects their perception of the world around them, as well as becoming technically competent to execute their creative ideas.
Estimated Materials Cost: $50.00 Deposit: $150.00
Major elective
Prerequisite: 3 credits from courses FAV 5100 or FAV 5103
Permission of Instructor Required
Fee: $50.00
(SPRING)

FAV 5113  **INTERMEDIATE STUDIO: VIDEO**
3 credits  John Terry/Julie Mallozzi/Daniel Peltz
This year-long video production studio focuses on a search for the specificity of the video medium through a series of structured experiments. Emphasis is placed on video production for alternate exhibition environments: installation, performance, web and multimedia. A web-based video dialogue project is conducted, bringing students into contact with their international peers in various countries, in order to explore the potential of networked production environments.
Estimated Materials Cost: $125.00 Deposit: $150.00
Major requirement; FAV majors
Registration by FAV department, course not available via web registration
Prerequisite: FAV 5103
Permission of Instructor Required
Fee: $195.00
(FALL)

FAV 5114  **INTERMEDIATE STUDIO: VIDEO**
3 credits  Daniel Peltz/Julie Mallozzi
This year-long video production studio focuses on a search for the specificity of the video medium through a series of structured experiments. Emphasis is placed on video production for alternate exhibition environments: installation, performance, web and multimedia. The Spring semester continues and extends the web dialogue, and encourages students to create more substantial projects.
Estimated Materials Cost: $125.00 Deposit: $150.00
Major requirement; FAV majors
Registration by FAV department, course not available via web registration
(FALL/SPRING)
FAV 5115  DIGITAL FOUNDATION  
3 credits  Dennis Hlynisky/tba  
This course identifies core principles of digital production, to enable students to continually adapt to the ever-changing world of software. Students research and produce artworks that demonstrate their understanding of these principles. This primary knowledge includes digital film and video formats, project asset management, compression techniques, understanding program interface design, color spaces, channel mixing and filters, and the creation and use of extra channels (such as alpha and depth).  
Estimated Materials Cost: $30.00  
Major requirement: FAV majors  
Registration by FAV department, course not available via web registration  
Permission of Instructor Required  
(FALL/SPRING)  

FAV 5116  WRITING FOR THE SCREEN  
3 credits  tba  
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  
Prerequisites: FAV-5100 and FAV-5103  
Permission of Instructor Required  
Fee: $20.00  
(SPRING)  

FAV 5117  LIGHTING FOR THE MOVING IMAGE  
3 credits  Jessica Jennings  
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  
Prerequisites: FAV-5100 and FAV-5103  
Permission of Instructor Required  
Fee: $75.00  
(FALL)  

FAV 5118  COMPUTER GENERATED IMAGERY 3D  
3 credits  Edward Hart  
This course uses Maya as the main tool to explore 3D digital animation, emphasizing modeling techniques. The overall goal of this course is to generalize the study of the 3D world and to give students basic problem solving skills needed for continued use of this tool. After a series of lectures covering the basics of navigating the interface, each student produces a short animation. Each student has focused, individual time with the instructor.  
Major elective  
Course may be repeated once for credit  
Permission of Instructor Required  
(FALL/SPRING)  

FAV 5119  DIRECTING  
3 credits  tba  
In the Directing class, students are encouraged to go beyond the first instinct or idea, and to develop a project to its fullest potential, particularly with respect to meaning and to potential modes of execution. Students work on a variety of scenes throughout the semester, complete several short assignments during and outside of class, and read handouts and excerpts from texts. An ongoing focus throughout the semester is an exploration of the methods of communication between directors and actors. Students direct each other, young actors from the Carriage House School, professional actors from the community (brought in for two classes), and actors of their choosing for final projects. As they direct rehearsals, students utilize a variety of specific tools that enable them to maximize the creativity and fertility of their relationships with actors, and to make adjustments in performances quickly and effectively. The latter third of the semester also focuses on techniques for script analysis. These are used to discover the range of creative possibilities in a given text, and to thoroughly prepare and organize directors for rehearsals and shoots. An ongoing, general goal of the course is also for each student to reflect upon and identify their personal themes as a director.  
Major elective  
Prerequisite: FAV-5100 and FAV-5103  
Permission of Instructor Required  
Fee: $80.00  
(FALL/SPRING)
FAV 5121  EXPERIMENTAL FILM TECHNIQUES
3 credits  Bryan Papciak
An introduction to experimental cinematography, handmade film techniques, and the most fundamental level of filmmaking, this course will emphasize the unique properties of film itself as a visual medium. Projects include in-camera special effects, hand processing, direct animation, optical printing, and contact printing. Students study classic experimental and direct animation films, including work by Len Lye, Norm McLaren, and Patrick Bokanowski. As a final project, each student will make a short piece on film utilizing techniques learned in class. No video or digital processes will be allowed.
Estimated Materials Cost: $100.00 Deposit: $150.00
Major elective
Prerequisite: 3 credits from courses FAV-5100 or FAV-5003
Permission of Instructor Required
Fee: $300.00
(SPRING)

FAV 5123  CHARACTER DESIGN
3 credits  Jesse Strauss
This course is a study of the theories and methods of character design as applied to narrative forms. This class asks students to push beyond stereotypical designs to develop two-dimensional characters that are both personally and culturally resonant and imaginative. Particular emphasis is placed on the expressive power of abstract forms and color. Through exploring individual perceptions of good and evil, success and failure, as well as beauty and ugliness, students create characters that are highly original. Research, thorough craftsmanship, and sophisticated design are stressed.
Elective
Permission of Instructor Required
(SPRING)

FAV 5125  FILM & VIDEO INSTALLATION
3 credits  Daniel Peltz
This studio investigates monitor and projector based installation through critical readings and studio practice. Emphasis is placed on concerns of material, site, space and interactivity. The course revisits the television monitor and television viewing context as the original video installation site. Students also explore the projector and projection beam, including its shape and volume, capacity to serve as a pure light source and as a means of resurfacing three-dimensional objects. Active installation artists visit the class for lectures and critiques.
Estimated Materials Cost: $150.00 Deposit: $150.00
Open to sophomore and above
Permission of Instructor Required
Fee: $75.00
(SPRING)

FAV 5130  COMPUTER ANIMATION: INTEGRATED TECHNIQUES
3 credits  Gina Kamentsky
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
Permission of Instructor Required
Fee: $10.00
(SPRING)

FAV 5131  DIGITAL EFFECTS AND COMPOSITING FOR THE SCREEN
3 credits  Dennis Hlynsky
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
Prerequisite: FAV-5130
Permission of Instructor Required
(FALL/SPRING)

FAV 5152  INTERMEDIATE STOP-MOTION ANIMATION
3 credits  Agnieszka Woznicka
Building on skills learned in the Intro Stop-motion Animation class, students will develop and produce one short stop-motion animation for professional portfolio and public screening. This course will provide students the opportunity to focus on particular issues of stop-motion animation and explore more advanced production techniques and processes. The course emphasizes art direction and project development. Students are encouraged to experiment with individual style and techniques of armature and set building, lighting, special effects and camera techniques.
Weekly exercises are designed to strengthen students' conceptual and animation skills. In addition, a wide range of short films are screened to provide creative stimulus and demonstrate a variety of aesthetic and technical approaches. Estimated Materials Cost: $300.00

Major elective
Prerequisite: FAV-5111
Permission of Instructor Required
Fee: $150.00
(FALL)

FAV 5191 CRITICAL DISCOURSE:OPEN MEDIA
3 credits Karolina Sobecka
Seniors undertake a rigorous look at cross-disciplinary media art through a close examination of important related critical theory and art, artist distribution methods and contemporary exhibition strategies. The student's own senior work practice is examined in depth through personal and group efforts. Course work occurs through research, readings, writing, presentations, interdisciplinary critique sessions, group discussion and creative 'making' responses. This course is well-positioned to be a critical support for any student looking for additional insight into the development and refinement of their own current or future works in this area of cross-disciplinary media art practice. Fall semester features a field trip to a relevant exhibition or performance, and visits by related working artists and curators. Open to nonmajors on space available basis
FAV Seniors registered for Senior Studio: Open Media (FAV-5193) must take this partnered three-credit course towards creating their degree project.
Registration by FAV department.
Course not available via webregistration.
Permission of Instructor Required
Fee: $200.00
(FALL/SPRING)

FAV 5193 SENIOR STUDIO: OPEN MEDIA
3 credits Daniel Peltz
This path, within the senior studio options, allows for the exploration of a broad range of hybrid practices. Through the structural support of this year-long studio, students will produce a project that synthesizes their understanding of and aspirations for media art practice. Works produced use media as their point of departure, but may take a variety of forms including performance, installation, public art, intervention, networked/collaborative production, print publication, activism, etc. The course prepares students to work with depth in their use of media and as contemporary artists in a complex art world, in which media is often only one component in a larger project. Students receive weekly individual guidance from the instructor and peers, as well as two critiques by prominent working artists or related practitioners. During the spring semester, each student explores the notion of distribution intensively, resulting in the crafting of individualized forms of presentation. Each student also develops a portfolio of their work, focused on communicating their core interests to a defined group. Class meetings are devoted to presentations of related artists works, individual meetings and group critique. Fall semester includes field trips to events in the NY/New England area. Estimated Materials Cost: Varies considerably with production design. Deposit: $150.00

FAV W527 SENIOR STUDIO: OPEN MEDIA
3 credits Daniel Peltz
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.
Film Majors only.

FAV 5194 SENIOR STUDIO: OPEN MEDIA
3 credits Daniel Peltz
This path, within the senior studio options, allows for the exploration of a broad range of hybrid practices. Through the structural support of this year-long studio, students will produce a project that synthesizes their understanding of and aspirations for media art practice. Works produced use media as their point of departure, but may take a variety of forms including performance, installation, public art, intervention, networked/collaborative production, print publication, activism, etc. The course prepares students to work with depth in their use of media and as contemporary artists in a complex art world, in which media is often only one component in a larger project. Students receive weekly individual guidance from the instructor and peers, as well as two critiques by prominent working artists or related practitioners. During the spring semester, each student explores the notion of distribution intensively, resulting in
the crafting of individualized forms of presentation. Each student also develops a portfolio of their work, focused on communicating their core interests to a defined group. Class meetings are devoted to presentations of related artists’ works, individual meetings and group critique. Fall semester includes field trips to events in the NY/New England area.

Estimated Material Cost: Varies considerably with production design. Deposit: $150.00

Major requirement
Must also take FAV 5191
Registration by FAV Department, course not available via web registration
Permission of instructor required
Fee: $100.00

(FALL)

FAV W517 SENIOR STUDIO: ANIMATION
3 credits Steven Subotnick
During the senior year, students synthesize and apply what they have learned in their previous studies to the creation of a year-long project. Students develop, design, animate, direct, and produce these projects independently. Students receive weekly individual guidance from instructors and two critiques by established professionals from the world animation community. Class meetings are devoted to film screenings, group critique, and specialized technical workshops.
Deposit: $150.00
Open to Senior Film Majors only.
Fee: $25.00
(WINTER)

FAV 5196 SENIOR STUDIO: ANIMATION
6 credits Amy Kravitz/Steven Subotnick
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 Material Cost: Varies considerably with production design, average $1000.00 to $3000.00 Deposit: $150.00

Major requirement; FAV majors only
Registration by FAV department, course not available via web registration
Fee: $375.00

(SPRING)

FAV 5197 SENIOR STUDIO: LIVE ACTION
6 credits Peter O’Neill/Alexandra Anthony
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
Prerequisites: FAV-5101, FAV-5102, FAV-5113, and FAV-5114
Permission of Instructor Required
Fee: $200.00

(FALL)

FAV W507 SENIOR STUDIO: LIVE ACTION
3 credits Peter O’Neill
This is a year-long course of study, for which the student will complete a 10-20 minute live action work to final professional screening format. Students are free to choose genres and formats in which they want to work. Students have weekly meetings for screenings, guests, and technical workshops, and weekly small-group meetings to discuss...
their works-in-progress. During Wintersession, the students perform production work in video and film, organize crews for filmmaking, review rushes and do initial editing and sound work on their degree projects.
Deposit: $150.00
Open to Senior Film Major only.
Fee: $75.00
(WINTER)

FAV 5198 SENIOR STUDIO: LIVE ACTION
6 credits Peter O'Neill/Alexandra Anthony
This is a year-long course of study, for which the student will complete a 10-20 minute live action work to final professional screening format. Students are free to choose genres and formats in which they want to work. Students have weekly meetings for screenings, guests, and technical workshops, and weekly small-group meetings to discuss their works-in-progress. Spring semester covers post-production, editing, sound mixing, color correction, outputting, and a series of professional practice workshops. A guest critic reviews work in early April. Final projects are screened at a public film festival in May, which is reviewed by the local media.
Estimated Material Cost: $2,000.00 Deposit: $150.00
Major requirement: FAV majors only
Registration by FAV department, course not available via web registration
Fee: $450.00
(SPRING)

LAEL LE54 TIME, LIGHT AND SOUND
3 credits Burleigh Smith
This course is designed as an introduction to the 113-year history of the projected moving image (film, animation, and video). Artistic expression in these forms will be emphasized. Students discover new areas of interest while watching carefully selected examples of films and videos. During all classes, students will view films representing different styles and periods of filmmaking. About half of the classes are devoted to contemporary films. Critical thinking will be encouraged and fostered during classroom discussions. Clear expression of these thoughts will be developed through assigned readings and weekly writing assignments. During the semester, students learn about specific artists, schools of filmmaking, genres, and fields within the history of the film, animation, and video. Students also develop a common language by learning the meaning and proper usage of a glossary of common film terms. At select classes, film artists are present to introduce and discuss their work. Other guests include improvisational musicians who accompany silent films.
Major requirement: Registration priority to FAV majors
Liberal Arts elective credit for nonmajors on a space available basis.
Permission of Instructor Required
Fee: $75.00
(FALL)

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

FAV 8960 PROFESSIONAL INTERNSHIP
3 credits tba
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Permission of Instructor Required
(SUMMER/FALL/WINTER/SPRING)

FAV 8965 COLLABORATIVE STUDY
3 credits tba
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of 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
(FALL/WINTER/SPRING)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Division of Fine Arts
Divisional Office: Market House, 104, telephone 401.454.6183
Dean of Fine Arts: Sheri Wills
Divisional Assistants: Laurie Chronley and Tiara Silva

The Division of Fine Arts offers courses that fall outside the disciplinary boundaries of individual departments within the division. These courses are interdisciplinary or multidisciplinary in their subjects and methods. For undergraduates, the courses count toward the degree as nonmajor 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. The courses offered as Fine Arts Electives change from year to year in order to provide new and innovative offerings outside the scope of individual departments.

Courses in Fine Arts
See the chapter entitled “Interdisciplinary and Nonmajor Studio Electives.”

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Division of Foundation Studies
Division Office: Waterman Building, Telephone 401.454.6176, email: foundation@risd.edu
Dean of Foundation Studies: Joanne Stryker
Programs Head: Shawn Greenlee
Department Administrative Coordinators: Diane Blair and Karen Zucconi

The Division of Foundation Studies offers the first year program of foundation studios during Fall and Spring. It 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, and for current students who are required to make up a Foundation Studio they did not complete successfully. The Division of Foundation Studies sponsors classes open to all RISD students, using the subject code of NMSE or IDISC. The classes are applied to degree requirements as nonmajor studio electives. Classes offered during Wintersession are listed in the Wintersession chapter at the end of this course announcement and on WebAdvisor.

Registration information for first year students for Fall and Spring
All first year undergraduates are preregistered into Foundation Studios by the Division. Once registered, students require divisional permission to drop a class; drops may not be done via self-service on WebAdvisor.
Registration into fall liberal arts classes (History of Art and Visual Culture HAVC H101, Literary Arts and Studies LAS E101, or Fundamentals of Writing LAEL LE70) is done by the Division of Liberal Arts. Students are responsible for registration in their spring liberal arts classes (HAVC H102 and History, Philosophy, and the Social Sciences HPSS S101).
Students that took Fundamentals of Writing in the fall will be registered into LAS E101 by the Division of Liberal Arts for the spring. These students will be responsible for registering into HAVC H102 on their own. Their HPSS S101 first-year requirement course will then be taken the following fall.

Registration information for non first year students for Fall and Spring
With few exceptions, Foundation studio classes are not available to anyone other than a first year student. Check with the divisional office about possible registration. These courses are not available via self-service selection on WebAdvisor.

Registration information for Non Major Studio Electives
Non major studio electives are available for registration via self-service selection on WebAdvisor. These classes are open to all RISD students and are not geared to first year students. For these courses, refer to the section entitled “Wintersession Course Descriptions and Interdisciplinary Studies.”
First-Year Program of Study (2015-2016)

Division of Foundation Studies
Waterman Building, Telephone 401.454.6176

Division of Liberal Arts
Division Office: College Building, 4th Floor, Telephone 401.454.6572 or 401.454.6570

<table>
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Footnotes:
1, 2, and 3 All students must successfully complete the first-year liberal arts course requirements. LAS E101, HAVC H101, and HPSS S101 are mandatory degree requirements. Course descriptions can be found under LAS E101, HAVC H101/102 and HPSS S101 in the relevant departmental sections, i.e. Literary Arts and Studies, History of Art and Visual culture, and History, Philosophy, and the Social Sciences, respectively. There are no waivers for H101/H102.

All students graduating in 2012 or after (that is, freshman admitted Fall 2008 or after and transfers admitted Fall 2009 or after) are required to successfully complete Topics in History, Philosophy, and the Social Sciences (HPSS S101). This course is a prerequisite for all further study in the HPSS Department.

During the first-year’s 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.

Curriculum Notes:
This is the First-year Program for all majors and all students entering as freshmen. Students entering as transfers should read the note below entitled “Summer Foundation Studies Program.”

Freshman are not allowed on their own to drop a course, whether it be studio or liberal arts, as these courses are required for all first-year students. A student must see the Dean of Foundation Studies if they want to discuss dropping a Foundations class. After discussion with the student the Dean will disapprove or approve the request.

Foundation studies courses are prerequisites to the courses within a major. A student who receives an F or W in one or more of the three Foundation Studios: Drawing, Studio: Design, or Studio: Spatial Dynamics must make up that course. There are 2 ways to do so: (a) Summer Foundation Studies at RISD or (b) retake the course in the division of Foundation Studies within 12 months. Students who receive an “F” or “W” in 2 or more Foundation Studios are asked to take an academic leave of absence and later repeat a semester in Foundation Studies.

Foundation Studies requirements and substitutions must be approved by the Dean of Foundation Studies in order for a student to move on to sophomore status. A provisional approval will be given if an I, F or W is present, with a final approval necessary once the course is completed.

Any other student who fails a required Foundation Studios course must repeat the course within 12 months after the end of the academic year in which the failure was recorded.

Summer Foundation Studies Program
The Summer Foundation Studies Program is a six-week program of intensive study that enables incoming transfer students to earn 9 of the 18 credits in Foundation Studies. It is designed for transfer students who need additional experience in Foundation Studies before beginning their majors. Faculty in the 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 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 Foundation Studies will review the grades of students in the Summer Foundation 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 Foundation Studies credits (to complete the required 18 credits) will work with the Dean of Foundation Studies to determine the courses to take to meet the requirement.
Courses in Foundation Studies

NOTE: Freshmen are not allowed on their own to drop a course, whether it be studio or liberal arts. These courses are required of all first-year students. A student must see the Dean of Foundation Studies if they are considering a drop. After discussion with the student, the Dean will disapprove or approve the request.

FOUND 1001  STUDIO:DRAWING  3 credits  tba
Drawing is studied as a flexible, generative process that engages and challenges historical conventions. Using a range of materials, students structure space through the manipulation of formal compositional elements. Within abstract and representational work, the character of lines, tones, and marks are studied as inseparable from the concept and content of drawings. Students are challenged to see their drawings as independent entities that must exist apart from references. Drawing embodies a connection to a rich tradition as well as a contemporary response to the world. (FALL)

FOUND 1002  STUDIO:DRAWING  3 credits  tba
Drawing is studied as a flexible, generative process that engages and challenges historical conventions. Using a range of materials, students structure space through the manipulation of formal compositional elements. Within abstract and representational work, the character of lines, tones, and marks are studied as inseparable from the concept and content of drawings. Students are challenged to see their drawings as independent entities that must exist apart from references. Drawing embodies a connection to a rich tradition as well as a contemporary response to the world. (SPRING)

FOUND 1003  STUDIO: DESIGN  3 credits  tba
Design broadens the students understanding of visual organization in creating meaning and function. Included in this are the concepts that apply to every aspect of art and design, from the basic elements of point, line, plane, form, shape, scale, and color to more developed issues concerning abstraction, pattern, perception, and illusion. Using various forms of expression and media, from traditional to digital methods, students investigate the complexities of meaning as affected by placement, narrative, and motion. The design process, - from research to development to execution - is guided through inquiry and exploration. (SPRING)

FOUND 1005  STUDIO: SPATIAL DYNAMICS  3 credits  tba
Spatial Dynamics is a studio-based inquiry into the relationships between physical objects and spatial phenomena. These relationships are examined to identify forces and patterns in processes of change and growth. Working with intrinsic forces: structure, balance and modular composition, and extrinsic forces: gravity, space and time is the principle focus of this course. Projects employ a variety of media, and often include research and discussion of art and design history and theory, as well as concepts from disciplines such as the sciences or literature. Fee: $100.00 (FALL)

FOUND 1006  STUDIO: SPATIAL DYNAMICS  3 credits  tba
Spatial Dynamics is a studio-based inquiry into the relationships between physical objects and spatial phenomena. These relationships are examined to identify forces and patterns in processes of change and growth. Working with intrinsic forces: structure, balance and modular composition, and extrinsic forces: gravity, space and time is the principle focus of this course. Projects employ a variety of media, and often include research and discussion of art and design history and theory, as well as concepts from disciplines such as the sciences or literature. (SPRING)

SUMMER FOUNDATION STUDIES

FOUND S101  STUDIO: DRAWING  3 credits  tba
Drawing is studied as a flexible, generative process that engages and challenges historical conventions. Using a range of materials, students structure space through the manipulation of formal compositional elements. Within abstract and representational work, the character of lines, tones, and marks are studied as inseparable from the concept and content of drawings. Students are challenged to see their drawings as independent entities that must exist apart from references. Drawing embodies a connection to a rich tradition as well as a contemporary response to the world. (SUMMER)
### FOUND S103  STUDIO: DESIGN

3 credits  tba  
Design broadens the students understanding of visual organization in creating meaning and function. Included in this are the concepts that apply to every aspect of art and design, from the basic elements of point, line, plane, form, shape, scale, and color to more developed issues concerning abstraction, pattern, perception, and illusion. Using various forms of expression and media, from traditional to digital methods, students investigate the complexities of meaning as affected by placement, narrative, and motion. The design process, - from research to development to execution - is guided through inquiry and exploration.  
(SUMMER)

### FOUND S105  STUDIO: SPATIAL DYNAMICS

3 credits  tba  
Spatial Dynamics is a studio-based inquiry into the relationships between physical objects and spatial phenomena. These relationships are examined to identify forces and patterns in processes of change and growth. Working with intrinsic forces: structure, balance and modular composition, and extrinsic forces: gravity, space and time is the principle focus of this course. Projects employ a variety of media, and often include research and discussion of art and design history and theory, as well as concepts from disciplines such as the sciences or literature.  
(SUMMER)
Department of Furniture Design
Division of Architecture and Design
Department office: 20 Washington Place, Telephone 401.454.6102; email: mgrear@risd.edu
Department Head: John Dunnigan
Graduate Program Director: Chris Rose
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. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Majors are preregistered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Some major elective courses are available for self-service selection on WebAdvisor by nonmajors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
## BFA in Furniture Design: Curriculum Requirements 2015 - 2016

**BFA Curriculum in Furniture Design (2015-2016)**  
Division of Architecture and Design  
Department Office: 20 Washington Place, Telephone 454-6373

### Fall

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<td>2502 Sophomore Design/Practice</td>
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<td>2510</td>
<td>Drawing for Furniture 2D &amp; 3D</td>
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<td>Liberal Arts*</td>
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### Senior Year

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**Total Credits: 126**

**Footnotes:**

*See page 41 for chart: Undergraduate Degree Recommended Credit Distribution

1 LAEL LE26 is taken for Art History credit.

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

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

**Curriculum Notes:**

Students entering the Department of Furniture Design as sophomores or transfer students must participate in the required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the Department’s “Laptop Program Requirements and Policy Guidelines.
# MFA Curriculum in Furniture Design—2 year (2015-2016)

**Division of Architecture and Design**

20 Washington Place, Telephone 401.454.6102

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<tr>
<td>246G</td>
<td>Grad Furniture Design III</td>
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<td>248G</td>
<td>Grad Furniture Design Thesis Seminar</td>
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**Total Credits: 66**

**Curriculum Notes:**

Students entering the Department of Furniture Design as sophomore or transfer students 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”. Entering graduate students have the option of participating in the program if they wish.
### Three Year Course of Study

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 coordinator, but follows this curricular model:

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| **Second Year** | | |
| 244G | Grad Furniture Design I | 9 | Elective | 3 | 245G | Grad Furniture Design II | 9 |
| Graduate Seminar | 3 | | | | Graduate Seminar Design Seminar | 3 |
| Liberal Arts or Elective | 3 | | | | Liberal Arts or Elective | 3 |
| Total | 15 | | | | Total | 15 |

| **Third Year** | | |
| 246G | Grad Furniture Design III | 9 | Elective | 3 | 249G | Graduate Furniture Design Thesis | 9 |
| 248G | Grad Furniture Design Thesis Seminar | 3 | | | | Liberal Arts or Electives | 6 |
| Graduate Seminar | 3 | | | | Total | 15 |
| Total | 15 | | | | Total | 15 |

**Total Credits: 96**

**Curriculum Notes:**

Students entering the Department of Furniture Design as sophomore or transfer students 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”. Entering graduate students have the option of participating in the program if they wish.
Courses in Furniture Design

Note: All FURN courses are open to majors only, unless specified otherwise at the end of the course description.

**FURN 2407**  
**EXPLORING UPHOLSTERY FROM THE BASICS TO THE EXTREME**  
3 credits  
tba  
This course will focus on the art of upholstery design. It will teach the basics of traditional techniques and materials; cover historic influences; and explore methods used in mass production. The course will also examine extreme upholstery and the use of nontraditional materials and unconventional methods. There will be an emphasis on ergonomics including shaping, angles, and scale and how upholstery transforms the frame and affects the user. This is a hands-on class and will include multiple upholstery projects culminating in a full-scale final project.  
Estimated Materials Cost: $100.00  
Elective for Majors; Open to Nonmajors.  
Permission of Instructor Required  
Fee: $125.00  
*(SPRING)*

**FURN 2451**  
**WITNESS TREE PROJECT**  
3 credits  
Daniel Cavicchi/Dale Broholm  
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. For Spring 2016, the NPS has tentatively designated a site in Fredericksburg, Virginia.  
Students must also register for HPSS S732  
Students will receive 3 credits in Furniture elective and 3 credits in HPSS, for a total of 6 credits  
A single fee of $100.00 will be charged for your concurrent registration in HPSS S732/FURN 2451 courses.  
Permission of Instructor Required  
Fee: $125.00  
*(SPRING)*

**FURN 2501**  
**SOPHOMORE STUDIO METHODS**  
6 credits  
Peter Dean/Yuri Kobayashi  
This studio course introduces materials commonly used in furniture making and the foundation skills necessary to integrate them into furniture. Emphasis is on techniques, structures and materials properties. These are integrated with theoretical exercises that focus on design.  
Major requirement; Furniture majors only  
Registration by Furniture department, course not available via web registration  
Tool Rental: $150.00  
Fee: $100.00  
*(FALL)*

**FURN 2502**  
**SOPHOMORE DESIGN/PRACTICE**  
6 credits  
Dale Broholm/Gail Fredell  
This sophomore studio expands basic principles of furniture design and material skills, exploring how the made objects interact with the human body. Intermediate skills will be demonstrated and practiced as students further explore materials and their applications in design.  
Major requirement; Furniture majors only  
Registration by Furniture department, course not available via web registration  
Prerequisite: FURN 2501  
Fee: $100.00  
*(SPRING)*

**FURN 2503**  
**CAD MODELING FOR FURNITURE DESIGNERS**  
3 credits  
Christopher Specce  
This course will provide students with a high level of competency and an increased sensitivity to the creative potential that CAD modeling presents to designers. Students will be introduced to the fundamental concepts and technologies of CAD using Rhinoceros. There will be expenses associated with outputting services (printing, rapid prototyping and/or CNC machining).  
Elective  
Permission of Instructor Required  
Fee: $30.00  
*(FALL)*

**FURN 2510**  
**DRAWING FURNITURE 2-D**  
3 credits  
Christopher Specce/tba  
Drawing for Furniture 2D will focus on the ways in which drawing can help generate, evaluate and communicate design concepts. Students will be introduced to the conventions and techniques of technical drawing for Furniture Design while pursuing experiments that supplement and challenge established practices. Focus will be on two drawing systems, orthographic and paraline projection, working by hand and with computers.  
Major requirement; Furniture majors only  
Registration by Furniture department, course not available via web registration  
Mayline rental $150.00  
Fee: $30.00  
*(FALL)*
FURN 2511  DRAWING FURNITURE 3-D
3 credits  Christopher Specce/tba
This course continues drawing and concept development techniques, sketching with three-dimensional models, mock-ups and prototypes. Working in several scales and levels of articulation, students will expand pre-visualization and detailing skills. Basics of 3-D computer simulation will also be introduced.
Major requirement; Furniture majors only
Registration by Furniture department, course not available via web registration
Prerequisite: FURN-2510
Fee: $70.00
(SPRING)

FURN 2521  DESIGN + PROCESSES
6 credits  Lothar Windels/James Cole
The junior studio expands and interprets the skills and concepts introduced in the sophomore studio. The primary focus of the semester is an experimentally based investigation of bending and forming techniques - molded plywood, bent laminates, 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 design and materials to develop a personal design approach and studio practice. The semester culminates in a final design, in which students utilize learned techniques to create one-offs, objects intended for batch production or prototypes designed for production.
Major requirement; Furniture majors only
Registration by Furniture department, course not available via web registration
Prerequisite: FURN-2502
Fee: $100.00
(FALL/SPRING)

FURN 2522  FORM IN METALS
6 credits  Lothar Windels/James Cole
In this junior studio students are presented with the idea of using metal to develop furniture forms. While the primary metal used to investigate form is mild steel, properties and techniques are also presented that apply to stainless steel, aluminum, copper, brass and bronze. Students become proficient in TIG welding, and are introduced to arc welding, spot welding, gas welding, brazing and soldering. Basic structural properties of steel are investigated through a series of short projects designed to inform students of the appropriate forms and applications. Basic and more advanced fabrication techniques, metal surface treatments, as well as metal finishing are also topics of class demonstrations.
Major requirement; Furniture majors only
Registration by Furniture department, course not available via web registration
Prerequisite: FURN-2502
Fee: $100.00
(FALL/SPRING)

FURN 2523  RESEARCH ELECTIVE
3 credits  Lothar Windels
Students will research specific furniture themes and materials in a variety of contexts including external partnerships.
Major required elective with adequate wood studio experience
Permission of department head required
Fee: $125.00
(FALL)

FURN 2527  CABINETS, DOORS AND DRAWERS
3 credits  Yuri Kobayashi
This course will provide an opportunity for students to design and make cabinets of various types with doors and drawers. Students will learn the subtleties of casework and fitting doors, drawers and hardware. While a wide range of design approaches from very simple to complex will be encouraged, this course will be an especially good opportunity for those students who wish to explore advanced woodworking.
Elective; Furniture majors only
Permission of Instructor Required
Fee: $50.00
(FALL)

FURN 2532  DESIGN FOR PRODUCTION
3 credits  tba
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, 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 re-sources 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
Prerequisite: 3 credits from courses FURN-2501, FURN-2502, or ID-2455
Permission of Instructor Required
Fee: $50.00
(SPRING)
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<tr>
<td>FURN 2534</td>
<td>LIGHTING DESIGN 101</td>
<td>3</td>
<td>tba</td>
<td>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. 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 Nonmajors Permission of Instructor Required</td>
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<tr>
<td>FURN 2580</td>
<td>ADVANCED FURNITURE STUDIO</td>
<td>6</td>
<td>John Dunnigan/tba</td>
<td>This is a required studio for seniors that continues advanced theory and practice of furniture design. Upholstery techniques are introduced. Major requirement: Furniture majors only Registration by Furniture department, course not available via web registration Prerequisite: FURN-2522 Fee: $125.00 (SPRING)</td>
</tr>
<tr>
<td>FURN 2582</td>
<td>PROFESSIONAL PRACTICE AND PORTFOLIO</td>
<td>3</td>
<td>Christopher Specce</td>
<td>This class will focus on professional presentation with regards to all aspects of your work including visual portfolio, artist statement, resume and clear articulate correspondence. With a basic understanding of what you are trying to achieve combined with a philosophy of how you will achieve it, this course will help equip you with the foundation to deal with the business of making a living from your art. Major requirement: Furniture majors only Registration by Furniture department, course not available via web registration Fee: $60.00 (FALL)</td>
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<tr>
<td>FURN 2590</td>
<td>SENIOR DEGREE PROJECT</td>
<td>6</td>
<td>John Dunnigan/Lothar</td>
<td>Seniors will complete their final portfolio works in this studio. Seniors will design and execute a final degree project. The degree project will be individualized according to student interest. Major requirement; Furniture majors only Registration by Furniture department, course not available via web registration Prerequisite: FURN-2580 Fee: $60.00 (SPRING)</td>
</tr>
<tr>
<td>LAEL LE26</td>
<td>HISTORY OF FURNITURE</td>
<td>3</td>
<td>John Dunnigan</td>
<td>A survey of the development of furniture and a critical assessment of styles of each period. Considerable time will be spent studying the collection of the RISD museum. The course will include lecture, papers, field trips, and exams. Major requirement Art History credit for Furniture majors Liberal Arts elective credit for nonmajors on a space available basis Non majors permission of instructor required Spring restricted to students in Furniture Design Permission of Instructor Required</td>
</tr>
<tr>
<td>FURN 8900</td>
<td>INDEPENDENT STUDY MAJOR</td>
<td>3</td>
<td>tba</td>
<td>The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of instructor and GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration. (FALL/WINTER/SPRING)</td>
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<tr>
<td>FURN 8960</td>
<td>PROFESSIONAL INTERNSHIP</td>
<td>3</td>
<td>tba</td>
<td>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 Department Head Required (SUMMER/FALL/WINTER/SPRING)</td>
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## Furniture Design Course Descriptions 2015 - 2016

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor</th>
<th>Notes</th>
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<tbody>
<tr>
<td>FURN 8965</td>
<td>COLLABORATIVE STUDY</td>
<td>3</td>
<td>tba</td>
<td>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 (FALL/WINTER/SPRING)</td>
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<tr>
<td>FURN 244G</td>
<td>GRADUATE FURNITURE DESIGN I</td>
<td>9</td>
<td>Richard Myer/tba</td>
<td>This course concentrates on the exploration of personal design aesthetics and the development of furniture projects that exhibit a high degree of technical proficiency. Graduate major requirement; Furniture majors only Registration by Furniture department, course not available via web registration Fee: $60.00 (FALL)</td>
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<tr>
<td>FURN 245G</td>
<td>GRADUATE FURNITURE DESIGN II</td>
<td>9</td>
<td>Christopher Rose/tba</td>
<td>This course explores advanced design processes and methods of construction. The evolution of a project through a complete design process is required including conceptual and design development phases. Graduate major requirement; Furniture majors only Registration by Furniture department, course not available via web registration Fee: $60.00 (SPRING)</td>
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<tr>
<td>FURN 246G</td>
<td>GRADUATE FURNITURE DESIGN III</td>
<td>9</td>
<td>Richard Myer/tba</td>
<td>This course concentrates on projects that begin the thesis body of work. Advanced design and technical processes are continued as part of this process. Graduate major requirement; Furniture majors only Registration by Furniture department, course not available via web registration Fee: $60.00 (FALL)</td>
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<tr>
<td>FURN 247G</td>
<td>GRADUATE FURNITURE DESIGN SEMINAR</td>
<td>3</td>
<td>Christopher Rose</td>
<td>The graduate seminar is a forum for discussion and research outside of the studio setting. Through a series of topical investigations, lectures, presentations, and field trips, students will explore current design issues, professional practices, directions, and developments within the field, and other topics that will help to formulate the basis of the graduate thesis work. Graduate major requirement; Furniture majors only Registration by Furniture department, course not available via web registration Elective for senior, fifth-year; Nonmajors with permission of instructor Permission of Instructor Required (SPRING)</td>
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<tr>
<td>FURN 248G</td>
<td>FURNITURE THESIS SEMINAR</td>
<td>3</td>
<td>tba</td>
<td>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. Must also register for: FURN-246G Prerequisite: FURN-246G Fee: $60.00 (FALL)</td>
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<tr>
<td>FURN 249G</td>
<td>GRADUATE FURNITURE DESIGN THESIS</td>
<td>9</td>
<td>Christopher Rose/tba</td>
<td>This course culminates the completion of the thesis body of works and accompanying written document. Graduate major requirement; Furniture majors only Registration by Furniture department, course not available via web registration Fee: $60.00 (SPRING)</td>
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</table>

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Department of Glass
Division of Fine Arts
Department office: Metcalf Building, Room 212, Telephone 401.454.6190; email: glass@risd.edu or broth@risd.edu
Department Head: Rachel Berwick
Graduate Program Director: Rachel Berwick
Senior Department Administrative Coordinator: Brett Roth

The Department of Glass offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses, a post-baccalaureate program, and a program leading to the Master of Fine Arts degree. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Majors are preregistered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Some major elective courses are available for self-service selection on WebAdvisor by nonmajors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, Glass classes in Wintersession are available to nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
BFA in Glass: Curriculum Requirements 2015 - 2016

BFA Curriculum in Glass (2015-2016)
Division of Fine Arts
Metcalf Building, Telephone 401.454.6190

<table>
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<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
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<td># Courses</td>
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<td>See First-Year Program of Study</td>
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**Sophomore Year**

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<td>4300</td>
<td>Glass IA Studio</td>
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<tr>
<td>4305</td>
<td>Beg. Glassworking</td>
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<td>4309 Glass Casting – Moldmaking</td>
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<td>4321</td>
<td>Glass Coldworking</td>
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<td>Liberal Arts*</td>
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**Junior Year**

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<td>Glass IIA Studio</td>
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<td>4316</td>
<td>Glass Degree Program Workshop</td>
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<td>4318 Glass Degree Program Workshop</td>
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<td>4319</td>
<td>Int. Glassblowing</td>
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<td>LE06 History of Glass</td>
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**Senior Year**

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<td>4320</td>
<td>Glass Degree Program Workshop</td>
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<td>4302</td>
<td>Glass IIIA Studio</td>
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<td>4398 Glass IIIIB Degree Program</td>
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<td>Liberal Arts*</td>
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**Footnote:**
*See page 41 for chart: Undergraduate Degree Recommended Credit Distribution.

**Curriculum Notes:**
The curriculum adds up to the 126 credits required for the BFA. The Liberal Arts component is 42 Credits, but detail is shown only for 30 of the credits in Liberal Arts (assuming 12 credits in the First-year Program.) To accumulate 42 credits, courses may be taken during Wintersession or during the Fall or Spring semesters, as scheduling and interest permits.

Consult your advisor, the Liberal Arts Office or the Registrar for additional information.

Sufficient elective courses must be completed successfully to fulfill a minimum total of 126 credits necessary for a BFA degree.

Elective courses are selected in consultation with your department head or advisor.
**MFA Curriculum in Glass (2015-2016)**

**Division of Fine Arts**

Metcalf Building, Room 212, Telephone 401.454.61902

<table>
<thead>
<tr>
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<td>431G Grad Glass I</td>
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<td>435G Glass Degree Program Workshop</td>
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<td>451G Graduate Critical Issues Seminar</td>
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<td>Nonmajor Studio Elective</td>
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<td><strong>Second Year</strong></td>
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<td>433G Grad Glass III</td>
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<td>437G Glass Degree Program Workshop</td>
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<td>451G Graduate Critical Issues Seminar</td>
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**Total Credits: 66**

*Curriculum Notes:*  
All graduate students must participate in Wintersession for a minimum of 3 credits each year. General eligibility requirements for the master’s degree are listed in the front of this book.
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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<td>Glass Studio</td>
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<tr>
<td>Beginning (or Intermediate) Glassworking</td>
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<tr>
<td>Glass Coldworking</td>
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<td>Glass Degree Program Workshop</td>
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**CONCEPTUAL CONCENTRATION**

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<td>Cr.</td>
<td>Courses</td>
<td>Cr.</td>
</tr>
<tr>
<td>Glass Studio (II, III, or Graduate)</td>
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<td>Glass Degree Program Workshop</td>
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<td>Critical Issues Seminar</td>
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<tr>
<td>Contemporary Art History</td>
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*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 2387  SYNTHESIS OF LIGHT
3 credits  James Carpenter/Stephanie Pender
This experimental multi-disciplinary course will redefine light by the information that it embodies. Light and its observation will be explored as a means of understanding the potential of materials and design to manifest experiential qualities of light in the public realm. Fine Art and Design students will work individually and in small collaborative research groups exploring light. Groups will develop devices that present an experience of light based on their research. Weekly classes will include presentations, seminar discussions and demonstrations guided by faculty, James Carpenter and visiting critics. The potential for inventing new methods of manipulating light will be encouraged. Course work will include research, material investigations, seminars, lectures and field trips.

Permission of Instructor Required
Fee: $150.00
(FALL)

GLASS 4300  GLASS IA STUDIO
6 credits  Jocelyne Prince
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
Available to nonmajors for 3 credits only by petition and/or permission of department head
Fee: $150.00
(FALL)

GLASS 4304  BEGINNING HOT GLASS
3 credits  John Pierce
This course is a studio survey of glass as a three-dimensional medium. The course explores traditional and non-traditional techniques of glassblowing casting, and coldworking. The greater part of the class is spent in the studio working directly with glass.

Estimated Materials Cost: $150.00
In Wintersession, permission of department head required
Open to Undergraduate and Graduate Students
Fee: $150.00
(SPRING)

GLASS 4301  GLASS IIA STUDIO
3 credits  Jocelyne Prince
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
Must also register for GLASS 4316
Major requirement, Glass majors only
Registration by Glass department, course not available via web registration
Prerequisite: GLASS-4310
Fee: $200.00
(FALL)

GLASS 4302  GLASS IIIA STUDIO
6 credits  Bruce Chao
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
Must also register for GLASS 4320
Major requirement, Glass majors only
Registration by Glass department, course not available via web registration
Prerequisite: GLASS-4311
Fee: $200.00
(FALL)

GLASS 4305  BEGINNING GLASSWORKING
3 credits  Alex Rosenberg
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
Available to nonmajors as an elective, Permission of Department Required
Fee: $175.00
(FALL)
GLASS 4309  GLASS CASTING & MOLDMAKING  
3 credits  Adrienne Tharp  
This beginning course introduces the materials and processes necessary for basic glasscasting of solid objects and includes various moldmaking methods. Molten glasscasting, glass fusecasting, pate de verre, optical slump casting; the techniques for making refractory molds, sand molds, metal or graphite molds; and the proper use of annealing ovens are introduced. Students apply new technical skills to self-generated projects. Students maintain detailed technical notes and a project sketchbook. Estimated Materials Cost: $300.00  
Major requirement, Glass majors only  
Registration by Glass department, course not available via web registration  
Available to nonmajors as an elective, permission of department head required with written statement due in November  
Permission of Instructor Required  
Fee: $350.00  
(SPRING)  

GLASS 4310  GLASS IB STUDIO  
6 credits  Bruce Chao  
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  
Available to nonmajors for 3 credits only by petition and/or permission of department head  
Prerequisite: GLASS-4300  
Fee: $200.00  
(SPRING)  

GLASS 4311  GLASS IIB STUDIO  
3 credits  Jocelyne Prince  
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  
Must also register for GLASS 4318  
Major requirement, Glass majors only  
Registration by Glass department, course not available via web registration  
Prerequisite: GLASS-4300  
Fee: $200.00  
(SPRING)  

GLASS 4316  GLASS IIA DEGREE PROGRAM WORKSHOP  
3 credits  Rachel Berwick  
All Glass junior, senior, and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, written papers such as visiting artist reviews, and prepared student presentations.  
Major required, Glass majors only  
Must also register for GLASS 4301  
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) (FALL)  

GLASS 4318  GLASS IIB DEGREE PROGRAM WORKSHOP  
3 credits  Rachel Berwick  
All Glass junior, senior, and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, written papers such as visiting artist reviews, and prepared student presentations.  
Major required, Glass majors only  
Must also register for GLASS 4311  
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) (SPRING)  

GLASS 4319  INTERMEDIATE & ADVANCED GLASSBLOWING  
3 credits  Stephanie Pender  
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  
Fee: $175.00  
(FALL)

GLASS 4320  
**GLASS III DEGREE PROGRAM WORKSHOP**  
3 credits  
Rachel Berwick  
All Glass junior, senior, and graduate degree program  
students meet together to engage both practical and  
theoretical issues of a glass career through: field trips,  
technical demonstrations, visitor presentations, and direct  
exchange with visiting professionals from relevant  
disciplines through student/professional collaborations, artist  
residencies, individual consultations, critique, and organized  
group discussion. Class will require reading, written papers  
such as visiting artist reviews, and prepared student  
presentations.  
Major required, Glass majors only  
Must also register for GLASS-4305  
Registration by Glass department, course not available via  
web registration  
Prerequisite: GLASS-4305  
Fee: $175.00  
(FALL)

GLASS 4321  
**GLASS COLDWORKING**  
3 credits  
Niels Cosman  
This beginning course will provide comprehensive technical  
instruction on basic glass "coldworking" processes including  
glass polishing, sandblasting, etching, cutting, engraving,  
gluing, laminating, glass drilling. Students will apply new  
technical skills to self-generated projects. Students must  
maintain detailed technical notes and a project sketchbook.  
Estimated Materials Cost: $200.00  
Major requirement, Glass majors only  
Registration by Glass department, course not available via  
web registration  
Permission of Instructor Required  
Fee: $165.00  
(FALL)

GLASS 4322  
**GLASS IIIB DEGREE PROGRAM WORKSHOP**  
3 credits  
Rachel Berwick  
All Glass junior, senior, and graduate degree program  
students meet together to engage both practical and  
theoretical issues of a glass career through: field trips,  
technical demonstrations, visitor presentations, and direct  
exchange with visiting professionals from relevant  
disciplines through student/professional collaborations, artist  
residencies, individual consultations, critique, and organized  
group discussion. Class will require reading, written papers  
such as visiting artist reviews, and prepared student  
presentations.  
Major required, Glass majors only  
Must also register for GLASS-4305  
Registration by Glass department, course not available via  
web registration  
Prerequisite: GLASS-4305  
Fee: $175.00  
(FALL)

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**GLASS 4398  
**GLASS IIIB DEGREE PROJECT**  
6 credits  
Bruce Chao  
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  
Must also register for GLASS-4322  
Registration by Glass department, course not available via  
web registration  
Prerequisite: GLASS-4302  
Fee: $300.00  
(SPRING)

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**GLASS 7009  
**EXPERIMENTS IN OPTICS**  
3 credits  
Jocelyne Prince  
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.  
Course also offered as D+M 7009. Register in the course for  
which credit is desired  
Elective for senior and above  
Permission of Instructor Required  
Fee: $250.00  
(SPRING)
### Glass Course Descriptions 2015 - 2016

**LAE L 06**  **HISTORY OF GLASS**  
3 credits  Susan Silbert  
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 for junior BFA/GLASS students  
Liberal Arts elective credit for nonmajors on a space available basis.  
(SPRING)

### Independent Study

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

**GLASS 8960**  **PROFESSIONAL INTERNSHIP**  
3 credits  tba  
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement.  
Permission of Instructor Required  
(SUMMER/FALL/WINTER/SPRING)

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

### Graduate Courses

**GLASS 431G**  **GRADUATE GLASS I STUDIO**  
6 credits  Jocelyne Prince  
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  
Must also register for GLASS 435G  
Graduate major requirement, Glass majors only  
Registration by Glass department, course not available via web registration  
Fee: $300.00  
(FALL)

**GLASS 432G**  **GRADUATE GLASS II STUDIO**  
6 credits  Rachel Berwick  
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  
Must also register for GLASS 436G  
Graduate major requirement, Glass majors only  
Registration by Glass department, course not available via web registration  
Prerequisite: GLASS-431G  
Fee: $300.00  
(SPRING)

**GLASS 433G**  **GRADUATE GLASS III STUDIO**  
6 credits  Jocelyne Prince  
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  
Must also register for GLASS 437G  
Graduate major requirement, Glass majors only  
Registration by Glass department, course not available via web registration  
Prerequisite: GLASS-432G  
Fee: $300.00  
(FALL)
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor</th>
<th>Description</th>
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<tr>
<td>GLASS 434G</td>
<td>GRADUATE DEGREE PROJECT</td>
<td>9</td>
<td>Rachel Berwick</td>
<td>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 &quot;source&quot; 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. Must also register for GLASS 438G. Graduate major requirement, Glass majors only. Registration by Glass department, course not available via web registration. Prerequisite: GLASS-433G. Fee: $300.00. (SPRING)</td>
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<tr>
<td>GLASS 435G</td>
<td>GRAD GLASS I DEGREE PROGRAM WORKSHOP</td>
<td>3</td>
<td>Rachel Berwick</td>
<td>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, written papers such as visiting artist reviews, and prepared student presentations. Graduate major requirement, Glass majors only. (FALL)</td>
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<tr>
<td>GLASS 436G</td>
<td>GRAD GLASS II DEGREE PROGRAM WORKSHOP</td>
<td>3</td>
<td>Rachel Berwick</td>
<td>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, written papers such as visiting artist reviews, and prepared student presentations. Graduate major requirement, Glass majors only. Must also register for GLASS 432G. 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). (SPRING)</td>
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<td>GLASS 437G</td>
<td>GRAD GLASS III DEGREE PROGRAM WORKSHOP</td>
<td>3</td>
<td>Rachel Berwick</td>
<td>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, written papers such as visiting artist reviews, and prepared student presentations. Graduate major requirement, Glass majors only. Must also register for GLASS 433G. 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). (FALL)</td>
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<td>GLASS 438G</td>
<td>GRAD GLASS IV DEGREE PROGRAM WORKSHOP</td>
<td>3</td>
<td>Rachel Berwick</td>
<td>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, written papers such as visiting artist reviews, and prepared student presentations. Graduate major requirement, Glass majors only. Must also register for GLASS 434G. 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). (SPRING)</td>
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<tr>
<td>GLASS 451G</td>
<td>GRADUATE CRITICAL ISSUES SEMINAR</td>
<td>3</td>
<td>Denise Markonish</td>
<td>This graduate seminar provides an intensive study of current critical issues in sculpture and glass. 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. Glass major requirement. Open to nonmajors based on availability. (FALL)</td>
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</table>

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Graduate Studies
Division of Graduate Studies
Office of Graduate Studies, Center for Integrative Technologies (Mason/CIT), 169 Weybosset Street, Room 208
Telephone 401.454.6131, Fax 454-6706, email apatenau@risd.edu
Dean of Graduate Studies: Patricia C. Phillips
Division Administrative Coordinator: Amy Patenaude

Graduate seminars, studios and workshops offer students the opportunity for interdisciplinary study as well as exploration of issues and practices beyond one’s own program requirements. Courses are organized around cultures of graduate education: art, design, independent and collaborative research and thesis development; writing, criticism and theory; social justice and engaged practices; teaching and pedagogy; professional practices and entrepreneurship, and ethics.

All Graduate Studies courses are graduate electives and crossdisciplinary. They are open to all graduate students without prerequisites or requirements. Graduate students follow the curriculum requirements for the department in which they are enrolled. At the graduate-level, degree requirements vary within each program.

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For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
This seminar will consider the various ways in which
manifold artists from Marcel Duchamp through Joseph
Cornell, Claes Oldenburg, Andy Warhol, Louise Lawler,
Fred Wilson, Mark Dion and the Atlas Group have made
aspects of the museum a subject matter of their work.
Alternatively engaged in a critique of museum practice or
romantic evocations of the past, many artists for the past
seventy years have addressed the staging devices that
museums utilize to confer aura on the work of art as well as
the makeup of their collections, categorization and behind
the scenes storerooms and archives. This history will be
linked to an expanding body of writing that has emerged in
the past three decades given to the differing discursive
narratives that museums and their archives employ. Writers
such as Sigmund Freud, Theodor W. Adorno, Walter
Benjamin, Michel Foucault, Jacques Derrida, Rosalind
Krauss, Douglas Crimp, Ralph Rugoff, and Susan Stewart
will be considered.

Graduate Elective - seminar
(FALL)

3 credits  Debra Balken

This seminar will consider the various ways in which
manifold artists from Marcel Duchamp through Joseph
Cornell, Claes Oldenburg, Andy Warhol, Louise Lawler,
Fred Wilson, Mark Dion and the Atlas Group have made
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such as Sigmund Freud, Theodor W. Adorno, Walter
Benjamin, Michel Foucault, Jacques Derrida, Rosalind
Krauss, Douglas Crimp, Ralph Rugoff, and Susan Stewart
will be considered.

Graduate Elective - seminar
(FALL)

3 credits  Anne West

This seminar is for graduate students who are preparing their
written thesis. Within the context of this writing-intensive
course, we examine the thesis form as an expressive
opportunity to negotiate a meaningful integration of our
visual work, how we think about it, and how we wish to
communicate it to others. In support of this exploration,
weekly thematic writing sessions are offered to open the
imaginative process and to stimulate creative thinking as a
means of discovering the underlying intelligence of our
work. In addition, we also engage in individual studio visits
to identify and form a coherent ‘voice’ for the thesis, one that
parallels our actual art and design 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
(FALL)

3 credits  Debra Balken

This seminar will consider the various ways in which
manifold artists from Marcel Duchamp through Joseph
Cornell, Claes Oldenburg, Andy Warhol, Louise Lawler,
Fred Wilson, Mark Dion and the Atlas Group have made
aspects of the museum a subject matter of their work.
Alternatively engaged in a critique of museum practice or
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narratives that museums and their archives employ. Writers
such as Sigmund Freud, Theodor W. Adorno, Walter
Benjamin, Michel Foucault, Jacques Derrida, Rosalind
Krauss, Douglas Crimp, Ralph Rugoff, and Susan Stewart
will be considered.

Graduate Elective - seminar
(FALL)

3 credits  Anne West

This seminar is for graduate students who are preparing their
written thesis. Within the context of this writing-intensive
course, we examine the thesis form as an expressive
opportunity to negotiate a meaningful integration of our
visual work, how we think about it, and how we wish to
communicate it to others. In support of this exploration,
weekly thematic writing sessions are offered to open the
imaginative process and to stimulate creative thinking as a
means of discovering the underlying intelligence of our
work. In addition, we also engage in individual studio visits
to identify and form a coherent ‘voice’ for the thesis, one that
parallels our actual art and design 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
(FALL)

3 credits  Debra Balken

This seminar will consider the various ways in which
manifold artists from Marcel Duchamp through Joseph
Cornell, Claes Oldenburg, Andy Warhol, Louise Lawler,
Fred Wilson, Mark Dion and the Atlas Group have made
aspects of the museum a subject matter of their work.
Alternatively engaged in a critique of museum practice or
romantic evocations of the past, many artists for the past
seventy years have addressed the staging devices that
museums utilize to confer aura on the work of art as well as
the makeup of their collections, categorization and behind
the scenes storerooms and archives. This history will be
linked to an expanding body of writing that has emerged in
the past three decades given to the differing discursive
narratives that museums and their archives employ. Writers
such as Sigmund Freud, Theodor W. Adorno, Walter
Benjamin, Michel Foucault, Jacques Derrida, Rosalind
Krauss, Douglas Crimp, Ralph Rugoff, and Susan Stewart
will be considered.

Graduate Elective - seminar
(FALL)

3 credits  Anne West

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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
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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 and design 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
(FALL)
GRAD 091G  ART AND DESIGN DEVELOPMENT
3 credits  Elizabeth Hermann
The Art and Design for Development graduate seminar is for students interested in exploring the role art and design can play in addressing social justice issues in vulnerable, under-resourced and often still-developing regions of the world. The seminar positions the artist/designer as an innovator and activist and explores methodologies and rationale for applying strategic design thinking, processes, and outcomes to issues as complex and diverse as persistent poverty; displaced communities, human and environmental devastation due to war; human trafficking and enslavement; resource deprivation, lack of educational opportunity; livelihood needs, etc. Strategic planning and action, systems thinking, participatory methods, resilience theory, and capacity building provide the theoretical underpinnings for the course and are discussed within a critical framework of the history of international development and ethics of engagement. Critical to this effort will be the students' development of rigorous research skills and clear methodological approaches, and their ability to map and critique their own progress through a strategic design thinking process. The seminar is project based, and situates this effort within an overview and critique of the methodologies and scales of engagement represented by contemporary social impact focused design practice. Projects are undertaken by interdisciplinary teams and focus on the design of strategic action plans for communities and/or organizations currently partnering with RISD's DESINE-Lab-an interdisciplinary applied research group focused on employing design, innovation, and entrepreneurship to address social and environmental justice issues and drive community-based social and economic development. As key players in these on-going relationships, class participants have opportunities to stay involved with DESINE-Lab activities, help implement the steps of the various plans through interning with partnering organizations, lead workshops in the field, and collaborate with future design-build efforts.
Graduate elective - seminar
(SPRING)

GRAD 098G  READING THE CITY
3 credits  Gabriel Feld
Cities are complex artifacts shaped by powerful forces such as history, geography, culture, building and landscape. In turn, they become a stage for human drama, shaping the very life of people connected with them. This course understands cities as both physical and cultural constructions that can be subject to a variety of readings. Lectures, presentations, assignments and discussions will focus on individual cities--
such as Havana, Vienna, Lisbon, Istanbul and Beijing—looking at their physical form and history, as well as some of their major cultural figures, materials, including maps, aerals, historic documents, fiction and non-fiction readings, theatre, film, visual arts, music, dance and food.

Graduate elective
ARCH majors must be registered by the Department of Architecture to satisfy the prerequisite for Degree Project ARCH 2175
(SPRING)

GRAD 101G PUBLIC ART: HISTORY, THEORY & PRACTICE
3 credits Janet Zweig
The course offers the opportunity to discover the creative and career possibilities in the growing interdisciplinary field of public art and public practice. It is both a seminar and a studio.

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 other topics. 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 on-line database of readings, websites, and other resources are provided. There are readings, videos, and discussions, as well as class time for research, project development, and group meetings.

Note: This is a collaborative course with Brown University's Program in Public Humanities. In the fall the course is on the Brown campus and on Brown's academic schedule; in the spring, it is on the RISD campus and schedule.

Contact Info: janetzweig@me.com
Graduate elective - studio
Permission of Instructor Required
(FALL @ Brown University/SPRING @ RISD)

GRAD 112G ORIGIN POINT: GRADUATE THESIS IDEATION WORKSHOP
3 credits Anne West
The purpose of this seminar is to unearth a direction - an origin point - for your graduate thesis and to jump-start the writing process for the Master's written document.
Organized as a series of writing intensive workshops, this forum will enable you to explore relevant ideas, themes, core values, and to conduct research in support of the inquiry process. The process involves seeking out and scrutinizing various angles of your perspective as an artist / designer. You will write from these angles to discover the emerging aspects of solutions that matter. Each class will suggest a specific theme or principle of inflection to precipitate what is needed for the work's progress. Included will be several forms of writing: profile, review, narrative essay, poem, report, extended caption, as well as several levels of research: journal and book reading, archival and fieldwork, and conversations and interviews. 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; Available to first-year graduate students only
Fee: $15.00
(SPRING)

GRAD 142G ETHICS OF HUMANITARIAN DESIGN
3 credits Ijlal Muzaffar
Designers and artists have become central to projects of humanitarian intervention in different parts of the world. From designing refugee camps and village schools to water filtration systems and weaving patterns that could compete in Western markets, they are not only making physical objects for the disenfranchised across the world, but also shaping how we understand the problems at hand as well as the people in need. This extended role demands a new ethical sensibility and historical knowledge in addition to technical know-how and aesthetic capability. What does it mean to act ethically in a global context? What is the nature of responsibility? How do we communicate across difference without turning whom we seek to help into convenient caricatures of helpless poor? Can art and design only provide stopgap solutions, leaving larger political and policy discussions for other disciplines? Or can they address questions beyond the object and change our understanding of the problem itself?

This course will ask these hard questions and unpack them with the help of rigorous theoretical thinking and historical study. This is not a "how-to" course. Nor will we use ready-made definitions of ethics to endorse convenient caricatures of helpless poor. Care and design only provide stopgap solutions, leaving larger political and policy discussions for other disciplines? Or can they address questions beyond the object and change our understanding of the problem itself?

Course material will include mind-opening historical and theoretical texts, uncomfortable fiction, and fraught films. Only serious thinkers hopelessly invested in their making, and vice versa, invited.

Graduate elective - seminar
Pending review and approval by the Curriculum Committee
(FALL)
GRAD 152G  GROUP CRITIQUE / CRITICAL DIALOGUES  
3 credits  Anthony Graves  
This course serves as a forum for extended group critiques of the ongoing and self-initiated projects of its participants. While different disciplines have differing formats for critique, its practice in this class is not taken for granted. The course speculates on critique as a form—the crit, critique, and criticality as techniques. We trace our current conceptions of critique back to their historic precedents in Weimar in the 30s, Paris in the 60s, New York in the 80s, and examine how those strategies bear out today. 

In general, critiques are open-ended, generous, and rigorous analysis exchanged between peers, a means of examining both the conscious and unconscious drives in your work. Through group critiques students develop critical skills that help them articulate the conceptual and formal premises of their work. The goal of this course, regardless of discipline, is to foster a cogent and critical understanding of your practice that aids you in the elaboration and illumination of your ideas and push the development of your ongoing work.

The seminar portion of the class includes examinations of practitioners tailored to fit the interests of participating students. In addition we examine readings on critical theory, psychoanalysis, and institutional critique: Theodor Adorno, Walter Benjamin, Bertolt Brecht, Jacques Lacan, Felix Guattari, Jacques Rancière, Andrea Fraser, Gregg Bordowitz, Alexander Alberro, and others.  

Graduate elective - studio  
(SPRING)

GRAD 153G  TIME / TECHNICS / MEDIA  
3 credits  Thomas Zummer  
I know very well what time is, writes Augustine in the Confessions, "until the moment you ask me, and then I do not know." This philosophical candor was much admired by Ludwig Wittgenstein, who advised that what we cannot speak of we must therefore remain silent. Time, in itself imperceptible, is rendered salient through a variety of intercessionary technologies, utilizing sand, shadow, water, or more complex kinetic devices, to make visible, or audible, its 'passage.' Time can be measured through the body in any number of ways: the physical aging of our bodies, our kinetic movements, the performance of our everyday actions, and our changing outward personal style or disposition. Aesthetic forms, scientific and literary productions 'unfold' in time, moving toward an inexorable conclusion, end, closure or renewal. Phenomena persist, endure, and dissipate. In our contemporaneity time-based media are ubiquitous, and the intimacy between, for example, a naturally produced utterance and its technical reproducibility has become coextensive.

In this seminar we will begin with an inquiry into the nature of time, beginning with the pre-Socratics, carrying through to Kant, Heidegger, Agamben and Stiegler; at the same time we will also examine the notion of 'technical-being' or techne; contrasted with biological, living being, bios, zoon. But the primary orientation of this seminar will address the medial or technical and aesthetic register of time-based processes and devices. From the camera obscura to telephony, from the incunabula of the proto-cinema to current digital globalizations, we will explore both the materialities and the theories of time, technics and media, and the complexities they entail.  

Graduate elective - seminar  
Pending review and approval by the Curriculum Committee  
(FALL)

GRAD 155G  ENCOUNTERING THINGS: SUBJECTS, OBJECTS & THE PROSTHETIC IMAGINATION  
3 credits  Hannah Carlson  
This class explores the ways that objects and bodies come into contact with one another, asking how objects adorn, articulate, equip, augment, and constitute the person. Our exploration follows three tracks: we examine artifacts from the fields of design, fashion and medical engineering, as well as experimental propositions from the visual and conceptual arts, literature and film; we pair these case studies with scholarship that critically engages issues of embodiment and material agency; and we attend to the political and ethical debates raised by dynamic conceptions of posthuman bodies. Interdisciplinary readings across the humanities and social sciences include: Appadurai, Freud, Haraway, Hayles, Heidegger, Latour, Marx, Miller, and Scary.  

Graduate Elective – seminar  
Pending review and approval by the Curriculum Committee  
(FALL)

GRAD 159G  STUDIO LANGUAGES  
3 credits  Maya Krinsky  
In Imaginary Homelands, the Indian British author Salman Rushdie writes, "The word 'translation' comes, etymologically, from the Latin for 'bearing across.' Having been borne across the world, we are translated [people]. It is normally supposed that something always gets lost in translation; I cling obstinately to the notion that something can also be gained." What does our work in art and design gain from acts of translation? How does a creative practice rooted in multilingual experience navigate linguistic and cultural hybridity? How does material and conceptual contact between languages shape one's work or provide a foundation for asking large questions?

This combination studio/seminar course explores the relationship between art and language on multiple scales. We will collectively examine, through in-class discussions, lectures, readings and critique of studio assignments, how our relationships to language make possible an aesthetics of communication, a space where visual and verbal intersections speak of interactions between cultures. Lectures will present the work of artists who use text, translation, voice, and language learning as strategies to parlay their sociolinguistic perceptions into agency. Critique of student work produced in response to assignments will
focus on an exploration of language within and around each student’s art practice. This course is recommended for those who speak more than one language or are interested in multiple Englishes and intercultural communication as material, subject and foundation for creative excavation.

Graduate Elective- studio

(FALL)

GRAD 208G — EXHIBITIONISM: ISSUES IN CURATORIAL PRACTICE
1 credit Anthony Graves

This series of workshops explores the theoretical and practical aspects of curating exhibitions and the changing roles of the curator with regard to artists, the art object, and institutions. Here are some questions to prompt us: How can we characterize curatorial ‘authorship’ in the age of the professional curator? What are some of the positions curators take in mediating objects for viewers? What does curatorial ‘transgression’ look like?

Through concentrated readings, discussions, and curatorial focus projects, we will cover contemporary thinking on exhibitions and curatorial practices. These practices can include everything from the traditional thematic ‘show’, to multi-platform and event-based exhibitions, online exhibitions, experimental publications, pedagogical interventions, and artist-organized spaces. The workshops aim to get students thinking creatively and critically about the transition of a work from production to display or distribution, studio to exhibition, rehearsal to performance, private to public and the various potentialities that arise from that movement.

Graduate elective

Pending review and approval by the Curriculum Committee

(FALL)

GRAD 209G — THE CONVIVIALITY OF TOOLS
1 credits tba

The Conviviality of Tools consists of three, 4-week, 1-credit workshops (each with a different group of enrolled graduate students) and a final project meeting at the end of the semester. The workshop introduces and engages students in creating independent or collaborative projects with the tools and technology in the new RISD Co-Works space. “The convivial structure of tools is necessary for just, distributive and participatory survival.” Ivan Illich, The Conviviality of Tools (1973). Ivan Illich perhaps is best known for his treatise De-Schooling Society (1971) which is a vigorous critique of the ineffectual conditions of institutionalized education in modern economies. He resisted what he described as education “funnels” advocating instead for educational “webs” that combine learning, collaboration, and technology to achieve more vibrant pedagogical models for “de-institutionalized” society. Two years later, he wrote Tools for Conviviality where he challenges specialized knowledge, hierarchical structures, and the counterproductivity of industrialized society.

In contrast to the monopolization of professional technocrats, Illich proposed to “invert the present deep structure of tools” and to give people “tools that guarantee their right to work with independent efficiency.” For Illich, the concept of conviviality summons levels of interdependence and creativity to embrace that tools have many applications - often in contrast to their intended use - that become expressions of the user, artist, or designer. The Conviviality of Tools provides an open framework ready to incorporate any type of production, creation, or distribution activity, from coding to visualization; sound, image and text; and material fabrications from small to modular to large to serial. It is an intelligent practical and critical introductory strategy specifically for graduate students interested in working across domains, collaboratively, and open-mindedly based on both resonances and differences of materials and processes. It is a support structure for research-based making and inquiry. The Conviviality of Tools explores and activates RISD Co-Works’ eclectic range of equipment, technology, and tools often utilizing Hacker space approaches and hybrid activities to connect adaptive processes and tools to broad and sustained creative structures of a thesis body of work and research. The workshop combines material processes with critical, historical, and cultural references represented in the texts and theories of Stewart Brand, David Pye, Richard Sennett, Illich, and others.

Graduate elective

Pending review and approval by the Curriculum Committee

(FALL)

GRAD 210G — ARTISTS’ RESEARCH: THEORY AND PRACTICE
3 credits Tracie Costantino

This course will introduce art and design graduate students to empirical, primarily qualitative, and arts-based research methodologies prevalent in contemporary arts and arts education research practice. Students will be introduced to the concept of research methodology and the various ontological and epistemological paradigms that inform diverse methodologies. During this methodological exploration, students will learn about the research process from identifying a research topic through a reflection on personal interests and experiences and a critical review of literature, to situating the research problem within a body of literature and conceptual framework, with the concomitant objective of refining students’ research literacy skills.

Students may develop a research design for their thesis or a practice based study of teaching as a course project.

Estimated Materials Cost: $100.00

Graduate elective - seminar

(FALL)

GRAD 211G — NANO-MESO-MICRO-MACRO
3 credits Perter Yeadon

Nanotechnology involves an astonishingly diverse array of disciplines that combine science and engineering; however, despite its broad scope, nanotech essentially offers all of us the same thing: unprecedented control over matter, and the world that it composes. As such, it excites speculation on
the creation of new objects and environments that offers experiences not possible before. By learning about recent advancements in smart materials, biomaterials, and other technologies that are structured at the nano-scale and micro-scale, we’ll explore the creation of some fresh, promising applications at the macro-scale, and make prototypes that lend vision to their novelty and merit.

Please note that you do not need any advanced knowledge of science, technology, and engineering to enroll in this course. The only prerequisites are the wonder and curiosity that stir the creative imagination, and some making skills.

Graduate elective - seminar
(FALL)

GRAD 212G  WRITING FOR PUBLIC(ATION)S
3 credits  Jennifer Liese/Patricia Phillips
In the past decade or so, dozens of new forums featuring writing by artists and designers have emerged (think Design Observer, Dot Dot Dot, Triple Canopy, Cabinet, F.R. David, Mousse, Creative Time Reports, and Journal for Artistic Research, to name a few), and whether by cause or effect, artists and designers are contributing to cultural discourse like never before. This year-long course invites grad students from all disciplines to explore and practice writing, editing, and producing for publics and publications. The course takes place over the entire year, meeting biweekly in Fall and Spring and once in Wintersession, and comprises two concurrent parts: 1) A literature review of some of the above publications (and others, collectively determined), including visits with some of their editors and writers, culminating in individual annotated bibliographies and an article submission; 2) The class will become the staff of the newly revived “RISD Grad Book”—envisioning, commissioning, editing, writing for, and (pending graphic design expertise permitting) designing this annual view into RISD’s graduate education, in both print and online forms.

Throughout, we will write, with a focus on developing an audience, a purpose, a voice, and a relationship between art and design practice and writing, as well as an ability to navigate page and screen and the text-image-sound affordances of digital media. All forms of writing—scholarly, journalistic, critical, experimental, electronic, image- or design-driven, or hybrid—are welcome. The course combines guest lectures, seminar-style discussions of readings, workshop-style discussions of student writings, presentations of annotated bibliographies and submissions, hands-on editorial work, peer review, and intensive one-on-one feedback from the instructors. Upon completing the course, students will demonstrate knowledge of available publications and platforms, awareness of who their audiences/publics are, and wide-ranging skills applicable to a variety of writing contexts.

Note: course meets bi-weekly (every other Friday) during the semesters and on one full day in Wintersession 2016.

Graduate elective - seminar
(FALL/SPRING)

GRAD 451G  GRAD CRITICAL ISSUES SEMINAR
3 credits  Denise Markonish
A graduate seminar that provides an intensive study of current critical issues in contemporary art. 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 for Glass majors as GLASS 451G; Open to nonmajors as GRAD 451G
(FALL)

GRAD 658G  DRAWING OBJECTIVES: A GUIDED DRAWING SEMINAR
3 credits  Nancy Friese
Drawing has been called the distillation of an idea. Drawing sensibilities pervade all visual media yet drawing can be independent of all other media. Can we make our drawing ventures have resonance? The goal is to understand drawing in a multivalent way through paced experiences and investigations via short research projects, three generative series and development of a sited-drawing plan. Methods will include teamed technical presentations of expertise or interest as well as examples of ancient and historical means of silverpoint, transfer drawings, panoramas and dioramas. Drawing epochs represented in the RISD Museum of Art, collection will be examined (through works by artists such as Wilfredo Lam, Gego, or the Rimpa period Korin Gafu.) Focused critiques, readings and guided and self-directed independent studio production are components. This seminar could be paired with the grad course Object Lessons.

Graduate elective
Also offered as a requirement for MA, TLAD 658G. Register into the course for which credit is desired.
(SPRING)

Independent Study

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

Permission of instructor and GPA of 3.0 or higher is required.

Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration.
(SUMMER/FALL/WINTER/SPRING)

GRAD 8960  PROFESSIONAL INTERNSHIP
3 credits  tba
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship
proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement.

Permission of Instructor Required
(SUMMER/FALL/WINTER/SPRING)

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

Permission of Instructor Required
(FALL/WINTER/SPRING)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Department of Graphic Design
Division of Architecture and Design
Department office: Design Center, 1st floor, Telephone 401.454.6171; email: gd@risd.edu
Department Head: John Caserta
Graduate Program Director: Bethany Johns
Senior Department Administrative Coordinator: Susan Mazzucco
Graduate Program Assistant: Eva Laporte

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 preregistered into required major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into electives, nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Some major elective courses are available for self-service selection on WebAdvisor by nonmajors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
# BFA in Graphic Design: Curriculum Requirements 2015 - 2016

## BFA Curriculum in Graphic Design (2015-2016)

Division of Architecture and Design  
Design Center, Telephone 401.454.6171

## Total Credits: 126

### Footnotes:

* See page 41 for chart: Undergraduate Degree Recommended Credit Distribution

### Foundation Studios 18

### Liberal Arts 42

### Nonmajor studio electives 12

  - Open Electives 6 (Can be major, nonmajor or liberal arts)

### Graphic Design Core Requirements 48

  - Typography 9 (Graph 3214, Graph 3215, Graph 3223)
  - Introductory Design Courses 12 (Graph 3220, Graph 3225, Graph 3211)
  - Advanced Design Courses 18 (Graph 3226, Graph 3216, Graph 3248, Graph 3298)
  - Concentration (Major) Electives 9

### Curriculum 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 Department’s “laptop program requirements and policy guidelines.” Students must take six credits of Graphic Design Major Electives as part of the major requirement.

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<th>FALL</th>
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<td>3225 History of Graphic Design</td>
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<td>Liberal Arts*</td>
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<td>Liberal Arts*</td>
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<td>Liberal Arts* 0/3</td>
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3220 Design Studio 2 3  
3215 Typography II 3  
3211 Color 3  
3220 Design Studio 2 3  
Liberal Arts* 3/0  
Total 15  
3216 Design Studio 4 6  
Liberal Arts* 3/6  
Major, Nonmajor Studio, or Open Electives 3/6  
Total 15  
3298 Degree Project 6  
Major Electives 0/3  
Nonmajor Studio or Open Electives 0/3  
Liberal Arts* 3/6  
Total 12
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.

Two-Year MFA Curriculum
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. A minimum of 66 credits is required for the two-year MFA degree.

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<td><strong>First Year Courses</strong></td>
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<td><strong>Graph Design Studies and/or Open Electives</strong></td>
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<tr>
<td>321G</td>
<td>Graduate Seminar I</td>
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<tr>
<td>323G</td>
<td>Graduate Studio I</td>
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<th><strong>FALL</strong></th>
<th><strong>Cr.</strong></th>
<th><strong>Graph Design Studies and/or Open Electives</strong></th>
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<td>327G</td>
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<td>328G</td>
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**Total Credits: 66**

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

2. Graduate seminar I and II (in Graphic Design: 321G, 322G): 6 credits total

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


5. Graduate Studio I and II (in Graphic Design: 323G, 324G): 12 credits total

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

Laptop Program: Students entering the Graduate program in the Department of Graphic Design must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, specified in the department’s “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 Curriculum in Graphic Design–3 Year (2015-2016)

Division of Architecture and Design
Department Office: CIT Building (MASN/CIT), 5th floor, Telephone 401.277.4977

Students accepted conditionally in the Three-Year Graduate Program track first enroll in preparatory courses work before advanced graduate studies. 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. A minimum of 96 credits is required for the three-year MFA degree.

### Curriculum Notes:
1. Students in the 3-year MFA in Graphic Design must complete the following Core Courses: Graduate Type Design (318G); Graduate Typography I (332G), II (342G), 3 (352G); Graduate Form I (319G), II (320G); History of Graphic Design (3225); Design Studio I (334G), II (325G): 27 credits total
2. Graphic Design Studies (any course or independent study in graphic design) and Open Electives (any course in the major or nonmajor): credits and subjects based on individual needs: 27-30 credits total
4. Graduate Studies Seminar (in Graduate Studies: see listings for that subject): 3 credits minimum
6. Graduate Studio I and II (in Graphic Design: 323G, 324G): 12 credits total

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

### Laptop Program:
Students entering the Graduate program in the Department of Graphic Design must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, specified in the department’s “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.

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<td>334G Design Studio I&lt;sup&gt;1&lt;/sup&gt;</td>
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<td>3225 History of Graphic Design&lt;sup&gt;1&lt;/sup&gt;</td>
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| **Second Year** | | |
| # Courses | Cr. | Cr. | | |
| 323G Graduate Studio I<sup>2</sup> | 6 | | |
| 352G Graduate Type III<sup>2</sup> | 3 | | |
| Graph Design Studies and/or Open Electives<sup>2</sup> | 3/0 | | |
| Graduate Studies Seminar<sup>4</sup> | 0/3 | | |
| Total | 12/15 | Total | 3/6 | |

| **Third Year** | W321 | | |
| # Courses | Cr. | | |
| 327G Graduate Thesis I<sup>5</sup> | 6 | | |
| Graph Design Studies and/or Open Electives<sup>2</sup> | 3/6 | | |
| Graduate Studies Seminar<sup>4</sup> | 3/0 | | |
| Total | 12/15 | Total | 3/6 | |

**Curriculum Notes:**
1. Students in the 3-year MFA in Graphic Design must complete the following Core Courses: Graduate Type Design (318G); Graduate Typography I (332G), II (342G), 3 (352G); Graduate Form I (319G), II (320G); History of Graphic Design (3225); Design Studio I (334G), II (325G): 27 credits total
2. Graphic Design Studies (any course or independent study in graphic design) and Open Electives (any course in the major or nonmajor): credits and subjects based on individual needs: 27-30 credits total
4. Graduate Studies Seminar (in Graduate Studies: see listings for that subject): 3 credits minimum
6. Graduate Studio I and II (in Graphic Design: 323G, 324G): 12 credits total
Courses in Graphic Design

Core Courses for Majors

GRAPH 3214  TYPOGRAPHY I
3 credits  Staff
Typography, the physical shaping of language, resides at the center of the discipline of graphic design. Typography I is the first in a sequence of three courses that covers the fundamentals of typographic practice, both as a technical skill and an expressive medium. This course is an introduction to the basic principles of typography—its theory, practice, technology, and history—through the study of letterforms, page composition, proportion, hierarchy, contrast, type identification and classification, and questions of legibility and aesthetics.

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

GRAPH 3215  TYPOGRAPHY II
3 credits  Staff
Typography II continues the development of typographic practice. With an emphasis on the “finer points” of typography, the course will focus on composition, reading order, grids, and other systems of organization and hierarchy. Students will gain experience working with type and image relationships, looking at various scales, proportions, quantities, and sequences of typographic material. The course will also explore issues pertaining to meaning, concept, and expression.

Major requirement; Graphic Design majors only
Registration by Graphic Design department; course not available via web registration
Prerequisite: GRAPH-3214
(SPRING)

GRAPH 3223  TYPOGRAPHY III
3 credits  Staff
Typography III is the culmination of RISD’s typography sequence, with an emphasis on both typographic systems and deep investigations into what type can do. Students will focus on complex typographic structures and hierarchy, legibility versus readability, meaning and voice, page and screen. Students are encouraged to experiment and to explore the relationship between type as image and type as communication.

Major requirement; Graphic Design majors only
Registration by Graphic Design department; course not available via web registration
Prerequisite: GRAPH-3215
(FALL)

GRAPH 3210  DESIGN STUDIO 1
3 credits  Staff
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, sophomore Graphic Design majors only
Registration by Graphic Design department; course not available via web registration
(FALL)

GRAPH 3220  DESIGN STUDIO 2
3 credits  Staff
In the first two semesters of a two-year studio track, students will come into contact with issues and questions that face the contemporary designer. Students will engage with and develop methods to take on these questions: search (formal and intellectual), research, analysis, ideation, and prototyping. Projects will increase in complexity over time, sequenced to evolve from guided inquiry to more open, self-generated methodologies. Some examples of the questions students might work with are: What is graphic? or How are tools shaped by contemporary culture, technology, and convention? or How is a spatial or dimensional experience plotted and communicated? These questions will be accompanied by a mix of precedents, theoretical contexts, readings and presentations, technical and/or formal exercises and working methods.

Major requirement; Graphic Design majors only
Registration by Graphic Design department; course not available via web registration
Prerequisite: GRAPH-3210
(SPRING)

GRAPH 3226  DESIGN STUDIO 3
6 credits  Staff
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**  
**Prerequisites:** GRAPH-3215, GRAPH-3220, and GRAPH-3225  
(FALL)

**GRAPH 3216 DESIGN STUDIO 4**  
6 credits Staff  
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**  
**Prerequisites:** GRAPH-3214, GRAPH-3215, GRAPH-3226, and GRAPH-3225  
(SPRING)

**GRAPH 3225 HISTORY OF GRAPHIC DESIGN**  
3 credits Douglass Scott  
Chronological survey of graphic design through slide lectures. The course will study how graphic design responded to (and affected) international, social, political, and technological developments since 1450. Emphasis will be on printed work from 1880 to 1970 and the relationship of that work to other visual arts and design disciplines. In addition to the lectures, the course will schedule a studio section in which design projects are integrated with research.  

**Major requirement:** Graphic Design majors only  
**Registration by Graphic Design department, course not available via web registration**  
(FALL)

**GRAPH 3211 COLOR**  
3 credits Jan Baker/Suzi Cozzens/tba  
A series of experiences devoted to the development of the perception of color and its use as a tool for the graphic designer. The exercises test the appearance of color relationships in complex structures, dealing with meaning and examining the appropriate use of color in the context of design problems. There will be an emphasis on using gouache paint and matching paint colors with digital color and printing as well as exploring digital color on the computer.  

**Major requirement:** Graphic Design majors only  
**Registration by Graphic Design department, course not available via web registration**  
(SPRING)

**GRAPH 3298 DEGREE PROJECT**  
6 credits Staff  
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**  
(FALL/SPRING)

**Electives**

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

Open to sophomore and above  
(FALL/SPRING)

**GRAPH 3107 BOOKLAB**  
3 credits Benjamin Shaykin  
We are living in a period of major transition, a massive shift from the printed page to the digital screen. Our relationship to books, both as objects and as texts, is changing. How will we read in this new networked environment? How does book design become interaction design?  

A new book arts course examining the liminal space between printed books and ebooks. Projects will examine the form and design of the digital book, the book cover, and the ecosystem surrounding books and reading - the bookshelf, the library, and the bookstore.  

**Major elective:** Graphic Design majors only  
Open to junior and above  
(FALL)
**GRAPH 3157**  BIGGER THAN YOURSELF: LARGE SCALE GRAPHIC INTERRUPTION  
3 credits  Micah Barrett  
As screens become a primary delivery method for information and visual form, graphic designers are confined to working in exceedingly smaller viewports. This course will refocus our attention to the physical environment as an opportunity for graphic interruption and large scale works. Students will investigate issues of modularity, duplication, architectural framing, placement, and interruption as potential for inserting graphic form into our collective environment, both physically and through the use of projection. Throughout the semester, we will reference poster design, supergraphics, exhibition signage, way finding systems, and art installations as disciplines in which graphic designers are producing work at dramatic scale.  
*Major elective; Graphic Design majors only*  
*Open to junior and above*  
(FALL)

**GRAPH 3175**  TYPE & IMAGE IN MOTION  
3 credits  Franz Werner  
We stand firmly planted in a visual world, surrounded by a universe of things to look at. Images flicker from televisions, iPads, computer monitors and more-as large as towering billboards and as small as compact cell phones. Such images provide us with clues about our environment, feeding our mind with information that we find useful for survival or for orientation purposes. But these very same images clutter the horizon and prevent us from discerning what is truly important. How do we tell them apart? The primary goal is to equip students with the skills necessary to create meaningful and intelligent images. Course content is tailored for three levels of experience - introductory, intermediate and advanced. Some of the class projects include documentary photography, film title design and music video.  
   
The works of Saul Bass, Bill Viola and Michel Gondry will be used as the “textbooks” for this course. Readings, film screenings and listening exercises accompany studio work. Some knowledge of Adobe Flash or After Effects or Final Cut Pro would be helpful but is not required. To view student work, visit:  
http://www.youtube.com/user/risdMV  
*Major elective for Graphic Design students. Nonmajor elective for others*  
Fee: $35.00  
(SPRING)

**GRAPH 3176**  WORKSHOP PROGRAMMING CONCEPTS: PROCESSING  
1 credits  tba  
This workshop will use the processing programming language to introduce students to programming concepts. Students will not only learn the fundamentals of the processing language but will research contemporary working methods around programming and explore the ways in which algorithms affect the design process. The aim of this workshop is for students to develop procedural literacy and to open their design work to indeterminacy, interactivity, generative processes, participatory working methods, and new opportunities afforded by technology in general.  
*Major elective, Graphic Design majors, nonmajors by Dept Permission*  
(FALL)

**GRAPH 3177**  WORKSHOP: PHOTOGRAPHIC  
1 credits  Franz Werner  
Photography plays an important role in the field of graphic design -- within publications, posters, electronic media, etc. Because of the camera's availability and fairly inexpensive cost, photography has become one of the most popular hobbies in the world. Although he/she is in possession of such a device, the average person is not entirely aware of certain image manipulations and other concepts used by the graphic designer. This four-week workshop introduces designers to the lighting studio and the many uses of the camera in creating design artifacts.  
*Major elective, Graphic Design majors, nonmajors by Dept Permission*  
Fee: $35.00  
(FALL)

**GRAPH 3178**  WORKSHOP: LETTERPRESS  
1 credits  Jan Baker  
Today, we take the computer for granted. Yet for 500 years, the most popular method for word processing (or typesetting) was letterpress printing. Students will be introduced to the Type Shop through the techniques and procedures for setting and printing metal and wood type on the Vandercook proofing presses. Engaging in this historic craft, newly developed skills will be transformed into contemporary results. Exercises in form, counterform, repetition, texture, color, and transparency will be explored. Experiments will result in projects such as a poster, broadside, ex libris, or small book. Specifications on paper selection will be discussed and samples of letterpressed books will be shown for inspiration.  
*Major elective, Graphic Design majors, nonmajors by Dept Permission*  
Fee: $35.00  
Pending review and approval by the Curriculum Committee  
(FALL)

**GRAPH 3186**  WORKSHOP: BOOK STRUCTURES  
1 credits  Jan Baker  
This workshop covers various traditional and non-traditional bookbinding. Both form and content, as well as type and image, will be discussed, as students design, print and bind their own books. Aspects of layout, typography, paper and book production will be covered, in addition to instruction in pop-up book structures, sewn and glue binding.  
*Major elective, Graphic Design majors;nonmajors by Dept Permission*  
Fee: $35.00  
Pending review and approval by the Curriculum Committee  
(SPRING)
GRAPH 3188 WORKSHOP: WEB PROGRAMMING
1 credits John Caserta
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; nonmajors by Dept Permission
Pending review and approval by the Curriculum Committee (SPRING)

GRAPH 3189 SHAPING LANGUAGE
3 credits Lucinda Hitchcock
Writing is a flexible material and molds to multiple forms: as tweets, texts, code, and pixels; abstraction, sculpture, art and news; in 2D, 3D, books, and screen; for public, private, galleries, and commerce. While graphic designers have a deep kinship to the world of words, we are rarely tasked with making the words we shape. What could writing look like if we were concerned with the whole expression, from writing to form, and vice versa? What if the boundaries between the two were no longer rigid or distinct and we treated writing as making, and making as writing.

In this studio, we will explore what it means to shape language—we will write in multiple ways, and even re-define what 'writing' means as we frame and respond to project prompts. Through a series of short and long projects, students will investigate the power we have to expand the experience of words, both for ourselves as designers, form-makers and readers; as well as for our audiences. This studio establishes a space—a lab of sorts—for students who are writers, thinkers, wordsmiths, text or type enthusiasts. We will encourage and consider everything from the most intimate paper-based word/text explorations, to screen-based work, to language systems or code, to monumental and sculptural word experiments. As long as language is the medium, projects can be very open.

As we make our own work, we will also read and consider work by various wordsmiths, including but not limited to Kenneth Goldsmith, Anne Carson, Anne Hamilton, Ed Ruscha, Hito Steyerl, Xu Bing, Dieter Roth, Agnes Martin, Mira Schendel, to name just a few. The course will culminate in a publication that documents our explorations and experiments.

Major elective; Graphic Design majors only
Open to junior and above; all others by permission of instructor.
Pending review and approval by the Curriculum Committee (SPRING)

GRAPH 3194 COLOR FOR NONMAJORS
3 credits Janet Fairbairn
A series of experiences devoted to the development of the perception of color and its use as a tool for the graphic designer. The exercises test the appearance of color relationships in complex structures, dealing with meaning and examining the appropriate use of color in the context of design problems. There will be an emphasis on using gouache paint and matching paint colors with digital color and printing as well as exploring digital color on the computer.

Open to sophomore and above: open to non-Graphic Design majors (FALL)

GRAPH 3195 WORKSHOP: CALLIGRAPHY
1 credit Richard Lipton
Calligraphy is a demanding and exacting discipline, which rewards the artist with letter-making freedom and self-expression.

This workshop is intended as a starting point and a practical how-to-do-it course in lettering as a means of training the hand, the eye, and the mind in a perennially useful and foundational art. It will have the purpose of inspiring the graphic designer to work at making beautiful letters, understand the origins of type, and approach page arrangements from a lettering perspective. Students will use broad-edged/square-cut tools to learn the fundamentals of proportion, shape, spacing and layout.

There will be a focus on the work of the humanist scribes of the Renaissance, whose writing styles led to some of the most beautiful italics ever developed—clear, elegant forms which provide a wonderful model for modern handwriting—the most universal of the arts, a way that we all make marks on paper.

Major elective; Graphic Design majors only
Open to sophomore and above (FALL)

GRAPH 3196 DESIGN AND THE GALLERY
3 credits Jiminnie Ha
This course explores the intersections between curation, design and art through approaches to curatorial programming and exhibition design that are not of the norm or current conventions. As creative fields expand and diversify outside of their traditional roles, the role of the curator, the designer, has responded to the dynamic shifts occurring in the field, creating opportunities to create events, collections, and exhibitions that are responsive, participatory and dynamic.

Rather than looking at the white cube as a site to hang images, the course seeks to explore how environment and/or site could compel new content to be generated, but also new ways of exhibiting work. It integrates concept and form to manifest as a physical, dimensional representation.

The course will include lectures by three given visiting critics who will act as the three “models”/types: curator, designer, etc. The students will develop three
exhibitions in collaboration with these “models” and attempt to create new ways of exhibiting work, but also collaborating with these people.

Major elective; Graphic Design majors only, all others by permission of instructor
Open to seniors, graduate majors only (FALL)

GRAPH 3197  MOTION DESIGN
3 credits  Ronald Pearl
This course combines disciplines of graphic design, animation and filmmaking. Through a series of in-studio and multi-week projects, students will create a series of short animated movies that explore the dynamic structure and organization of typography, image and sound, over time.

From storyboards to final production, students will exercise critical thinking and experimentation as well as develop professional animation and presentation skills.

Short weekly lectures will present historic and current works of influential designers, animators and directors. Topics of discussion will include: storytelling, visual systems, narrative structure, sound and broadcast design.

Adobe After Effects will be the primary production tool for this class. Through the sequence of assignments, students will become fluent with the software. Students should have some basic After Effects experience and have Creative Cloud installed on their laptops.

Major elective; Graphic Design majors only, Open to senior, graduate majors only (FALL)

GRAPH 3198  TYPOGRAPHY IN 3D SPACE
3 credits  Ernesto Aparicio
The use of typography in the 3D space is a compelling one. With both a strong formal dimension and an informational function, typography will provide a coherent program with a real sense of order. If it is applied with a comprehensive system, this sense of unity allows for better communication.

The typography display in the 3D space is built with different parts related to one another by a system. In order to understand the nature of a very well organized typographic program, our point of view must be fundamentally structural. Such an approach allows us to discern the sophisticated underlying relationship between parts which creates a sense of wholeness.

This Cross-disciplinary course will offer the students of Interior Architecture and Graphic Design the opportunity of working with typography in 3 Dimensional Space. Students will apply the use of proportion, hierarchy, and legibility in two aspects of the 3D space: A Wayfinding project and a Museum Exhibition.
Also offered as INTAR 3198. Register in the course for which credit is desired.

Major elective, GRAPH majors only, others with permission of instructor.
Open to seniors, graduate students (FALL)

GRAPH 3237  GRAPHIC DESIGN FOR THE WEB
3 credits  Clement Valla
Design is a crucial element in making a website that is accessible, exciting and effective. This course will look at ways of using fundamental graphic design principles and site design tools necessary to create sites that are strategic, interactive, energetic and visually imaginative. This course will also explore the rich history of designers, artists, and collectives that have used the web as a medium in various ways - from neen sites to tumblers to 4chan to wordpress to flickr, looking for interesting, novel and alternative approaches to web design.

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

GRAPH 3250  DESIGN FOR DYNAMIC MEDIA
3 credits  tba
In this class students will learn to produce screen-based applications as part of a wider system of communication design. Students will learn how to approach interaction design by developing interaction maps, low fidelity mock-ups and rapid prototypes that address multiple users in a variety of scenarios. Students will learn the fundamentals of programming interaction prototypes through directed exercises using Flash ActionScript and the open source language processing.

Major elective; Graphic Design majors only
Open to junior and above (FALL)

GRAPH 3255  CONCRETE BOOKS
3 credits  Thomas Ockerse
The book can be a dynamic object to incite feelings, ideas and inspirations. This course explores the book for that potential: as an interactive time/space medium for a kind of hyper-experience wherein the 'reader' is both co-pilot and co-author to unfold a narrative of ideas from what is seen, touched, heard, performed and read. The course explores the nature of 'experience' and 'poetics' as core issues in the design process and to help us tap into the depth of perception and innovation. Our means for inquiry is to constantly produce bookworks via experimentation and play, supplemented by an array of relational topics (semiotics, mindfulness, Concretism, the spiritual in art, perennial philosophy, Fluxus, indeterminacy). The special course time slot is designed to optimize the studio experience and to include alternate means and environments for work, play, insight and inspiration.

Major elective; Graphic Design majors only
Permission of Instructor Required (FALL)

GRAPH 3265  TEXTperience / TEXTperiment
3 credits  Thomas Ockerse
With emphasis on open search and experimentation this course explores how we experience the visible word. We will consider how typographic form can serve that purpose
to read, frame, engage and inspire the depth and breadth of meaning. After brief introductory assignments to establish common ground, the course format becomes an open laboratory for individual (or collaborative) interests and inquiries. Participants are encouraged to experiment with the visible word such as to explore: the de/reconstruction of texts; type in 3-d space, or in motion, or in digital media; words and the sensory experience of materiality, sound, projection; text as poetry in public environments; visual and concrete poetry. Topics for inquiry can range from the practical to the poetical, to the purely experimental. Course work can supplement other course interests (especially graduate thesis work and degree projects). With permission of instructor required it is necessary to receive the approval in writing from the instructor at a week before registration via email: tockerse@risd.edu (it will help to communicate your course interest and even a project interest).

**Major elective; Graphic Design majors only**

*Open to junior and above*

*Permission of Instructor Required*

**(SPRING)**

**GRAPH 3268  ASIAN BOOK ARTS**

3 credits  Jan Baker

This is a hands-on studio class exploring the traditions and techniques of Asian paper and book arts. We begin with the basics, by cooking Japanese plant fibers (kozo, mitsumata and gampi), forming the beaten pulp into thin sheets of washi (paper). Students experiment with decorative paper techniques of suminagashi (marbled), itajime (clamped) and shibori (tie and dyed) papers. Printed images of your individual woodblock carved design will be incorporated into the final collaborative book project. Text material will develop from your own written haiku poetry. Non-western binding structures will be explored. Asian box making techniques will complete our investigation into the traditional book arts of the east.

**Elective**

*Open to junior and above*

*Fee: $175.00*

**(FALL)**

**GRAPH 3272  POSTER DESIGN**

3 credits  Thomas Wedell

This course will focus on the poster as a means of expressing a strong point of view. It will advance your experience with two-dimensional form, and address critical relationships between type, image, and message at a large scale. The studio assignments will be supported with lectures about the history of the poster, international contemporary poster design, and future possibilities and contexts for the poster format.

**Major elective; Graphic Design majors only**

*Open to junior and above*

**(FALL/SPRING)**

**GRAPH 3273  EXHIBIT DESIGN**

3 credits  Douglass Scott

This course will study the presentation of information in a designed environment: the exhibit. The theme, context, and conditions of this exhibit will be assigned. Study emphasis will be on integrative communication activity of all elements involved, e.g., time, space, movement, color, graphics, 3-D forms, objects, instructions, text, and constructions.

**Major elective; Graphic Design majors only**

*Open to junior and above*

**(SPRING)**

**GRAPH 3282  MAPPING INFORMATION**

3 credits  Douglass Scott

The visualizing of information into graphic form is one of the oldest forms of graphic design, and is one of the essential areas of professional design engagement. This course deals with the organization and 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 junior and above*

**(SPRING)**

**GRAPH 3286  BRAND IDENTITY DESIGN**

3 credits  Richard Rose

Branding-or the development of an identity and an identity system-is a critical skill practiced by today's designers. Before we can design a brochure or a web site or an interface, there must be an identity to frame and influence the medium. Branding as a discipline not only requires the ability to design logos, but to think strategically about a company's ethos and mission. Having thought strategically about ethos or mission not only positions a designer to create an identity and identity system but to influence the way a company or organization conducts all of its communications.

In this course, students will create two identity systems: one for a traditional company and one for a socially constructive campaign. While a traditional identity system is defined as a logo and a set of rules for that logo's application, the goal of this class is to expand upon the ways a brand identity can be expressed through the manipulation of language, materials, and audience expectation/participation.

**Major elective; Graphic Design majors only**

*Open to junior and above*

**(FALL/SPRING)**

**GRAPH 3302  DESIGN FOR PUBLISHING**

3 credits  Ernesto Aparicio

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

Elective
(SPRING)

GRAPH 3318 WORKSHOP: 3D SIMULATION
1 credit tba
This workshop is a hands-on experience where students will learn how 3D modelling is beneficial in conceiving, prototyping and presenting dimensional work. Graphic designers are increasingly using 3D modeling to plan and represent designs intended for exhibits, environmental graphics and signage. This workshop brings the necessary software and conceptual fluency to help designers make work in 3D. These designs may influence 2D deliverables as well as those intended for the built environment. Students will learn Rhinocerous for Mac. No prior experience required.

Sophomore and above
Graphic Design majors only
Pending review and approval by the Curriculum Committee
(SPRING)

GRAPH 3859 TYPE DESIGN
3 credits Cyrus Highsmith/Richard Lipton
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.

Major elective; Graphic Design majors only
Open to junior and above
Fee: $50.00
(FALL/SPRING)

GRAPH 7001 INTERACTIVE TEXT:
INTERACTIVE SOUND AND IMAGE EMPHASIS
3 credits Rafael Attias
This course will introduce the student to narrative and non-narrative experimentation with language in digital space, presented as fine art practice. The student will work on a semester long project, utilizing multiple programs. This class will cover the creation of elaborate imagery and animations with digital tools such as Illustrator, InDesign, Photoshop and Flash as well as the basics of audio production, recording, arranging and sequencing with programs like Pro Tools / Digital Performer, Ableton Live and other basic analog recording techniques for the production of audio and moving image. The course will balance conceptual concerns related to content and structuring methodologies with artistic expression. Specific aesthetic histories will be explored tracing the use of text in artistic practice including Concrete Poetry, the texts of Kurt Schwitters, Russian Constructivist posters, Fluxus poetic works, The Dada and Surrealist Word/Image, Magritte, Jenny Holzer, Ed Ruscha, Barbara Kruger as well as other contemporary practitioners.

Also offered as D+M 7001. Register into the course for which credit is desired
(FALL)

Independent Study

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

Permission of instructor and GPA of 3.0 or higher is required.

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

(FALL/WINTER/SPRING)

GRAPH 8960 PROFESSIONAL INTERNSHIP
3 credits tba
The Graphic Design Department allows up to 6 credits of graphic design studies as practical internships in professional studios. It is an opportunity primarily recommended for upper-class undergraduates. All internships for credit must have departmental approval (of placement and studio qualification) and are administered according to department guidelines. The assigned faculty from the department administers this course and will present information about requirements during the fall semester.

***Off-Campus Study***

Permission of Instructor Required
(SUMMER/FALL/WINTER/SPRING)

GRAPH 8965 COLLABORATIVE STUDY
3 credits tba
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study.

Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.

Permission of Instructor Required
(FALL/WINTER/SPRING)
Graduate Courses

GRAPH 318G  GRADUATE TYPE DESIGN
3 credits  Cyrus Highsmith
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. 
Major requirement; 3-year Graphic Design majors only
Permission of instructor required.
Fee: $50.00
(SPRING)

GRAPH 319G  GRADUATE FORM I
3 credits  Thomas Wedell
This e-credit studio course will teach design fundamentals to the eclectic 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 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
Fee: $300.00
(FALL)

GRAPH 320G  GRADUATE FORM II
3 credits  Clemente Valla
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
Fee: $300.00
(SPRING)

GRAPH 325G  DESIGN STUDIO II
3 credits  Clemente Valla
Design is an ever-expanding field that demands students be accustomed to constant change and requires the development of confidence and core competencies for life-long practice. Students will learn to identify design opportunities and areas of inquiry within question-based units framed by the faculty team. Each unit will vary in length, and will begin with a particular question to kick-off the process. For each unit, students will move through research, analysis, ideation, and prototyping and will be asked to communicate their findings. Units will increase in complexity over the four semesters, and are sequenced to move from a guided process to more open, self-generated methodologies. Units will be inquiry-based, allowing for a wide variety of outcomes to open questions. By the end of the year, each student should be in tune with his or her own working methods and will have the ability to frame projects independently and with self-determination. Inherent in the course format is a kind of elasticity and nimbleness that should allow for group projects, social & cultural engagement, and formal investigations instigated through a variety of faculty-posed questions. Some examples of the questions (prompts) students receive might be: What is graphic? or How are tools shaped by contemporary culture, technology, and convention? or How is a spatial or dimensional experience plotted and communicated? or How can you prevent people from texting while driving? These questions will be accompanied by a mix of precedents, theoretical contexts, readings and presentations, technical and/or formal exercises and working methods. 
Major Requirement, 3-year MFA Graphic Design majors only
Registration by Graphic Design department, course not available via web registration. 
(FALL)
presentations, technical and/or formal exercises and working methods.

**Major requirement: 3-year MFA Graphic Design only**

**Graphic Design majors only**

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

**(SPRING)**

**GRAPH 321G**  **GRADUATE SEMINAR I**

3 credits  
Bryn Smith/Laura Forde

This seminar will present a forum for discussion on critical issues in graphic design, including: design's context within culture and experience; theory and its relation to practice; and current practice and its models. The course will combine formats of lecture, discussion, small groups, and collaboration to explore the porous borders of graphic design thought and making.

*Graduate major requirement for first and second-year majors; Graphic Design majors only*

*Registration by Graphic Design department, course not available via web registration*

**(FALL)**

**GRAPH 322G**  **GRADUATE SEMINAR II**

3 credits  
Robert Giampietro

The objective of this course is to assist students in the development of methodologies for exploration, investigation, and construction of a well-designed proposal of thesis work. This seminar provides students with a variety of discursive and exploratory means to identify, locate, reflect on, and develop areas of interest to pursue in the evolution of individual thesis planning, culminating in the presentation of the thesis proposal.

*Graduate major requirement for first and second-year majors; Graphic Design majors only*

*Registration by Graphic Design department, course not available via web registration*

**(SPRING)**

**GRAPH 323G**  **GRADUATE STUDIO I**

6 credits  
Bethany Johns/Robert Giampietro

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*

*Fee: $300.00*

**(FALL)**

**GRAPH 324G**  **GRADUATE STUDIO II**

6 credits  
Bethany Johns/Lucinda Hitchcock

This studio course is based on the premise that the narrative shaping of information is fundamental to human communication. As active participants in cultural production, graphic designers naturally collaborate within varied areas of expertise, assuming a documentary role in how society views itself. Narrative methods enable us to speak to (and through) any content with a sense of the story it has to tell - visually representing historical, curatorial, scientific, and abstract ideas and events. Students will explore design as a process of storytelling that includes linear and non-linear relationships, with an emphasis on developing formal strategies for multiple approaches to shaping a narrative experience from given as well as self-generated content. Particular emphasis is on sequence, framing, cause and effect, the relationships between elements, and the synthesis of parts into wholes. With text and image, and across media, we employ narrative methods to make sense of complex content meant to be shared and understood.

*Graduate major requirement; Graphic Design majors only*

*Registration by Graphic Design department, course not available via web registration*

*Prerequisite: GRAPH-232G*

*Fee: $300.00*

**(SPRING)**

**GRAPH 327G**  **GRADUATE THESIS I**

6 credits  
Bethany Johns/Clement Valla

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

*Graduate major requirement; Graphic Design majors only*

*Registration by Graphic Design department, course not available via web registration*

*Prerequisite: GRAPH-324G*

*Fee: $300.00*

**(FALL)**
This course is a continuation of the work begun in fall semester's Graduate Thesis I (GRAPH 327G). The 6-credit studio component is complemented with a 3-credit thesis writing seminar, together guiding the synthesis of independent visual and verbal investigations into a coherent thesis body of work. The MFA degree requires completion of a graduate thesis. The thesis, as a major undertaking for advanced study and personal development, also assists the student to direct a program of study for an experience that best serves that individual's interests and needs. The thesis is an inquiry into the process, expression, and function of the visual in graphic design. Visual search is the primary means by which to develop and substantiate original work which provides proof of concept for the thesis argument, critique, or point of view. The graduate student is encouraged to go beyond established models and to project his/her unique character in the thesis rather than to evidence vocational training, which is implicit. The productions can involve any medium suitable to need and content. Ultimately the thesis is submitted as a written document supported by a body of visual work that is a meaningful synthesis of the visual and verbal, and a lasting contribution to the field of graphic design. Two copies of the document remain, one for the Library and one for the department. Completion is required before graduation as stipulated by the College.

Graduate major requirement; Graphic Design majors only.

Registration by Graphic Design department, course not available via web registration

Prerequisite: GRAPH-327G

Fee: $300.00

(SPRING)

This course only Visiting Designers course provides contact with the visiting designers in four intensive workshops over the 12-week semester. The course objective is to provide graduates contact and interactions with national and international designers involved in a range of professional practice and public discourse of graphic design. While the emphasis is on typography and print, these designers actively explore a range of visual form. Each workshop will consider what provokes, inspires, and informs your working methods, and the role that "publication" plays in the communication of your ideas. Each session begins with a Thursday evening lecture, a Friday afternoon through Saturday workshop, and a Sunday midday critique.

Graduate Students Only. Graphic Design Majors Only or by special permission if space permits

Registration by Graphic Design department, course may be repeated for credit

(SPRING)

This studio course combines viral media and speculative design. Students will create web experiences that imagine hypothetical futures and cultural "what if" scenarios. We'll address design as a way to inspire reflection and discussion about pressing societal questions: In what ways could our culture improve? What injustices are we not confronting or preparing for? Where are our blind spots as we move forward? What utopias and dystopias might we summon?

Students in the course will create viral webmedia projects that render such questions visible to pop culture. By approaching speculative design in web-native terms, designers can leverage network effects and stimulate widespread discussion of cultural concerns. Supporting materials and classroom conversations will draw on many topics: critical design, viral marketing, startup culture, tactical media, science fiction, post-internet notions of web & image, athletic aesthetics, and beyond. Students may work individually or in small groups. The course has no formal pre-requisites, but background with web design (HTML, CSS, Javascript) will be very helpful.

Graduate elective; Graphic Design majors only

Course may be repeated for credit

(FALL)

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

Registration by Graphic Design department, course not available via web registration

(FALL)

Graduate major requirement; Graphic Design majors only

Registration by Graphic Design department, course not available via web registration

(FALL)
page systems, and typographic expression and communication.

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
(SPRING)

GRAPH 352G  GRADUATE TYPOGRAPHY STUDIO III
3 credits  Douglass Scott
Grad Typography III is the final of a set of required sequence of courses that focus on the subject of typography. This course explores communication and structural aspects of typography and experiments with expressive means of using type to enhance meaning. Building on basic skills students will work on practical applications of advanced typographic design/systems as well as do a research project that concerns theory. Class discussions and demonstrations will complement the process of solving typographical problems.

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
(FALL)

GRAPH W320  GRADUATE OPEN RESEARCH
3 credits  Megan Feehan
This course is for graduate students in graphic design to work independently on research or preparatory work that may apply to 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.
Open to Graphic Design majors
Registration by Graphic Design department, course not available via web registration.
Permission of Instructor Required
(WINTER)

GRAPH W321  GRADUATE THESIS OPEN RESEARCH
3-6 credits  Robert Giampietro
This course is for graduate students in graphic design to work independently on their graduate thesis. The instructor serves an advisory role in all projects. Students can register for three or six credits and must submit accordingly 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 majors
Registration by Graphic Design department, course not available via web registration.
Permission of Instructor Required
(WINTER)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
The Department of History of Art and Visual Culture offers courses open to undergraduate and graduate students and an undergraduate and graduate concentration in the History of Art and Visual Culture (like a minor). The requirements for the concentrations are in the chapter in this book entitled, “Liberal Arts Concentrations”.

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”

Courses in History of Art and Visual Culture

Courses Required for Undergraduates for Graduation

HAVC H101    HISTORY OF ART & VISUAL CULTURE 1
3 credits    Staff
This is a required course to introduce students to fundamental works of art and design from diverse cultures and chronological periods. It will use basic art historical methods of formal, stylistic, and iconographical analysis in the study of these works thereby providing students with the tools necessary for critical looking and analysis essential for the education of artists and designers. Emphasis will be placed on the relation between artifacts and culture, with the assumption that the production of works of art and design is a form of cultural knowledge, as well as on the cultural conception of the role of the artist and designer, on various techniques and materials, and on the social context of the works discussed.

Required for graduation for all undergraduates, including transfers. There are no waivers for HAVC-H101.
Attention transfers and upperclassmen: Please register into HAVC-H101-23, 24, or 25 if you have not yet completed this first-year graduation requirement. All other H101 sections are for freshmen only.

(FALL)

HAVC H102    HISTORY OF ART & VISUAL CULTURE 2 (TOPICS)
3 credits    Staff
Students will select one course from introductory level offerings. The choice of topics is intended to give each first-year student a chance to work with a broad but culturally and chronologically bounded field of art and design, under the teaching of an expert in that field. Students will have the opportunity to become familiar with art historical texts particular to the selected topic and will develop skills of critical reading and writing about the works of art.

Required for graduation for all undergraduates. Students entering as transfer may petition the HAVC Department Head to substitute an equivalent college course that was completed prior to enrollment at RISD, provided the petition is received prior to the end of the student’s first semester at RISD. Course scheduled to be taken by first year students in Spring semester of freshman year. Seats for other students, such as transfers and upperclass, are available, but limited. Freshmen registration instructions and course descriptions can be found on the Registrar website: http://risdregistrar.wordpress.com/

(SPRING)

Electives

HAVC C221    BLAKE AND HOGARTH
3 credits    Alexander Gourlay
William Hogarth (1697-1764) was a practical-minded painter and engraver who sought artistic independence from aristocratic patronage and cultural respect for printmaking as an art. His greatest innovation was a form of narrative painting and printmaking, marketed to the public at large, in which he presented original stories, essentially visual novels, that challenged the groups that had until then controlled the content and distribution of art, that is, the religious and political establishments. William Blake (1757-1827) was a profoundly impractical painter, poet and engraver who challenged church, state, commerce, and everything else, including time and space, illustrating his own stories and visions as well as a very large proportion of past literary works in ways that reveal their visionary potential. We will study an array of Hogarth's serial and independent works, as well as several of Blake's "illuminated books," literary and biblical illustrations, and un-illustrated poems. Students will do independent research and write short papers for all class meetings.

Also offered as LAS C221. Register in the course for which credit is desired.

(SPRING)
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor</th>
<th>Description</th>
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<tbody>
<tr>
<td>HAVC C519</td>
<td>AFRICAN ARTS &amp; CULTURE: SELECTED TOPICS</td>
<td>3</td>
<td>Winifred Lambrecht</td>
<td>The course offers an introduction to the arts of several sub-Saharan African communities. We will explore the creative process and the context of specific African traditions as well as the impact of the African diaspora on the arts of other communities, particularly in the Caribbean. Also offered as HPSS C519. Register in the course for which credit is desired. (FALL)</td>
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<tr>
<td>HAVC C726</td>
<td>ARTS OF THE AMERICAS AND THE PACIFIC</td>
<td>3</td>
<td>Edward Dwyer</td>
<td>This course is designed to acquaint students with a variety of non-Western aesthetic expressions in the Americas and the Pacific. The course will explore the indigenous contexts, both contemporary and historical, in which these art forms are or were created and function. We will look at the art and its context in selected communities of the American northwestern coast such as the Inuit, Kwakiutl and Haida, the Southwest of the US, such as the Hopi and Navajo, and parts of Australia, Papua-New Guinea and some of the Pacific islands. Also offered as HPSS C726. Register in the course for which credit is desired. (FALL)</td>
</tr>
<tr>
<td>HAVC C735</td>
<td>ART AND CULTURES OF ANCIENT MESOAMERICA</td>
<td>3</td>
<td>Edward Dwyer</td>
<td>The art and architecture of ancient Mexico as well as that of selected neighboring areas, will be examined against the background of the growth of complex cultural systems. The course will consist of readings and lectures including the presentation of visual materials dealing with ancient Mesoamerica (a culture area), and the archaeological and historical research which sheds light on its development. Museum visits to RISD and Brown will allow us to become familiar with real pre-Columbian art and artifacts for a closer association to ancient cultures that produced them. Also offered as HPSS C735. Register in the course for which credit is desired. (FALL)</td>
</tr>
<tr>
<td>HAVC H158</td>
<td>THE GRAND TOUR</td>
<td>3</td>
<td>Suzanne Scanlan</td>
<td>This class will survey The Grand Tour - a cultural pilgrimage through France and Italy made by young British men and women during the 17th and 18th centuries. The Grand Tour was designed to provide a liberal education to budding aristocrats by introducing them to continental language, music, art and architecture (ancient, Renaissance and Baroque), and to the sophisticated mores of fashionable society. The Grand Tour also opened up new markets and opportunities for artists in their native cities and abroad. Grand Tourists returned home with crates of pictures, books, sculpture and decorative objects which would be exhibited in libraries, cabinets, gardens and drawing rooms, as well as in galleries built for their display. In this course, we will begin our journey in London and follow Grand Tourists on their travels through Paris, Venice, Florence, Rome, Naples and Pompeii, and examine the work of artists such as Canaletto, Batoni, Piranesi, Canova, Mengs, Angelica Kauffman, Robert Adam, and Hubert Robert. (SPRING)</td>
</tr>
<tr>
<td>HAVC H322</td>
<td>ARTIST'S TALK: WILLIAM KENTRIDGE AND COMPANY</td>
<td>3</td>
<td>Leora Maltz-Lea</td>
<td>This course analyzes the most compelling artists' lecture-performances of our time, focusing on the rhetorical strategies and performative gambits that contemporary artists muster in service of their public image. It is also a practical course in rhetoric, or how to give an artist's talk. In the first few classes we analyze some of the classic modernist debates around self-representation, the quandaries of talking a little or talking a lot, for example—and explore high modernist texts as Matisse's Notes of A Painter and Picasso's 1933 self-curated retrospective. The class considers a range of landmark lectures, from those of Ben Shahn to John Cage, Robert Morris and Frank Stella. The last section of the course addresses William Kentridge's lecture-performances in tandem with developing individual student's rhetorical skills, both through presentations of other artist's work and their own. (SPRING) Course cancelled just prior to publication.</td>
</tr>
<tr>
<td>HAVC H323</td>
<td>LIVES AS ART: WOMEN PAINTERS, PHOTOGRAPHERS, WRITERS, FILM DIRECTORS AND PERFORMANCE ARTISTS</td>
<td>3</td>
<td>Agnieszka Taborska</td>
<td>The course will examine how female painters, photographers, writers, film directors and performance artists use their bodies and elements of their biographies to build their art upon. We will watch feature and documentary films, read literary texts, study self-portraits in painting and photography. We will try to define the special attraction and therapeutic role biographic art has for women. Among the artists discussed will be: Claude Cahun, Maya Deren, Meret Oppenheim, Leonora Carrington, Frida Kahlo, Cindy Sherman, Marina Abramovic, Laurie Anderson, Agnes Varda, Chantal Akerman, Francesca Woodman, and others. Students will do weekly readings; will write weekly reviews of films as well as a final paper about a chosen artist. Active participation in class discussions is required. (SPRING)</td>
</tr>
<tr>
<td>HAVC H325</td>
<td>SEMINAR: DESIGN AND DOMESTICITY</td>
<td>3</td>
<td>Eric Anderson</td>
<td>Designers and theorists have defined the domestic environment in many ways: as individual refuge, symbol of collective identity, tool for social engineering, or fashion</td>
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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.

Sophomore and above  
Fee: $20.00  
(SPRING)

HAvC H338 SEM: GLOBAL-LOCAL CONTEMPORARY  
3 credits  
Leora Maltz-Leca  
What is globalization, and should we be celebrating it? Can we disentangle globalization from capitalism, and what is at stake in this effort? And what happens to the specificity of the local - the base of the political - in the internationalist flows of contemporary art? Examining notions of canon, legacy, influence, discourse, history, tradition, place and displacement, this seminar maps the current state of international contemporary art. It focuses on the recent artistic, scholarly, critical and curatorial attempts to reroute the linear trajectories of late modernism. Such initiatives all aim at conceiving an expanded - or even exploded - cartography of contemporary art. What might such a map look like?  
(FALL)

HAvC H339 CRITICAL VOCABULARY OF CONTEMPORARY ART  
3 credits  
Leora Maltz-Leca  
This class provides an introduction to contemporary art theory and its philosophical underpinnings. Through critical readings in philosophy, literary theory, psychoanalysis, and art history, this course aims to familiarize students with the occasionally obscure, and sometimes blusterly language of contemporary art. Each class we approach a single term: such as "fetish," "neo-avant-garde" or "relational aesthetics;" or analyze dialogic pairings like "author/authority" or "origin/originality." We examine the historical trajectories and philosophical underpinnings of these terms, charting their shifting and at times contradictory meanings. We also discuss some of the key texts of contemporary art in which these critical terms appear, and finally we consider what is at stake in the use of this critical vocabulary.  
(SPRING)

HAvC H341 VISUAL ARTS IN CHINESE HISTORY  
3 credits  
Rachel Silberstein  
This course provides an introduction to the study of visual arts in Chinese history. It will introduce the major developments and themes of Chinese visual culture, interpreted broadly to include bronzes, jades, painting, calligraphy, sculpture, textiles, printing, ceramics, and architecture. The lectures will follow a chronological and thematic course through the development of visual culture in China. We will consider how to position these objects within a historical and cultural context, with particular attention to the interactions between visual arts and gender, religion, politics, and ethnic identity. Using formal analysis, and reconstructing production processes and consumption contexts, we will learn how to describe, research, and discuss objects of Chinese visual arts. We will also explore the recirculation of these objects, both in China and abroad, and how far theories and methodologies of Western art history can be productively applied to Chinese visual culture.  
(SPRING)

HAvC H345 ART OF THE UNITED STATES, 1865-PRESENT  
3 credits  
Dalia Linssen  
This course examines the visual arts (painting, sculpture, photography, and prints) of the United States from the Civil War to the present in relation to key aesthetic, social, and political contexts. Course topics include: race and reconstruction, portraiture, public art spaces, Realism and the Ashcan school, Modernism and the Armory Show, the Harlem Renaissance, art and the New Deal, abstract art and the Cold War, Minimalism, art and consumer culture, Feminist art, and Postmodernism. We will study these topics against broader themes of art and national identity, issues of race and gender, shifting systems of patronage, cross cultural exchanges, and the role of popular culture. Course includes visits to the RISD Museum.  
Sophomore and above  
(FALL)

HAvC H346 EUROPEAN ART CINEMA  
3 credits  
Jeremy Powell  
This course surveys the rich tradition of art cinema in continental Europe, emphasizing the relationships between narrative and visual style. Explores: the major post-WWII movements in Italy (Neo-realism), France (Nouvelle vague) and Germany (New German Cinema); their precursors in German Expressionism, the Soviet Montage school and French Poetic Realism; and the diverse range of narrative art filmmakers working in Europe today. Artists include Eisenstein, Vigo, Rossellini, Fellini, Godard, Herzog, Haneke, Akerman and Denis.  
Sophomore and above  
(FALL)

HAvC H347 DRESS AND FASHION IN EAST ASIAN HISTORY  
3 credits  
Rachel Silberstein  
This course examines the aesthetic systems, historical development, and cultural meanings of dress and fashion in East Asia. With an emphasis on China, Japan, and Korea during the early modern and modern eras, we will consider the uses of dress within social, cultural, economic, and political systems, and the ways in which the materiality, style and silhouettes of dress have been deployed to express,
control and contend gender, class, ethnicity, nationality, and modernity. Using a broad range of sources including paintings, prints and photography, fiction and diaries, songs and movies, we will explore how art historians and cultural historians utilize these different forms of visual, textual, and material representations to reconstruct meaning. Each week we will study individual objects of dress like the qipao, hanbok, kimono, and the ways in which these "traditional" dress forms have been reinterpreted in different social and temporal contexts. We will also examine topics including fashion systems, hair-styles, foot-binding, breast-binding, technologies of dress, and the way in which East Asian dress has been understood and framed by those outside East Asian society; as collectors and connoisseurs of "ethnic dress" or "art", and later on in the twentieth and twenty-first centuries, as consumers of global fashions. Finally we will examine the position of East Asian fashion designers today and their complex relationships with the hegemony of Western fashion systems.

HAVC H404 SEM: ART SCHOOL HISTORIES
3 credits Daniel Harkett
This seminar-co-taught by a member of RISD's Department of History of Art and Visual Culture and the Director of Education at the RISD Museum--offers students opportunities to think historically and critically about the institution we're all part of: art school. We will explore its origins, practices, values, politics, and poetics as well as the relevance of its past for the future.

Sophomore and Above
(FALL)

HAVC H408 SEM: HANDS, INSTRUMENTS, MATERIALS AND MINDS
3 credits Ijal Muzaffar
How are we made by things that we make? How do things precede their creation and make the creator, before the brush touches the canvas, the pencil the paper, the pen the "mayline," the fingertips the keyboard, the eye the camera, the metal the mold, the glass the fire? This course will look at the emergence of specific instruments of art and design making from medieval parchment folios, to graphite pencil, to architectural parallel straightedge, to mechanical and then electronic scanners, CAD software and 3D printers. It would follow the conceit that the process of creation we set for production of things also organizes our sense of self and the world, even before we have produced those things, just by virtue of the goals we have set for them, the processes we have organized for their production, the tools we have gathered or invented to transform them. We will explore the argument that physical things are always already "epistemic" things as well: organizers of knowledge and meaning: knowledge that bubbles in the cauldron of meaning under which we are continuously trying to set the flame of experiment and process in to produce our historical, social, political, cultural and personal identities. Reading will cover a wide range of topics and disciplinary areas: from historians of science looking at production of immortal cell-lines, GMO seeds and combative viruses, to artists and designers discussing production of stone carving tools and images produced by spitting blood on rocks, to art-historians talking about breeding horses to produce that ultimate paintbrush. Only serious thinkers hopelessly invested in their making (and vice versa) invited. Class attendance and participation is mandatory along with a final presentation and research paper.

Sophomore and Above
(SPRAWN)

HAVC H447 VISUAL CULTURE IN FREUD'S VIENNA
3 credits Mary Bergstein
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).

Fee: $60.00
(FALL)

HAVC H490 CONTEMPORARY ART & ITS CRITICS
3 credits Dushan Petrovich/tba
This seminar will examine a series of canonical readings of contemporary art, focusing primarily on key writings published in the journal October and the magazine Artforum since 1975. We will engage in detail with such overarching critical concepts as postmodernism, neo-avant-garde, site-specificity, and relational aesthetics. We will also examine readings that draw on concepts such as the fetish, the abject, the informe, the gaze, primitivism, and postcolonialism. Finally, we will attend to issues of writerly style and method, seeking to understand the wide variety of tools that critics and art historians employ to understand, historicize, and enrich our understanding of works of contemporary art.

Also offered as PAINT 4516 for junior painting majors
Fee: $45.00
(SPRING)

HAVC H505 THE "MASTERPIECES" RETURN: A CRITICAL ART HISTORY OF CINEMA
3 credits Maurizia Natali
Our visual culture has become unthinkable without screened moving images. Writers have imitated film; leaders have used cinema as propaganda; artists have mediated film language; and artists have made avant-garde films. Critics establish rules for film evaluation, even as artists challenge
traditional notions of masterpiece. Contemporary filmmakers continue to offer visual spectacles, political debates, and intriguing psychological plots. How can we define modern, post-modern, and contemporary masterpieces of cinema as industrial production and capitalist bio-politics? How do we make aesthetic judgments after a century of cinema? Students will study film interpretation and realize how cinema can shape our technological, aesthetic and political environment. Course requirements: two papers, short reports, and weekly class discussions of films and readings. (FALL)

HAVC H509 EGYPT & THE AEGEAN IN THE BRONZE AGE
3 credits Peter Nulton
The Bronze Age saw the development of several advanced civilizations in the Mediterranean basin. Perhaps the best-known among these is the civilization of Pharaonic Egypt. This course will focus on the art and architecture of Egypt and their neighbors to the north: the Aegean civilizations known as Cycladic, Minoan, and Mycenaean. While art historical study of these cultures will be emphasized, evidence for trade and other cultural interchange between them will also be discussed. The course will cover such topics as the Pyramids of Giza, the Tomb of Tutankhamun, and the Palace of Knossos. (FALL)

HAVC H515 ART, CRAFTS & POLITICS OF INTERNATIONAL ESSAY FILMS
3 credits Maurizia Natali
Literary and philosophical essays have each had an illustrious history. In the cinema, essay films constitute a controversial genre similar but different from documentary, experimental, avant-garde or political film. Essay filmmakers create non-fictional works as aesthetic and political weapon "at the intersection of subjective rumination and social history." They exhibit the presence of an author and call for critical interpretations, even as they remix and explore archives of moving images. Present in installations and on the web, these artists are globally popular as political and aesthetic provocateurs. They offer intellectual pleasures other than those of conventional narratives by reinventing the "arts and crafts" of "screen culture." We will study essay films from diverse times and places, and review notions and theoretical categories: avant-garde, self-reflexivity, auteur. Requirements: two papers, short reports, and weekly class discussions of films and readings. (SPRING)

HAVC H540 SEM: INSIDE THE MUSEUM
3 credits Deborah Wilde/Daniel Harkett
This course will introduce students to the various activities that take place in the Museum, both the public functions and the behind-the-scenes operations. It will also focus on the range of issues that museums in general are currently addressing such as ethics, provenance, audience, and architecture. There will be visits to storage areas with curators to understand the scope of the collection, as well as sessions on topics such as conservation, education, installation, and exhibition development. Written assignments will include preparing catalogue entries for recent acquisitions, developing gallery guides, analyzing current exhibitions and/or devising proposals for reinstallation of the permanent collection. The course is designed particularly for those students who have had little behind-the-scenes experience in museums. Also offered as GRAD 500G with limited seating for graduate students desiring graduate seminar credit. Register in the course for which credit is desired. (SPRING)

HAVC H542 NINETEENTH CENTURY ART
3 credits Daniel Harkett
Introduction to nineteenth-century Western art, with the emphasis on Europe. Course situates art in its social context, addressing phenomena such as political revolution, urbanization, industrialization, mass culture, and empire. Artists covered include: David, Giricaulit, Turner, Courbet, Manet, Frith, Eakins, Monet, Morisot, Seurat, Rodin and Gauguin. Format consists of lectures and class discussions. (SPRING)

HAVC H544 HISTORY OF DESIGN II: MODERN - POST-MODERN
3 credits Eric Anderson
A complement to the fall semester History of Design: Antiquity to the Renaissance, this course continues the developmental trajectory of design and the decorative arts beginning in the mid-17th century with Baroque court designers and the unity of style in furnishings and interiors. Following themes will also include: the rise industrial design to serve the middle class consumer, the function of pattern books in the dissemination of taste and style, the pivotal role of expositions and World's Fairs, the inception of design schools and the search for 'good design'. Emphases will be placed on the significant contributions of individual craftsmen and designers and their firms, as well as movements and the institutions that support them, including Morris & Co., the Bauhaus, Droog and many others. Lectures will be supplemented with regular gallery visits to the RISD Museum, highlighting pieces in the collection that best characterize the ingenuity, technology, function, and aesthetic interests of their times. (SPRING)

HAVC H548 NORTHERN RENAISSANCE ART
3 credits Susan Ward
The 15th and 16th centuries in Northern Europe were a period of innovation and change. In this course we will examine altarpieces by artists such as Van Eyck and Van Der Weyden which showed a new religious vision expressed in oil paint. We will consider prints by Durer, which widely distributed the ideas of the Italian Renaissance, and portraits by Hoblein and paintings by Bruegel which suggest
a new post-Reformation world view. We will also study sculpture and architecture of the period.  
(SPRING)

HAVC H555  SEM: INTRODUCTION TO THE CONSERVATION OF WORKS OF ART  
3 credits  Margaret Leveque  
This course will explore the field of art conservation and the care of works of art. Using objects in the RISD Museum's collection, we will explore the mechanisms of deterioration and examine some of the techniques used to preserve them.  
Sophomore and above  
(SPRING)

HAVC H579  FRENCH SURREALISM  
3 credits  Agnieszka Taborska  
French Surrealism played an important role in the development of 20th-century European and American art. The arrival of French Surrealists to New York during the Second World War influenced American artists and exposed more than a European audience to the movement. In this course we will study French surrealist painting, literature, and cinema in the context of intellectual and philosophical currents (such as psychoanalysis). We will discuss Odilon Redon, Gustave Moreau, and Giorgio de Chirico, the precursors of the movement, Andre Breton, the author of the "Surrealist Manifesto of 1924," Dora Maar and Meret Oppenheim - unfairly considered only as "muses" at the beginning of their careers. Special focus will be put on the work by Max Ernst, Man Ray, Luis Bunuel, and Leonora Carrington.  
(SPRING)

HAVC H608  HAVC MUSEUM FELLOWSHIP  
3 credits  Mary Bergstein  
Registration by application only. Application is restricted to concentrators in History of Art and Visual Culture. A call for applications will be sent to all HAVC concentrators.  
Permission of Instructor Required  
(FALL/SPRING)

HAVC H631  SEM: THE GOTHIC CATHEDRAL  
3 credits  Susan Ward  
This course will study the architecture, sculpture, stained glass, and treasury objects (metalwork and manuscripts) which were the Gothic cathedral. Our study will begin with an examination of the reasons such work was created and explore the stylistic origins of the cathedral in northern France in the early 12th century. We will then look at the cathedral’s subsequent development and modification in England, Southern France, Italy, and Germany during the 12th through 15th centuries.  
(SPRING)

HAVC H632  PERFORMANCE ART: BETWEEN MEDIA AND MASS MEDIA  
3 credits  tba  
The main feature of Performance Art is its immediacy. As other forms of time-based art, Performance depends upon its documentation. The course explores the history of Performance Art through the media used to document it: photography, cinema, radio, books, journals, posters, objects, video, digital technologies and the Internet. The goal of the course is to show how the history of Performance Art is deeply connected with the development of mass media and technology in our society. Performance artists have been exploring mass media both as an instrument and as the content of their practice since the beginning of the Modern era. The course has an historical and theoretical approach, considering Performance Art from a wide perspective including social and cultural events at large and crossing the boundaries between visual art, design, theatre and subcultures. We will start with historical avant-gardes like Futurism and Dada up to contemporary art and activist practices like parades, flash mobs and re-enactments, passing through Action Painting, Situationism, Body Art and Relational Aesthetics.  
(SPRING)

HAVC H653  INDIGENOUS ARCHITECTURE OF THE AMERICAS  
3 credits  Michelle Charest  
This course will attempt to identify, analyze, and understand non-western architectural traditions of Native people in North America, Mesoamerica, and South America. An attempt will be made to understand both environmental and cultural components people integrated into their choices of construction materials, spatial arrangements, and in some cases urban planning. Particular emphasis will be placed on the appropriation and socialization of landscapes through architecture, and how landscape was used to express greater cultural concerns. The following cultures will be discussed: Mound Builders and the Mississippians; the Iroquois; Coastal Northwest coast cultures; the Arctic; the Southwest; the Maya; and Ancient Peru.  
(FALL)

HAVC H656  WORLD TEXTILES: TRADE, TRADITIONS, TECHNIQUES  
3 credits  Charlotte Hamlin  
Interdisciplinary by their very nature, textile traditions share a global history. Around the world textiles have found place in cultures as signifiers of social identity, from the utilitarian to the sacred, as objects of ritual meaning and as objects of great tangible wealth. The evolution of textile motifs, designs, materials and technology across Asia, Africa and the Americas will be explored utilizing the RISD Museum of Art with frequent visits to the textile and costume collections. We will examine such topics as: the function of textiles in the survival of traditional cultures, the impact of historic trade routes and ensuing colonialism, industrialization and its subsequent effect on traditional
History of Art and Visual Culture Course Descriptions 2015 - 2016

techniques of textile manufacture. Students will also have opportunity to examine various methods of textile display, analysis and storage appropriate to items of cultural heritage via case studies of specific objects in the RISD Museum.
(FALL)

HAVC H689  TOPICS IN DECORATIVE ARTS IN AMERICA: THE SHAKER AESTHETIC
3 credits  Robert Emlen
In the 238 years of the Shaker experience in America the artisans and designers of this utopian communal religious group created a world of artisanry and design distinguished by simple practicality and lasting aesthetic appeal. This course examines the visual culture -- the architecture, furniture, woodenware, textiles, drawings, metalwork, and other material evidence of the Shaker experience -- in the context of the Shaker belief that the work of Shaker hands is consecrated by spirituality. Requirements for this course include two Saturday field trips to Shaker villages in Massachusetts and Maine.
Fee: $100.00
(SPRING)

HAVC H723  EIGHTEENTH-CENTURY FRENCH ART
3 credits  Pascale Rihouet
From Rococo to Neo-Classicism, radical stylistic changes took place in the visual arts (architecture, painting, drawing, prints, sculpture, and the decorative arts) of 18th - century France. This course explores the development of the art academy with its annual salons in Paris, patronage patterns (private collectors, the state, the church), and the emergence of professional art critics and art criticism. Themes range from erotic to moralizing, from history, portraiture, and genre scenes to architectural landscape while dealing with the impact of royal and revolutionary politics on artistic production. Major artists include Watteau, Boucher, Fragonard, Soufflot, Ledoux, Boullie, Chardin, Greuze, Robert, Canova, David, and Vigie-Lebrun.
(FALL)

HAVC H725  SEM: MODERN EXHIBITION CULTURE
3 credits  Daniel Harkett
This seminar explores the place of exhibitions in modern culture (c. 1750-1950). We will consider a broad range of exhibition types, including the art museum, the wax museum, the morgue, the panorama, the department store, and the world's fair. As we move from venue to venue, we will compare rhetorics of display and we will ask how the viewing of objects in space might contribute to the formation of class, national, racial, and gender identities.
(SPRING)

HAVC H734  METHODOLOGIES OF ART AND VISUAL CULTURE
3 credits  Fatemeh Chwalkowski/Eric Anderson
This lecture offers students an opportunity to reflect on a variety of approaches to the study of art history and visual culture. Students will be asked to think about how historians of art and visual culture have selected their objects of study, framed their questions, and voiced their arguments. Students will also consider how the discipline of art history has been constituted, its relationship to the field of visual cultural studies, and to other models of interdisciplinary.
Fee: $80.00
(FALL/SPRING)

HAVC H754  THE VISUAL CULTURE OF ROMANTICISM
3 credits  Esther Thyssen
Romantic concepts about the omnipotence of nature encouraged the ideals of human equality and democracy. The Romantic search for truth, authenticity, and identity permeated empirical experience, feelings, and emotion. In this course we examine the visual expressions of Romantic ideals with particular focus on art of the 19th century. We explore how images conceptualized morality, religious thought, nationalism, and human rights, as well as the new role of the artist as public intellectual, prophet and seer.
Readings from Romantic literature and a variety of contemporary texts will provide the social, intellectual and political context. The enduring influence of Romantic thought on American art and life will provide our subtext.
Sophomore and above
(SPRING)

HAVC H756  SEM: ART & POLITICS: FROM DAUMIER TO YES-MEN
3 credits  Leora Maltz-Leca
Art's relationship with politics is a long and vexed one. This course traces their entanglement since the late nineteenth century, analyzing the work of key political artists and reading core texts by the likes of Gustave Courbet, Charles Baudelaire, Walter Benjamin, Hannah Arendt, Theodor Adorno, T.J. Clark, Anne Wagner, Benjamin Buchloh and Carrie Lambert-Beatty. After several classes that ground these issues historically, the focus of the seminar will be on the contemporary, examining the work of artists as Hans Haacke, Allan Sekula, Alfredo Jaar, Zoe Leonard, Pascale Marthine Tayou, Thomas Hirschhorn, David Goldblatt, Santiago Sierra, Ai Weiwi, DJ Martinez, Trevor Paglen, Allora and Calzadilla and Kudzanai Chiurai.
Sophomore and above
(SPRING)

HAVC H758  ANCIENT ALIENS & FANTASTIC FAKE: AN ARCHAEOLOGY OF PSEUDOSCIENCE
3 credits  Michelle Charest
Did aliens build the pyramids? What happened to the lost city of Atlantis? Does a Mayan carving depict a space
Humans have always struggled to make sense of the remains left by past cultures. Through careful, measured study by archaeologists and historians we have been able to create a scientific and historically informed understanding of the traits and accomplishments of ancient peoples. At the same time, alternative, flashier, fantastic theories about the past - even occasionally archaeological hoaxes - are regularly presented in popular culture on television, in the movies and on the internet. These theories, referred to as pseudoscience, are not based on the rigorous logic and evidence used by archaeologists, but rather represent a range of biases and flawed interpretations. This course will critically examine popular and fantastic views of archaeological sites and discoveries. We will begin by establishing how archaeologists conduct analyses and form their theories. We will then explore a series of pseudoscientific case studies, in which we will critically evaluate the evidence and logic behind these theories, as well as their impact on our understanding of the past.

(Spring)

HAVC H791 JAPANESE UKIYO-E PRINTS
3 credits Elena Varshavskaya
Japanese ukiyo-e woodblock prints: studying from the originals - curating a temporary exhibition at the Print Room of the RISD Museum This art history course pursues two goals - (1) to familiarize students with ukiyo-e woodblock prints as a distinctive, vibrant and highly influential form of Japanese art, and (2) to introduce students to various academic methods employed in art history in the art museum setting. The outcome of this course will be putting together a temporary exhibition of approximately ten Japanese ukiyo-e woodblock prints united by a certain theme, studied and presented to the public in correspondence to the standards of today's curatorial practices. Students will decide upon the exhibition topic, formulate the title, choose the works for display, analyze visual and contextual aspects of individual prints, perform the necessary research, uncovering cultural/historical/literary connotations invariably present in this popular yet sophisticated art form, write gallery labels, develop and deliver educational materials. Within the scope of students' work will be also the general design of the display as well as graphic design involved in preparation of labels and of the educational materials for museum visitors.

(Fall/Winter/Spring)

Independent Study

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

HAVC 8960 ACADEMIC INTERNSHIP
3 credits tba
The academic 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
(Summer/Fall/Winter/Spring)

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

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
The Department of History, Philosophy, and the Social Sciences (HPSS) offers courses open to undergraduate and graduate students and a 24-credit undergraduate concentration in HPSS (like a minor). The requirements for the concentration are in the chapter entitled, “Liberal Arts Concentrations”.

**HPSS Requirement**

All students are required to complete Topics in History, Philosophy, and the Social Sciences (HPSS S101). This course is a prerequisite for all further elective study in the HPSS Department and should be taken during the first year. Special sections for sophomores and transfer students are reserved in the fall and spring semesters. No waivers are permitted, except for transfer students who have taken an equivalent course at an accredited college or university, which will be determined on a case-by-case basis.

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”

### Courses in History, Philosophy and the Social Sciences

**Required Course for Graduation for Undergraduate Students**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor(s)</th>
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<tbody>
<tr>
<td>HPSS S101</td>
<td><strong>TOPICS: HISTORY, PHILOSOPHY, &amp; THE SOCIAL SCIENCES</strong></td>
<td>3</td>
<td>Staff</td>
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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.

NOTE: **S101-16 FOR TRANSFERS AND UPPERCLOCKSMEN ONLY**

Freshmen registration instructors and course descriptions can be found on the Registrar website:

www.risd.edu/registrar

(FALL/SPRING)

**Electives**

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<th>Course Code</th>
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<tr>
<td>HPSS C350</td>
<td>SEM: STORIES OF A LIVING RIVER</td>
<td>3</td>
<td>Lindsay French/Mairead Byrne</td>
</tr>
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This course invites students to engage as researchers and creative artists with the Woonasquatucket River, and with the people in its watershed. At RISD we see the Woonasquatucket just before it reaches the sea. But if we turn and follow the river upstream, under the Providence Place Mall, through Valley and Olneyville, to its source in North Smithfield, we begin to recognize the impact the river has had on the state, through massive industrialization in the 19th century to current efforts at environmental and social reclamation. In this course we will study the river through story. First, we will research the Woonasquatucket and its watershed, investigating the history, economy, politics, culture, and ecology of the region. Second, we will focus on Oral History, and learn the basics of interviewing and audio recording. We will gather stories from people whose lives have been entwined with the river, paying particular attention to the expressivity of the human voice, and environmental sounds. Students will be introduced to a range of contemporary work on sound and voice in poetry. We will gather stories from people whose lives have been entwined with the river, paying particular attention to the expressivity of the human voice, and environmental sounds. Students will be introduced to a range of contemporary work on sound and voice in poetry. Finally, students will organize and present their work, and collaborate on a collective project of public interest. How to collect and represent will remain ethical and aesthetic questions throughout. Teaching and learning methods will include assigned readings and discussion; print, web and field research; field recording, audio recording and editing; guest speakers; and production/publication. We will meet once a week for 3 hours, mostly on campus but several times in the field. When we meet off-campus, travel may take up to an hour each way, in addition to class, and students should
plan accordingly. The course will be taught jointly by an anthropologist and a poet.  
*This course may be taken for either HPSS or LAS credit. Specify your preference when obtaining permission to register.  
Permission of Instructor Required* (SPRING)

**HPSS C364  FORMS OF HUMANITY**  
3 credits  Anita Starosta  
Humanity has a double sense: it is the quality of being human, while it also implies a global collectivity that might transcend cultural, political, and other differences. Through the lens of ethics and aesthetics, we will examine notions of humanity specific to the contemporary political, economic, and cultural context of globalization. Taking "The Family of Man," the 1955 photo exhibition at the Museum of Modern Art, as our point of departure, we would study the forms and narratives that have shaped our understandings of humanity in the half-century since, as we consider ostensibly objective and large-scale processes through the subjective frames of human art, experience, and feeling. In particular, the course would ask how contemporary phenomena such as migration, financialization of the globe, and near-permanent war have affected more traditional conceptions of what it means to be a human being. How, for example, ought we to imagine proximity and distance, the familiar and the foreign? What might human freedom, life, dignity, and agency mean in a world that often renders them irrelevant even as it professes them as its core values? As we develop answers, students will practice analyzing the present moment with tools from political theory, literary theory, human-rights activism, and critical studies of globalization, along with literary fiction, photography, and film.  
*Also offered as LAS-C364. Register in the course for which credit is desired.*  
(FALL)

**HPSS C367  SEM: IN CONVERSATION: PHOTOGRAPHY, PHILOSOPHY, AND CULTURAL STUDIES**  
3 credits  Karen Carr/Barbara Von Eckardt  
This course introduces students to thinking about photography from the perspectives of analytic philosophy and cultural/visual studies through reading, writing, discussing, and making pictures. Active engagement in class discussion, a research and writing project, as well as other, shorter writings that focus on analysis of the classroom texts will be required. Topics will include: photography and/as art, the relation of photography to "reality" and truth; the semiotics of photography; the role that photography plays in historical and modern conceptualizations of race; the uses of photography as an aid to memory, recollection, and remembrance; the ethical implications of looking and taking photographs; and the relationship between image and text in photography.  
*This course may be taken for either HPSS or LAS credit. Register into the course for which credit is desired. Register in LAS-C367 for LAS credit.  
Sophomore and above* (SPRING)

**HPSS C519  AFRICAN ARTS & CULTURES: SELECTED TOPICS**  
3 credits  Winifred Lambrecht  
The course offers an introduction to the arts of several sub-Saharan African communities. We will explore the creative process and the context of specific African traditions as well as the impact of the African diaspora on the arts of other communities, particularly in the Caribbean.  
*Also offered as HAVC C519. Register in the course for which credit is desired.*  
(FALL)

**HPSS C726  ARTS OF AMERICAS AND PACIFIC**  
3 credits  Winifred Lambrecht  
This course is designed to acquaint students with a variety of non-Western aesthetic expressions in the Americas and the Pacific. The course will explore the indigenous contexts, both contemporary and historical, in which these art forms are or were created and function. We will look at the art and its context in selected communities of the American northwest coast such as the Inuit, Kwakiutl and Haida, the Southwest of the US, such as the Hopi and Navajo, and parts of Australia, Papua-New Guinea and some of the Pacific islands.  
*Also offered at HAVC C726. Register in the course for which credit is desired.*  
(FALL)

**HPSS C735  ART AND CULTURES OF ANCIENT MEXICO**  
3 credits  Edward Dwyer  
The art and architecture of ancient Mexico as well as that of selected neighboring areas, will be examined against the background of the growth of complex cultural systems. The course will consist of readings and lectures including the presentation of visual materials dealing with ancient Mesoamerica (a culture area), and the archaeological and historical research which sheds light on its development. Museum visits to RISD and Brown will allow us to become familiar with real pre-Columbian art and artifacts for a closer association to ancient cultures that produced them.  
*Also offered as HAVC C735. Register in the course for which credit is desired.*  
(FALL)

**HPSS S151  RETHINKING GREEN URBANISM**  
3 credits  Damian White  
As over half the world’s population has come to live in cities, urbanization has moved to the center of the environmental debate. This course will provide an interdisciplinary reflection on the past, present and future of
ecological urbanism. Co-taught between a liberal arts and an architecture professor, (but open to all majors) the course will attempt to interrogate the ways in which green urban design has been conceptualized to date. It will interrogate the limits of present conceptions and it will explore cutting edge contemporary debates around the future of the green urban project.

Also offered as ARCH 1519. Register in the course for which credit is desired.

Sophomore and above

Permission of Instructor Required

(SPRING)

HPSS S162 JAPANESE AESTHETIC TRADITION
3 credits
Yuriko Glaser
Despite the sudden and rapid Westernization during the latter part of 19th century, Japan has maintained its rich artistic and aesthetic traditions. Many arts with long history are still practiced and appreciated today, such as calligraphy, haiku, tea ceremony, flower arrangement, garden, martial arts, Noh theater, and Kabuki theater. More importantly, long-held aesthetic sensibilities regarding nature, human relationships, and life are still embodied in ordinary affairs today, such as cooking, packaging, etiquette, and designing of everyday objects and environments.

This course examines such legacies of traditional Japanese aesthetics by focusing on texts and arts before Westernization began and their cultural and historical context. In particular, we will explore how Japanese aesthetics is inseparable from ethical and existential considerations. (Please note that this course should not be taken by those who have already taken WS course on "Traditional Japanese Aesthetics," as there is a substantial overlap of the course content.)

Sophomore and above

Prerequisite: HPSS-S101

(FALL)

HPSS S164 AMERICAN LABOR HISTORY
3 credits
Gail Mohanty
This reading, writing, lecture and discussion format class examines the development of a working class cultures in North American/the United States from the colonial period through to the present. The course examines the experiences of the diverse cultures and ideologies of working people from the late 16th century onward. The various labor systems that arose during this time period include indentured servitude, slaves, artisanal and handicraft production as well as the development of labor organizations and national and international trade unions, labor parties and benevolent organizations. Issues of race, gender and ethnicity are discussed within the context of work and culture throughout the semester. Learning goals include not only tracing the history described above but gaining an appreciation for the role of labor in shaping American society, the significances of the Union movement in labor legislation and the relevancy of the study of labor history to work today.

Sophomore and above

Prerequisite: HPSS-S101

(SPRING)

HPSS S441 HISTORY OF THE MODERN MIDDLE EAST
3 credits
Andrew Robarts
This course surveys the history of the modern Middle East (1800-present) and is designed to help students contextualize and understand political, economic, and social developments in the contemporary Middle East. Composed of a mix of lectures and discussions, this course begins with a series of foundational lectures on important events and themes in Middle Eastern history prior to 1800 (such as the emergence of three monotheistic religions in the Middle East - Judaism, Christianity and Islam, and the rise, formation, and expansion of Islamic States in the early-modern period such as the Ottoman and Safavid/Persian Empires). Moving quickly into the modern period, this course focuses in equal measure on the Arab Middle East, Iran, and Turkey. The historical roots of the Arab-Israeli conflict are also addressed.

Sophomore and above

HPSS S101 is a prerequisite for undergraduates

(FALL)

HPSS S442 SEM: ISTANBUL: IN HISTORY AND IN FICTION
3 credits
Andrew Robarts
Drawing upon literary works to reconstruct and imagine urban life, this course focuses on the historical development of Istanbul – the capital city of the Ottoman Empire for 500 years and the largest and most important city in the Republic of Turkey today. Economic, social, and cultural institutions, forms of entertainment, and communal relations that enriched daily life in Istanbul are addressed. This look at the pleasures of the city is counterbalanced by an examination of the vicissitudes of violence, disease, and natural disasters which ravaged the residents of Istanbul across the Ottoman centuries. The last part of the class addresses the transformation and modernization of Istanbul in the twentieth century and its place in the Republic of Turkey in the twentieth century.

Sophomore and above

HPSS S101 is a prerequisite for undergraduates

(FALL)

HPSS S446 SEM: THE FUTURE BY DESIGN
3 credits
Damian White
This seminar provides a critical introduction to the history and sociology of design futurism and design utopianism. Utopianism and futurism - for better and for worse - have been discourses central to the evolution of modern design and indeed modern society. Through interrogations of critical moments in design history, engagement with debates in contemporary social theory and the use of case studies, this course will seek to explore the diverse roles that futurism and utopia play in contemporary society. We will
consider how design utopianism and design futurism has played and continues to play a crucial role in attempts to legitimize and contest consumer capitalism. *Sophomore and above* (SPRING)

**HPSS S448  MIND AND LANGUAGE**

3 credits  Barbara Von Eckardt

This course will introduce students to a variety of topics related to the nature of mind and the nature of language. We'll explore such questions as: What is the relationship between the mind and the brain? Is there a conscious and an unconscious mind? Is it possible for a computer or robot to have a mind? Can animals think? What are the important characteristics of human language? Are human languages importantly different from animal communication systems? How do children acquire language? Are there important differences between male and female speech? Readings will come from both the philosophical and the psychological literature. *Sophomore and Above* (FALL/SPRING)

**HPSS S449  SEM: SOCIAL GEOGRAPHIES OF ART, DESIGN, AND COMMUNITY PRACTICE**

3 credits  Marie Cieri

In this seminar, we will take a social geographical approach to investigating a growing trend toward the merging of art and design - and the aestheticization of everyday life - with the social, economic, political and environmental interests of global capitalism. Additionally, we will explore forces within contemporary art, design and community practice that are resisting these trends; examples include a collaborative project involving artists, scientists, landscape designers and many thousands of citizens in "the production of capital" for soil remediation; the design of gaming that specifically draws on measured and predicted effects of climate change; a performance piece that draws equally from local knowledge, public health and medical expertise; and several art and/or design works, focused on justice, that take place on local/regional levels but intervene in larger global processes. Learning and applying concepts and methodologies of social geography (the study of social relations within specific spaces and places) to these conditions will help us gain the insight and understanding needed to evaluate the roles that art, design and community practice have and will continue to play in contemporary societies. (SPRING)

**HPSS S451  LEADERSHIP OF SOCIAL CHANGE**

3 credits  Peter Hocking

Reflecting on historical and contemporary models of leadership, this course is designed to engage an active dialogue with the ways that collective social problems are both enabled and addressed by leaders. It also examines individual leadership potential by exploring how personal affinities can be focused and developed into effective strategies for solving problems, advancing ideas, and making change. Finally, it considers ethics, especially looking at the ways leadership can solve human problems. While primarily focused on public issues, this course will consider leadership in all economic spheres, and will look at the ways artists and designers practice leadership. In addition to reading, classroom discussion, and writing assignments, students will complete a community-based project in Providence. (SPRING)

**HPSS S461  THE PHILOSOPHY OF FOOD**

3 credits  Yuriko Glaser

The issues related to food and eating have been receiving much attention lately in our society and beyond, in response to growing concerns over our health and the environment. However, until recently, Western philosophy did not include those food-related issues in its discourse. In this course we will address a number of philosophical issues related to food and eating. (1) Why were food-related issues neglected in Western philosophy? What are some of the consequences of such neglect? What is the role of food and eating in other philosophical traditions? (2) What are some of the moral, political, and environmental issues involved in the production, distribution, and consumption of food? For example, is there anything morally problematic about meat-eating? Do we have an ethical duty to feed the hungry in our society and other parts of the world? Is any form of the state's paternalistic intervention in people's eating habits an undue infringement on individual freedom? What are the environmental costs of today's industrial farming, fishing, and global trade, what are some of the alternatives to reduce such costs, and are the alternatives successful? Are there any problems regarding genetically modified organisms as a food source? (3) Some regard certain forms of cooking as art, but can food be art? What are the aesthetic dimensions of food and eating? Can there be a standard of taste regarding food, or is it simply "a matter of taste"? (4) Finally, what is the role of cooking and eating in a good life? Does food simply provide nourishment for our physical survival, or can it enrich our lives in other ways? Through studying a variety of materials and films, we will explore these and other issues related to food. *Fee: $20.00* (FALL)

**HPSS S464  SEM: OPEN SEMINAR IN HPSS**

3 credits  Barbara Von Eckardt

This experimental course offers students the opportunity to seriously explore some topic or question in history, philosophy, or one of the social sciences, which has a bearing on their degree project. Students will be guided through the process of formulating a research project, identifying the relevant literature, critically reading that literature, and working out how the HPSS material (content and/or methodology) can deepen and enrich their studio practice. We'll look at some artists and designers who have
made these sorts of connections and but spend most of the time in discussion of student work. Coursework will be tailored to the needs of individual participants. To obtain permission to register for the course, send an email to the instructor with the following information: your name, major, year in school (junior, senior, graduate student), and a description of (a) your studio degree project, as you currently conceive of it, and (b) the area, topic, or question in history, philosophy, or the social sciences that you want to explore. 

Open to juniors, seniors, 5th year, and graduate students. Permission of Instructor Required

(FALL)

HPSS S476  SEM: THE RUSSIAN EMPIRE: FROM PETER THE GREAT TO PUTIN

3 credits  Andrew Robarts

This course is designed to introduce students to the history of Imperial Russia and the Soviet Union. The themes addressed in this course include: the historical processes of imperial formation, transformation, and collapse; the spatial and environmental dimension in imperial Russian and Soviet history; the incorporation and assimilation of multi-ethnic and multi-confessional groups into the Russian Empire; Islam in Russia; reform, modernization, and westernization; migration and human mobility; nationalism and pan-Slavism; and political violence and revolution. The question of Russian national identity, both historically and today, will be an over-arching theme of this course. From a methodological perspective, the themes and topics addressed in this course are designed to help students contextualize contemporary economic, political, and social developments in the Russian Federation. The reading and discussion of historically-based works of literature within the context of the Russian history will help elucidate and humanize the various themes developed in the course.

HPSS S101 is a prerequisite for all undergraduates. Sophomore and above

(SPRING)

HPSS S519  SOCIAL PSYCHOLOGY

3 credits  Jennifer Prewitt-Freilino

Have you ever wondered how social situations guide how we think about and act toward others, what determines who we love and who we hate, how we form attitudes about our own and others behavior, what determines whether we will help or hurt others, or how we construct knowledge about the self? If so, social psychology addresses these questions and many more. Social psychology is the science of how others influence the way people think, feel, and act. The aim of this course is to familiarize you with current and classic research and theory in social psychology, help you to develop critical thinking skills about social-psychological phenomena, and stimulate you to think about the implications of social-psychological research for everyday living.

(FALL)

HPSS S519  CONTEMPORARY ISSUES IN SOUTHEAST ASIA: DEEP ROOTS

3 credits  Lindsay French

This course looks at contemporary issue in mainland Southeast Asia (Vietnam, Cambodia, Laos, Thailand and Myanmar/Burma) in the context of geography, history, religion, culture, economy, war and its aftermath. Many of the issues challenging contemporary Southeast Asian societies (economic transformation, environmental degradation, ethnic and religious conflict, political gridlock, and the varied and complex legacies of war) are familiar to other societies around the world. But understanding these issues in their historical, regional, and local contexts, and exploring the cultural efflorescence and change that is accompanying these social transformations, will be the focus of this course. The course offers a multi-disciplinary introduction to contemporary Mainland Southeast Asia, informed by an anthropological sensibility. Reading, writing, viewing, discussing, and individual research and presentation all have a place in the class.

HPSS S101 is a prerequisite for all undergraduates.

(FALL)

HPSS S528  SEM: REFUGEES, MIGRANTS, DISPLACED PEOPLE

3 credits  Lindsay French

This course looks at key issues relating to migration, displacement and refugeeism in the world today. It frames these issues in terms of the factors which force movements and restrict the movement of people across national boundaries. It considers both the causes and consequences of such movements in relation to legal, political, economic, social and cultural factors. It looks at the images of citizen, nation and state that are constructed through the regulation of national boundaries, and compares these with the goals, identities and cultural processes of the people who move or are across regulated borders. In working out how to think about people who live at the edge of conventional social science categories we will reconsider such basic concepts as ethnicity, identity, nation, culture and homeland. Sophomore and above

(FALL)

HPSS S564  NCSS CORE SEMINAR

3 credits  Peter Dean

This course provides an interdisciplinary but comprehensive introduction to key issues in Nature-Culture-Sustainability studies. It will provide an in depth engagement with sustainable material use exploring the "five kingdoms" of nature, the "five core principles of sustainability" and "the five flows through the built environment". The course will also address Biometrics, Ecological Economics, Environmental Health and Wonder as well as providing in depth discussion of existing real world projects involving the use of sustainable materials. Attempts will be made to arm students with an effective understanding of how they can apply principles of sustainability to their future studies and careers. This course
will lay the foundation for the NCSS Concentration students as they pursue their major degree as well as their participation in the NCSS Concentration. The course format will be lecture/seminar with occasional guest lectures. Also offered as IDISC 2403. Register in the course for which credit is desired.

Course Level: Sophomore, Junior
Permission of Instructor Required
Fee: $50.00

FALL/SPRING

HPSS S569    ARCHAEOLOGY OF THE WESTERN MIND
3 credits    Stephen Ott
The Greek historian Thucydides wrote that knowing the past is useful for understanding the present because, so long as human nature remains the same, things that happened once "will recur in similar or comparable ways." The Greeks of the 6th century BCE began a systematic, critical inquiry aimed at making sense of the world around us and within us. This "Greek Enlightenment" was as revolutionary and had as far-reaching consequences as the subsequent European Enlightenment. We will examine history's first tumultuous passage from religious myth to scientific theory and philosophical argument. Readings will be drawn from Hesiod, the philosophers before Socrates, Sophists, Plato, Aristotle, Greek poets, dramatists, and historians.

FALL

HPSS S596    SEM: THE THIRD REICH
3 credits    Norah Schneider
This semester will focus on the origins, nature, impacts, and experiences of Germany and Europe during the short but tumultuous Third Reich. Topics to be plumbed include: World War I, the collapse of Weimar; the Nazi rise to power; Hitler, the man and his role; the Nazi economy and foreign policy; the origins and course of World War II; antisemitism and the Holocaust. Lecture and discussion. Readings are probing, advanced, and fairly numerous.

HPSS S618    CONTROVERSIAL ISSUES IN ABNORMAL PSYCHOLOGY
3 credits    Jeffrey Poland
In this course we will examine a number of controversies over various scientific, clinical, and social practices concerning mental illness. Topics include: classification and diagnosis (e.g., Is mental illness a myth?, Can mental health professionals distinguish normality from abnormality?, Is psychiatric classification useful?, Is there a gender bias in psychiatric classification?), the character of specific psychiatric conditions (e.g., alcoholism, depression, premenstrual dysphoric disorder, attention deficit hyperactivity disorder), treatment issues (e.g., the psychotropic medication of young children, electroconvulsive therapy, suicide prevention), and social issues (e.g., the insanity defense, involuntary commitment, the duty to warn.)

HPSS S101 is a prerequisite for undergraduates admitted to RISD in 2008 or after.

SPRING

HPSS S655    PHILOSOPHY OF RELIGION
3 credits    Stephen Ott
Religion has long been a part of human life. Prehistoric burials include utensils and companions (sacrifice) for life in another world. Early writings pray for divine intercession or advise how to win divine favor. Are beliefs such as these in survival after death and in supernatural beings reasonable? Philosophy of religion asks this of these beliefs and others: Is belief based on experience (mysticism) and not argument reasonable? Can the divine be proved to exist by argument, or proved not to exist (or care) by the prevalence of suffering? Does the supernatural intervene in nature (miracles)? These and other questions will be examined through reading classic and contemporary writings, lectures, discussion, and student presentations.

FALL

HPSS S664    COMBAT & CULTURE: WAR IN PUBLIC CONSCIOUSNESS
3 credits    Thomas Roberts
War is endemic to human civilization. To some it has been an opportunity for glory, to many more a source of horror. What are some of the ideas and ideals that have precipitated wars? How has the way it has been experienced by both combatants and noncombatants changed over time? What are the legacies of war? War and culture have had a defining influence on each other, most evident in art, language, literature, popular culture, design, and constructs of virtue. This course will examine current wars through the lens of past wars, notably the Spanish-American War and World War One, touching on such topics as nationalism, terrorism, liberation movements, and the cultures that inspired them. Through required readings, individual research and writing, and classroom discussion, students will examine some of the experiences, impacts and artifacts of war through the cultural manifestations that attend them. There will be a field trip to a local military historic site.

Fee: $25.00

SPRING

HPSS S666    NEUROETHICS
3 credits    Jeffrey Poland
In this course we will examine many of the ethical, social and philosophical issues raised by ongoing developments in the brain sciences. With improved understanding of how the brain works comes new powers for understanding, monitoring, and manipulating human cognitive, emotional and behavioral functioning; such new powers have potentially profound implications for the law, social policy, clinical practice, and personal experience. Topics to be covered will include: moral judgment and decision making, freedom of will, moral and legal responsibility, use of psychopharmacology for enhancement of mood and
cognition, the neural basis of pro-social and anti-social behavior, neuroimaging and privacy, the use of neuroimaging data in courts of law (e.g., to assess truth-telling and the accuracy of memory), brain injury and brain death, the development of neurotechnologies, and the importance of ethical and social guidelines.

(FALL)

HPSS S705  SEM: PSYCHOLOGY OF EVIL
3 credits  Jennifer Prewitt-Freilino
Evil has long been a topic of study for theologians and philosophers, but has only recently been studied by psychologists. Although evil is an inherently subjective topic, we will attempt to take an objective, scientific approach to understanding why people engage in evil behavior. Thus, we will begin by attempting to suspend the notion that we can divide the world into good and evil, and instead understand the situational and psychological factors that could lead anyone to harm others. Specifically, we will focus on classic psychological studies that show how everyday people can be led to act in deplorable ways by manipulating the situational circumstances. We will also discuss how inter-group processes can lead to conflict and large scale acts of violence like war and genocide. Finally, we will study the nature of the psychopathic personality in order to better understand those individuals who feel no guilt or remorse for harming others (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.

(FALL)

HPSS S721  SEM: GENDER & THE MEDIA
3 credits  Jennifer Prewitt-Freilino
Representations of gender 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 also shape the gender system by actively promoting specific gender stereotypes and ideals. By discussing scholarly literature and analyzing media representations of gender, we will try to understand how these media representations 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. In addition to media that edifies traditional views of gender, we will also consider media that attempts to subvert the traditional gender system and promote alternative views of gender and sexuality.

(SPRING)

HPSS S731  SOCIOLOGY OF DESIGN
3 credits  Damian White
Technological change is often presented as a 'neutral' and 'dis-interested' set of processes that occur outside social, political and cultural processes rather than 'impacting' on 'society' and 'nature'. Much recent work in the sociology of technology has sought to contest this model suggesting that scientific and technological discourses are socially mediated in all kinds of power-laden ways. In this course, we will explore the contribution sociology can make to understanding the ongoing and dramatic changes occurring in the collision of technology, design, society and nature. We will begin by examining some central theoretical frameworks of technology studies variously inspired by the work of Marx and Heidegger, Foucault and Bookchin, Lash/Urry and Sennett; Latour and Haraway. We will move on to consider how these frameworks and related sociological literatures on consumption, commodification and the aesthetization of daily life might allow us to open up discussions about the sociology and politics of design. Finally, we will explore the history, culture and politics of various post-war, technology - inspired social movements from 'hackivism', 'sustainable design' and 'trans-humanism' which all share a commitment to re-designing social life and nature. Of central interest here will be to consider the relations between technology, design, citizenship and democracy and to reflect on the extent to which processes of technological change and design might be rendered more accountable, sustainable and reflexive.

(FALL)

HPSS S732  SEM: WITNESS TREE PROJECT
3 credits  Daniel Cavicchi/Dale Broholm
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.

Must also register for FURN 2451.
Students will receive 3 credits in Furniture and 3 credits in HPSS, for a total of 6 credits.
A single fee of $100.00 will be charged for your concurrent registration
Permission of Instructor Required

(SPRING)

HPSS S734  SEMINAR: LOOT
3 credits  Edward Dwyer
Loot? will study the history and analysis of the destruction of archaeological remains and cultural heritage by grave robbers, collectors, and museums. Why are the Elgin Marbles in London, and not on the Acropolis? Why do there seem to be as many mummies in France as there are in Egypt? asks Sharon Waxman in her book Loot (2008). This seminar will examine the changing role of antiquities in the
post-imperialist world, and access the moral and ethical
questions raised by archaeologists, curators, collectors and
lawyers regarding the plunder of ancient sites to feed an
international art market. We will also review legal standards
regarding cultural properties (1970 UNESCO Convention,
1991 NAGPRA, and 1995 Unidroit Convention) and how
they have impacted the protection of ancient archaeological
sites, forced the return of many art treasures and lesser
artifacts, and become big headaches for everyone involved
in the preservation of cultural heritage.
(FALL)

**Independent Study**

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

HPSS 8960  **ACADEMIC INTERNSHIP**
3 credits  tba
The academic 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
(SUMMER/FALL/WINTER/SPRING)

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

For Wintersession courses, refer to the section
entitled “Wintersession Course Descriptions.”
Department of Illustration
Division of Fine Arts
Department office: Illustration Studies Building, Telephone 401.454.6240; email: illustration@risd.edu
Department Head: Susan Doyle
Senior Department Administrative Coordinator: Rachael DuMoulin
Department Assistant: Matthew Everett

The Department of Illustration offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Sophomore majors are preregistered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor and Sophomore core studios must take precedence over elective courses. Juniors and Seniors register for electives, nonmajor studios and liberal arts using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, 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.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, nonmajors, freshmen and graduate students. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
## BFA Curriculum in Illustration (2015-2016)

**Division of Fine Arts**

Department Office: Illustration Studies Building, Telephone 401.454.6240

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### Sophomore Year

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<td>Drawing 1: Visualizing Space</td>
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<td>Painting 1: Color Perception and Expression</td>
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<td>LAEL-LE30</td>
<td>History of Illustration** or Liberal Arts*</td>
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### Footnotes:

1. Students must complete a computer literacy requirement before graduating with a degree in Illustration. Students may choose from the following classes to fulfill the computer literacy requirement.

   - ILLUS 3300 Merging Worlds
   - ILLUS 3304 Introduction to Digital Illustration
   - ILLUS 3308 Advanced Digital Painting
   - ILLUS 3312 Web Design
   - ILLUS 3316 Type in Motion
   - ILLUS 3320 Digital 3D for Illustrators
   - ILLUS 3328 Character & Environ. Design for 3D Gaming
   - ILLUS 3340 Virtual Reality Design for Science
   - ILLUS 3408 Illustrator as Designer
   - ILLUS 3412 Words, Images & Ideas

2. The Illustration Concepts requirement is fulfilled by taking one of these classes.

   - ILLUS 3000 Editorial Illustration
   - ILLUS 3004 Contemporary Illustration
   - ILLUS 3012 Style and Substance
   - ILLUS 3016 New York, New Yorker
   - ILLUS 3020 Wit’s End
   - ILLUS 3024 Elements of Advertising
   - ILLUS 3026 Stereotypes and Paradigms
   - ILLUS 3032 XXXY
   - ILLUS 3036 What’s Your Story?
   - ILLUS 3040 Play at Work
   - ILLUS 3046 Myth and Metaphor
   - ILLUS 3048 Voice + Vision
   - ILLUS 3632 Making Play: Games

### Curriculum Notes:

The curriculum above adds up to 126 credits required for the BFA. The Liberal Arts component is 42 credits, but detail is shown only for 36 credits in liberal arts (assuming 12 credits in the First-year Program.) To accumulate 42 Credits, courses may be taken during Wintersession or during the Fall or Spring Semesters, as scheduling and interest permits.
Consult your advisor, the Liberal Arts Office or the Registrar for additional information.

General eligibility requirements for the BFA can be found in the front of this book.

Juniors undergo a mandatory review at the end of the Spring semester. Failure to undergo Junior Review will result in revoked privileges in subsequent semesters.

Seniors have the option of undertaking an Independent 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 Illustration Department’s published ISP/CSP deadline. Only projects with unusual merit and evidence of thorough preparation are approved.

**Registration information for majors**

*Recommended outside electives:* Photography I, Introduction to Photography, Animation Introduction for Illustrators, Silkscreen, Lithography, Intaglio, Painting and Graphic Design electives. Outside elective courses should be selected in consultation with a student’s department advisor or if necessary, the Department Head.

At early registration (May for Fall and December for Spring,) a student may register for no more than three (3) courses in Illustration (ILLUS), unless special permission has been granted by the department head. A major may add a fourth ILLUS course during the Add/Drop period at the start of the semester.

Registration for Independent Study Projects (ISP) and Collaborative Study Projects (CSP) must take place by the deadline established by the Illustration Department, which is earlier than the deadline published by the College. Students should make themselves aware of this deadline in advance and prepare proposals and seek faculty approval for earlier submission. Check with the Illustration Department office for the last date for applications.
Courses in Illustration

ILLUS 2000  VISUAL THINKING
3 credits     Staff
Illustration is visual communication: meaning made visible. Visual thinking, the creative process by which all successful illustration is created, constitutes the development of an articulate imagination 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 nonmajors pending seat availability and permission of instructor. Registration by Illustration department, course not available via web registration. (FALL)

ILLUS 2004  VISUAL STRATEGIES
3 credits     Staff
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 nonmajors pending seat availability and permission of instructor. Registration by Illustration department, course not available via web registration. Prerequisite: ILLUS 2000 (SPRING)

ILLUS 2012  DRAWING I: VISUALIZING SPACE
3 credits     Staff
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 perspctival 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 nonmajors pending seat availability and permission of instructor. Registration by Illustration department, course not available via web registration. (FALL)

ILLUS 2016  DRAWING II: THE ARTICULATE FIGURE
3 credits     Staff
The ability to articulate ideas visually is the most important skill an illustrator has. Building on knowledge of observed and invented form in space gained in fall semester, this class will explore the human figure as physical form and as a vector for narrative and expression. Anatomical study, volumetric form, foreshortening, gesture, as well as balance and counterbalance will help ground and energize the figures physically. Narrative content and sequential reading will be explored in reference to the interaction of figures in a spatial context, and in relation to an imagined viewer.

Additionally the student will be asked to consider complex integration of observed, researched and imagined imagery in the creation of more advanced independent personal work. Drawing will be approached as an investigative tool, one that supports all aspects of studio practice, from slow, 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 nonmajors pending seat availability and permission of instructor. Registration by Illustration department, course not available via web registration. Prerequisite: ILLUS 2012 (SPRING)
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 nonmajors pending seat availability and permission of instructor. Registration by Illustration department, course not available via web registration. (FALL)
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 nonmajors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts requirement for Illustration majors.

(FALL/SPRING)

ILLUS 3016  NEW YORK, NEW YORK(ER)
3 credits  David Porter
The New Yorker is one of the most respected periodicals in America, if not the English-speaking world. Its commentary, analysis and interpretation of the broadest spectrum of cultural concern are almost always articulate and influential. More importantly, it invariably has an illustrated cover.

Students in this course develop a portfolio of cover solutions to different requirements defined by world events, the passing seasons and areas of cultural interest. A light touch, a strong grasp and cultural reach are helpful.

Major elective; Restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts requirement for Illustration majors.

(SPRING)

ILLUS 3020  WIT'S END
3 credits  David Porter
A smile is recognition. Laughter is conspiracy. To be tickled is to be vulnerable. This course will invite students to integrate language and image in the pursuit of visual wit. Not the comic, nor the comical. Not comics. Rather it will seek to provoke insights that are best expressed visually and verbally, as humor. Humor as the means, not the end, of the illustrative gesture. A funny-bone to pick.

Assignments will include inversions of expectation, the uses of the inappropriate, the various guises of the satirical, of parody, single frame cartoons, black comedy. Wit. (“Wit” is merely insight made delightful). These will seek to elicit from the student a series of illustrations that will be as self-descriptive as any portfolio, as definitive as any ‘style’. Humor is intensely idiosyncratic, personal. But when it ‘works’, when it achieves its audience, it is a particularly intimate and effective means of communication. In other words, illustration.

Major elective; Restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts requirement for Illustration majors.

(FALL)

ILLUS 3024  ELEMENTS OF ADVERTISING
3 credits  David Porter
Advertising often seeks to convince without persuasive argument: it appeals to the visceral rather than the cerebral, to the emotional rather than the intellectual. Students in this course will develop forceful and provocative visual statements that at first address issues of social concern:

...smoking, substance abuse, climate change, homelessness. etc. The latter half of the course will be devoted to the creation of advertisements that are both memorable and irresistible.

NB: Illustration is inextricably linked to language of some sort: a text, a cartoon, a poster, a book cover. ELEMENTS OF ADVERTISING will require its participants to invent captions for their images that focus, amplify or deepen the effect of the visual statement.

Major elective; Restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts requirement for Illustration majors.

(SPRING)

ILLUS 3026  STEREOTYPES AND PARADIGMS
3 credits  Robert Brinkerhoff
Picture-making for broad public consumption is extraordinarily dependent on rote comprehension of longstanding archetypes. Heteronormative, Anglo-centric, Caucasian and male-oriented paradigms prevail in western culture, and our collective habit of perpetuating these hierarchies in illustration, while undoubtedly useful in the conveyance of messages through a quick read, runs counter to more noble efforts to promote parity of race, gender and sexual orientation through equal representation in visual culture.

This class explores the merits and frustrations of inclusiveness in illustration—an art form uniquely skewed to wide scale appreciation of archetypal personae. Students will commit themselves to equal representation for a broad spectrum of people (e.g., race, sexual orientation, gender) while confronting the very practical problems inherent to overcoming our dependence on default personae (white, straight, male) to communicate abstract ideas. How can illustrators achieve clarity of communication while putting aside prevailing stereotypes? What is the responsibility of the perceiving public in transcending habitual interpretation in favor of equal representation? These and other questions are at the heart of this class.

Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts Requirement for Illustration majors.

(SPRING)

ILLUS 3028  TRADITIONS, TRAPPINGS, CULTURE, KITSCH
3 credits  Susan Doyle
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
ILLUS 3032  XXXY  Melissa Ferreira
In this course, we examine gender -- not your biologically assigned equipment, but those social constructs that shape and define what is male, what is female and what is that less absolute space between and beyond. Weekly assignments often begin by reviewing the traditional role of women and men in American culture but through a contemporary lens, examining the astoundingly colorful range of gender and sex identities that cannot be limited to simply pink and blue. We’ll turn stereotypes inside out, flip popular icons upside down, and rework familiar images from hallowed museums. We’ll search for fresh depictions of abstract concepts like conception, contraception, relationships, power, etc. This course offers equal opportunity for XX’s, XY’s and those outside the binary.
This course fulfills the Illustration Concepts requirement for juniors
Restricted to Illustration majors, Junior and above during Fall and Spring
Open to everyone during Wintersession
Prerequisites: ILLUS-2004 and ILLUS-2000 (WINTER)

ILLUS 3036  WHAT’S YOUR STORY?  Mary Jane Begin
When we choose a story to read, retell, or illustrate, that choice reveals something about ourselves. What motivates an artist to explore one particular theme over another, whether it is a political issue, personal obsession, or a “purely aesthetic” interest? This course will require students to mine personal meaning in the narrative sources they choose for class projects, ultimately using these analytical conclusions to shape each project’s character. Assignments will include the creation of the following: a storyboard; an historical narrative image, a series for a book, a comic and a game or toy. Discussions will include: formatting a single narrative image or a series of images; telling text-free stories; illustrating stories for adults and for children, analyzing plot, character, pacing, and style and communicating the essential meaning of a story to an audience.
Major elective: restricted to Illustration juniors and seniors
This course fulfills the Illustration Concepts requirement for Illustration majors
Fee: $15.00
(FALL)

ILLUS 3040  PLAY AT WORK  David Porter
Illustrators invent all the time: a “concept” is nothing more than invention. This course aims to expand the illustrator’s definition of and capacity for invention, both on the page and beyond. The object of invention herein is delight. Students in this course will conceive and develop three distinct projects – the first for children, the second for adults, the third at the student’s discretion. Each project in development will test its premise: it will expose inspiration to proof. The ultimate criterion for success, whatever form the project has taken, will be, “Is it delightful?” If an invention is both original and delightful it may well have commercial potential; while this is not the object of the course, commercial potential will of course be considered. Classes will ideally be of seminar size. They will consist of speculation, discussion, suggestion and critique: skull sessions. Such dialogue is essential to the generation and development of both premise and project; it will comprise the majority of class time.
Major elective: restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor.
This course fulfills the Illustration Concepts requirement for Illustration majors.
(FALL)

ILLUS 3046  MYTH AND METAPHOR  Robert Brinkerhoff
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 nonmajors pending seat availability and permission of instructor.
This course fulfills the Illustration Concepts Requirement for Illustration majors.
(FALL)

ILLUS 3048  VOICE + VISION  Robert Brinkerhoff
Writing and image-making are both important languages to process and communicate personal ideas and experiences with immediacy. How can they be used most fruitfully together? In this class, we will examine the relationship between the voice and vision of the artist-writer through a series of projects that intertwine written and visual communication. Projects may include image-making which
is stimulated by writing (or vice versa), blogging and visual journalism for the artist - writer, as well as creative writing projects which consider a significant visual element. We will look to Artist’s Books and notebooks, developments in literature, blogs, and on-line communications. Students will be encouraged to mine areas of personal interest in the development of a body of work.

This course fulfills the Illustration Concepts requirement for Illustration majors.

(WINTER)

ILLUS 3108 ARTISTIC ANATOMY
3 credits Ralph Drury

Students in this course will investigate the specific physical structure of the human body, with the aim of producing drawings of greater structural and visual integrity and more fluid descriptions of movement and weight in the figure. We will proceed through the skeletal and muscular systems at a brisk but reasonable pace, learning names, points of articulation and the dynamic functions of each component of the body. Each weekly assignment will consist of a careful, descriptive drawing of an element of the skeletal or muscular system, and a ‘dynamic’ drawing in which that same element is shown in action in the living figure. We will also review the work of artists, both contemporary and historical, who have made vital artistic use of the elements of anatomical study. The course includes an optional field trip to the Brown University Evolutionary Biology Lab to draw from cadavers. There will be at least one written test on anatomical facts and terminology. The course culminates in a final project on the theme of ‘A Human Ideal’, exploring past concepts of idealized form in the figure in relation to anatomical reality and contemporary cultural perspectives.

Major elective; Restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor.

(FALL/SPRING)

ILLUS 3112 DRAWING WITH COLOR
3 credits Anthony Janello

Color is arguably the single most expressive and mysteriously tool available to the artist. However, many artists who are skilled in black and white drawing have difficulty when they turn their hand to color. Crayon creates a bridge, which is at once less intimidating than more traditional media, while at the same time capable of producing highly sophisticated imagery. Through classroom exercises an awareness of the transformative power of color is awoken. Limited color underdrawings are further developed with multiple layers of color. The use of warm and cool color relationships as well as the exploration of polarities of color, in order to create rich, dramatic effects, is examined in depth.

Class work gives the student the opportunity to work from the live model. For homework, the student is encouraged to engage in subject matter which has personal significance, perhaps something one had always wanted to create but hadn't had the opportunity.

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

(FALL)

ILLUS 3204 COLOR FOR PORTRAIT & FIGURE
3 credits Anthony Janello

Portraiture in oils doesn’t simply begin and end with a likeness. In this class we will explore ideas and techniques employed by great painters since the Renaissance to create truly lifelike representations. We will begin with limited color underpaintings and thereby establish the basic image which frees us up to explore color through glazing. As the semester progresses we will move on to opaque painting techniques and finally to thickly applied paint using the palette knife. Emphasis is placed on color mixing and the use of a limited palette. We will examine how color can convey life and how this can be achieved through the use of subtle warm and cool color relationships. Although the assignments are essentially figure and portrait related, the student is given great latitude in the choice of subject and how it is handled.

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

(SPRING)

ILLUS 3212 THE HUMAN FIGURE IN CONTEXT
3 credits Nicholas Palermo

This observational drawing course is designed primarily to increase one’s understanding of the human figure and its placement in space. Students will also explore the narrative potential of the human figure in context as they gradually develop their own personal imagery. The classical principles of design presented in the course will likewise enable students to create more compelling visual dynamics in their work.

Major elective; open to nonmajors

(SPRING)

ILLUS 3216 ADVANCED PAINTING
3 credits Ralph Drury

This course will build on the skills established in Sophomore Painting, while broadening the students’ understanding of options available to the painter. The primary work of the semester will be on individually directed projects, worked on both in and out of class. Overall, a goal of establishing a personal visual vocabulary of facture and image will be emphasized. Students will be encouraged to particularize their use of the painting medium and their approach to subject and statement through color, painterly touch, format, use of materials, drawing and compositional decisions, stylistic reference and implied narrative. The core medium of the class will be oil paint, but this may be augmented or extended by other media. The course will include group exercises designed to solidify a basic understanding of
drawing, the use of the medium and the principles of color. Periodic outside assignments will extend this practice while emphasizing personal choice and expressive adjustment based on individual priorities. A flexible format for in-class work on personal projects will allow group interaction to coexist with individually directed work. The semester's goal for each student will be to define a direction for future work in painting.

*Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor.*

*Fee: $100.00 (SPRING)*

ILLUS 3224  **LANDSCAPE PAINTING**  
3 credits  Nicholas Jainschigg
Throughout history, the natural environment has been a subject of charm and awe for the artist, from the delicately painted frescoes in ancient Roman homes to the 16th century, when the landscape transcended the role of 'background', and gained momentum as a sublime subject in its own right. This is a course on the history of techniques, concepts, possibilities, and purposes in landscape painting. The class will encourage exploration of landscape as a sublime subject, as metaphor for human experience or as the battleground for politically charged debate of environmental issues, among other possible approaches. Students will work on location and in studio, learning approaches to plein air painting as well as incorporation of references in the construction of natural environments.

*Major elective; open to nonmajors.*

(FALL)

ILLUS 3300  **MERGING WORLDS**  
3 credits  Joseph McKendry
The ability to merge imagery from various sources is an essential skill for illustrators and fine artists alike. In a series of projects, students will gather sketches, drawings and photographs, and combine them to exist solidly and convincingly together in space. We will discuss the importance of lighting, color, and value in creating a believable scene, and explore the methods and techniques used by illustrators and painters past and present. Class time will be divided between the computer lab (where students will manipulate their images using Photoshop and other tools) and the studio, where illustrations and paintings will be completed using a variety of media, including pen and ink, watercolor, and acrylic paint.

*This course fulfills the Computer Literacy requirement for Illustration majors.*

(WINTER)

ILLUS 3304  **INTRO TO DIGITAL ILLUSTRATION**  
3 credits  Paul Olson/Richard Gann
This course introduces digital media for Illustrators using three types of computer applications: image editing (Photoshop), vector graphics (Illustrator), and digital painting (Painter). While orienting students to the technical aspects of digital media, the class also provides an essential link to the Illustration Department's drawing, painting and conceptual curriculum.

*Major elective; restricted to Illustration junior and above; open to nonmajors pending seat availability and permission of instructor.

This course fulfills the Computer Literacy requirement for Illustration majors.*

(FALL/SPRING)

ILLUS 3308  **ADVANCED DIGITAL PAINTING**  
3 credits  Eric Telfort/ Richard Gann
Digital illustration has rapidly become commonplace or even standard in many art-related fields. As illustrators have moved into the digital realm, we find ourselves exploring traditional concepts of picturemaking with even more complex software. Some software packages strive to mimic paint, ink and graphite, but these programs also give us the freedom to explore mark making in entirely different ways unavailable in traditional media, identifying digital programs as tools to reinforce traditional techniques of illustration.

*Major elective; Restricted to Illustration juniors and seniors; open to nonmajors welcome pending seat availability and permission of instructor.*

This course fulfills the Computer Literacy requirement for Illustration majors.  

(FALL/SPRING)

ILLUS 3312  **WEB DESIGN**  
3 credits  Richard Gann/ Annalisa Oswald
Students apply basic computer skills (ILLUS 3304, Digital Illustration or equivalent) to problems in designing and illustrating for the World Wide Web. Coursework is primarily in Dreamweaver with an introduction to basic Flash concepts, and stresses the underlying structure of html in digital design. Students develop personal, interactive web pages and complete a finished portfolio site while exploring the expressive possibilities of interactivity.

*Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor. This course fulfills the Computer Literacy requirement for Illustration majors.*

(FALL/SPRING)

ILLUS 3316  **TYPE IN MOTION**  
3 credits  Rafael Attias
In this course we will explore the fundamentals of typography and image combined with motion graphics. The students will work on several assignments utilizing InDesign, Photoshop, Illustrator, Flash, and/or other programs. The projects will cover a wide range of topics, from traditional design to motion graphic and interactive applications, with the goal of learning how to combine these tools to realize successful visual communication.

*This course fulfills the Computer Literacy requirement for Illustration majors.*

(WINTER)
**ILLUS 3320  DIGITAL 3D FOR ILLUSTRATORS**  
3 credits  Nicholas Jainschigg  
This is an introduction to 3D computer graphics as a medium for illustration. The software used is Cinema 4D, a fully featured 3D program that is both affordable and relatively easy to learn. Topics covered will include modeling, texturing, lighting and composition for illustration as well as frequent examples and discussions of the various uses 3D can have for the illustrator. The final month of class time will be dedicated to helping the student develop a portfolio of images that use 3D as part of their expression. While familiarity with a computer is helpful, there are no technical prerequisites for this class.  
*Major elective; restricted to Illustration and FAV juniors and seniors; open to nonmajors pending seat availability and permission of instructor.  
This course fulfills the Computer Literacy requirement for Illustration majors.  
(FALL)*

**ILLUS 3328  CHARACTER AND ENVIRONMENT DESIGN FOR 3D GAMING**  
3 credits  Nicholas Jainschigg  
This course offers an introduction to the many artistic and technical aspects of designing and producing characters, environments and props for 3D games. Among the topics we will explore are the design of effective low-polygon characters and scenes, texturing and UV mapping, simple character rigging and effective collaborative design and execution. Software used: Photoshop and Maya (PLE). Knowledge of Photoshop, basic computer skills. Some familiarity with 3D computer modeling is helpful, but not essential.  
*Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor.  
This course fulfills the Computer Literacy requirement for Illustration majors.  
(SPRING)*

**ILLUS 3340  VIRTUAL REALITY DESIGN FOR SCIENCE**  
3 credits  Ralph Drury  
This course will be taught in collaboration with the Brown University Department of Computer Science and will focus on developing illustration prototypes for use in an interactive reality environment. Students will work with Brown and RISD faculty to work through specific problems in scientific illustration based on data provided by various departments in the sciences at Brown. Working from sketches in traditional materials including 3D materials, through 2D digital images, to digital 3D models built in the ISB lab, and finally to actual projection in Brown’s VR facility (“The Cave”), the class will create interactive, animated three-dimensional illustrations of scientific data and explore issues pertaining to the creative interaction between artist and scientist. This course is open to all RISD and Brown students. Knowledge of one or more basic computer imaging programs (Photoshop, Painter, Illustrator) is required.  
*Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor.  
This course fulfills the Computer Literacy requirement for Illustration majors.  
Permission of Instructor Required  
(FALL)*

**ILLUS 3400  IMAGE DESIGN**  
3 credits  Marc Rosenthal  
This course seeks to apply a design sensibility to the creation of illustrations. The formal characteristics include flatness, strong graphic quality, awareness of figure/ground, scale, color, placement—these all take precedence over naturalistic concerns, rendering and perspective. This is a stylistic approach that lends itself to clear, conceptual communication. The goal of communication is always primary; and assignments will require problem-solving as well as development of a clear and refined graphic approach.  
*Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor.  
(FALL)*

**ILLUS 3401  TYPOGRAPHY FOR ILLUSTRATORS**  
3 credits  Dimitry Tetin  
This typography course is specifically designed for Illustration majors. We will study the fundamentals of typography including its history, theory and contemporary practical application. Lectures and exercises will build in complexity from the study of letter forms and the classification of typefaces, with an overview if their derivation, to the effective use of typography in single page design. A significant part of the course will be dedicated to understanding page dynamics including proportion, grid systems and color. The final project will be a poster design for a local non-profit organization.  
*Students will use Adobe Illustrator and InDesign throughout this course; so some basic computer experience will be helpful but not absolutely necessary. Students unfamiliar with the Adobe interface will be asked to attend an introductory workshop.  
Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor.  
This course fulfills the Computer Literacy requirement for Illustration.  
(SPRING) Course cancelled just prior to publication.*

**ILLUS 3408  ILLUSTRATOR AS DESIGNER**  
3 credits  Rafael Attias  
This course explores the role of illustrator as graphic designer, with a focus on the fundamentals of designing with imagery, the relationship between verbal and visual communication, and the complementary partnership between
graphic design and illustration. Students are encouraged to have some fundamental experience with computers before enrolling in this course. 

**Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor.**

This course fulfills the Computer Literacy requirement for Illustration majors.

**(SPRING)**

ILLUS 3412 **WORDS, IMAGES, AND IDEAS**
3 credits tba

In this course, students conceptualize, edit, design and produce either a book or the first issue of an original publication. Possibilities include: artist’s book, magazine, comic book, zine, e-zine on the web, etc. Emphasis is on concept and design. We discuss editorial ideas and look at existing artists’ books and publications, especially alternative forms. Using computers, we work on typography, layout and design. Collaborations both within and outside of the class are encouraged. To take this course, you must have some rudimentary knowledge of the computer and some ideas for content. 

**Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor.**

This course fulfills either the Computer Literacy requirement for Illustration majors.

**(FALL)**

ILLUS 3428 **DESIGN FOR GOOD**
3 credits Annalisa Oswald

The goal of this course is to allow students to apply conceptual skills and image-making talents to issues that matter to society and the world. This course combines image-making, infographics, graphic design, brand identity, and story-telling. Working across print, digital, mobile and social media platforms, this course will challenge students with assignments that will cause them to think and create innovative visual communication that motivates people around a social cause.

**Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor.**

**(SPRING)**

ILLUS 3502 **BEHIND THE SCENE(S): THE ARTIFICE, MECHANICS, CONTRIVANCES AND CRAFT OF THE SCENIC ARTS**
6 credits Nicola De Pace/tba

Stagecraft alludes to the design acumen, serious artistry and alchemy essential to visually suspend all disbelief in theatrical representations, notwithstanding the physical constraints of the stage and the hurried schedule of a production. This multiple atelier enterprise is handed down to us largely through a European operatic tradition where architectural, naturalistic and atmospheric settings are breathtakingly delineated on painted drops and heavily elaborated wood, muslin and plaster bas-relief which magically convey greater spatial depth—beyond the proscenium—than what is physically possible. Traditionally, it is the key visual conceit which psychologically differentiates the realm of the theatrical work from that of the audience.

This virtual boundary, eventually coined by Diderot as the fourth-wall, is analogous to the perspective picture plane—where the image of the scene is thrust forward to the eye of the observer. This optical illusion commonly known as the trompe-l’œil is one of the underlying visual systems governing the spatial science of a desired scene. In reference to the immense scale of the operatic stage, a myriad of practical concerns are artfully managed to seamlessly interface with the visual concepts of the design, making this an appropriate paradigm for thinker-maker dynamics in the creative industries. Perceived tacitly as superficial installations, the stakes for the success of this artifice is quite high and problem solving must be considered in an interdisciplinary fashion.

Given recent innovations in approach between design and fabrication in so many design and art disciplines, how might similar attitudes be applied for set design and the scenic arts without sacrificing the tradition of hand-crafted and painterly work? If the perspective trompe-l’œil was the visual technology that revolutionized the renaissance and baroque lyrical opera, what are the next innovations in stagecraft given this time-honored tradition?

This interdisciplinary course will encourage an oscillation between the roles of designers and artist, thinker and maker to manifest a forum to experiment with design ideas expressed in, drawing, models and painting in collaboration with the culture of the theatrical arts. As a central thematic impetus, we will employ the traditional spatial conceit found commonly in the training of architects and painters: linear perspective and its geometric variants.

The syllabus, comprised of various workshops, will present concepts and techniques essential to the design and execution of a theatrical set. Through Bob Moody, Assistant Charge at the Metropolitan Opera, we will have accessibility to scenic shops and to its expertise. Furthermore, the course will support transport and attendance for performances as well as meetings/critiques with external technical advisors in consideration of the learning objectives of the course.

The class welcomes all Fine Art and Design majors who are encouraged to partake in an immersive 6 credit design studio that will combine three-dimension spatial concepts, drawing and painterly work at the scale of the theatrical stage. Given the nature of the course materials, exercises will vary dramatically in size and in scale from concept based maquettes to full scale mock-ups with material costs partially supported by the fund. **Junior and above**

Permission of Instructor Required

**(FALL)**
ILLUS 3504  THE ENTREPRENEUR
6 credits  Oren Sherman/William Foulkes
This course combines the business of art and design, transforming the creative impulse to a marketable deliverable. This elective course, open to both Illustration and Graphic Design majors, is co-taught over one full day in a collaborative environment, combining the studio experience with business basics: marketing and branding as an essential part of the creative process.

This class encourages students 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: 15 seats available to Illustration juniors and seniors. 9 additional seats for Graphic Design majors are available with permission of student’s department head and the course instructors. Illustration juniors and seniors may web register. Graphic Design students should contact the Illustration Department office to register.

(FALL)

ILLUS 3600  THE MAGIC OF BOOKS
3 credits  Judy Sue Sturges
This course celebrates books of all kinds, for readers of all ages. We start by studying picture books for children and make our way through graphic novels (comics), the young adult novel, poetry, fiction for adults, etc. The last part of the semester is spent creating a book of your own choosing from one of these genres.

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

(SPRING)

ILLUS 3604  COVER TO COVER
3 credits  Lars Grant-West
The finest illustrated book covers - from graphic novels to literary classics - captivate the reader both emotionally and intellectually, reflecting the essence of narrative content through potent imagery. This course explores the generative process of making illustrations for book covers - from sketch to finish, from comprehensive image to final revisions. Student will be engaged in analysis of narrative content, preparatory drawings and finished work. Weekly demonstrations will provide an intensive look at how an illustrator approaches formal material and aesthetic decisions in support of content, helping students gain confidence in the use of processes and materials.

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

(SPRING)

ILLUS 3608  THE ARTIST'S BOOK
3 credits  Judy Sue Sturges
At their very core, all books convey a sequence of ideas, but the execution varies widely from one volume to another. In this course, juniors and seniors strive to extend this concept outside of traditional book parameters to achieve their own creative interpretation. Working from their own themes, students mold an innovative presentation of images and concepts - in two dimensions or three, using concrete depictions or abstract forms - into 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 nonmajors pending seat availability and permission of instructor.

(FALL)

ILLUS 3612  PICTURE AND WORD
3 credits  Judy Sue Sturges
In this class, we will explore the children’s picture book as a medium of artistic expression. During the first half of the semester, we will experiment with a number of storytelling techniques and principles while also focusing on different approaches to the format, illustration, and design of picture books. The second half of the semester will be dedicated to the creation of the final project; each student will complete a book dummy for an original children's picture book accompanied by several finished Illustrations.

Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor. Students in this class Must also register for LAS E416

(FALL)

ILLUS 3632  MAKING PLAY: GAMES
3 credits  Jason Beene
The ability to play is a complex activity that is at the core of human learning. From Monopoly to poker, Doom to the baseball diamond, games allow us to explore social interactions, take risks, set goals, develop skills and expand our imaginations while entertaining us without serious consequences. What makes a game fun? Or memorable? In this class, we will explore the intersections of learning, experimentation, and play. In our constructed projects, we will search for innovative ways to expand or reinvent game traditions. Through individual and collaborative projects, we will examine how game mechanics (rules/systems)
thoughtfully combined with game aesthetics (visuals/story) can be used to craft engaging, memorable and informative user/player experiences. Our goal is to develop primarily non-digital games that are conceptually innovative responses to various questions you pose related to play. Quality assurance and usability concerns will be explored through focus group play tests.

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

This course fulfills the Illustration Concepts requirement for Illustration majors.

(FALL)

ILLUS 3704  PRINTMAKING TECHNIQUES FOR ILLUSTRATORS
3 credits  Randy Willier
This course surveys a wide range of effects possible through versatile printmaking methods including monotype, relief printing and drypoint.

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

Fee: $200.00
(FALL)

ILLUS 3712  THE SILKSCREENED POSTER
3 credits  Staff
Since the time of Shakespeare, posters (or "broadsheets" as they were called) have attracted the attention and sparked the imagination of viewers throughout the western world. The best posters are both visually striking and communicative. Designs usually incorporate image and text; but are often effective with either text or image alone.

In this class we will learn the essentials of silkscreen printing in the context of studying a bit of the history of poster 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 nonmajors pending seat availability and permission of instructor.

Fee: $222.00
(SPRING)

ILLUS 3716  COLOR WORKS
3 credits  Mary Jane Begin
A course intended to help students design with color through the use of acrylics, watercolor and a medium of their choice. We will explore ways of creating harmony, contrast, focus and space in a work of art by developing an understanding of opacity, transparency, temperature, value and intensity of color. Students will be expected to experiment with various color grounds as well as a variety of limited palettes.

Assignments will include color charts, figure work, still lives and will focus on a final series.

Major elective; restricted to Illustration junior and above; open to nonmajors pending seat availability and permission of instructor.

(SPRING)

ILLUS 3720  ARTISTIC MEDIUM: ILLUSTRATION
3 credits  Nicholas Jainschigg
This course is designed to teach the student about contemporary use of Illustration media and how to use and combine them creatively, safely and effectively. Students will acquire the skills and confidence to evaluate new mediums and techniques on an ongoing basis with minimal expense and difficulty through the use of limited palettes. Mediums covered will include: acrylics, gouache, casein, watercolor, markers, crayons (wax and water-soluble), colored pencil, scratchboard, ink, oil (for illustration), and associated tools, palettes, and surfaces.

Major elective; restricted to 12 seats for Illustration juniors; seniors may register on a first-come first served basis after junior seats are filled; open to nonmajors pending seat availability and permission of instructor.

(FALL)

ILLUS 3736  WATERCOLOR: AN INTRODUCTION TO THE MEDIUM
3 credits  Joseph McKendry
This course will present the transparent watercolor medium to students in a manner both logical and painless. Students will explore the broad uses for watercolor through still life, figure painting, and outdoor landscape painting. Guest critics and demonstrations may augment class discussions.

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

(FALL)

ILLUS 3740  WATERCOLOR AND GOUACHE
3 credits  Leonard Long
The remarkable brilliance of color found in watercolor and gouache make these media ideal for the study of color mixing - both optical and mechanical - and the depiction of dazzling effects of light in finished artwork. Working from the figure and other motifs, this class will address the variety of manipulations possible in watercolor and gouache, singly and in combination, while focusing on principles of color structure. Outside assignments will be organized around thematic series.

Major elective Illustration juniors and seniors
(SPRING)
ILLUS 3748 PEN, INK & SCRATCHBOARD
3 credits Antoine Revoy
This course introduces students to a variety of pen and scratchboard styles through a series of assignments which include drawing from life and executing well-defined illustrative problems. A variety of pen tips and their effect on pen handling are explored. Other aspects of pen drawing to be considered: Intelligent design of page with subject, the compositional impact of the arrangement of tone, and the sensitive selection of appropriate pen and scratchboard styles for a given problem.
Major elective: restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor
(FALL)

ILLUS 3754 PHOTO ONE: DIGITAL
3 credits Henry Horenstein
This is an introductory course in digital photography. It covers all the basic techniques of digital workflow: capture, photo editing, and inkjet printing. You will learn how your camera works and how to control it to get the results you want. You will also learn how to download and manage your image files, edit them for best results, back up 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 Holga compact (interchangeable lens model). We will discuss cell and tablet phones, but as a good point of instruction, students with some photography background or those with analog-only experience may also benefit.
Estimated Materials Cost: $100.00 - $150.00
Major elective: restricted to Illustration juniors and seniors; open to nonmajors
Pending review and approval by the Curriculum Committee
(SPRING)

ILLUS 3756 PHOTO ONE: ANALOG
3 credits Henry Horenstein
This is an introductory course in FILM photography. It covers all the basic techniques of film capture and darkroom use. You will learn how your camera works and how to control it to get the results you want. You will also learn how to develop film and make excellent traditional (analog) 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 35mm camera, which you must provide (ask your folks/friends if they have one laying around or buy a cheap one), but other types are also OK, such as a Holga plastic camera or a medium-format model. While this course is an introduction to photography, and assumes no prior knowledge, students with some photography background or those with digital-only experience may also benefit.
Estimated Cost of Materials: $150.00
Major elective: restricted to Illustration juniors and seniors; open to nonmajors.
Fee: $100.00
(FALL)

ILLUS 3774 PUPPETRY & PERFORMANCE
3 credits Erik Sanko
Puppets can span an emotional range from poetically tragic to violent and irreverent and throughout history have been both venerated and outlawed. The goal of the class is to give people a basic understanding of puppetry philosophy, construction and manipulation and to gain a richer appreciation of live movement towards image-based storytelling. The course will be loosely divided into three stages: investigating what a puppet is, designing and building, storytelling/performance. Each student will create a three-dimensional figure (or figures), either representational or abstract. Manipulation languages of the puppets will be explored to highlight their narrative strengths including the puppet’s relationship to the puppeteer.

Exploration of the means by which the story is going to be told and find what is most appropriate will be integral to course activity. The culmination of the students’ efforts will result in class performance/presentations, either individual, in small groups or collectively as a class.
Major elective: Restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor
Pending review and approval by the Curriculum Committee
(SPRING)

ILLUS 3780 WORKING ART
3 credits Leonard Long
Illustrators invent all the time: a “concept” is nothing more than invention. This course aims to expand the illustrator’s definition of and capacity for invention, both on the page and beyond. The object of invention herein is delight. Students in this course will conceive and develop three distinct projects – the first for children, the second for adults, the third at the student’s discretion. Each project in development will test its premise: it will expose inspiration to proof. The ultimate criterion for success, whatever form the project has taken, will be, “Is it delightful?”. If an invention is both original and delightful it may well have commercial potential; while this is not the object of the course, commercial potential will of course be considered. Classes will ideally be of seminar size. They will consist of speculation, discussion, suggestion and critique: skull sessions. Such dialogue is essential to the generation and
ILLUS 3912  **VISUALIZING THE NATURAL SCIENCES**  
3 credits  Nicholas Jainschigg/Lucy Spelman  
This 6-credit course invites undergraduate and graduate students to improve their skills in communicating and illustrating science. The general topic is changing biodiversity, how humans impact plants, animals, and their environment. Examples will be presented from around the world, as well as from Rhode Island. Through a series of exercises, students will practice analyzing and interpreting scientific information in order to both understand and present it. The science content will be delivered through lectures, visits to research labs, and to a nearby nature sanctuary. The course is designed to introduce students to relevant scientific concepts and challenge them to use their art to make these ideas more concrete and meaningful. In some cases, the goal may be to educate; in others, it may be to raise awareness, stimulate debate, or entertain. Students will explore the use of different media, including 2-D, 3-D animated, and interactive modes. They will also target different audiences and venues, including: general interest or editorial publications, art for public spaces including galleries, educational and peer-to-peer science materials. Class work includes assigned reading, several minor projects, an exam, and a comprehensive final project. Students will choose a recent research study on the topic of human impacts on biodiversity for the subject of their final project, which is a written paper combined with original artwork designed for a public space or public interaction. The Departments of Illustration and History, Philosophy and Social Sciences will teach the course collaboratively.  
*Students must register for both LAEL 3912 and ILLUS 3912 and will receive 3 elective plus 3 LAEL credits. Major elective; restricted to Illustration juniors and seniors; nonmajors will receive nonmajor elective credit. Must also register for LAEL-3912.*  
(SPRING)  

ILLUS 3924  **CREATURE LAB**  
3 credits  Lars Grant-West  
This class is designed to train students in the art of creature creation/design. Students will study animal anatomy and physiology with a focus on adaptations to meet specific environments. Following a structured process to design beasts for a variety of genres, the class will explore the genres of fantasy, science fiction and horror. Also featured will be class discussion regarding the psychological implications of different aesthetic choices using existing creatures from film and literature as case studies.  
*Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor.*  
(FALL)  

ILLUS 3936  **CHARACTER CREATION**  
3 credits  Shanth Enjeti  
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 nonmajors pending seat availability and permission of instructor.*  
(SPRING)  

ILLUS 3944  **SEQUENTIAL ART: COMICS, MANGA & BANDES DESINEE**  
3 credits  Shanth Enjeti  
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, Hergé, 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 nonmajors pending seat availability and permission of instructor.*  
(FALL)  

ILLUS 3948  **CoMIX:WORDS AND PICTURES MIXED TOGETHER**  
3 credits  Paul Karasik  
Not illustration. Not creative writing. Comics has its own language resulting from images and words working together. As students demonstrate mastery they will move from highly structured lessons and exercises to more personal and experimental long forms. Students will devote the last third of the course to creating and self-publishing a 24-page mini-
ILLUS 3956    CINEMATIC STORYTELLING
3 credits    Jesse Strauss
This course will examine various storytelling techniques used in cinema that are essential in guiding the look and feel of a film. These will include storyboarding, color key creation, and production illustrations. Our goal is to build the essential skills needed to participate in the narrative process of filmmaking. You will work both individually and in groups on a series of assignments to create finished works that build your individual skills, and demonstrate your abilities to work on a story team in a cinematic production. We will examine camera placement and frame-to-frame clarity by creating storyboards for different scenarios. In addition, to explore the emotional beats of a narrative, you will create lighting and color keys. In the final weeks, we will create a finished production illustration for a narrative that will be either supplied or created by the student.
Major elective; restricted to Illustration juniors and seniors; open to nonmajors pending seat availability and permission of instructor.
Fee: $10.00 (FALL/SPRING)

ILLUS 3960    INTRO TO ANIMATION TECHNIQUES FOR ILLUSTRATORS
3 credits    Agnieszka Woznicka
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.
Major elective; permission of instructor required; restricted to Illustration and FAV majors; contact FAV Department Coordinator to register.
Permission of Instructor Required
Fee: $85.00 (FALL/SPRING)

ILLUS 4000    ADVANCED PROJECTS
3 credits    Leonard Long/Paul Olson
This course is designed to enable students to develop a body of work in a series that begins and ends within the semester. It culminates with a professional-level juried exhibition of students' completed projects in the ISB gallery, with an emphasis on presentation, marketing and managing a public opening. This course requires students to reach the goals they set for themselves through the individualized projects they outline in detail at the beginning of the course. Each student selects a theme they are interested in working on for 13 weeks. A written statement is submitted that details the subject and concept, media, size and number of images to be completed, to the same high degree of finish. Continuity of style is an important aspect of the series. A wide range of media are welcome in the class. However, the series should not be done in a media that the student does not already have a working vocabulary in. The simple term “digital” will not be considered an acceptable medium for this course, neither will animation, web-design, or performance or installations. Consistency of work ethic and quality of execution is of utmost importance in the course.
Major elective; restricted to Illustration seniors.
(FALL)

ILLUS 4011    LE30    HISTORY OF ILLUSTRATION
3 credits    Susan Doyle
This course surveys the history of western illustration from illuminated manuscripts through approximately 2000 AD. The work shown is culled from a vast cache of artistic production for its power to convey ideas and ideals, report and editorialize events or serve as an enhancement to literature. We consider how evolving technologies in printing and communication have influenced artistic processes, shaped aesthetics and facilitated the distribution of illustration. We study Illustration's role in reflecting and influencing culture, and its variable relationship to fine art. Each session includes a lecture to which students respond with a critical brief to be handed in upon exiting the class. Additionally there are weekly readings, 2 tests, and one long and one short research paper. There is no textbook for this
Illustration Course Descriptions 2015 - 2016

class. However, students will be able to access study images and readings through Artstor and on RISD Digication. Major requirement; restricted to sophomore Illustration majors; open to Illustration juniors and seniors and nonmajors pending seat availability and permission of instructor. Registration by Illustration department, course not available via web registration. Fee: TBD (FALL/SPRING)

**Independent Study**

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

ILLUS 8960 PROFESSIONAL INTERNSHIP
3 credits tba
The professional internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Enrollment in an internship requires approval of the student's Department Head, using the online form available through the RISD CAREERS website. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement and must involve immersion in a professional setting under supervision. Grading is Pass/Fail only. Major elective; restricted to Illustration juniors and seniors; permission of Illustration Professional Development Advisor required; registration only allowed through RISD CAREERS website by posted deadlines. (SUMMER/FALL/WINTER/SPRING)

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

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Department of Industrial Design
Division of Architecture and Design
Department office: 161 So. Main St., 2nd floor lobby, Telephone 401.454.6160; email: id@risd.edu
Department Head: Charles Cannon
Graduate Program Director: Andy Law
Department Administrative Coordinator: Maureen Buttenheim
Department Assistant: Elena Quinonez

The Department of Industrial Design offers undergraduate courses and a major leading to the Bachelor of Fine Arts degree. It also offers graduate courses and a program leading to the Master of Industrial Design degree. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Majors are preregistered into many major classes by the department. In addition, the department holds its own lottery for registration into both the Advanced Design and Special Topics studios. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into electives, nonmajor studios, and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Some major elective courses are available for self-service selection on WebAdvisor by nonmajors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
**BFA Curriculum in Industrial Design (2015-2016)**

Division of Architecture and Design
161 South Main Street, 2nd floor, Telephone 401.454.6160

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**Footnotes:**

*See page 41 for chart: Undergraduate Degree Recommended Credit Distribution.

1 Satisfies Art History credit for ID majors

2 Wood II and Metal II, one of which is required for the BFA, and Designing with Rhino, can be taken any semester during junior or senior years, as scheduling and interest permit.

3 Six credit courses taken during Wintersession or Summer cannot fulfill an Advanced Design Studio requirement. Students may take only one six credit studio per semester.

4 A Project, Internship, or nonmajor studio cannot replace the Special Topic Studio requirement.

**Curriculum Notes:**

The BFA program consists of 126 credits. The Liberal Arts component is 42 credits and the nonmajor elective component is 12 credits. Although Liberal Arts courses are listed for Wintersession, they may be taken during the Fall or Spring semesters. Similarly, the nonmajor electives shown for Fall or Spring may be taken during the Wintersession, as scheduling and interest permit. Consult the Liberal Arts Office or the Registrar for additional information.

The curriculum for Industrial Design majors indicates the minimum courses that are required complete the program.

Sufficient design and professional elective courses must be completed to fulfill a total of 126 credits necessary for a BFA degree. Elective courses are to be selected in consultation with your faculty advisor.

All students entering the Department of Industrial Design are required to participate in the laptop program. Specifics for the plan are determined by the Office of Information of Technology.

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Master of Industrial Design Curriculum (2015-2016)
Division of Architecture and Design
Department Office: 161 South Main, 2nd floor, Telephone 401.454.6160

Total Credits: 66

Footnotes:

1 Before graduating, students are required to take at least one seminar offered by Graduate Studies (GRAD) in addition to a business seminar. The business seminar can be satisfied by taking Business Principles (ID-2382) or Design + Entrepreneurial Thinking (AD-1511).

Curriculum Notes:

General eligibility requirements for the master’s degree are listed in the front of this book. The minimum credit requirement for the 2 year MID is 66 credits.

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

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Master of Industrial Design 2.5 Year Curriculum (2015-2016)
Division of Architecture and Design
Department Office: 161 South Main, 2nd floor lobby, Telephone 401.454.6160

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**Total Credits: 84**

**Footnotes:**

1. Before graduating, students are required to take at least one seminar offered by Graduate Studies (GRAD) in addition to a business seminar. The business seminar can be satisfied by taking Business Principles (ID-2382) or Design + Entrepreneurial Thinking (AD-1511).

2. In consultation with the graduate program advisor, choose from the following suggested offerings, or choose other major electives, as appropriate for your background and interests.

ID 2476, Basic CAD
ID 2480, Manufacturing Techniques
LAEL LE38, History of ID

**Curriculum Notes:**

All graduate students must participate in Wintersession each year.

General eligibility requirements for the master’s degree are listed in the front of this book. The minimum credit requirement for the 2.5 year MID it is 84.

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

ID 2382 BUSINESS PRINCIPLES: DESIGN AND ENTREPRENEURSHIP
3 credits William Foulkes
Turning an idea into a sustainable reality requires a fundamental understanding of business, but the frameworks that guide business principles overlap, complement, and enhance design principles.

This course seeks to educate students to understand business as a critical design factor--a defining constraint or liberating perspective along the same lines that other design principles are taught.

The guiding principle is that design and business are inextricably linked: Design work is intrinsically linked to business and will always be at the service of business, fulfilling the need for an enterprise (profit or non-profit) whose business model is critical to its survival; Design will find new channels, new outlets, through a more complete understanding of business needs and how businesses see opportunity; Design can and should be considered as critical strategic input for business.

The objective of Business Principles: Design and Entrepreneurship is for students to understand basic business vocabulary, to explore how design vocabulary and design processes overlap, complement and enhance business vocabulary, and to understand how design thinking skills can be used to identify and execute business opportunities. This course will consist of a series of lectures, readings and case studies from the Harvard Business School.

Major elective ID majors only
(FALL/WINTER/SPRING)

ID 2453 WOOD II
3 credits George Gordon
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
Fee: $85.00
(FALL/SPRING)

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

Major requirement; ID majors only
Registration by Industrial Design department, course not available via web registration
Fee: $101.00
(FALL)

ID 2452 METAL II
3 credits Staff
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
Fee: $175.00
(FALL/WINTER/SPRING)

ID 2455 WOOD I
3 credits Staff
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
Fee: $326.00
(FALL)
Industrial Design Course Descriptions 2015 - 2016

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
(FALL)

ID 2465 DESIGN PRINCIPLES II
6 credits Staff
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
Fee: $50.00
(SPRING)

ID 2476 BASIC CAD
3 credits Staff
The purpose of this course is to teach students the basics of solid modeling and surface modeling. Along with learning the software functionality for both, students learn 3D modeling design for a wide range of applications. Students will learn how to translate their hand-sketches into three-dimensional CAD models. Solid modeling will introduce the basics of designing for plastics and producing a final rapid prototype. Surface modeling will focus on visualizing concepts and producing presentation-level 2D renderings.
Estimated Materials Cost: tbd
Major requirement for sophomores; ID majors only
Registration by Industrial Design department, course not available via web registration
Fee: $40.00
(SPRING)

ID 2477 DESIGNING WITH RHINO
3 credits Brian James/Claudia Rebola/tba
In this course, you will use the NURBS modeling program Rhinoceros to develop 3D digital models and also produce photo realistic renderings of your designs. A variety of modeling techniques and geometry types will be explored with an emphasis on manufacturing ability and communicating design intent.

You must have Rhino installed on a computer running Windows for the very first class. A choice of rendering plug-ins is available for Rhino and these options will be covered during the first class.
Estimated Materials Cost: $200.00
Prerequisite: ID-2476
(FALL/WINTER)

ID 2480 MANUFACTURING TECHNIQUES
3 credits Leslie Fontana/Justin Sirotin
This course introduces the students to methods, materials, and manufacturing processes that translate design activity into finished goods. A significant portion of downstream design activity is devoted to manufacturing issues - the techniques by which materials are selected, shaped, and then assembled. Students will be evaluated based upon success of weekly field study research assignments and a final exam.
Major requirement; ID majors only
Registration by Industrial Design department, course not available via web registration
Fee: $100.00
(FALL/SPRING)

ID 2494 INTRO TO SHOEMAKING
3 credits Anne Marika Verploegh Chasse
Shoes are an everyday commodity; but do you know how many steps are involved? In this course, students will handcraft a basic pair of cemented construction shoes from start to finish. This includes beginning by creating a basic pattern, draping the last, cutting (clicking) the leather, sewing (closing) the upper, building a stacked leather heel, and finishing the sole. We will approach the requirements of constructing a shoe through choice of material, characteristics of leather, and how to utilize them in laying out the pattern. In the process of the construction from pattern to shoe, we will work with basic tools for handcrafted shoemaking including a shoemaker's knife, closers hammer, buff stick, lasting pincers to name a few. Students are expected to complete one pair of shoes and begin work on a second pair, applying and expanding upon the techniques learned in the class.
Estimated Material Cost: $225.00
ID majors only
Also offered as APPAR 2494 for Apparel majors
(FALL/SPRING)

LAEL LE38 HISTORY OF INDUSTRIAL DESIGN
3 credits Matthew Bird
The course is divided into three parts: (1) Current issues in the historiography of the field (2) Topics in history of industrial design from 1750 to 1945 - such as collaborations between art and industry; mass production; changing patterns of consumption; industrial design and corporate imagery; the social and/or technological impact of industrial design and corporate imagery; the social and/or technological impact of industrial design on transportation, the domestic interior, and the workplace (3) Individual research in an aspect of design since 1945. Extensive readings, lectures, discussions, two papers and materials that currently are defining this pivotal field.
Major requirement; Art History credit for ID majors Liberal Arts elective credit for nonmajors
(SPRING)

ID 2510 DRAWING FOR DESIGN WORKSHOP
1 credit Jorge Paricio
In this class we practice a variety of digital and freehand methods of design exploration and visual communication used by designers. These sketching and rendering skills are ideal for anyone who has to understand and resolve form
while communicating ideas within interdisciplinary environments. We will focus on the redesign of a few objects, starting with some sketching from the ideation phase through to a final solution that describes the aesthetic and emotive intents, as well as demonstrates knowledge of functional or unique manufacturing requirements. This class is built on the belief that strong two-dimensional skills remain the essential tool for product designers. Students attending the first and second module will be required to participate in the final presentation during the final week of the semester.

Major elective
Open to junior and above
(FALL/SPRING)

ID 2511 PRODUCT PHOTOGRAPHY WORKSHOP
1 credit tba
This class will cover basic camera optics and lighting techniques necessary to generate high quality digital images for either print or digital portfolio applications. The focus of the class is to master manual controls on the digital camera such as film and shutter speed settings in conjunction with aperture openings to obtain whatever the desired effect might be to best represent two and three-dimensional objects. Manipulation of natural and artificial lighting is the other main focus of the class. Students will learn the use of fill and bounce cards with sun, tungsten and strobe light sources. The emphasis will be on the strobe lighting studio where through a series of assignments students will learn direct, diffused reflected lighting techniques.

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

Major elective
Open to junior and above
Pending review and approval by the Curriculum Committee
(FALL)

ID 2512 PROCESSING WORKSHOP
1 credit Beth Mosher
In this hands-on course, students will learn 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 learning after the class ends.

This 12-week course will be structured in three 4-week modules. Each student will attend only one of the modules, but all students will meet together on the first day of the semester and will have a “laptop form” group exhibition their work during the final week of the semester.

Major elective
Open to junior and above
(SPRING)

ID 2513 CNC MACHINING WORKSHOP
1 credit Jake Horsey/Aaron Cantrell
This four week workshop is an introduction to using computer controlled machine tools and the software that controls them. For this particular experience, students will learn to program toolpaths using HSMXpress for SolidWorks and safely operate the Tormach PCNC 1100 mill located in the ID Metal Shop. More generally, students will gain an understanding of the model to machine workflow utilized across various CNC tooling platforms and how to evaluate a system’s applicability for a given project. Time spent in class will be technical and process heavy, focusing on proper machine setup, operation, and troubleshooting of CNC programs created in CAM software. The overarching goal is to equip students with a methodology to continue experimenting with the capabilities and limitations of the machine, but most importantly, what questions to ask or variables to consider when moving from the digital to the physical using CNC equipment.

Students attending the first and second 4-week module will be required to participate in the final presentation during the last week of the semester.

Major elective
Open to junior and above
Prerequisite: ID 2476, ID 2452
Fee: $75.00
(FALL) Cancelled just prior to publication; the Industrial Design Department plans to offer CNC Machining as a 3 credit course in Fall 2015.

ID 2515 DESIGN DOCUMENTATION WORKSHOP
1 credit Joseph Napurano
This class will explore best practices in presenting compelling stories showcasing specific work. It will cover planning, layout and completing different processes. Building a story and documentation strategy. Creating project storyboards, videos and presentations. We will cover integrating software, video, illustrations, and photos into the processes - Presentation software, Illustrator, PhotoShop and digital editing will be explored. The final project of this workshop will be to create a video for online presentation or a full presentation piece of your best portfolio piece.

Students will be required to write, work with digital software, create a finished presentation, and participate in the group presentation during the final week of the semester.

Major elective
Junior and above
(SPRING)

ID 20ST SPECIAL TOPIC DESIGN STUDIO
3 credits Staff
Juniors take two 3-credit Special Topic Design Studios in the Fall semester. Juniors shall choose one 3-credit option from the Content-Driven category like Packaging, Typography, Play, or UI/UX, and the other option from the Process-Driven category like Casting, Soft Goods or
Independent Study

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

ID 8960 PROFESSIONAL INTERNSHIP
3 credits tba
The professional internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Permission of Academic Advisor and Department Head is required (SUMMER/FALL/WINTER/SPRING)

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

Graduate Courses

ID 240G GRAD INTRO TO INDUSTRIAL DESIGN
3 credits Khipra Nichols
The aim of the course is to open a window on the complex and multifaceted present design environment. A preliminary overview about the major historic design movements will be followed by an extensive description of the design’s state of the art together with a spot on the latest trends. Students will be invited to think and tinker, learning how to approach a design project, how to formulate proper research questions and how to use analog and digital prototyping to experiment, validate and communicate their own ideas. They will also initiate a dialogue with forms, functions, and interactions, defining the borders of the design activity and the actual role of designers. The main goal of the course is to get students familiar with the design vocabulary and with the basic tools involved in design processes.
Areas covered: Ideas and concepts creation, quantitative and qualitative research, sketch models making, digital fabrication, physical computing, project’s narrative and storytelling.
Open to ID Graduate Majors only.
Fee: $75.00
(WINTER)

ID 241G GRADUATE ID STUDIO I
6 credits Claudia Rebola
The execution of two assigned design projects provides the framework for a thorough examination of the design process.
This structured and intensive studio will focus on the relationship between the implementation of sound design methodologies and successful problem solving in the design process. This first studio experience is intended to provide the methodological infrastructure for the remainder of the M.I.D. thesis experience.

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

(FALL)

ID 242G  GRADUATE ID STUDIO II
6 credits  Khipra Nichols/Charles Cannon
The second studio experience in the MID program focuses on interpretation as a crucial component of problem solving in the design process. Nine thematic briefs are provided, from which students select two. Subsequent design projects represent the students' considered position on the relevance of the selected theme to contemporary design practice. The range of themes explored in the class broadens the critical discourse on issues pertinent to the field of Industrial Design and provides a segue way to the students' declaration of thesis topics.

Graduate major requirement; ID majors only
Registration by Industrial Design department, course not available via web registration
Prerequisite: ID-241G

(SPRING)

ID 245G  ID GRADUATE SHOP ORIENTATION
3 credits  Thomas Weis/Michael Scimeca
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
Permission of Instructor Required

(FALL)

ID 247G  GRADUATE THESIS RESEARCH
6 credits  Andrew Law
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
Must also register for ID 251G
Registration by Industrial Design department, course not available via web registration

(FALL)

ID 248G  GRADUATE THESIS MAKING
6 credits  Cassandra Holman
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

(SPRING)

ID 250G  GRADUATE THESIS EXHIBITION
3 credits  tba
This course brings together the Graduate Thesis Research, Writing and Making courses. It defines the various thesis audiences including the Industrial Design discipline, potential employers, and the thesis exam committee and goes to create strategies for engaging them through exhibition design, online portfolios, press releases and a final Graduate Thesis document.

Major requirement, ID graduate students only
Must also register for ID-248G

(SPRING)

ID 251G  GRADUATE THESIS WRITING
6 credits  Timothy Maly
This course compliments the Graduate Thesis Research course with writing and communication experimentation followed by a focus on delivering a Graduate Thesis ‘design research’ paper that includes an initial thesis conclusion.

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

(FALL)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Idisc 1528 Programming Sound: Performance Systems
3 credits Shawn Greenlee
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 and provides an introduction to Pd object design in the Lua scripting language. 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, Linux, or Windows. Previous programming experience is recommended, but not required.
Estimated Cost of Materials: $100.00
Sophomore and above Fee: $175.00
(Fall)

Idisc 1533 *Rome: L’Artista in Città: The Artist in the City (Providence & Rome)
3 credits Deborah Zlotsky
This course will begin in Providence during the first six weeks of spring semester, include a study-travel component to Rome during March break and conclude during the last six weeks of the semester in Providence. Throughout the semester, students will explore a variety of ways to observe, document and respond to their surroundings. From the beginning of spring semester 2016 until March break, students will meet Thursdays from 9 am to 1 pm. During this time before the study-travel component, students will be expected to 1) investigate their environment in Providence, 2) gain valuable experiences drawing on-site and in public, 3) experiment with a variety of visual approaches and processes and 4) become more cognizant of the layers of their environment (spatial, personal, collective, cultural, historical, ecological). Drawing in Providence in February/March will introduce students to the pressures and pleasures of drawing from life to equip them to draw while traveling and to develop the skills, insights and fluency needed to be responsive and observant. Before and during their time in Italy, students will explore the peculiarities of their own relationships to the space and history of the cities. Initial emphasis on perceptual drawing is a way to launch each student’s discovery of relationships to and between the two cities to create a body of work. Professor Zlotsky’s students will travel with Professor Suzanne Scanlan and students enrolled in her Spring 2016 art history course, The Grand Tour. Students in the two courses will share some activities and day trips as well as stay in the same accommodations in Rome. When both sets of professors and students travel to the same location, the drawing students will receive an introduction from Professor Scanlan before embarking on their own responsive drawing research.

After returning from Italy, students will complete an individually directed drawing project evolving from a personal and intellectual discovery process. Meetings on Thursdays mornings will continue until the end of the semester. Work completed will be exhibited in the Waterman Building exhibition space during the last week of the semester.

The lab fee will cover air fare, transportation to/from airport, transportation within Italy, museum admission and hotel accommodations. Students are required to purchase art materials and meals.
Sophomore and above Estimated Travel Costs: TBD
Permission of Instructor Required
(Spring)

Idisc 2403 NCSS Core Seminar
3 credits Peter Dean
This course provides an inter-disciplinary but comprehensive introduction to key issues in Nature-Culture-Sustainability studies. It will provide an in depth engagement with sustainable material use exploring the "five kingdoms" of nature, the "five core principles of sustainability" and "the five flows through the built environment". The course will also address Biomimetics, Ecological Economics, Environmental Health and Wonder as well as providing indepth discussion of existing real world projects involving the use of sustainable materials. Attempts will be made to arm students with an effective understanding of how they can apply principles of sustainability to their future studies and careers. This course
will lay the foundation for the NCSS Concentration students as they pursue their major degree as well as their participation in the NCSS Concentration. The course format will be lecture/seminar with occasional guest lectures. 

Also offered as HPSS S564. Register in the course for which credit is desired.

Course Level: Sophomore, Junior
Permission of Instructor Required
Fee: $50.00
(FALL/SPRING)

IDISC 4705    DIGITAL SENSE
3 credits    Joy Ko
How can timeless human activities such as drawing and painting, relegated to the realm of the analogue, meaningfully engage 3D modeling platforms like Rhino/Grasshopper and contemporary output methods such as 3D printing? How can we learn to intuit in the realm of the virtual and what are the boundaries of this experience? This course will allow new ways of "seeing" and "feeling" and use a computational framework in the design process. Rather than take a conventional approach based on the technical aspects of a specific software program, students will be exposed to a rich diversity of potential work flows. The goal of this course is enhancing personal craft and technique through these digital tools while exploring new potential approaches to advanced technology. The explanation of textile structures and the architecture of cloth will serve as a starting point for ideas. 

Also offered as TEXT-4705. Register for course in which credit is desired.
Open to Sophomore and Above.
Fee: $55.00
(SPRING)

NMSE 1528    DADA TODAY: 100 YEARS OF RADICAL PERFORMANCE
3 credits    Martha Swetzoff/Mairead Byrne
Who could not be for Dada? To know about Dada is to think "I have wasted my life." To know Dada is to shout "I am alive!" There are many Dadas. In Berlin, New York, Paris, Hannover, Cologne, in pockets throughout Europe, Japan and Russia. This course focuses on Zurich Dada, in the early months of 1916 when the city was packed with exiles and refugees rushing to and from war--including Vladimir Lenin, just arrived and James Joyce, engaged in pursuing production of his own play Exiles; and when German poet performers Hugo Ball and Emmy Hennings opened the first Cabaret Voltaire. If you would think it worth diving into a clash of noise, color and dynamic action in a rented hall with works by Hans Arp, Sophie Täuber, Marcel Janco, Marinetti, Modigliani, Picasso on the walls, new publications by Apollinaire, Cendrars, Kandinsky on offer, and performances by Tristan Tzara, Richard Huelsenbeck, Hennings, Ball with all or some of the above, then you might have enjoyed this international Cabaret. From its first sounding, the pulse of Dada transmitted far, wide, and deep, through Surrealism, Lettrism, Situationism, Fluxus, Pop, Punk, to Ryan Trecartin / Lizzi Fitch. But Dada is dead, right? This course examines the corpse and makes new life rise from it, guided by two old teachers. Students will look at our school, our society, our world, in the light of Dada: Has this humiliating age succeeded in winning our respect? Works produced will include a research paper, individual and collaborative videos interpreting, adapting, conversing with and inventing from Zurich Dada, and a Virtual Cabaret. Students will learn basic camera and production techniques, and approaches to filming performance including documentation, choreography, real time vs edited time, and design for live action and the camera. The conversation may close by looping back to Zurich where the centennial of the first Cabaret Voltaire will be celebrated during the semester of our course. This course will be supported by a visiting artist/designers from theatre and opera, and by visiting scholars.

Estimated Materials Cost: 100.00
Deposit: $150.00
Sophomore and above
(SPRING)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
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). Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

**Registration information for majors for Fall and Spring**
Majors are preregistered 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 self-service on WebAdvisor. Registration into nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

**Registration information for nonmajors for Fall and Spring**
If space permits, classes are available via registration by the department. Courses are not available for self-service selection on WebAdvisor. Generally, registration is not granted until the add/drop period at the beginning of the semester.

**Registration information for Wintersession classes**
Wintersession classes are available to Freshmen and nonmajors, as well as majors. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Division of Architecture and Design
Mason/CIT Building, 6th floor, Telephone 401.454.6272

FALL
First-Year

<table>
<thead>
<tr>
<th># Courses</th>
<th>Cr.</th>
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<tbody>
<tr>
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<td>Transfer Student – Summer Foundation Program(^1)</td>
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WINTERSESSION

<table>
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<tr>
<th>Elective(^d)</th>
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SPRING

<table>
<thead>
<tr>
<th>Intro to Interior Studies II</th>
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<tr>
<td>Intro to Computing for Interior Architecture</td>
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Sophomore Year

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<tr>
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<tbody>
<tr>
<td>Drawing for Interior Architecture</td>
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<tr>
<td>Building Materials Exploration</td>
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<tr>
<td>History of Interior Architecture I(^2)</td>
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<thead>
<tr>
<th>Elective(^d)</th>
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<tbody>
<tr>
<td>LE17 History of Interior Architecture II</td>
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Junior Year

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<tr>
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<td>Human Factors</td>
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<tr>
<td>Building Structures and Systems for Adaptive Reuse</td>
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<tr>
<td>Electives(^d)</td>
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<th>Elective(^d)</th>
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<tr>
<td>23JR Intro to Interior Studies III</td>
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<tr>
<td>23ST Adv. Design Studio</td>
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<td>LE27 History of Interior Architecture II</td>
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Senior Year

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<td>Scheme Detailing</td>
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<tr>
<td>23ST Adv. Design Studio</td>
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<tr>
<td>2383 Final Studio Project Seminar</td>
<td>3</td>
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<tr>
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</table>

Footnotes:
\(^1\) Summer Foundation Program may be waived at the discretion of the department head. Transfer credit plus Summer Foundation credit should equal the 33 credits earned by RISD freshman. If less than that, the total of 126 credits must still be earned for the BFA degree.
\(^2\) Receives Art History credit
\(^3\) Receives Liberal Arts Credit
\(^d\) Choose a Liberal Arts class (see page 41 for chart: Undergraduate Degree Recommended Credit Distribution), a major elective, or a nonmajor studio elective, depending on unfulfilled degree requirements and class availability.

Curriculum 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.”

Two+Year Program

Department of Interior Architecture, Division of Architecture and Design

Department Office: CIT Building, 6th Floor, Telephone 401.454.6272

<table>
<thead>
<tr>
<th>SUMMER</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
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<tbody>
<tr>
<td># Prior to First Year</td>
<td>Courses</td>
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<tr>
<td>On-Campus Summer Program</td>
<td>Intro to Design Studio: Spatial Investigation/ Drawing &amp; Making</td>
<td>3</td>
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<tr>
<td>2322</td>
<td>Intro to Design Studio: Existing Construct</td>
<td>3</td>
</tr>
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<td>2324</td>
<td>Intro to Design Studio: Transformation and Intervention</td>
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<td>2326</td>
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| FALL First Year | | | |
| 2380 | Intro to Design Studio II | 6 | | | |
| 2304 | Structures and Materials for Adaptive Reuse | 3 | | | |
| 2377 | Advanced Drawing and Computing Tectonics | 3 | | | |
| 2378 | History of Adaptive Reuse | 3 | | | |
| Total | 15 | | Total | 3 | Total | 15 |

| Second Year | | |
| 23ST | Advanced Design Studio | 6 | | |
| 2381 | Human Factors, Ergonomics, and Acoustics | 3 | | |
| 2397 | Design Thesis Preparation | 3 | | Elective | 3 |
| Elective | 3 | | Total | 15 | Total | 3 |
| 2379 | Theory Seminar: Investigating Interiority | 3 | | | |
| 2382 | Codes and Details | 3 | | | |
| 2398 | Design Thesis Studio | 9 | | Elective | 3 |
| | | | Total | 15 | Total | 15 |

Total Credits: 75

Footnote:

1 Nine-credit on-campus summer program (June 22 – July31).

Curriculum 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”

Total credits required: MDes 2+ year (75)

For more information, see the “Graduation Requirements” section of this book.
Master of Arts Curriculum in Interior Architecture (M.A.) (2015-2016)
(1+ Year Program)
Department of Interior Architecture, Division of Architecture and Design
Department Office: CIT Building, 6th Floor, Telephone 401.454.6272

**SUMMER RISD/DIS PROGRAM**

<table>
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<tr>
<th>Prior to First Year</th>
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<tbody>
<tr>
<td>Courses</td>
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<tr>
<td>2356 Summer Studio in Scandinavia</td>
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<tr>
<td>2357 Scandinavian Design &amp; Architecture</td>
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**FALL First Year**

<table>
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<th>Courses</th>
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<tr>
<td>2357 Advanced Design Studio</td>
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<td>2360 Applied Building Systems for Adaptive Reuse</td>
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<tr>
<td>2370 Theory of Adaptive Reuse</td>
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**WINTERSESSION**

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**SPRING**

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<td>2361 Principles of Adaptive Reuse</td>
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<tr>
<td>2362 Adaptive Reuse Design Studio</td>
<td>6</td>
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<tr>
<td>2363 Graduate Adaptive Reuse Seminar</td>
<td>3</td>
</tr>
<tr>
<td>2364 Special Topics in Adaptive Reuse</td>
<td>3</td>
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</tbody>
</table>

Total Credits: 45

Footnote:
1 Summer program in Denmark (June 15 – July 31).
2 ANY RISD elective.

Curriculum Notes:
Students may choose to take major, nonmajor, or Liberal Arts electives during Wintersession, as space and interest allow.
Total Credits Required: MA 1+ year: 45.
For more information, see the “Graduation Requirements” section of this book.
Courses in Interior Architecture

INTAR 2183  THESIS PREPARATION WORKSHOP
3 credits  Nick Heywood
The Design Thesis is the culmination of many graduate programs in the Division of Architecture & Design. It is an opportunity to test a design hypothesis within the structure of a self-created thesis.

This workshop is an additional opportunity to refine the Thesis Proposal as a document that will guide the spring Thesis exploration and to begin initial design investigations into the Thesis process. The class will address: 1) the practical requirements required in the Thesis Proposal, 2) design approaches to early concept making in thesis and 3) verbal methods particular to the presentation of design hypothesis.

This is not part of the Thesis sequences but is highly recommended for all students preparing for the spring Design Thesis.
Major elective, INTAR graduates only
Elective for nonmajors by permission of instructor
Pending review and approval by the Winteresession Committee
(WINTER)

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

INTAR 2302  INTRO TO INTERIOR STUDIES II
6 credits  tba
This course further develops design principles from the first semester and introduces students to methodological thinking in the relationship between context, scale and use. Real site situations are introduced and students develop individual design processes associating topological relationships between the interior and exterior, at multiple scales of interventions. Students will have the opportunity to explore design issues through both traditional and computer generated design.
Major requirement: BFA
INTAR majors only
Registration by Interior Architecture department, course not available via web registration
Prerequisite: INTAR-2301
(SPRING)

INTAR 2304  STRUCTURES & MATERIALS
3 credits  Peter Yeadon
This lecture course is designed to familiarize students with structural principles and systems as they relate to the study of interior studies and adaptive reuse. The course will examine the performance and composition of various structural systems, including wood, lightweight metal, steel, masonry, and concrete structures.
Major requirement: MDes
INTAR majors only
Registration by Interior Architecture department, course not available via web registration
(FALL)

INTAR 2307  ENERGY AND SYSTEMS
3 credits  Peter Yeadon
This course provides students with an opportunity to study how distinct building systems are constructed to form a comprehensive whole. Through case studies, students will examine approaches to integrating a variety of systems, such as structural, electrical, mechanical, plumbing, conveyance, and fire protection within the confines of an existing structure.
Major requirement: MDes
Elective for undergraduate students; INTAR majors only
Registration by Interior Architecture department, course not available via web registration
Prerequisite: INTAR-2304
(SPRING)

INTAR 2315  BUILDING MATERIALS EXPLORATION
3 credits  Mary-Anng Agresti
This class introduces the student to different categories of building materials, through their intrinsic and extrinsic properties and characteristics. Through a series of sketch models, site visits and research of material processes, the student will be asked to explore these materials and their potential in the design of interior environments.
Major requirement: BFA
INTAR majors only
Registration by Interior Architecture department, course not available via web registration
(FALL)
INTAR 2318  BUILDING STRUCTURES, SYSTEMS, AND ADAPTIVE REUSE  
3 credits  Wolfgang Rudorf  
While introducing students to the principal concepts of structural design, building materials, and mechanical systems, the course provides a direct link to the built environment with a focus on the rehabilitation, preservation and adaptive reuse of existing structures, both historical and contemporary. The presentation of case studies, focus on the structural and mechanical aspects of students' individual studio projects and the excursion to at least one construction site will bridge the gap between class room and the world of building.  
Major requirement: BFA  
INTAR majors only  
(FALL)

INTAR 2322  INTRODUCTION TO DESIGN STUDIO Ia: SPATIAL INVESTIGATION:DRAWING & MAKING  
3 credits  Staff  
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 major only  
(SUMMER)

INTAR 2324  INTRODUCTION TO DESIGN STUDIO Ib: EXISTING CONTRACT  
3 credits  Staff  
Using an existing site in Providence, this studio will focus on the fundamentals of documenting an existing structure. These techniques will include, at a minimum, measuring, surveying, photographing, analyzing of materials and construction details, researching databases for relevant, related information and understanding the existing structural and mechanical systems. This information will be organized to create a full architectural documentation set. Documentation will also be explored in model form, building on the skills acquired in Studio Ia. Upon completion of documentation, the students will learn to analyze the existing structure both as an entity and within the adjacent urban context. The studio will also focus on the presentation of such analysis and the possible uses of it in design transformation.  
Major Requirement: MDES  
INTAR major only  
(SUMMER)

INTAR 2326  INTRODUCTION TO DESIGN STUDIO Ic: TRANSFORMATION & INTERVENTION  
3 credits  Staff  
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 major only  
(SUMMER)

INTAR 2331  INTRO TO COMPUTING:INTAR  
3 credits  Yugon Kim  
The objective of this class is to learn basic digital techniques in spatial design. Students successfully completing this course should be able to develop sophisticated digital layouts with image processing software, create CAD based 2D architectural drawings and 3D models, and develop a 3D visualization of a design. In this course, we will also discuss the integration of 2D and 3D data, digital materials, as well as the basics of digital lighting and camera work.  
Major requirement: BFA  
INTAR majors only  
Registration by Interior Architecture department, course not available via web registration  
(SPRING)

INTAR 2341  DRAWING FOR INTERIOR ARCH  
3 credits  Jonathan Bell  
Introduction to means of representation of ideas for Interior Architecture through various types of drawings: orthographics, axonometrics, perspectives, freehand sketching and diagramming. Hand drawing, digital tools, and mixed media will be used. Work will be done on site from existing structures as well as in the studio concentrating on concept development through drawing.  
Major requirement:BFA  
INTAR majors only  
Registration by Interior Architecture department, course not available via web registration  
(FALL)

INTAR 2353  SPATIAL PERCEPTION: LIGHT & COLOR  
3 credits  Faith Baum/Markus Earley  
This course provides an introduction to the fundamental principles of color and light as it applies to spatial and visual
perceptions in the built environment. It is an opportunity to study color theory in conjunction with light, lighting systems and the effect of light on color.

**INTAR majors only**
Registration by Interior Architecture department; course not available via web registration
Prerequisite: 3 credits from courses INTAR-2301 or INTAR-2380
Fee: $15.00
(SPRING)

**INTAR 2356  SUMMER STUDIO IN SCANDINAVIA**
6 credits  Heinrich Hermann/DIS Faculty
The studio instruction focuses on the process of Interior Architecture within the context of Copenhagen, a city committed to the issues of the environment and climate change. Students will be asked to address a design problem that deals with the relationship between conceptual design and its application within an existing structure. Issues of natural light, materiality and design process are studied through the assignments.
Major requirement: MA
INTAR majors only
Elective for others with department permission
Summer 2015 dates: June 15th through July 31th
(SUMMER)

**INTAR 2357  SCANDINAVIAN DESIGN AND ARCHITECTURE**
3 credits  Heinrich Hermann/DIS Faculty
This seminar combines an overview of Nordic architecture and design through lectures, a Visual Journal course - and workshops that engage with local Adaptive Reuse structures of Copenhagen. Through lectures and readings, students will explore the historical and current conditions of architecture, interior design, and planning from architectural, social, and political points of view. Students will further analyze design solutions as well as design and production processes through a visual journal. As an additional component, students will engage in in-depth site specific strategies of reuse within their studio project.
Major requirement: MA
INTAR majors only
Elective for others with department permission
Summer 2015 dates: June 15th through July 31th
(SUMMER)

**INTAR 2360  APPLIED BUILDING SYSTEMS: ADAPTIVE REUSE**
3 credits  Kurt Teichert
This course approaches the subject of adaptive reuse through environmental issues, economic analysis and design. These fundamental concepts are applied in real-world projects of reuse to reduce negative impacts to the built environment. Course objectives include an understanding of energy and environmental context, the ability to develop schematic designs for energy efficient interventions in an existing building, the ability to perform basic analyses of the energy and economic performance of buildings and 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
(FALL)

**INTAR 2361  PRINCIPLES OF ADAPTIVE REUSE**
3 credits  Wolfgang Rudorf
This course approaches the subject of adaptive reuse through the understanding of the rules and methods of design interventions. Analysis and synthesis regarding construction methods, structure, use, scale and the regulations pertaining to existing structures will be explored. Building on the framework of the International Building Code for Existing Structures, this course also examines the feasibility of reuse as defined by construction regulations and practice. The semester will be based upon case studies of completed projects in adaptive reuse to demonstrate the principles of design and construction within the context of existing structures. Through this course, students develop an understanding for the design process necessary in 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 on projects of adaptive reuse.
Major Requirement: MA
INTAR majors only
Permission of Instructor Required
(SPRING)

**INTAR 2362  ADAPTIVE REUSE DESIGN STUDIO**
6 credits  Eduardo Benamor Duarte
As the final studio in the year-long sequence of studios and seminars focusing on the practice of adaptive reuse, the student will have the opportunity to demonstrate these principles and theories in a complex design project of reuse. With a local city as the setting for the project, students have access to the site and are able to observe and experience firsthand the constraints of an existing structure. Students will also have the opportunity to use city resources such as a city’s Department of Planning and Development, Historic District Commission, RI State Council on the Arts, etc. This
The course 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.

Software requirements: Rhino V5.0(Windows) and Grasshopper plug-in.

Major elective: BFA, MDes, MA
Prerequisite: Take 3 credits from courses INTAR-2331, INTAR-2377, or INTAR-2356
INTAR majors only
(FALL)

INTAR 2370 THEORY OF ADAPTIVE REUSE
3 credits
Brian Kernaghan/Liliane Wong
Routinely defined as "transforming an unused or underused building into one that serves a new use," the practice of adaptive reuse is rich and varied. This lecture course will examine the pluralism of this practice through weekly lectures that focus on these varying aspects. The course will also focus on the differences in the implementation of this practice from countries in Northern Europe with its longstanding regard for reuse to countries with emerging practices such as China and Korea.

The lectures will include case studies of buildings, unbuilt projects, and urban assemblages, which will be contextualized in through the common themes which are critical to understanding reuse. Requirements: weekly lectures and discussions, readings, a mid-term examination and a final paper.

Major Requirement: MA, MDES
INTAR majors only
(FALL/SPRING)

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
*This course will not be offered in Fall 2015 semester. Students for whom this is a graduation requirement will substitute INTAR 2382/Codes and Details for the 2015/2016 academic year only.

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**Interior Architecture Course Descriptions 2015 - 2016**

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**INTAR 2363 GRAD ADAPTIVE REUSE SEMINAR**
3 credits tba
This seminar will be taught in conjunction with a 6 credit Adaptive Reuse Studio, (INTAR 2362) in which the students explore design innovation and its relationship to the constraints of an existing site. The student will select a topic of research in conjunction with their design project, formulate propositions and develop them with a team of advisers. Evidence of such research will culminate in both written form and as part of the design proposal.

Major Requirement: MA
INTAR majors only
(SPRING)

**INTAR 2364 SPECIAL TOPICS: ADAPTIVE REUSE**
3 credits tba
This course will address new trends, recent developments, avant-garde methodology, and technological innovations in adaptive reuse. The content will change from year to year.

Major Requirement: MA
INTAR majors only
Available to nonmajors by permission of instructor
Prerequisite: INTAR-2357
(SPRING)

**INTAR 2366 ADVANCED COMPUTING: FUNDAMENTALS OF REVIT**
3 credits Kylie Bodiya
Building Information Modeling (BIM) is defined as a digital representation of physical and functional characteristics of a facility. Revit is one of the most comprehensive and widely used BIM programs in the world. The software closes the gap between 3D geometry and building component data. This course will introduce students to Revit utilizing a hands-on approach. The class will introduce the essential concepts of the software through weekly class lectures/tutorials. Weekly assignments will allow students to use their knowledge to complete real-life design tasks. Hands-on exercises will also focus on software interface, creation of parametric families and creation of construction document sets.

Participants must have laptop with Windows, w/Parallels recommended for Mac users. Free student download of Revit available.

Major elective: BFA, MDes, MA
INTAR majors only
Prerequisite: Take 3 credits from courses INTAR-2331, INTAR-2377, or INTAR-2356
(FALL)

**INTAR 2367 ADVANCED COMPUTING: DIGITAL FABRICATION**
1 credit
Eduardo Duarte
This 4 week workshop will engage desktop making tools to foster familiarity with digital fabrication in the design of the Interior environment. The student will explore the relationship between geometrical principles. Components of interior architecture will be modeled and fabricated with rapid prototyping and CNC machines.

Software requirements: Rhino V5.0(Windows) and Grasshopper plug-in.

Major elective: BFA, MDes, MA
Prerequisite: Take 3 credits from courses INTAR-2331, INTAR-2377, or INTAR-2356
INTAR majors only
(FALL)
INTAR 2374  **HUMAN FACTORS**  
3 credits  Faith Baum  
The psychology of the client/user are crucial factors influencing the design of the environment and the practice of interior architecture. This course will explore issues of anthropometrics (the study of the characteristics of the human body), ergonomics (the application of anthropometric data to design), and proxemics (the study of the effect of cultural/psychological factors on design). During the semester the student will gather facts about the interaction of the environment and a user's culture, gender, stage of life cycle, and physical characteristics. These ideas will be implemented in the design and construction of an object.  
*Major requirement: BFA  
INTAR majors only  
Registration by Interior Architecture department, course not available via web registration  
(FALL)

INTAR 2377  **ADVANCED DRAWING & COMPUTING TECTONICS**  
3 credits  Pari Riahi/Jung Eun Lee  
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 hand drawing and digital representation. Students successfully completing this course will be able to understand the construction of 3D drawings, develop sophisticated digital layouts with image processing software, create CAD based 2D architectural drawings and 3D models, and develop a 3D visualization of a design. The integration of 2D and 3D data, digital materials, as well as the basics of digital lighting and camera work will also be discussed.  
*Major Requirement: MDes  
INTAR majors only  
(FALL)

INTAR 2378  **HISTORY OF ADAPTIVE REUSE**  
3 credits  Barbara Stehle  
This course will examine the major architectural personalities working in Europe (Italy, France, England, Spain, Germany, the Netherlands) and in North America in the period 1800 to 2010. Areas of study will include an examination of adaptive reuse related issues that will be studied in the context of their social, political, technological, and economic circumstances, as they pertain to the design culture of the period. Special emphasis will be given to interior renovations, additions, transformations and other interventions of adaptive reuse. Other areas of study will include the development of architectural drawing, and the way in which designs often evolved through committees, or ongoing consultations among patrons, designers, administrators, and scholars. Attention will also be given to design theory, and the doctrines relating to site, orientation, proportion, decorum, and the commercial design market.  
This course will be conducted in seminar form with discourse and discussions at the graduate level.  
*Major Requirement: MDes  
INTAR majors only  
(FALL)

INTAR 2379  **THEORY SEM.: INVESTIGATING INTERIORITY**  
3 credits  Barbara Stehle  
This seminar is intended as a reinforcement of the central theoretical aspects of Interior Architecture in preparation for the self choice Design Thesis the following Spring. The seminar will assist the student to become more aware of those factors which will determine a successful outcome in terms of site and program for a design intervention within an existing building. The course will examine issues relating to the concept of interior architecture from the Early Modern era to the present day. Areas of focus will include an examination of design related interventions regarding alterations, additions, restorations and conservation of interiors which will be studied in the context of their social, spiritual, philosophical, political, technological, and economic circumstances, as they pertain to the design culture of the period. Every week, select buildings will be presented as case studies that highlight the week’s thematic issues regarding varied types of interior interventions.  
*Major requirement: MDes; INTAR majors only  
*This course will not be offered in the WS 2016 semester.

INTAR 2380  **INTRO TO DESIGN STUDIO II**  
6 credits  Staff  
This course builds on the foundations gained in previous studio and course work by specifically furthering design development abilities. The studio will require the integration of the student's emerging knowledge of site analysis, mapping & documentation, innovative tectonics and systems, applicable theoretical issues, relevant cultural precedents, and precise material investigation into a cohesive design agenda.  
*Major Requirement: MDes  
INTAR majors only  
(FALL)

INTAR 2381  **HUMAN FACTORS: ERGONOMICS AND ACOUSTICS**  
3 credits  Michael Beaman/Jonah Sacks  
This course will focus on factors influencing the design of the interior environment through exploring issues of anthropometrics (the study of the characteristics of the human body), ergonomics (the application of anthropometric data to design), and proxemics (the study of the effect of cultural/psychological factors on design). It will be complemented by a study of acoustics as it relates to the relationship between the built environment and sound; predicting and designing for the acoustic performance of
spaces, and executing acoustic measurements (impulse response, reverberations).
Major Requirement: MDes
INTAR majors only
(FALL)

INTAR 2382  CODES AND DETAILS
3 credits  MaryRose McGowan
This class introduces the student to an overview of codes and its implementation through construction details as related to the study of adaptive reuse. It will provide in depth focus on pertinent parts of local and national building codes that address issues affecting interior architecture such as egress, materials, planning, and accessibility. The student will be asked through quizzes as well as short design projects to implement these rules and regulations and to demonstrate a familiarity with the codes.
Major requirement: MDes
INTAR majors only
Registration by Interior Architecture department, course not available via web registration
Permission of Instructor Required
Fee: $12.00
(SPRING)

INTAR 2383  FINAL STUDIO PROJECT SEMINAR
3 credits  tba
Held in conjunction with the final design studio of the undergraduate curriculum in Interior Architecture, this seminar expands upon the advanced studio project with complimentary studies in design analysis and research. These explorations will involve readings, group discussions, a testing of typology studies, a focus on conceptual development and a writing component. The ideas derived from these studies will be applied both to the student’s individual studio project and to a group project culminating in the design and installation of a senior show. It will conclude in written and 3D components that will serve as a conceptual statement for the final design studio, one that elevates it to a new level.
Major requirement, INTAR seniors only
(SPRING)

INTAR 2397  DESIGN THESIS PREP
3 credits  Liliane Wong/ Nicholas Heywood/ Eduardo Benmor Duarte
The Design Thesis in the department of Interior Architecture is conceived of as a three part sequence the final year of the MDes program. The first of the three parts, Design Thesis Prep is designed to assist students to identify a unique thesis topic for development into a project of adaptive reuse. The discussions will address various issues of reuse as they may relate to the selection of a topic and a site. Based on these sessions, the students will be required to submit proposals as feasibility reports for their own self-choice design project. Through group discussion and individual interviews, outline proposals will be approved in principle; each student will be required to finalize a feasibility report for their proposed Design Thesis in the class, Investigating Interiority (WS). The design phase 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
Permission of Instructor Required
(FALL)

INTAR 2398  DESIGN THESIS
9 credits  Interior Architecture Faculty Team
Required for students in the MDes degree program. Under the supervision of their degree project 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
Permission of Instructor Required
(SPRING)

INTAR 23JR  INTRO TO INTERIOR STUDIES III
6 credits  Janet Stegman
Building on the skills and knowledge developed during the first year in the Department, undergraduate students will focus their attention on a project which requires the hypothetical remodeling of an existing building of some complexity for a proposed new use.
Major requirement: BFA
INTAR majors only
Registration by Interior Architecture department; course not available via web registration
Prerequisites: INTAR-2301 and INTAR-2302
Permission of Instructor Required
(FALL)

INTAR 23ST  ADVANCED DESIGN STUDIOS
6 credits  Staff
Choice of advanced design studios offered by the Department of Interior Architecture. Details & studio descriptions are made available to pre-registered students. Advanced Design (Lottery) Studio Presentations by teaching faculty will take place on Tuesday, September 10th and Thursday, February 18th.
INTAR majors only
Registration by Interior Architecture Department; course not available via web registration
Course-related Expenses: students who elect some advanced studios may incur expenses for course supplies or related travel. Anticipated costs will be announced during the
lottery studio presentations held in the department.
Prerequisites: 6 credits from courses INTAR-23JR, INTAR-2302, INTAR-2356, or INTAR-2380
Permission of Instructor Required
(FALL/SPRING)

INTAR 3198  TYPOGRAPHY IN 3D SPACE
3 credits  Ernesto Aparicio
The use of typography in 3D space is a compelling one. With both a strong formal dimension and an informational function, typography provides a coherent program with a real sense of order. In order to understand the nature of a well-organized typographic program, our point of view must be fundamentally structural. Such an approach allows us to discern the sophisticated underlying relationship between parts which creates a sense of wholeness.

This Cross-disciplinary course will offer the students of Interior Architecture and Graphic Design the opportunity of working with typography in 3 Dimensional Space. Students will apply the use of proportion, hierarchy, and legibility in two aspects of the 3D space: A Wayfinding project and a Museum Exhibition.
Also offered as GRAPH 3198. Register in the course for which credit is desired.
Major elective, INTAR majors only, others with permission of instructor.
Open to seniors, graduate students
(FALL)

LAEL LE17  HISTORY OF INTERIOR ARCHITECTURE: 1400-1850
3 credits  Barbara Stehle
This course will examine the major architects working in Europe (Italy, France, England, Spain, Germany, the Netherlands) and in North America (the U.S.A., Canada and Mexico) in the period 1400 to 2009. Areas of study will include an examination of interior design related issues that will be studied in the context of their social, political, technological, and economic circumstances, as they pertain to the design culture of the period. Special emphasis will be given to 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 for BFA
INTAR majors only
Liberal Arts credit for Interior Architecture majors
Liberal Arts elective credit for nonmajors on a space available basis.
Prerequisite: LAEL-LE17
Permission of Instructor Required
Fee: $25.00
(SPRING)

Independent Study

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

INTAR 8960  PROFESSIONAL INTERNSHIP
3 credits  tba
Refer to the 'Internship' section in the Academic Policies portion of this Course Announcement for information on the registration process.
Permission of Instructor Required
(SUMMER/FALL/WINTER/SPRING)
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<tr>
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<td>COLLABORATIVE STUDY</td>
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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*

(FALL/WINTER/SPRING)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Department of Jewelry + Metalsmithing

Division of Fine Arts
Department office: Metcalf Building, Room 212, Telephone 401.454.6190; email: jewelry@risd.edu or broth@risd.edu
Department Head: Robin Quigley
Graduate Program Director: Tracy Steepy
Senior Department Administrative Coordinator: Brett Roth

The Department of Jewelry + Metalsmithing offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses, a post-baccalaureate program, and a program leading to the Master of Fine Arts degree. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Majors are preregistered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Some major elective courses are available for self-service selection on WebAdvisor by nonmajors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
## BFA Curriculum in Jewelry + Metalsmithing (2015-2016)

### Division of Fine Arts

Metcalf Building, Room 212, Telephone 401.454.6190

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|        | 4433 | Soph. Jewelry 1 & 2 | 3 |
|        | 4434 | Soph. Metalsmithing: Soph. Smithing & Jewelry | 3 |
|        | 4445 | Soph. Jewelry Design: Technology and Making | 3 |
|        | 4404 | Junior Jewelry 1 | 3 |
|        | 4438 | Digital 3D Modeling and Rendering | 3 |
|        | 4403 | Color as Content | 3 |
|        | 4408 | Degree Project | 6 |
|        | 4489 | Senior Seminar | 3 |
|        | 4498 | Nonmajor Studio Elective / Liberal Arts¹ | 3/6 |
|        |      | Total | 15 |

### Footnotes:

1. See page 41 for chart: Undergraduate Degree Recommended Credit Distribution

### Curriculum Notes:

*The six credits for Fall and the six credits for Spring may be fulfilled by taking one Liberal Arts and one nonmajor studio elective (NMSE) or by taking only one Liberal Arts classes or only NMSE classes.

**Students who follow this curriculum exactly will end up with a total of 132 credits. The minimum number required for the BFA degree is 126, so students may opt to take only 12 credits in the fall and/or spring terms of the senior year by taking three credits of Liberal Arts or NMSE in the Fall and/or Spring, as required to fulfill degree requirements. The Liberal Arts component of the BFA is 42 credits and the nonmajor studio elective component is 12 credits.

Wintersession offers the most opportunities for nonmajor studio electives, but they may be taken during the Fall or Spring semesters, as scheduling and interest permits. Consult your adviser, the Liberal Arts Office or the Registrar for additional information.

Elective courses are selected in consultation with your department head or faculty advisor.
Post-Baccalaureate Program in Jewelry + Metalsmithing (2015-2016)

Division of Fine Arts
Metcalf Building, Room 212, Telephone 401.454.6190

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 fulltime 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

TECHNICAL CONCENTRATION

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Total Credits: 24 (with Open Electives Total Credits: 33)

CONCEPTUAL CONCENTRATION

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Total Credits: 24 (with Open Electives Total Credits: 33)

Curriculum Notes:
*Additional Elective Credits for both concentrations

This program requires application and admission through the RISD Admissions Office. Contact the Admissions Office for more information and an application.
MFA Curriculum in Jewelry + Metalsmithing (2015-2016)

Division of Fine Arts
Metcalf Building, Room 212, Telephone 401.454.6190

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<td>447G</td>
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*Total Credits: 66*

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

All graduate students must participate in Wintersession for a minimum of 3 credits each year.
Courses in Jewelry + Metalsmithing

J&M 4403  JUNIOR: COLOR AS CONTENT
3 credits  Tracy Steepy
This course is an in-depth exploration of innovative options for the use of color within jewelry design. Demonstrations range from both traditional and new techniques of enameling (first six weeks) to the exploration of resins and rubbers (second six weeks). Class assignments encourage the development of a personal palette and its application in a variety of projects as well as individual experimentation. Emphasis will be equally placed on technical proficiency and the examination of the conceptual connotations and implications inherent to the materials and their processes.
Major requirement, J+M majors only
Registration by J+M department, course not available via web registration
Fee: $60.00
(SPRING)

J&M 4404  JUNIOR JEWELRY 1
3 credits  Noam Elyashiv
This course emphasizes the refinement of technical and design skills acquired in sophomore level. A variety of new techniques are introduced. The nature of the assignments encourages the development of a personal aesthetic and asks for greater independence in the design process. The structure of the assignments is designed to present formal and conceptual challenges, promote innovative problem solving and individual exploration. Research and ongoing discussions are part of this course.
Major requirement, J+M majors only
Registration by J+M department, course not available via web registration
Fee: $25.00
(SPRING)

J&M 4405  JR METAL FORMING & CASTING
3 credits  Barbara Seidenath
Students will be introduced to advanced metalsmithing techniques during the first 6 weeks of class that will require a new level of problem solving as well as an increasingly independent approach to the design and making process. Class projects will explore options for surface embellishment and investigate direct means of achieving form in metal. During the second six weeks of class the process of casting will be introduced. 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
Fee: $25.00
(FALL)

J&M 4406  ELECTROFORMING
3 credits  Michael Glancy
This class is an intensive investigation of the processes of electroplating and electroforming copper metal by covering objects of various modeling materials to create new metal objects. All aspects of this technical application are discussed. Students are required to maintain an accurate logbook of their investigation while developing a body of work. Class is limited to three students.
Elective
Permission of Instructor Required
Fee: $75.00
(FALL)

J&M 4407  SENIOR STUDIO
3 credits  tba
An advanced studio course, students propose and develop individual research projects surrounding their interests in jewelry and metalsmithing. In preparation for the Degree Project, conceptual development and critical thinking are highly emphasized, and students are encouraged to explore materials and processes that best serve their ideas. Digital process documentation, Self-Observation writing 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
Fee: $25.00
(FALL)

J&M 4408  SENIOR JEWELRY
3 credits  Noam Elyashiv
An advanced studio course, students propose and develop individual research projects surrounding their interests in jewelry and metalsmithing. A continuation of technical skills is coupled with emphasis on conceptual development and critical thinking. In preparation for the Degree Project, students are encouraged to explore materials and processes that best serve their ideas. Reading and writing requirements, and participation in group critiques/discussions are also evaluated.
Major requirement, J+M majors only
Registration by J+M department, course not available via web registration
This class is available to nonmajors by permission of the Department and if space is available
Fee: $25.00
(FALL)

J&M 4415  JUNIOR SEMINAR
3 credits  tba
The course will provide students with a forum in which they will be exposed, encouraged, and engaged in contemporary studio craft discourse via texts. The course is designed to
expose students to prominent ideas concerning the evolution of ideas (from early notions to the final piece), how to approach and identify working methods, the role of experimentation and (rigorous) play, and the incorporation of writing as a creative tool. Students will be expected to thoroughly read all texts and present thoughtful responses to the reading through class discussion and weekly writings. Emphasis will be placed on the development of critical thinking and reading skills.

Major requirement, J&M majors only
Registration by J&M department, course not available via web registration
Prerequisite: J&M-4404
Fee: $25.00
(FALL)

J&M 4417   SOPHOMORE JEWELRY 1
3 credits   Johan Van Aswegen
Sophomore Jewelry I is the first of two introductory studio classes which will familiarize students with the creative jewelry studio environment. Fundamental tools and techniques integral to working with metal are introduced during class demonstrations over the semester. Class projects are structured to blend the use of tools with techniques and are introduced in order of complexity. The course begins with designing and constructing structurally sound 3D objects from 2D metal sheet stock. By the conclusion of the semester students are equipped with technical skills to make jewelry informed with an awareness of the body as site. This is the first of a two-semester course.

Major requirement, J&M majors only
Registration by J&M department, course not available via web registration
Fee: $25.00
(FALL)

J&M 4424   SOPHOMORE METALSMITHING
3 credits   Joost During
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 and fabrication. 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
Fee: $25.00
(SPRING)

J&M 4433   SOPHOMORE JEWELRY 2
3 credits   Johan Van Aswegen
The emphasis of this course is on the intricacy and sophistication of metal construction. Technical information is presented in a clear, logical manner facilitating mastery of these essential skills. The class requires effort, patience, accuracy and sensitivity to the material. Each project pairs a technical skill with a search of creative design solutions that are based on individual sources of interests. This increases the challenge of the projects, and encourages growth in students' design awareness and ability, along with furthering technical capabilities. Drawings and models precede all projects. Students are required to maintain an active sketchbook, as well as a notebook with class handouts.

Major requirement, J&M majors only
Registration by J&M department, course not available via web registration
Prerequisite: J&M-4417
Fee: $25.00
(SPRING)

J&M 4434   SOPHOMORE SMITHING & JEWELRY
3 credits   Robin Quigley
While continuing to perfect and refine processes introduced in Fall's metalsmithing class, students will shift application of these skills (and their experience) to the design and making of jewelry. Class projects will include dual intentions. First, to become capable with newly presented technique in order to identify design potentials offered by the process. Second, to design and make a piece of jewelry that exhibits innovative use of the given process and is reflective of students emerging interests. Fundamentals of stone setting will be incorporated in the final jewelry assignment. Each student is expected to participate during class discussions and critics as the group investigates scale, function, and examines jewelry's inherent relationship to the body.

Major requirement, J&M majors only
Registration by J&M department, course not available via web registration
Prerequisite: J&M-4424
Fee: $25.00
(SPRING)

J&M 4436   PROFESSIONAL PRACTICES
3 credits   Tracy Steepy
This course is intended to be 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 nonmajors by permission of department
Fee: $25.00
(FALL)

J&M 4441  JEWELRY INTRODUCTION
3 credits  tba
This course is an introduction to the fundamentals of design and metal fabrication techniques for both jewelry and small objects. Working with precious and non-precious metals, students learn traditional jewelry construction including sawing, filing, forming, soldering, and polishing. A series of structured assignments guide students as they transform their ideas into finished pieces. Solutions for projects are open to enable the student to explore his/her own aesthetic, but taught in a way to insure that students master the basic processes. Lectures on historical and contemporary jewelry supplement, inform, and inspire students' work.
Elective; Open to all majors
Fee: $25.00
(FALL/SPRING)

J&M 4445  SOPHOMORE JEWELRY DESIGN: TECHNOLOGY AND MAKING
3 credits  tba
Whether you work with pencil and paper or create drawings on the computer, the tools of a designer are all means by which you can define an idea, create a model, and make a finished piece of jewelry. This course begins with a series of design study assignments, in-class lectures, and technical instruction in Adobe Photoshop, Illustrator, and InDesign. Using these tools, students learn the fundamentals of image manipulation, illustration, laser cutting, vector graphics, layering, and graphic editing on the computer. Play and experimentation with materials will be expected and by the end of the course, students will have an understanding of
how the use of computers combined with handwork can create exceptional pieces of jewelry. 

**J&M 4498 SENIOR J&M DEGREE PROJECT**
3 credits Tracy Steepy/tba
In the Senior J&M Degree Project students focus on a clearly defined, individually chosen, subject of inquiry for 12 weeks. Seniors are required to take full responsibility for the evolution and articulation of their creative practice. Two faculty serve as DP advisors, meeting weekly with students, to discuss and facilitate the progress of their work. Writing exercises are incorporated into the class to support the relationship between writing and their studio practice. Although seniors must 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. 

**J&M 8900 INDEPENDENT STUDY MAJOR**
3 credits tba
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of instructor and GPA of 3.0 or higher is required. 

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

**J&M 441G GRADUATE STUDIO 1**
3 credits Tracy Steepy
This course is designed to challenge first year graduates to rethink their previous assumptions about their work, prior training, working methodologies and approaches to their practice. Through a series of rigorous and innovative start-up exercises, graduates are encouraged to expand their subjects, abandon their 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
Fee: $25.00
(FALL)

J&M 442G GRADUATE STUDIO 2
3 credits Tracy Steepy
In the second sequence of Graduate Studio, first-year graduates continue to take risks and think independently; identify and gain insight into their creative influences; and successfully direct and shape their ideas. Class exercises are given with clear, open-ended themes. Course content focuses on clarity of intention, artistic authorship, the presentation and framing of ones work, awareness of ones contemporaries, etc. 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
Fee: $25.00
(SPRING)

J&M 443G GRADUATE STUDIO 3
3 credits Tracy Steepy
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 proposal-based 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
Fee: $25.00
(FALL)

J&M 444G GRADUATE J&M THESIS
9 credits Tracy Steepy/iba
Graduate J+M Thesis is a 9-credit course that meets twice a week with two different instructors. Each instructor grades students focusing on both studio thesis work and the theoretical concerns of the Graduate Jewelry 2 seminar.

Graduate students select two advisors outside of J+M faculty to provide additional insight and support into their thesis work, as well as to foster other professional contacts. Several guest lecturers make presentations throughout the semester about personal and professional experiences. The final thesis requirements are a written thesis document, curriculum vitae, artist statement, and twenty professional photographic images. The resulting body of thesis work is featured in the Graduate Exhibition at the RISD Museum in May. It is expected the Graduate J+M Thesis investigation yields uncharted results, reflects unique perspectives, and reveals high levels of execution.

Graduate major requirement, J+M majors only
Registration by J+M department, course not available via web registration
Fee: $75.00
(SPRING)

J&M 447G GRAD JEWELRY SEMINAR 1
3 credits Charlotte Meyer
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. Themes previously focused on in this class include Beauty, The Body, and The Subconscious. 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
Fee: $25.00
(FALL)

J&M 448G GRAD JEWELRY SEMINAR 2
3 credits Lori Talcott
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  
Fee: $25.00  
(SPRING)

J&M 451G  
GRADUATE JEWELRY SEMINAR 3  
3 credits  
Charlotte Meyer  
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. Themes previously focused on in this class include Beauty, The Body, and The Subconscious. 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  
Fee: $25.00  
(FALL)

J&M 452G  
GRADUATE JEWELRY SEMINAR 4  
3 credits  
Lori Talcott  
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  
Fee: $25.00  
(SPRING)

J&M 453G  
GRADUATE JEWELRY 1  
3 credits  
tba  
In this studio, first-year graduates begin to recognize and develop personal areas of interest. Assignments are designed 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  
Fee: $25.00  
(SPRING)

J&M 454G  
GRADUATE JEWELRY 2  
3 credits  
tba  
In Graduate Jewelry 2, first-year graduates hone in on recognized personal areas of interest specific to jewelry from the fall term. Students are encouraged to embrace new studio habits in order for individualized working methodologies to become apparent. Faculty, work with students, to foster the strengths of their natural proclivities and problem-solve areas of personal sabotage. Critical to the success of this course, it is essential that first year students demonstrate a high level of self-direction, curiosity, and drive reflected through their bench work and independent research. Course content continues to focus around jewelry's power and potential as a platform and catalyst for dialogue.  
Graduate major requirement, J+M majors only  
Registration by J+M department, course not available via web registration  
Prerequisite: J&M-453G  
Fee: $25.00  
(SPRING)

J&M 455G  
GRADUATE JEWELRY 3  
3 credits  
tba  
In this studio course, second-year students identify and pursue personally driven research. Weekly individual meetings and studio visits take place with the instructor, and also with scheduled first-year and second-year group critiques. Students are required to maintain a continuous record of their research and development through drawings, writings, samples, models, etc. Active participation in group discussions and critiques is mandatory.  
Graduate major requirement, J+M majors only  
Registration by J+M department, course not available via web registration  
Prerequisite: J&M-454G  
Fee: $25.00  
(FALL)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Department of Landscape Architecture
Division of Architecture and Design
Department Office: Bayard Ewing Building (BEB, Room 215) 2nd floor, Telephone 401.454.6282; email: ldardept@risd.edu
Department Head: Scheri Fultineer
Department Administrative Coordinator: Denise Campbell

The Department of Landscape Architecture offers courses mostly for graduate students and offers a program leading to the Master of Landscape Architecture degree (MLA). Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Majors are preregistered 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 self-service on WebAdvisor. Registration into electives and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Courses are not available for self-service selection on WebAdvisor. 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 nonmajors. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
MLA-I in Landscape Architecture: Curriculum Requirements 2015 - 2016

MLA-I Curriculum in Landscape Architecture (2015-2016)
(Three Year Program)
Division of Architecture and Design
Department Office: Bayard Ewing Building (BEB), Room 215, Telephone 401.454.6282

### SUMMER
Prior to First Year

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<td>2256</td>
<td>Design Foundations/Field Ecology¹</td>
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First Year

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<td>2201</td>
<td>Design Principles</td>
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<td>2251</td>
<td>Technology &amp; Materials I (Materials &amp; Grading)</td>
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<tr>
<td>2264</td>
<td>W207 Grad Studio: Constructed Ground</td>
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<tr>
<td>LAEL LE44</td>
<td>History of Landscape Architecture</td>
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### SPRING

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<td>2257</td>
<td>Ecological Planning &amp; Design</td>
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<td>2265</td>
<td>Representation II</td>
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<td>LAEL LE20</td>
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<td>2252</td>
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<td>2266</td>
<td>Technology &amp; Materials II (Site Engineering)</td>
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### THIRD YEAR

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### TOTAL CREDITS: 111

**Footnotes:**

¹ One 22ST “Advanced Design Studio Elective” is required which may be an allied department: Architecture (ARCH -21ST), Interior Architecture (INTAR-23ST) or other studio with pre-approval from the department head.

² At the end of the Spring term of the second year, there is a required Thesis Preparation Workshop (two meetings, no credit).

³ LDAR 2256 is taken in the summer preceding the first fall semester.

**Department Notes:**

1. Internships for three credits are available during the Fall, Wintersession, Spring and Summer. The Internship Application Form and Agreement Form must be completed prior to the start of the internship. The internships should entail a minimum of 20 hours/week. Students will need to show that the design office is participating in the work that is within or related the profession of Landscape Architecture. Schedule, work content and office projects should be included in the internship forms when submitted to the advisor and department head for approval.

2. 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 3.0 or above is needed to enroll. Students must submit a course syllabus with learning objectives, learning outcomes, weekly schedule, bibliography and criteria by which work will be evaluated. Students must meet with their advisor a minimum of 1.5 hours/week except during school sanctioned holidays. Digital documentation of the work must be submitted to the student’s Advisor and Department Head prior to the submission of grades for the ISP.

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3. 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.

Curriculum Notes:

MLA students must maintain a minimum GPA of 2.0 after their first semester and a minimum semester GPA of 3.0 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 3.0 will not be allowed to proceed into Thesis. The minimum cumulative grade point average required for graduation with an MLA degree is 2.75. (Note that Thesis is a requirement for graduation from the MLA program.)

Laptop Program: Students entering the Department of Landscape Architecture must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the Department’s “Laptop Program Requirements and Policy Guidelines.”
MLA-II Curriculum in Landscape Architecture (2015-2016)
(Two Year Program)

Division of Architecture and Design
Department Office: Bayard Ewing Building (BEB), Room 215, Telephone 401.454.6282

Total Credits: 72

Footnotes:
1 One 22ST “Advanced Design Studio” Elective is required which may be in an allied department: Architecture (ARCH-21ST), Interior Architecture (INTAR-23ST) or other studio with pre-approval from the department head.
2 At the end of the Spring term of the second year, there is a required Thesis Preparation Workshop (two meetings, no credit).

Department Notes
1. Internships for three credits are available during the Fall, Wintersession, Spring, and Summer. The Internship Application Form and the Agreement form must be completed prior to the start of the internship. The internships should entail a minimum of 20 hours/week. Students will need to show that the design office is participating in work that is within or related to the profession of Landscape Architecture. Schedule, work content and office projects should be included in the internship forms when submitted to the advisor and department head for approval.
2. Independent studies: Students must apply and gain approval for independent Study credit prior to the last day of class of the semester preceding the Independent Study, including Wintersession. A GPA of 3.0 or above is needed to enroll. Students must submit a course syllabus with learning objectives, learning outcomes, weekly schedule, bibliography, and criteria by which work will be evaluated. Students must meet with their advisor a minimum of 1.5 hours/week except during school sanctioned holidays. Digital documentation of the work must be submitted to the student’s Advisor and Department Head prior to the submission of grades for the ISP.
3. 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.

Curriculum Notes:
MLA students must maintain a minimum GPA of 2.0 after their first semester and a minimum semester GPA of 3.0 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 3.0 will not be allowed to proceed into Thesis. The minimum cumulative grade point average required for graduation with an MLA degree is 2.75. (Note that Thesis is a requirement for graduation from the MLA program.)

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

LDAR 2201  DESIGN PRINCIPLES
6 credits  Colgate Searle/Suzanne Mathew
This course explores design principles central to landscape architecture. Three interrelated aspects of design are pursued: 1) the elements of composition and their formal, spatial, and tectonic manipulation, 2) meanings conveyed by formal choices and transformations and 3) interactions of cultural and ecological forces in the landscape.
Major requirement: LDAR majors only
Registration by Landscape Architecture Design department, course not available via web registration
Permission of Instructor Required
Fee: $130.00
(FALL)

LDAR 2203  SITE/ECOLOGY & DESIGN STUDIO
6 credits  tba
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
Permission of Instructor Required
(SPRING)

LDAR 2204  CONSTRUCTED LANDSCAPES STUDIO
6 credits  Michael Blier/Mary Lydecker
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 Material Cost: $350.00
Major requirement: LDAR majors only
Registration by Landscape Architecture Design department, course not available via web registration
Prerequisite: LDAR-2203
Permission of Instructor Required
(FALL)

LDAR 2205  URBAN SYSTEMS STUDIO
6 credits  Elizabeth Hermann/tba
This final core studio stresses large-scale design 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, infra structural, morphological and visual-combine in various ways to create 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: $210.00
Major requirement: LDAR majors only
Registration by Landscape Architecture Design department, course not available via web registration
Permission of Instructor Required
(SPRING)

LDAR 2251  TECHNOLOGY & MATERIALS I: MATERIALS AND GRADING
3 credits  tba
This course addresses the fundamental characteristics of materials that constitute a landscape: soil, plants, water, wood, concrete, asphalt, etc., and their use in complex assemblies as structures, enclosures and land forms. The last half of the semester will focus on the integration of materials into the landscape primarily through an understanding of topography, contours, and grading.
Major requirement: LDAR majors only; Open to nonmajors by permission of Instructor.
Registration by Landscape Architecture Design department, course not available via web registration
Fee: $25.00
(FALL)

LDAR 2252  PLANT MATERIALS
3 credits  Richard Johnson
Botanical topics relating to a general understanding of plant growth, classification, and horticultural and arboricultural practices. Course work will include a further understanding of plant communities, plant identifications, and an introduction to planting design.
Major requirement: LDAR majors only
Registration by Landscape Architecture Design department, course not available via web registration; Open to nonmajors by permission of Instructor
Permission of Instructor Required
Fee: $35.00
(FALL)
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| LDAR 2253   | PLANTS & DESIGN                     | 3       | Katharine Martin                                 | This course will explore the use of plants as a design medium while balancing the horticultural considerations. There will be analyses of existing gardens, field trips, and the creation of schematic and detailed planting plans for different types of sites. Topics such as seasonality, texture, color and form will be discussed. | **Major requirement:** LDAR majors only  
**Registration by Landscape Architecture Design department, course not available via web registration:** Open to nonmajors by permission of instructor | $35.00                                                                 | Permission of Instructor Required (SPRING)                                           |
| LDAR 2254   | T&M III:ADVANCED CONSTRUCTION      | 3       | Jade Cummings/Kellie Connelly                   | This course deals with advanced problems in landscape construction, materials, and site engineering, focusing on best management practices: infiltration basins, bio-swales, rain gardens, retention and detention basins, stream daylighting, etc. There is a semester long site design development. Each student produces a booklet that explain their site analysis, design concept, grading plan, schematic planting, and river edge remediation. | **Major requirement:** LDAR majors only  
**Registration by Landscape Architecture Design department, course not available via web registration:** Open to nonmajors by permission of instructor | **Fee:** $1000.00  
(SUMMER)                                                     |
| LDAR 2256   | DESIGN FOUNDATIONS/FIELD ECOLOGY    | 6       | tba                                               | 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 prepare the student for the upcoming first-year studio sequence. The fall studio, Design Principles is both rigorous and fast-paced. It provides the methodological and theoretical framework for RISD's Landscape programs and initiates a fundamental 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 for adding to a philosophical framework within which future design efforts may be evaluated. | **Fee:** $1000.00  
(SUMMER)                                                     |
| LDAR 2257   | ECOLOGICAL PLANNING & DESIGN        | 3       | Emily Vogler                                     | This course instructs landscape architects and students from other disciplines in collecting, interpreting and mapping landscape site data, both natural and cultural, in order to program and design new uses. Employing diverse projects, from specific sites to municipal and regional contexts, it offers experience in site analysis, mapping, aerial photo interpretation, planning report preparation, programming for site development, and an introduction to GIS.  
Graduate major requirement for three-year MLA program;  
**LDAR majors only:** Open to nonmajors by permission of Instructor. | **Registration by Landscape Architecture Design department, course not available via web registration:** Open to Brown University students are encouraged to participate  
(SPRING)                                                      |
| LDAR 2264   | REPRESENTATION I                    | 3       | Emily Vogler                                     | This course develops the different levels of dexterity and control in the construction of architectural drawing. The pedagogy allows for students to build a basic understanding of orthographic drawing typologies and traditional drawing methods while preparing them for more complex hybridized drawing methods. A parallel segment of the course addresses freehand representation, developing observation and translation tools necessary to design. Through these multiple approaches, drawing is developed as a tool to transform conceptual ideas into tangible form. The class will be taught as a series of lectures that discuss both why and how we draw accompanied by skill building workshops. | **Major requirement:** LDAR majors only  
**Registration by Landscape Architecture Design department, course not available via web registration:** Open to nonmajors by permission of Instructor | **Fee:** $1000.00  
(SUMMER)                                                     |
LDAR 2265  REPRESENTATION II
3 credits  tba
The advanced course studies multimedia drawing through the use of freehand and computer drawing. It explores the possibilities with the material and content of two dimensional expression. The class encourages greater connections with the design studios by testing and reevaluating design work through the lens of phenomenology and seriality. Scale and composition are emphasized in the detailed and constructed drawings that are required in class. Individual investigations are developed throughout this advanced course to encourage a way of making marks that connect with the various modes of exploration in their studio work.
Estimated Materials Cost: $225.00
Major requirement; LDAR majors only
Registration by Landscape Architecture Design department, course not available via web registration
(SPRING)

LDAR 2266  T&M II: SITE ENGINEERING
3 credits  Sara Cohen
This course is a continuation of Technology & Materials I with emphasis on grading, drainage, construction details and layout. Other topics include surveying, road alignment, and storm water management strategies.
Major requirement; LDAR majors only; Open non majors by permission of the instructor.
Registration by Landscape Architecture Design department, course not available via web registration
Prerequisite: LDAR-2251
Fee: $25.00
(FALL)

LDAR 2291  PRINCIPLES OF PROFESSIONAL PRACTICE
3 credits  Alexis Landes
Since its creation over 100 years ago, landscape architecture has expanded beyond horticultural preoccupations to a discipline that engages natural, political and cultural systems to build ecological and social resilience. This professional practice seminar explores contemporary practices of landscape architecture through the exploration of six current trends in practice: operating, researching, engaging, constructing, programming, and sustaining. These topics are explored and discussed through student research initiatives, in-class lectures, readings, case study presentations from a wide range of practitioners, office visits, and site visits. The goal of the course is to expose students to the variety of ways to practice landscape architecture today. Students are encouraged to ask questions, bring their own experiences to class, and be open to new ideas and perspectives.
Please see 2014 class blog for student content and writing samples: http://principlesofpractice2014.tumblr.com
Major requirement; LDAR majors only
Registration by Landscape Architecture department, course not available via web registration
Permission of Instructor Required
Fee: $35.00
(SPRING)

LDAR 223G  PLANNING & CULTURAL GEOGRAPHY SEMINAR
3 credits  tba
Through spatial and cultural analysis this course explores the history and meaning of various geographical realities in the Western and non-Western world. A critical examination of urban, suburban and rural land-use patterns; utopian and applied planning practices; models of urban and suburban change; the role of conservation and preservation advocacy and their interface with development, settlement and ecology, allows for an evaluation of new ideas and recent experiments seen against a historical and cultural background.
Graduate major requirement; LDAR majors only
Registration by Landscape Architecture Design department, course not available via web registration
Open to nonmajors & Brown University students by permission of instructor
Fee: $35.00
(SPRING)

LDAR 225G  THEORY I
3 credits  Scheri Fultineer
Landscape is a term that can refer to a specific locale, design, or a collection of ideas. The term usually implies a system of interrelated cultural and natural forces operating within a context of a defined scale or disciplinary boundaries. In this course we examine and discuss the foundational definitions of the term landscape and the theoretical stances that are active in the creation of contemporary landscape architecture, land art and other creative disciplines. Writing assignments will be based upon fundamental texts, direct experience, and contemporary projects. Weekly readings will be discussed and diagrammed in class for content and structure. Students will produce a series of five short (2 to 3 page) analytical essays and case studies. There will be weekly discussion sections with course TAs to review readings, two field assignments, and one field trip to the Isabella Stewart Gardner Museum in Boston.
Graduate major requirement; LDAR majors only
Registration by Landscape Architecture department, course not available via web registration
Open to qualified undergraduates and nonmajors by instructor permission
Permission of Instructor Required
Fee: $25.00
(FALL)
LDAR 226G \textbf{THEORY II}  
3 credits \hspace{0.5cm} Suzanne Mathew/tba  
This seminar explores how theory and design can be mutually informing through discussions of built work in relationship to theoretical writings. Students will identify the works and issues to be covered and lead class discussions. This seminar initiates the thesis process by asking students to formulate their own proposals for research through design.  
\textit{Graduate major requirement; LDAR majors only}  
\textit{Registration by Landscape Architecture Design department, course not available via web registration}  
\textit{Fee: $40.00}  
(FALL)

LDAR 228G \textbf{GRADUATE THESIS}  
9 credits \hspace{0.5cm} Suzanne Mathew/tba  
Development of a directed group or individual project in response to defined objectives, critical commentary of advisory panels and periodic formal reviews. Three forms of presentation occur: final review, Museum presentation and exhibition, and project book.  
\textit{Major requirement; LDAR majors only}  
\textit{Registration by Landscape Architecture Design department, course not available via web registration}  
(SPRING)

LDAR 22ST \textbf{ADVANCED DESIGN STUDIO ELECTIVE}  
6 credits \hspace{0.5cm} tba  
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.  
\textit{Major requirement; LDAR majors only}  
\textit{Registration by Landscape Architecture Design department; course not available via web registration}  
\textit{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}  
\textit{Prerequisite: LDAR-2201}  
\textit{Permission of Instructor Required}  
(FALL)

LDAR 231G \textbf{TOPICS IN REPRESENTATION}  
3 credits \hspace{0.5cm} tba  
The Hybrid Drawing course develops an understanding of digital modeling and rendering in the first six weeks of the semester and then merges those digital techniques with manual tools of drawing. The digital skills developed through Autodesk 3ds Max Design program will include basic digital modeling concepts, transformation of objects, spline-based modeling, the development of compound objects, and rendering with textures to develop an understanding of light in space. Students will be encouraged to explore innovative new uses for the software and explore combinatory workflows with manual representation methods, enhancing their technical skills while developing creative methodology.  
Through exploratory exercises, students will be given a more advanced and robust understanding of the possibilities of digital representation, building upon the foundations of Representation I and II. The purpose of this seminar is to impart the familiarity with the various media that will allow students to comfortably engage digital modeling in an integral drawing process which integrates manual and digital techniques in design.  
\textit{Estimated Materials Cost: $250.00}  
\textit{Elective; LDAR majors only, Open to ARCH + INTAR by permission of instructor}  
(FALL)

LDAR 232G \textbf{TOPICS IN REPRESENTATION II}  
3 credits \hspace{0.5cm} Andrew Hartness  
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.  
An essential ingredient in the course involves the Medium. While we will discuss "medium" as it relates to the "message" (MacLuhan), we will also medium within themes of workflow production and the experimentation process, and the conveyance of the artists' intent. Another essential ingredient is Process, (or evidence of a process). This seminar is an opportunity to advance theoretical and experimental expressions of your RISD trajectory. Lastly, corroboration as a separate theme will highlight the expected mutual reinforcement that takes place between visceral representation and quantitative infographic overlays.  
\textit{Estimated Materials Cost: $250.00}  
\textit{Major elective; Open to ARCH and LDAR majors; Open to others by permission of instructor}  
\textit{Prerequisite: LDAR-231G}  
(SPRING)

LAEL LE20 \textbf{ISSUES IN LANDSCAPE HISTORY}  
3 credits \hspace{0.5cm} Eric Kramer  
This course examines current issues raised by the design of built environments and explores the cultures, conditions, events, attitudes and design works of the past that form the ideological, physical and practical background against which today's landscapes are made, interpreted and valued. Critical to this course will be the establishment of frameworks for historical inquiry, the refinement of research methodologies, and the development of multiple perspectives through which to question and understand the designed environment.  
\textit{Major requirement; LDAR majors only}  
\textit{Registration by Landscape Architecture Design department, course not available via web registration}  
(SPRING)
LDAR LE44  HISTORY OF LANDSCAPE ARCHITECTURE
3 credits  Eric Kramer
This survey course focuses on the history of landscapes in the pre-industrialized world. Landscapes will be considered as an evolving condition, even when their defining characteristics were conceived and built at a specific point in time. Critical to this course will be the establishment of frameworks for historical inquiry, the refinement of research methodologies, in the development of multiple perspectives through which to question and understand the design environment.
Major required: LDAR majors only
Registration by Landscape Design department, course not available via web registration
Also offered as LAEL LE44, Liberal Arts elective credit, for nonmajors on a space available basis
NCS concentrators encouraged
(FALL)

Independent Study

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

LDAR 8960  PROFESSIONAL INTERNSHIP
3 credits  tba
Off-campus professional experience in offices of practicing architects, interior architects, landscape architects, industrial designers or physical planning agencies. Students are required to make all pertinent arrangements with the outside individuals or agencies and to provide the BEB Office with the supervisor's name and sponsor address. Three professional elective credits are available for those who work a minimum of 20 hours per week for the five weeks of Wintersession. A pass/fail grade is assigned once the professional sponsor has written a letter of evaluation. Permission of Instructor Required
(SUMMER/FALL/WINTER/SPRING)

LDAR 8965  COLLABORATIVE STUDY
3 credits  tba
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. Permission of Instructor and GPA of 3.0 or higher is required.
(FALL/WINTER/SPRING)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
The Liberal Arts Division
Division of Liberal Arts, College Building, Room 418, Telephone 401.454.6572; email: liberalarts@risd.edu
Dean of Liberal Arts: Daniel Cavicchi
Division Curriculum and Enrollment Coordinator: Kasey Kniffin
Division Administrator: Gail Hughes
Department Administrative Coordinator: Carrie Miller

Mission
The mission of the Division of Liberal Arts at RISD is to prepare RISD students to be active and knowledgeable citizens of the world. To accomplish that mission, Liberal Arts offers a broad spectrum of courses in the humanities and social sciences as well as select courses in mathematics and the natural sciences. This curriculum is designed to complement RISD’s art and design education by enhancing creative, critical and analytical abilities; enabling effective communication; instilling cultural literacy; and inspiring lifelong curiosity and empathy.

Departments
There are three departments in the Division of Liberal Arts, each of which oversees a particular area of study: Literary Arts and Studies (LAS), History of Art and Visual Culture (HAVC); and History, Philosophy, and the Social Sciences (HPSS). The Division also offers liberal arts electives (labeled “LAEL”) that don’t fit under one of the three departments. These include courses in culture and film, theater, science and mathematics, and studio history.

Graduation Requirements
To graduate, students are required to complete fourteen three-credit courses in Liberal Arts: three courses (9 credits) must be taken in Literary Arts and Studies (LAS courses); four courses (12 credits) must be taken in History of Art and Visual Culture (HAVC courses); and three courses (9 credits) must be taken in History, Philosophy, and the Social Sciences (HPSS courses). The remaining four courses (12 credits) may be HAVC, LAS, HPSS, or LAEL courses, or any other liberal arts course, including language, math, or science.

As part of the distribution requirements outlined above, there are four specific courses all undergraduate students must take: Literature Seminar: Design in Words (LAS E101), History of Art and Visual Culture 1 (HAVC H101), History of Art and Visual Culture 2 (HAVC H102), and Topics in History, Philosophy, and the Social Sciences (HPSS S101). Waivers for HAVC H101 and H102 are not granted. Course substitutions for HAVC H101, HAVC H102, LAS E101 and HPSS S101 are allowed only for transfer students who have taken an equivalent college course.

Liberal Arts Transfer Policy
Transfer students entering RISD may transfer credits for liberal arts courses taken at other accredited colleges and universities. Credits are transferred in three-credit units only and are acceptable exclusively for courses for which a grade of C or better (or a P in a pass/fail system) has been earned. A 5 credit course from a school on the quarter system will transfer in as a 3 credit course. In order to grant transfer credit, the Liberal Arts office must receive official transcripts from each school attended. After matriculation students may transfer up to 12 credits for courses taken elsewhere and passed with a grade of C or better (or a P in a pass/fail system). Transfer credits are not calculated in a student’s grade point average.

Credits in Liberal Arts are granted for courses in the humanities (history, art history and criticism, literary studies and writing, classics, philosophy, religious studies, theater studies, performance studies); the natural sciences; foreign languages; mathematics and computer science; and the social sciences (anthropology, economics, geography, political science, psychology, sociology etc.), as well as for interdisciplinary courses involving any of those disciplines (e.g., area studies, women’s studies). Among courses not considered part of the Liberal Arts curriculum are courses in education, engineering, business and secretarial training, computer applications, extra-curricular activities, and work or “life” experiences. Courses in education and business are acceptable if they are taught from a humanities or social science point of view. (For example, a course in the history of business or the philosophy of education would count.) Non-visual art studio courses (e.g., music, theater, dance) and academic courses not satisfying the above can now be counted as a nonmajor studio elective (NMSE). See your Department Head for permission. One Liberal Arts course is, typically, equivalent to three credits.

For further information on the Liberal Arts Division, visit our page on the RISD website or see the Liberal Arts information on the Students Section page of the RISD website.

The Liberal Arts Concentrations
Students can pursue a concentration (like a minor) in addition to their studio major. Concentrations are offered by each of the departments in the Division of Liberal Arts: History of Art and Visual Culture (HAVC); History, Philosophy, and the Social Sciences (HPSS); and Literary Arts and Studies (LAS). Information on the concentrations, including requirements, can be found in the chapter entitled “Liberal Arts Concentrations”. 
The Liberal Arts Concentrations

Students can pursue a concentration (like a minor) in addition to their studio major. Concentrations are offered by each of the departments in the Division of Liberal Arts: History of Art and Visual Culture (HAVC); History, Philosophy, and the Social Sciences (HPSS); and Literary Arts and Studies (LAS). Information on the concentrations, including requirements, can be found on this page and those which follow.

Undergraduate Concentration in History of Art and Visual Culture

RISD offers art history courses that span a wide range of cultures, media, and time periods. The College offers a 27-credit undergraduate concentration in History of Art and Visual Culture designed for students who wish to complement their studio major with in-depth studies in art history, theory, criticism, and museum studies. The undergraduate HAVC concentration can be completed within a 4 or 5-year degree program. All RISD BFA candidates are eligible to add this concentration to their program of study. Interested students should contact the History of Art and Visual Culture Concentration Coordinator, Mary Bergstein (401-454-6271/mbergste@risd.edu), or utilize the form on info.risd.edu/havc/. 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, HAVC concentrators may preregister for History of Art and Visual Culture courses that will be used for the concentration. The concentration coordinator will contact all concentrators with the relevant instructions shortly before the official registration period; this option is offered in the fall and spring semesters only.

Curriculum Requirements for an Undergraduate Concentration in History of Art and Visual Culture

(9 courses = 27 credits)

I. History of Art and Visual Culture (HAVC-H101) – 3 credits
II. Methodology/Historiography/Theory (choose one HAVC course in this topic area) – 3 credits
III. HAVC Seminars (2 courses) – 6 credits
IV. HAVC Electives (4 courses) – 12 credits

Note:

• All History of Art and Visual Culture courses are labeled “HAVC.”
• Concentrators may need to take two courses in at least two Wintersessions to complete concentration requirements.
• Certain HPSS and Literary Arts and Studies courses may fulfill concentration requirements. If used for that purpose, they may not also be counted for HPSS or Literary Arts and Studies credits.
• Liberal Arts electives may be applied towards the concentration.
• Enrollment in the EHP (European Honors Program) in Rome fulfills one HAVC course in prehistory through 18th century.
Undergraduate Concentration in History, Philosophy, and the Social Sciences

The Department of History, Philosophy, and the Social Sciences is an interdisciplinary department where faculty teach and conduct research in a range of fields across the humanities and social sciences. All courses in the department emphasize critical thinking and the development of writing and research skills. A concentration in HPSS is designed for undergraduate students who wish to complement their studio major with an in-depth study in a field supported by the department’s curriculum. Such study enables students to fully explore the department’s course offerings and to fulfill their Liberal Arts requirements in a way that is most meaningful for them. Working across the disciplines of HPSS requires intellectual curiosity, excellent communication skills, and the ability to bring together disparate methods and approaches. Such qualities are integral to the creative work of an artist or designer, as well as for growth and success in everyday life.

The undergraduate HPSS concentration can be completed within a 4 or 5-year degree program. All RISD BFA candidates are eligible to add this concentration to their program of study. Interested students should contact the HPSS Concentration Coordinator, Jennifer Prewitt-Freilino (401.454.6693/jprewitt@risd.edu), or utilize the form on info.risd.edu/hpss/. 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 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.

Concentration Tracks

Each HPSS concentrator must shape a concentration around one of the Department’s ten 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.

- American Studies
- Asian Studies
- Belief Systems
- Environmental Studies
- European Studies
- Gender, Sexuality and Race
- Media and Cultural Studies
- Politics and Policy
- Scientific Inquiry
- The Self in Society

Concentration Track Descriptions

American Studies

Study of one or more of the regions of the Americas (North America, the Caribbean, Central America and South America), including economics, government, history, politics and popular culture.

Asian Studies

Study of one or more of the regions of Asia (East, Southeast, South or parts of Islamic Asia), including aesthetics, culture, history, philosophy, politics, religion and society.

Belief Systems

Study of how cultures and societies throughout history have developed worldviews through religious beliefs, philosophical traditions and folkways.

Environmental Studies

Study of human-nature relationships, past and present, including the history and impact of science and technology; the effects of cities, suburbs and rural worlds on the environment; and the ways in which art and design can contribute toward more sustainable and just socio-ecological futures.

European Studies

Study of one or more regions of Europe (the European continent, or specific European nations and states such as Rome, Germany, Britain), including economics, history, philosophy, politics, society, state-building and warfare.
**Gender, Sexuality and Race**
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.

**Media and Cultural Studies**
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.

**Politics and Policy**
Study of social and political issues, worldwide, and the various methods that shape understanding of such issues, including empirical research, ethnography, moral philosophy, political science, legal theory and social theory.

**Scientific Inquiry**
Emphasizes the importance of education in the natural sciences for artists and designers, the importance of understanding science in society and the influence of scientific method, and experimental practice across the disciplines. Course of study should 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.

**The Self in Society**
Study of how people perceive, construct, manipulate and maintain views of themselves and the world around them, and how physical and social environments shape people’s identities, motivations, feelings, beliefs and behavior.

**Curriculum Requirements for an Undergraduate Concentration in History, Philosophy, and the Social Sciences* - (8 courses = 24 credits)**

I. Topics in History, Philosophy, and the Social Sciences (HPSS-S101)  1 course  (3 credits)
II. 5 track-specific HPSS courses:  5 courses  (15 credits)
II. 2 additional track-specific courses from HPSS or from outside the department:  2 courses  (6 credits)

Total: 8 courses  (24 credits)

* Requirements differ for the Environmental Studies and Scientific Inquiry tracks. Please speak to the concentration coordinator for more details.

**Note:**

- 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.
- 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 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 27-credit undergraduate concentration in Literary Arts and Studies designed for students who wish to complement a studio major with more in-depth studies in literature and writing. The Literary Arts and Studies concentration at RISD, like many undergraduate English programs across the country, is designed to allow students the flexibility to create their own programs of study and expose them to a range of literary genres, periods, and theoretical approaches. The Department offers courses in literary history and traditions, critical theory, creative writing, including workshops in poetry and fiction writing and postcolonial literatures and cultures, environmental studies, race and gender, film, and performance. The department curriculum accommodates many possible avenues of study from which a concentration can be structured and completed: students may opt to take courses in as many of the areas covered by the department as possible or choose to focus on one particular area of inquiry; they may pursue the development of a particular literary tradition and investigate its relation to other traditions; they may focus on an issue or genre and investigate its relation to contemporary critical theories; they may focus on creative writing (poetry, fiction, new genres); they may also develop their own interdisciplinary course of study.

The undergraduate Literary Arts and Studies concentration can be completed within a 4 or 5-year degree program. All RISD BFA candidates are eligible to add this concentration to their program of study. Interested students should contact the Literary Arts and Studies Concentration Coordinator, Patricia Barbeito (401.454.6268/pbarbeit@risd.edu), or utilize the form on info.risd.edu/las. 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 2 Literary Arts and Studies courses in the fall and spring semesters. The concentration coordinator will contact all concentrators with the relevant instructions shortly before the official registration period.

Curriculum Requirements for an Undergraduate Concentration in Literary Arts and Studies
(9 courses = 27 credits)

I. Literature Seminar: Design in Words (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 in Literature or Creative Writing ........................................................................ 1 course (3 credits)
IV. Literary Arts and Studies electives .................................................................................. 6 courses (18 credits)

Total: 9 courses (27 credits)

Note:
• All Literary Arts and Studies courses are labeled “LAS.”
• Students who elect the concentration must fulfill all existing Liberal Arts distribution requirements for graduation. (The nine Literary Arts and Studies credits currently required for graduation will count as part of the twenty-seven comprising the concentration.)
• Concentrators must study contemporary critical theory so that they are better able to participate in current critical discussions, and they must take at least one seminar course to experience in-depth, focused study of a specific topic, which culminates in a longer written project.
• Three credits from relevant HAVC, HPSS, liberal arts elective, or studio courses may be counted toward the Literary Arts and Studies electives requirement for the concentration provided that the course is approved by the concentration coordinator as part of a student’s particular program of study.
Graduate Concentration in History of Art and Visual Culture

The History of Art and Visual Culture graduate concentration offers the opportunity to augment an MFA with a 36-credit art history concentration. Knowledge of the histories and theories of art and visual culture is increasingly demanded of artists and designers, and HAVC has designed this concentration in recognition of this phenomenon and that MFA, MLA, MAT and MID 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 Western art, as well as that of cultures throughout the world. 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.

Any Liberal Arts graduate degree requirements and certain graduate courses offered within the individual programs may be incorporated in the credits necessary to complete the concentration. You are also required to undertake a six-credit thesis project under the supervision of a HAVC faculty member. Completion of the graduate concentration requires a semester and a Wintersession beyond the standard graduate degree program. All master’s degree candidates are eligible to add this concentration to their program of study. Interested students should contact the History of Art and Visual Culture Concentration Coordinator, Mary Bergstein (401-454-6271/mbergste@risd.edu), or utilize the form on info.risd.edu/havc. 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, HAVC concentrators may preregister for History of Art and Visual Culture courses that will be used for the concentration. The concentration coordinator will contact all concentrators with the relevant instructions shortly before the official registration period; this option is offered in the fall and spring semesters only.

Curriculum Requirements for a Graduate Concentration in History of Art and Visual Culture
(10 courses + thesis = 36 credits)

I. Methodology/Art Historiography/Aesthetics/ Anthropology of Art
2 methodological courses (6 credits) to be completed at the beginning of the concentration program. (One of these is the Open Seminar in History of Art and Visual Culture (HAVC-H750)).

II. Specialization
8 courses (24 credits) to be selected based on a study plan to be discussed and developed with the HAVC concentration coordinator.

III. Thesis
A 6-credit concentration thesis on an art historical topic. (Thesis topic to be discussed with HAVC concentration coordinator and developed under the supervision of a HAVC faculty advisor.)
Undergraduate Concentration in Nature-Culture-Sustainability Studies (NCSS)

The Nature-Culture-Sustainability Studies Concentration (NCSS) is a 21-credit concentration that allows RISD students to construct a pathway for undergraduate environmental education working across liberal arts and the studio departments. Whilst housed-in and administered-by the Division of Liberal Arts, the NCSS is an all-college interdisciplinary undergraduate concentration. The concentration allows students to create their own pathway of study drawn from the fields of: sustainable design, the environmental social sciences, the environmental humanities, social and environmental justice studies, the environment, and the fine arts. Courses that can earn NCSS credit and are open to NCSS concentrators are identified as such in the NCSS course catalog. Students will also complete a 3-credit core course in Nature-Culture-Sustainability Studies – The NCSS Core Seminar.

The NCSS is a capped program. All RISD BFA students can apply to join the NCSS Concentration. However, concentration numbers are limited to 30 students per academic year. Students are selected by the NCSS Advisory Board in the Spring semester of the academic year. Application forms are available from the NCSS Coordinator, Damian White (dwhite01@risd.edu).

Typically, concentrators meet or communicate with the concentration coordinator once or twice a year to discuss course options and to update their records. NCSS concentrators may pre-register for a select range of Liberal Arts courses that are identified in the NCSS catalog as NCSS credit-worthy courses. The concentration coordinator will contact all concentrators with the relevant instructions shortly before the official registration period. This pre-registration option is available in fall and spring only.

The learning and making objectives of this concentration are to enable students to:

- Study the historical and contemporary causes and consequences of environmental challenges.
- Advance a sophisticated, critical understanding of the ways aesthetics, objects, and language interact with culture, power relations, and institutions to shape our perceptions of the natural and built world.
- Identify the connections among cultural, social, political, philosophical, and scientific perspectives that shape human-environment interaction.
- Reflect on the contours of their own socio-ecological identity and its potential impact in the world.
- Refine the intellectual, conceptual, and technical skills they need to generate art and design-based responses, critiques, and solutions to contemporary and future environmental challenges.
- Expose and expand the connections between the environmental social sciences, nature-culture studies, design, and the fine arts through the lens of sustainability.
- Develop the leadership skills they need to become critical voices, innovators, and actors, extending our understanding of nature, culture, and sustainability through art and design.

The NCSS concentration can be completed within a 4- or 5-year degree program.

Requirements: To complete this interdisciplinary undergraduate concentration in Nature-Culture-Sustainability Studies (NCSS), students will complete a minimum of 21 credit hours of relevant coursework.

Students will also complete a 3-credit core course in Nature-Culture-Sustainability Studies – The NCSS Core Seminar. This course will receive credit as a nonmajor 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, nonmajor studio elective, and/or cross-disciplinary studio courses.

Note:

- RISD students will be able to ‘double count’ up to 9 credits of courses they have taken in their major as NCSS courses as long as such courses are identified as fulfilling NCSS requirements;
- Students must receive a B- or above for any RISD course they wish to count toward the NCSS concentration;
- NCSS concentrators will be able to transfer a maximum of 6 credits from other universities to fulfill their NCSS concentration requirements; all these courses must receive at least a B-, or in the case of universities where letter grades are not issued, a passing grade;
- All 4-credit courses from other universities will transfer into this concentration as 3-credit courses;
- Discretion regarding whether courses from other universities meet the standards for an NCSS course rests with the NCSS concentration coordinator;
- RISD students will be able to petition the NCSS coordinator to request consideration for NCSS credit for work completed in studio courses that are not designated NCSS courses. Students need to demonstrate and document to the satisfaction of the NCSS coordinator that their work is substantively informed by the themes of the concentration.
Liberal Arts Electives are liberal arts courses whose subject matter does not fit within the disciplinary parameters of the three Liberal Arts departments. The courses award a general category of Liberal Arts Elective (LAE) credit.

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”

Courses in Preliminary Academic
Literary Arts & Studies

LAEL LE70  FUNDAMENTALS OF WRITING
3 credits  Elinor Celuzza/David Gillespie/Staff
This course is designed to help students write clearly, correctly, and effectively with an emphasis on basic principles in action. Students will be assigned to Fundamentals of Writing if their entering test scores and/or a placement test indicate a need for intensive writing study. This course does not replace LAS-E101. Students must take LAS-E101 after successfully completing this course. Permission of Instructor Required; Contact the Division of Liberal Arts.
(FALL)

LAEL LE09  ACTING WORKSHOP
3 credits  Frederick Sullivan
Taught by a working professional actor/director, this introduction to acting will lead the beginning student through the artistic process involved in acting for the stage and other media. Through exercises, study of technique, scene work and improvisation, the student will work to develop natural abilities and will become familiar with the working language and tools of the modern actor. Emphasis in this class will be on the physical self, mental preparation, the imagination, and discipline. Written work will include keeping a journal and writing a character analysis. Perfect attendance in this course is vital and mandatory. Sophomore and above
(FALL)

LAEL LE54  TIME, LIGHT AND SOUND
3 credits  Burleigh Smith
This course is designed as an introduction to the 113-year history of the projected moving image (film, animation, and video). Artistic expression in these forms will be emphasized. Students discover new areas of interest while watching carefully selected examples of films and videos. During all classes, students will view films representing different styles and periods of filmmaking. About half of the classes are devoted to contemporary films. Critical thinking will be encouraged and fostered during classroom discussions. Clear expression of these thoughts will be developed through assigned readings and weekly writing assignments. During the semester, students learn about specific artists, schools of filmmaking, genres, and fields within the history of the film, animation, and video. Students also develop a common language by learning the meaning and proper usage of a glossary of common film terms. At select classes, film artists are present to introduce and discuss their work. Other guests include improvisational musicians who accompany silent films. Major requirement; Registration priority to FAV majors Liberal Arts elective credit for nonmajors on a space available basis. Permission of Instructor Required
Fee: $75.00
(FALL)

Science and Mathematics

LAEL 3912  VISUALIZING THE NATURAL SCIENCES
3 credits  Nicholas Jainschigg/Lucy Spelman
This 6-credit course invites undergraduate and graduate students to improve their skills in communicating and illustrating science. The general topic is changing biodiversity, how humans impact plants, animals, and their environment. Examples will be presented from around the world, as well as from Rhode Island. Through a series of exercises, students will practice analyzing and interpreting scientific information in order to both understand and present it. The science content will be delivered through lectures, visits to research labs, and to a nearby nature
sanctuary. The course is designed to introduce students to relevant scientific concepts and challenge them to use their art to make these ideas more concrete and meaningful. In some cases, the goal may be to educate; in others, it may be to raise awareness, stimulate debate, or entertain. Students will explore the use of different media, including 2-D, 3-D animated, and interactive modes. They will also target different audiences and venues, including: general interest or editorial publications, art for public spaces including galleries, educational and peer-to-peer science materials. Class work includes assigned reading, several minor projects, an exam, and a comprehensive final project. Students will choose a recent research study on the topic of human impacts on biodiversity for the subject of their final project, which is a written paper combined with original artwork designed for a public space or public interaction. The Departments of Illustration and History, Philosophy, and Social Sciences will teach the course collaboratively. Students must register for both LAEL 3912 and ILLUS 3912. (SPRING)

LAELE4599 COMMUNICATING SCIENCE THROUGH ANIMATION
3 credits  Steven Subotnick
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 will balance 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 clarity, 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 and online learning. Also offered as FAV-4599
Class meets at Brown Campus, Granoff Rm. MML Permission of Instructor Required (FALL)

LAELE07 CONCEPTS IN MATHEMATICS
3 credits  Donald Thornton
Mathematicians are artists of the imagination. This course is an exploration of their abstract conceptual systems which have almost inadvertently yielded spectacularly successful real world results. It also looks at suggested artistic modes of thought and strategies of artistic exploration. Discussions will include imagination as a valid perception of the world (a sixth sense); high orders of infinity; abstraction, idealization and reality; the geometry of vision, other non-Euclidean geometries and the relation of these geometries to our universe. Regular attendance, some assignments and outside reading are required. (SPRING)

LAELE40 GLOBAL ENVIRONMENTAL CHANGE
3 credits  Jason Grear
Most scientists agree that humanity is changing Earth’s environment and consuming natural resources at rates that are unsustainable. These changes are more problematic or immediate for some regions or socioeconomic groups than others. An understanding of the causes, magnitude, geography and time scales of environmental change prepares us to consider socially just and sustainable solutions, whether through design, analysis, communication, expression, or governance. This course will focus on perceptions of environmental change arising from the so-called natural sciences: ecology, evolutionary biology, geology, oceanography, climatology. Smaller portions of the course will consider environmental justice and the social consequences of histrionics in both climate activism and denialism. Course time will be divided between lectures and group discussions, the latter being motivated by readings, observational exercises, and local field trips. Scientific background is not required but critical thinking and participation are essential.
Fee: $30.00 (SPRING)

LAELE45 TOPICS IN PHYSICS
3 credits  Donald Thornton
Advanced and basic topics in the physical sciences are explored in this class. An overview of space-time and the expanding universe is followed by topics in: light quantum, the atom, and quantum physics. Other topics include wave-particle duality, gravity, time, black holes, and the special and general theories of relativity. Then we examine the unification of physics through the emerging result of (super) string theory which in spite of the incompatibility between general relativity and quantum mechanics harmoniously unifies (and also requires) these conflicting theories. The already non-intuitive dimensions of space-time beautifully expand in the quantum geometry of string theory. (FALL)
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>LAEL LE80</td>
<td>ECOLOGY: MICROBES TO MANATEES</td>
<td>3</td>
<td>Richard Enser</td>
<td>What do we know about the environment, and how do we know it? This course will combine field trips and ecology experiments with lectures and readings to explore the natural world and humanity's interaction with it. We will study the principles of ecology and how natural systems work, and look critically at pressing environmental problems such as climate change, global loss of biodiversity, and explosive human population growth. Fee: $25.00 (FALL)</td>
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<tr>
<td>LAEL LE87</td>
<td>EVOLUTIONARY BIOLOGY</td>
<td>3</td>
<td>Lucy Spelman</td>
<td>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. (FALL)</td>
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<tr>
<td>LAEL LE89</td>
<td>INTRODUCTION TO INSECT MORPHOLOGY AND ECOLOGY</td>
<td>3</td>
<td>Maria Aliberti Lubertazzi</td>
<td>Has the unfathomable diversity of insects ever fascinated you, but left you wondering where to begin? This is a basic course in entomology for the natural historian and artist. All orders of Class Insecta will be introduced, with both field and lab components whenever possible. Basic insect morphology and ecology will be covered for most orders, with opportunities for artistic rendition and use of both live and dead specimens as models. Students will learn basic insect anatomy and taxonomy for the identification of insects to order-level. Elements of insect ecology will infiltrate everything we look at, in both the field and the lab. Emphasis will be placed on the major orders (beetles, flies, butterflies/moths, etc.); the minor orders will be covered to varying degrees, but this can be adjusted according to the class consensus. Coursework will include field collecting trips, observation and drawing of specimens using a microscope, identification quizzes, and a course project that will emphasize the creation of materials for educational outreach. Additionally, students will finish with their own curated insect collection identified to order-level (or beyond, if student desires). (FALL)</td>
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<tr>
<td>LAEL LE91</td>
<td>INVESTIGATING THE BOTANICAL WORLD</td>
<td>3</td>
<td>Hope Leeson</td>
<td>Plants shape much of the natural world around us. They influence climate and provide organisms with food, shelter and housing. This course will be an introduction to the vascular plant kingdom; its variety, classification, biology, and ecology. Through careful observation and illustration of live and herbarium specimens, students will gain an understanding of plant forms, structure, and reproduction. Field trips will facilitate the observation of plants in natural community assemblages, and will aid in students' understanding of similarities among plant families, as well as their adaptations to environmental conditions. Students will learn the Latin and English names of common species and learn to identify these plants through recognition of their unique morphological traits, as well as through the use of dichotomous keys. Students will learn the importance of documentation for study and scientific record keeping and will create mounted specimens of plant species for the use of all students at the RISD Nature Lab. Fee: $60.00 (SPRING)</td>
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<tr>
<td>LAEL LE92</td>
<td>VISUAL PERCEPTION</td>
<td>3</td>
<td>Gerald Glaser</td>
<td>In this course we will examine some prominent psychological theories of color, form, depth, and motion perception. As much as possible, we will experience specific examples of visual processes through a number of in class experiments. The roles of learning, memory, imagination, and other cognitive processes will be explored. (SPRING)</td>
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<tr>
<td>LAEL LE96</td>
<td>URBAN ECOLOGY: HOW WILDLIFE INTERACTS WITH URBANIZING LANDSCAPE</td>
<td>3</td>
<td>Maria Aliberti Lubertazzi</td>
<td>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. Fee: $50.00 (SPRING)</td>
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Studio Histories

**LAE LE05  WORLD ARCHITECTURE: FROM PRE-HISTORY TO PRE-MODERN: IDEAS AND ARTIFACTS**  
3 credits  Peter Tagiuri/tba  
This history of architecture course, co-taught by an architectural historian and an architect, introduces key ideas, forces, and techniques that have shaped world architecture through the ages prior to the modern period. The course is based on critical categories, ranging from indigenous and vernacular architecture, to technology, culture, and representation. The lectures and discussions present systems of thought, practice and organization, emphasizing both historical and global interconnectedness, and critical architectural differences and anomalies. Each topic will be presented through case studies accompanied by relevant texts. The students will be expected to engage in the discussion groups, prepare material for these discussions, write about, and be examined on the topics.  
Major requirement: ARCH majors only  
Registration by Architecture department, course not available via web registration  
Liberal Arts elective credit for nonmajors on a space available basis.  
Fee: $35.00  
(FALL)

**LAE LE06  HISTORY OF GLASS**  
3 credits  Susan Silbert  
Since its chance discovery a 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 for junior BFA.GLASS students  
Liberal Arts elective credit for nonmajors on a space available basis.  
(SPRING)

**LAE LE17  HISTORY OF INTERIOR ARCHITECTURE: 1400-1850**  
3 credits  Barbara Stehle  
This course will examine the major architectural personalities working in Europe (Italy, France, England, Spain, Germany, the Netherlands) and in North America (the U.S.A., Canada and Mexico) in the period 1400 to 2009. Areas of study will include an examination of interior design related issues that will be studied in the context of their social, political, technological, and economic circumstances, as they pertain to the design culture of the period. Special emphasis will be given to interior additions and renovations and other interventions. Other areas of study will include the development of architectural drawing, and the way in which designs often evolved through committees, or ongoing consultations among patrons, designers, administrators, and scholars. Attention will also be given to design theory, and the doctrines relating to site, orientation, proportion, decorum, and the commercial design market. A general background in the history of Art and Design is desirable but not mandatory.  
Major Requirement for BFA INTAR majors only  
Art History credit for Interior Architecture majors  
Liberal Arts elective credit for nonmajors on a space available basis.  
Fee: $25.00  
(FALL)

**LAE LE20  ISSUES IN LANDSCAPE HISTORY**  
3 credits  Eric Kramer  
This course examines current issues raised by the design of built environments and explores the cultures, conditions, events, attitudes and design works of the past that form the ideological, physical and practical background against which today's landscapes are made, interpreted and valued. Critical to this course will be the establishment of frameworks for historical inquiry, the refinement of research methodologies, and the development of multiple perspectives through which to question and understand the designed environment.  
Major requirement: LDAR majors only  
Registration by Landscape Architecture Design department, course not available via web registration  
(SPRING)

**LAE LE22  MODERN ARCHITECTURE**  
3 credits  Ijlal Muzaffar/tba  
The course will focus on the diverse new roles encountered by the architect in the 20th century: form maker, administrator of urban development, social theorist, cultural interpreter, ideologue. Emphasis will be placed upon the increasing interdependence of architecture and the city, and the recurrent conflicts between mind and hand, modernity and locality, expressionism and universality.  
Major requirement for Architecture majors  
Art History credit for Architecture majors  
Liberal Arts elective credit for nonmajors on a space available basis.  
(SPRING)

**LAE LE26  HISTORY OF FURNITURE**  
3 credits  John Dunnigan  
A survey of the development of furniture and a critical assessment of styles of each period. Considerable time will be spent studying the collection of the RISD museum. The
course will include lecture, papers, field trips, and exams.

**Major requirement**

**Art History credit for Furniture majors**

**Liberal Arts elective credit for nonmajors on a space available basis**

Non majors permission of instructor required

Spring restricted to students in Furniture Design (SPRING)

**LAELE27 HISTORY OF INTERIOR**

**ARCHITECTURE II: 1850 TO PRESENT**

3 credits Barbara Stehle

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 for BFA**

**INTAR majors only**

**Liberal Arts elective credit for nonmajors on a space available basis.**

**Prerequisite:** LAEL-LE17

**Permission of Instructor Required**

**Fee:** $50.00

(SPRING)

**LAELE30 HISTORY OF ILLUSTRATION**

3 credits Susan Doyle

This course surveys the history of western illustration from illuminated manuscripts through approximately 2000 AD. The work shown is culled from a vast cache of artistic production for its power to convey ideas and ideals, report and editorialize events or serve as an enhancement to literature. We consider how evolving technologies in printing and communication have influenced artistic processes, shaped aesthetics and facilitated the distribution of illustration. We study Illustration's role in reflecting and influencing culture, and its variable relationship to fine art. Each session includes a lecture to which students respond with a critical brief to be handed in upon exiting the class. Additionally there are weekly readings, 2 tests, and one long and one short research paper. There is no textbook for this class. However, students will be able to access study images and readings through Artstor and on RISD Digication.

**Major requirement; restricted to sophomore Illustration majors; open to Illustration juniors and seniors and nonmajors pending seat availability and permission of instructor. Registration by Illustration department, course not available via web registration.**

**Fee:** TBD

(FALL/SPRING)

**LAELE34 HISTORIES OF PHOTOGRAPHY I**

3 credits tba

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 Required Art History credit for Photo majors**

**Liberal Arts elective credit for nonmajors on a space available basis.**

(FALL)

**LAELE35 HISTORY OF DRESS**

3 credits Lorraine Howes/Hannah Carlson

This course reviews world art and social history starting in the eighteenth century to illuminate the symbology and meaning behind the aesthetic of each era, and the way in which the aesthetic finds universal expression in clothing. Examples from RISD's Museum collection are studied and slides are shown. Projects required are written papers and group presentations.

**Art History credit for Apparel Design majors; Liberal Arts elective credit for nonmajors.**

**Section 1: First Class meets in DC 211**

**Section 2: First Class meets in Chace Center Lobby**

(FALL)

**LAELE38 HISTORY OF INDUSTRIAL DESIGN**

3 credits Matthew Bird

The course is divided into three parts: (1) Current issues in the historiography of the field (2) Topics in history of industrial design from 1750 to 1945 - such as collaborations between art and industry; mass production; changing patterns of consumption; industrial design and corporate imagery; the social and/or technological impact of industrial design and corporate imagery; the social and/or technological impact of industrial design on transportation, the domestic interior, and the workplace (3) Individual research in an aspect of design since 1945. Extensive readings, lectures, discussions, two papers and materials that currently are defining this pivotal field.

**Major requirement; Art History credit for ID majors**

**Liberal Arts elective credit for nonmajors**

(SPRING)
LAELE39  HISTORIES OF PHOTOGRAPHY II
3 credits  Dalia Linssen
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 Required Art History credit for Photo majors Liberal Arts elective credit for nonmajors on a space available basis.
(SPRING)

LAELE44  HISTORY OF LANDSCAPE ARCHITECTURE
3 credits  Eric Kramer
This survey course focuses on the history of landscapes in the pre-industrialized world. Landscapes will be considered as an evolving condition, even when their defining characteristics were conceived and built at a specific point in time. Critical to this course will be the establishment of frameworks for historical inquiry, the refinement of research methodologies, in the development of multiple perspectives through which to question and understand the design environment.
Art History credit for Landscape Architecture majors required; Liberal Arts elective credit for nonmajors on a space available basis.
(FALL)

LAELE82  HISTORY OF WESTERN TEXTILES: FOCUS ON EUROPE AND AMERICA
3 credits  Charlotte Hamlin
From Coptic fragments to 15th-century Italian trade silks, early 20th-century apparel fabrics to mid-century modern casement cloths, this course will utilize the extensive textile and apparel collections of the RISD Museum of Art as points of departure for the study of Western textile design. By way of illustrated lecture (both in the classroom and at the Museum), discussions and readings, students will come to understand the stylistic and cultural significance textiles have played in the history of Western art and culture from antiquity to the modern era. The manner in which social, economic, technological, and political changes have impacted advancements in textile fibers, fabric structures, color, and design will be explored. Research projects utilizing the textile and apparel collections will afford students the opportunity to partake in hands-on objects based study.
(SPRING)

Independent Study

LAELE8900 LAEL INDEPENDENT STUDY
3 credits  tba
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of instructor and GPA of 3.0 or higher is required.
Register by completing the Independent Study Application available on the Registrar's website; the course is not available via web registration.
(FALL/WINTER/SPRING)

LAELE8960 PROFESSIONAL INTERNSHIP
3 credits  tba
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Permission of Instructor Required
(FALL/WINTER/SPRING)

LAELE8965 COLLABORATIVE STUDY
3 credits  tba
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. Permission of Instructor Required
(FALL/WINTER/SPRING)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
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.”

Writing Workshops
A workshop is a small class devoted to creating, critiquing, and revising student work. The Department offers workshops in fiction, poetry, nonfiction, and playwriting. 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.

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 by permission of the instructor.

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.

Wintersession Registration
For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Course in Literary Arts and Studies

First Year Course

LAS E101   LITERATURE SEM: DESIGN IN WORDS
3 credits   Staff
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 term, freshmen are pre-registered into this course.
Attention sophomores and above: Please register into LAS-E101-28 if you have not yet completed this first-year graduation requirement. All other E101 sections are for freshmen only.
(SOPH/FALL)

Writing Workshop

LAS E411   BEGINNING POETRY WRITING WORKSHOP
3 credits   Mairead Byrne
The Beginning Poetry Writing Workshop focuses on the creation and appreciation of works of literature; the education of students in diverse traditions of poetry writing, performance, publication, and scholarship; and discovery and innovation in the literary arts. Although students at all levels of undergraduate and graduate study can take the course, our commitment is to begin a practice in poetry and sustaining it for a period of twelve weeks, and perhaps beyond. In this course, students will establish a writing practice, develop and articulate a poetics (your commitments as a poet), write a collection of poetry, perform and publish poems, and curate and produce events and/or publications.
(SOPH/FALL)

LAS E412   BEGINNING FICTION WRITING WORKSHOP
3 credits   Taylor Polites
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.
(SOPH/FALL)

LAS E415   JOURNALISM WORKSHOP
3 credits   Michael Fink
Journalistic writing is an act of seeing out into the world of observable fact. In this course, the student will be introduced to the craft of journalism, including feature articles, interviews, reporting on events, reviews and editorials. Emphasis will be placed on the exploration of our community and the discipline of presenting the results of our quest before the public.
(SOPH/FALL)

LAS E416   PICTURE AND WORD WORKSHOP
3 credits   tba
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 who register for this course must register for both LAS E416 and ILLUS 3612 for a total of 6 credits. Open to Junior and Senior Illustration majors.
(FALL)

LAS E421   ADVANCED POETRY WORKSHOP
3 credits   Mairead Byrne
The Advanced Poetry Workshop is most suitable for students who have completed an introductory creative writing workshop and who wish to further develop projects initiated, sustain a relationship with poetry, and participate in contemporary poetry culture as
writer/performer/publisher/editor/collaborator in addition to, or aligned with, studio practice. The workshop builds on experience in previous creative writing workshops in poetry or other writing genres, focusing on the development of a group of poems for performance and/or publication through workshop critique and individual and collaborative practice.  

Sophomore and above  
Prerequisite: LAS-E411  
Permission of Instructor Required  
(SPRING)  

LAS E429  
TRANSEXUALISM  
3 credits  
Joon Lee  
This writing workshop will ask you to employ the tenets of transgender self-creation into textual production. You will be spending 11 weeks with one particular book with the intent to create a “transgendered” version by identifying and imagining all the ways through which a body can be added to, subtracted from, and generally modified in service of an authentic self that has been embedded, misplaced, mourned, repressed, or otherwise dispossessed. Such a project necessitates thinking about the book as flesh. You will be asked to develop an intimacy with the book that will allow you to give it a different and differently true contours.  
(FALL)  

LAS E430  
LIARY: PROSE STUDIO  
3 credits  
Joon Lee  
The word “liary” references the seven volumes of Anais Nin's diaries, which, upon their publication, were denounced by Nin's friends as utter fiction, as the "liary." This course will treat this insult as the basis for a literary genre: the fiction of life itself. We will focus on the production of liaries: fiction using real life - your own. But rather than thinking about lived experience as the raw material of fiction which finds expression through words, we will think about words themselves as the medium through which the fiction of life can be constructed. In this course, we will be fully invested in the materiality of words and the functionality of fiction. We will collide with words as if they were a particularly willful batch of clay, to find different ways in which fictionality is created when a word is imagined to give contour to the slippery moments of living.  
(SPRING)  

Courses in Literature  

LAS C221  
SEM: LITERARY ART: BLAKE AND HOGARTH  
3 credits  
Alexander Gourlay  
This class can be taken for credit in either LAS or HAVC. William Hogarth (1697-1764) was a practical-minded painter and engraver who sought artistic independence from aristocratic patronage and cultural respect for printmaking as an art. His greatest innovation was a form of narrative painting and printmaking, marketed to the public at large, in which he presented original stories, essentially visual novels, that challenged the groups that had until then controlled the content and distribution of art, that is, the religious and political establishments. William Blake (1757-1827) was a profoundly impractical painter, poet and engraver who challenged church, state, commerce, and everything else, including time and space, illustrating his own stories and visions as well as a very large proportion of past literary works in ways that reveal their visionary potential. We will study an array of Hogarth's serial and independent works, as well as several of Blake's "illuminated books," literary and biblical illustrations, and un-illustrated poems. Students will do independent research and write short papers for all class meetings.  
Offered as LAS-C221 or HAVC-C221. Register into the course for which credit is desired.  
(SPRING)  

LAS C350  
SEM: STORIES OF A LIVING RIVER  
3 credits  
Lindsay French/Mairead Byrne  
This course invites students to engage as researchers and creative artists with the Woonasquatucket River, and with the people in its watershed. At RISD we see the Woonasquatucket just before it reaches the sea. But if we turn and follow the river upstream, under the Providence Place Mall, through the Valley and Olneyville, to its source in North Smithfield, we begin to recognize the impact the river has had on the state, through massive industrialization in the 19th century to current efforts at environmental and social reclamation. In this course we will study the river through story. First, we will research the Woonasquatucket and its watershed, investigating the history, economy, politics, culture, and ecology of the region. Second, we will focus on Oral History, and learn the basics of interviewing and audio recording. We will gather stories from people whose lives have been entwined with the river, paying particular attention to the expressivity of the human voice, and environmental sounds. Students will be introduced to a range of contemporary work on sound and voice in poetry. Finally, students will organize and present their work, and collaborate on a collective project of public interest. How to collect and represent will remain ethical and aesthetic questions throughout. Teaching and learning methods will include assigned readings and discussion; print, web and field research; field recording, audio recording and editing; guest speakers; and production/publication. We will meet once a week for 3 hours, mostly on campus but several times in the field. When we meet off-campus, travel may take up to an hour each way, in addition to class, and students should plan accordingly. The course will be taught jointly by an anthropologist and a poet.  
This course may be taken for either HPSS or LAS credit. Specify your preference when obtaining permission to register.  
Permission of Instructor Required  
(SPRING)
Las c364  Forms of humanity  3 credits  Anita Starosta
Humanity has a double sense: it is the quality of being human, while it also implies a global collectivity that might transcend cultural, political, and other differences. Through the lens of ethics and aesthetics, we will examine notions of humanity specific to the contemporary political, economic, and cultural context of globalization. Taking "The Family of Man," the 1955 photo exhibition at the Museum of Modern Art, as our point of departure, we would study the forms and narratives that have shaped our understandings of humanity in the half-century since, as we consider ostensibly objective and large-scale processes through the subjective frames of human art, experience, and feeling. In particular, the course would ask how contemporary phenomena such as migration, financialization of the globe, and near-permanent war have affected more traditional conceptions of what it means to be a human being. How, for example, ought we to imagine proximity and distance, the familiar and the foreign? What might human freedom, life, dignity, and agency mean in a world that often renders them irrelevant even as it professes them as its core values? As we develop answers, students will practice analyzing the present moment with tools from political theory, literary theory, human-rights activism, and critical studies of globalization, along with literary fiction, photography, and film.
Also offered as HPSS-C364. Register in the course for which credit is desired.
(Fall)

Las c367  sem: in conversation: photography, philosophy, and cultural studies  3 credits  Karen Carr/Barbara Von Eckardt
This course introduces students to thinking about photography from the perspectives of analytic philosophy and cultural/visual studies through reading, writing, discussing, and making pictures. Active engagement in class discussion, a research and writing project, as well as other, shorter writings that focus on analysis of the classroom texts will be required. Topics will include: photography and/as art, the relation of photography to "reality" and truth; the semiotics of photography; the role that photography plays in historical and modern conceptualizations of race; the uses of photography as an aid to memory, recollection, and remembrance; the ethical implications of looking and taking photographs; and the relationship between image and text in photography.
This course may be taken for either HPSS or LAS credit. Register into the course for which credit is desired. Register in HPSS-C367 for HPSS credit. Sophomore and above
(Spring)

Las E205  antiquity and its discontents: lecretius, virgil, ovid  3 credits  Mark Sherman
Beginning this course with the radically alternative cosmology and physics of Lucretius's De rerum natura (On the Nature of Things) -- in which, for example, any gods that might exist have absolutely nothing to do with humans and the world we live in -- we will consider the place and legacy of two major poets to have written "in the time of Augustus." Both Virgil and Ovid (frequently cast as antithetical figures: the former a virtuous imperial homeboy, the latter a scandalous exile) had close connection to Lucretian Epicureanism, though Virgil, especially in the Aeneid, is most often associated with Stoicism, Augustanism, and the eventual ascendance of Christianity in Europe. Mindful of historical, philosophical, and aesthetic contexts, students will read representative works of Virgil and Ovid in translation, attending to their innovative poetic engagement with traditional narratives as a way of addressing the most compelling issues of their tumultuous times. Regular short writing assignments, a longer, researched essay and a final exam will be required of all students, in addition to informed contributions to class discussions. Sophomore and above
(Fall)

Las E208  canterbury tales  3 credits  Mark Sherman
One night, late in the fourteenth century, in a tavern outside London, a quiet little fellow named Geoffrey, so the story goes, joined a lively crew about to ride sixty miles to Canterbury. To entertain themselves on the way, they began a story-telling contest. The premise is fiction; however, the resulting Canterbury Tales offers some of the most memorable poetic narratives ever written. Geoffrey Chaucer (1345-1400), called sometimes the "father" of English poetry, wrote tales of back-alley rendezvous, the lives of knights, saints, and independent women, the misadventures of talking chickens, and more than one scurrilous story about scheming students. Participants in the class will learn to read Middle English as we go (which is not as difficult as it might seem: think Shakespeare with funny spelling). There will be regular quizzes, midterm and final exams, and a modestly researched critical paper.
(Spring)

Las E211  medieval to eighteenth-century british literature  3 credits  Alexander Gourlay
This discussion-based course surveys major and minor works of British literature, mostly poetry, from the late Middle Ages to the Eighteenth Century, with emphasis on
the way these works relate to broad cultural phenomena in other areas, including philosophy, theology, and visual arts. Regular homework emphasizes independent critical and investigative reading of complex texts and images; formal writing assignments develop your ability to combine your own insights with those gained from casual and scholarly research, open-book midterm and final exams allow you to demonstrate your ability to analyze unfamiliar works and place them in context with those we have studied. Readings include (mostly short) works by Chaucer (3 Canterbury Tales), Spenser, Sidney, Shakespeare (Sonnets and The Tempest), Donne, Marvell, Herbert, Herrick, Milton, Bunyan, Butler, Behn, Rochester, Locke, Dryden, Pope, Hogarth, Gray, Boswell and Johnson. (FALL)

**LAS E212**

**ROMANTIC TO EDWARDIAN BRITISH LITERATURE**

3 credits  Alexander Gourlay

Although it dovetails with LAS E211, usually offered in the fall, this discussion-based course can be taken by itself. It surveys major and minor works of British literature, mostly poetry and prose fiction, from the late 1700s to the early 20th century, with consideration of the way these works relate to broad social and cultural phenomena including philosophy, gender politics, aesthetics and visual arts. Regular homework exercises emphasize independent critical and investigative reading of complex texts and images; formal writing assignments develop your ability to combine your insights with those gained from research, open-book midterm and final exams allow you to demonstrate your ability to analyze unfamiliar works and place them in context with those we have studied. Readings include (mostly short) works by Charlotte Smith, Blake, Wordsworth, Coleridge, Keats, Percy and Mary Shelley (Transformation), Tennyson, Elizabeth B. and Robert Browning, Hopkins, Housman, Yeats, Stevenson (Dr. Jekyll and Mr. Hyde), Conrad (Secret Sharer) and Lawrence. (SPRING)

**LAS E218**

**REBIRTH OF MODERNITY: NEW KNOWLEDGE, NEW WORLDS, AND RENAISSANCE ENGLAND**

3 credits  Mark Sherman

The world was becoming a very different place in the 16th Century. The Protestant Reformation, continental wars of religion, transatlantic colonial expansion, and the emergence of new scientific paradigms profoundly affected the complex of ideas that had presided in Europe since antiquity. The scope of the transformation was broad, but in this course we will examine closely the influence of two Italian thinkers (Giordano Bruno and Niccolò Machiavelli) on late Elizabethan poets Edmund Spenser, Christopher Marlowe, and William Shakespeare. Bruno was busily rethinking the elemental order of the universe; Machiavelli had redefined the nature of the state and the operations of power. Each was controversial in England for very different reasons, but also prompted a thorough reimagining of the order of things among young British writers of the day. Among the texts we'll read are: Bruno's Italian dialogues (written and published in London); Machiavelli, selections from The Discourses on Livy and The Prince; Spenser, Shepheardes Calender and Faerie Queene; Marlowe, The Jew of Malta, Tamburlaine, Dr. Faustus; Shakespeare, Hamlet, The Tempest. There will be regular short writing assignments in response to readings, an independently researched project and a final exam. Students will also be responsible for consistently informed engagement in class discussions. Sophomore and above (SPRING)

**LAS E230**

**HAWTHORNE AND HIS FEMALE CONTEMPORARIES**

3 credits  Ann Ferrante

Nathaniel Hawthorne (1804 - 1864), famous (or infamous) for dismissing the American female novelists of his time as a "d--d mob of scribbling women" and as "ink-stained Amazons," had a more complicated connection with his female contemporaries than these labels insinuate. By reading some of Hawthorne's texts side by side with writings by some women of the nineteenth century, we will study the texts' thematic and stylistic interconnectedness. This study will help us develop a more informed assessment of the nature of Hawthorne's relationship with the "scribblers" of his time. Of special importance will be a consideration of what being an artist in nineteenth-century America meant to both Hawthorne and his female contemporaries. This topic will lead into the maze of psychological, philosophical, and sociological issues significant in Victorian American culture, remnants of which persist in our culture today. We will read texts such as Hawthorne's The Scarlet Letter and The Blithedale Romance, Alice Cary's Clovernook Sketches and Other Stories, Margaret Fuller's Woman in the Nineteenth Century, Rebecca Harding Davis's Life in the Iron Mills and Other Stories, and the poetry of Emily Dickinson. Students will write journal entries and two papers and take a final exam. Those who have completed all assignments and have at least a B average will have the option of constructing a final project (written or written and visual) instead of taking the final exam.

*Fee: $35.00* (SPRING)

**LAS E255**

**THE JEWISH NARRATIVE**

3 credits  Michael Fink

Modern Jewish literary form and content developed from the 19th-century emancipation with its socialist, Zionist, and romantic options. We move from these roots to the satiric and elegiac voice of contemporary America. Authors studied will include Sholom Aleichem, Isaac Singer, Elie Wiesel, Bernard Malamud. (SPRING)
**SIGNIFYING LANDSCAPES: FICTION AND FILM**

3 credits
Susan Vander Closter

Landscapes function as apocalyptic, political, urban, imaginary, and nostalgic sites of great significance in fiction and film. Films like *Beasts of the Southern Wild*, *Take Shelter*, and *Melancholia* illustrate the environment's profound role in recent apocalyptic narratives. Cormac McCarthy's fiction in general, and the Coen Brothers' interpretation of *No Country for Old Men* in particular, place human violence in harsh, brutal, and ancient settings. Bodies of land are divided, raped, ruined, and transformed from gardens into wastelands of abandoned machinery and landmines—as in Salman Rushdie's *Shalimar the Clown* or Bahman Ghobadi's *Turtles Can Fly*. The *Garden of Evening Mists*, by Tan Twan Eng, like Amy Waldman's *The Submission*, places a garden at the center of the novel and its meaning. Other titles which provide an illustration of the course material include Barbara Kingsolver's *Flight Behavior*, Krakauer and Penn's *Into the Wild*, Dave Eggers' *Zeitoun*, Josh Fox's documentary *Gasland*, Wes Anderson's nostalgic landscape in *Moonrise Kingdom*, and imaginary places in films like *After Life* (Kore-eda Hirokazu), *Micmacs* (Jean-Pierre Jeunet), and *Marvencol* (Jeff Malmberg). Titles will change each semester. Weekly writing assignments in response to the reading and films are required.

**(SPRING)**

**I AM PROVIDENCE: THE WORDS AND WORLDS OF H.P. LOVECRAFT**

3 credits
Philip Eil

No writer is more closely associated with Providence than the sci-fi and "cosmic horror" genius Howard Phillips "H.P." Lovecraft. So, what better place to explore his work than a RISD classroom yards from where the author lived and worked? This course will provide students not just with a survey of Lovecraft's world-famous fiction, but an exploration of his nonfiction (letters, essays, etc.), his critical reception (from scholarly journals to the *New Yorker* and the *New York Review of Books*), his influences (Poe, Maupassant, and others), and his considerable imprint on contemporary culture (from comic books to films to video games to heavy metal lyrics). Writing assignments will range from analytical essays to creative experiments imitating the author's distinctive subjects and style. The class will have a strong multimedia component where students will examine films, plays, music, and visual art inspired by Lovecraft. We will also spend significant time outside the classroom, taking guided historical tours of Lovecraft's Providence and trips to his grave site and beloved Ladd Observatory. Throughout the course, students will also take advantage of the Lovecraft Collection at Brown's John Hay Library - the world's preeminent Lovecraft archive.

**(FALL)**

**AFRICAN AMERICAN REALISM: 1940-1960**

3 credits
Patricia Barbeito

Richard Wright (an author whose influence loomed large throughout the Realist period) expressed his admiration for what he called "fighting with words: using words as weapons." Throughout this course we will examine the variety of ways in which writers of the Realist period used their writing as a "weapon" to protest against the racism they saw as endemic to white American society and as a means of linking the African-American struggle for equality with other forms of political struggle occurring worldwide. Marked by a focus on urban realism, the role of the environment in the shaping of the individual, and a close interrelation of literature and politics, the Realist novel revealed the ways in which African Americans were denied the "American Dream" and, in James Baldwin's words, provided a new language with which to express the African American experience. Authors include Richard Wright, James Baldwin, Anne Petry, Chester Himes, Ralph Ellison and Gwendolyn Brooks.

**(FALL)**

**THINGAMAJIGIRL: OBJECTS, HUMANS, FEMININITY**

3 credits
Joon Lee

What does it mean to be a "thing"? What does it feel like to be a "thing"? We all feel that we know how it feels to be "human": we are not "things," or "inanimate objects." But what we don't often question is the emotional and social valuations put upon the relationship between humans and things. For most of us, to be treated "as a thing" is to be de-humanized, de-valued, the nadir of existence. This course will question that binaristic tradition of conceptualizing objects through the lens of femininity. Cross-culturally but especially within the Western-European world, women have been treated as "things": toys, trophies, dolls, ornaments, are all metonyms for "female." By studying literary and cultural texts as well as art produced by women and women-identified authors, we will rigorously and critically examine the multiple functions, oppressive and subversive, of the linkages between "woman" and "thing," and in turn, re-think the idea of the object.

**(FALL)**

**CONTEMPORARY NARRATIVES**

3 credits
Susan Vander Closter

This course examines contemporary American fiction and film, meaning that the narratives (family narratives, historical narratives, and so on) were written or produced within the past twenty years. Specific titles will change each semester in an effort to study current ideas and styles. Writers of significant stature in American literature, like Philip Roth and Cormac McCarthy, will be included, as will notable new writers, including Adam Johnson, Marisha Pessl, and Jennifer Egan. A film will be scheduled and discussed during class each week. While some narratives directly confront contemporary American culture, others
may look at the present indirectly, using history, or focus on
events in other parts of the world, as in Paul Theroux's The
Lower River. Attention will be paid to satirical portraits of
the American family and to political narratives, whether they
address global conflicts or the politics of work, family,
friendship, identity, love, and sex. Short interpretive papers
will be required in response to the fiction and film each
week. Class attendance and thoughtful participation are
mandatory.
(FALL)

LAS E310 NARRATIVES FROM AROUND THE
WORLD
3 credits Susan Vander Closter
We will study contemporary world narratives-fiction and
film-which have been published or produced within the last
ten to twenty years. In order to keep up with current work,
the specific content of the course will change each year. We
will study fiction and film in English and in translation
(subtitled). In the past, the work of Salman Rushdie, Mario
Vargas Llosa, Kamila Shamsie, Tash Aw, Shahrmush
Parsipur, and Haruki Murakami has been included. In
addition to the assigned reading, we will screen and discuss
an international film each week. By the end of the semester,
themetic and stylistic links as well as the uniqueness of
certain work, like Kore-edo Hirokazu's After Life,
Oppenheimer's The Act of Killing, or Roy Andersson's You,
the Living, will become apparent. Short analytic/interpretive
essays in response to the fiction and film and thoughtful
class participation are required.
(SPRING)

LAS E325 WRITING NATURE: JUSTICE,
IDENTITY AND ENVIRONMENT IN
AMERICAN ETHNIC LITERATURES
3 credits Claudia Ford
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.
Sophomore and above
(FALL)

LAS E326 BIRDS IN BOOKS
3 credits Michael Fink
We begin with a study of the bird painters, illustrators and
photographers, most notably, of course, John James
Audubon, and continue with the symbolic bird of poetry and
literature, such as Green Mansions by W.H. Hudson--the
bird as woman--and examine the bird as omen and warning--
the ecological and environmental indicator of human fate.
Our books include such recent essays and memoirs as
Jonathan Safran Foer's Eating Animals -- an indictment of
the poultry industry and a plea for vegetarianism--and also
the arguments both personal/subjective and yet also
scientific for the intelligence of birds such as the bestseller
books Alex: The Parrot that Owned Me and Wesley the Barn
Owl, in which birds appear not so much as pets but rather as
companion creatures who share our destiny and condition.
Our course will include actual birdwatching during times of
migration or nest-building, either locally within the borders
of our campus world, or beyond its frontiers. Migration has
always meant the crossing of national barriers, and therefore
a promise of peace and order despite the turmoil under the
skies. We read, we watch, and we design projects relevant to
the various meanings of birds to be found in books.
(SPRING)

LAS E339 WRITING, REVELATION,
REVOLUTION: MAGICAL REALISM
AS POST-COLONIAL DISCOURSE
3 credits Patricia Barbeito
Long associated with the experimentations of Latin
American writers like Gabriel García Marquez and Alejo
Carpentier, magical realism today has a global presence, and
has been given an important place in the literatures of
countries as diverse as India, Nigeria and Canada. Perhaps
because of this broad popularity, it is also often criticized as
overly commercialized, exoticized fluff. Yet its endurance as
a model in both literature and the arts also suggests that it
continues to offer an important way for writers to
differentiate themselves from and critique mainstream
culture, to give voice to marginalized realities in the wake of
the homogenizing power of globalization and the mass
media. This course is organized around the following three
goals: 1) to arrive at an understanding of what the term
"magical realism" means by looking at the early writers and
texts that made it world-renowned; 2) to examine a range of
writers from different cultural contexts and regions, both
inside and outside the Americas; 3) to analyze their work as
it uses (and re-invents) the conventions of magical realism to
make pointed political commentaries. We will read fictional
texts and essays and view a number of films and discuss how
they link a magical realist aesthetic to a particular experience
of land, history, family, and culture, in particular the folk,
indigenous, and buried cultures and histories that challenge the
"rationalism" of the northern urban centers.
(SPRING)

LAS E355 MODERN & CONTEMPORARY
DRAMA
3 credits Avishek Ganguly
This course will survey the major dramatic conventions and
theatrical movements from the late nineteenth to the late-
twentieth centuries, including the naturalism and realism of
Ibsen, Shaw and Chekov, the experimental theatres of
Brecht, Artaud and Beckett, and contemporary works of
postmodern and postcolonial theatre by Churchill, Kushner
and Soyinka.
Fee: $30.00
(FALL) Cancelled just prior to publication.
Filmmakers and scholars have asked these questions in a variety of ways: Can film form be fascist? Or left-leaning radical? Can the form be radical if the content is not? And, vice versa, can content be radical in a traditional form? Is film political only in terms of social issues? Or can film be political also in terms of filmmaking? The arrival of film theory’s idea of the political unconscious made it possible to ask these questions even of the slightest Hollywood entertainment. In order to make sense of this discussion we will consider the political use of the apparatus, the narrative, the genre—documentary, Hollywood blockbuster, independent—and the reception as well as the history of the political film. Throughout the course our speculation will be aimed at answering the practical question “How does one make a political film?” Students will be required to write analytical papers throughout the semester.

**LAS E385**  
**BLACK IMAGES IN FILM**  
3 credits  
Gitahi Gititi  
Motion pictures (and television) have had the most tremendous impact on the American public mind than any other entertainment medium since the late 1890s. Film has profoundly influenced and perpetuated the constructed images of African-descended peoples across the world. This course explores the cultural, economic, political, and ideological motivations behind the problematic representation of "blacks" in cinema and television in the USA and other areas of the world while examining film as a genre with a vocabulary and idiom of its own.  

**(SPRING)**

**LAS E386**  
**POLITICS AND FILM**  
3 credits  
Gloria-Jean Masciarotte  
This course explores the intersection of the questions “What is the political?” and “What is the political film?” Filmmakers and scholars have asked these questions in a variety of ways: Can film form be fascist? Or left-leaning radical? Can the form be radical if the content is not? And, vice versa, can content be radical in a traditional form? Is film political only in terms of social issues? Or can film be political also in terms of filmmaking? The arrival of film theory’s idea of the political unconscious made it possible to ask these questions even of the slightest Hollywood entertainment. In order to make sense of this discussion we will consider the political use of the apparatus, the narrative, the genre—documentary, Hollywood blockbuster, independent—and the reception as well as the history of the political film. Throughout the course our speculation will be aimed at answering the practical question “How does one make a political film?” Students will be required to write analytical papers throughout the semester.

**LAS E398**  
**CHINESE CINEMA: QUESTIONS OF NATIONALISM, REALISM, AND FILM STUDIES**  
3 credits  
Gloria-Jean Masciarotte  
This course will explore Chinese Cinema as a national cinema and as a transnational cinema in both its popular and classic forms; however, the term 'Chinese' has been and is still a debated term among the very populations that lay claim to it, i.e., mainland Chinese, Hong Kong, Taiwan, Chinese diaspora, the People's Republic. These debates make the study of Chinese film a study of how to categorize or know film itself. In other words, exploring Chinese film in a Western critical arena within the hegemony of Western film studies begs theoretical questions about the very dominant and commonplace terms and perspectives used to examine all film in the 21st century, i.e. What are these films showing us? What are we looking for? What do we see? Investigating these theoretical quandaries will also be a part of this course. We will survey representative films produced before 1949, during the shift from the cultural capital from Yan'an to Shanghai 1950-1964, during the Cultural Revolution (1964-1986), and during its emergence as the premier transnational cinema (late-1980s to 2000s). We will also consider the particular film genres and film schools of Chinese cinema. Students will be responsible for reading critical and theoretical essays, viewing all required films, writing analytical papers on assigned topics, and presenting one oral sequence analysis.  

**(SPRING)**

**LAS E431**  
**POETRY IN SERVICE TO SCHOOLS & THE COMMUNITY**  
3 credits  
Rick Benjamin  
This course moves from the close study of good poetry--ancient, modern, contemporary--to the workshopping of student poetry, both in group and one-on-one sessions, and six-week intern/partnerships with eleven classrooms in Providence. Students work together during the semester as a
that individual and group racial identification is a process which is necessarily transracial: in declaring ourselves racially, we all cross boundaries set by societies contemporary and past. In this course, we will attempt to reconfigure race through the discourse of transsexualism. The "race" produced, thus like the "third" gender produced by transsexualism, will lead to a complication of existent preconceptions about racial stereotypes and formation. We will use Deirdre N. McCloskey's *Crossing: a Memoir* and the film *Paris is Burning* to build a vocabulary of transsexualism from which we will read texts in which racial lines are crossed. Among the required texts are: Frances Harper's *Iola Leroy*, Andre Gide's *The Immoralist*, Octavia Butler's *Dawn*, and R. Zamora Linmark's *Rolling the R's*.

**LAS E593 QUEER FICTION AND THEORY**

3 credits Alexia Kosmider

In the 1990s Queer Theory emerged as a critique of the ways in which power institutionalizes and thereby legitimates certain forms of sexuality while marginalizing others. Sue-Ellen Case, a performance theorist, claims that "queer theory works not at the site of gender, but at the site of ontology, to shift the ground of being itself. Queer revels constitute a kind of activism that attacks the dominant notion of the natural. The queer is the taboo-breaker, the monstrous, the uncanny" (quoted from Queer Theories). Through our readings of seminal queer theorists such Michel Foucault, Judith Butler, Eve Sedgwick, and Gayle Rubin, we will explore important questions about the politics of queerness. Our investigation will focus on sexuality and gender, closeting, homophobia and drag, the aesthetics of queer literature, and the ways queer writers such as Leslie Feinberg, Kate Bornstein, and Randall Kenan interrogate and inscribe such subjects in their work.

**(SPRING)**

**LAS E747 SEM: 'FROM MACONDO TO McONDO': THE BOOM AND BUST OF THE LATIN AMERICAN NOVEL**

3 credits Patricia Barbeito

Associated for many years with the exoticism of magical realism (*el boom*), the Latin American novel has turned to the gritty realism of urban settings shaped by mass media and global corporate capitalism (*McOndo*). In this course we will examine the political and cultural meaning of this shift in literary styles and focus. The course begins with a short overview of magical realism to set the stage for our subsequent discussions. The majority of the class, however, is dedicated to an examination of the contemporary writers and sub-genres that constitute the McOndo movement, including the noir crime novel, the crack generation, and the postmodern novel of biculturalism. Authors may include: Alberto Fuguet, Giannina Braschi, Ignacio Padilla, and Paco Ignacio Taibo.

**(SPRING)**
LAS E762  SEM: BOLLYWOOD & BEYOND: INTRODUCTION TO INDIAN POPULAR CINEMA
3 credits  Avishek Ganguly
Starting off as a tongue-in-cheek, derivative expression used in the media, today "Bollywood" is increasingly becoming the dominant global description for the prolific Hindi language film industry based in Bombay (recently renamed Mumbai). This course provides a critical introduction to the cultural, social and political significance of this cinema with particular emphasis on recent films that have contributed to the emergence of the "Bollywood" phenomenon and its impact on national and global popular culture. The cinematic imagination and practices of "Bollywood" will be discussed in relation to ideas of nationalism, religion, gender and sexuality, urbanization and development, globalization and diaspora etc.
Sophomore and above
(SPRING)

LAS E772  SEM: CHICK THEORY
3 credits  Joon Lee
When you are sitting on the bus reading Fifty Shades of Grey, the act of reading becomes a performance: the particular cultural exchange value of this novel has the effect of feminizing your body, no matter what its biological makeup. This is the work of a genre of fiction we call "Chick Lit.” With playfulness and rigor, this seminar will take up the mechanism of this genre into a feminist and theoretical content. Hélène Cixous, Hortense J. Spillers, Eve Kosofsky Sedgwick, and Avital Ronell represent a group of feminist thinkers who have used fictionality in the craft of writing theory. Studying these and other feminist theorists, we will delve into the functionality of fiction as a gendering device by focusing on the craft of theorizing as a craft of fiction writing. What are the ways in which theory can function as fiction? What are the points of intersection between writing theory and writing fiction that can be used productively for the constitution of not just a feminine body, but a feminist consciousness?
Sophomore and above
(SPRING)

Independent Study

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

LAS 8960  ACADEMIC INTERNSHIP
3 credits  tba
The academic 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
(SUMMER/FALL/WINTER/SPRING)

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

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
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. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

**Registration information for majors for Fall and Spring**
Majors are preregistered into all major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

**Registration information for nonmajors for Fall and Spring**
If space permits, classes are available via registration by the department. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

**Registration information for Wintersession classes**
Generally, classes in Wintersession are available to majors, nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
## BFA Curriculum in Painting (2015-2016)

**Division of Fine Arts**  
Memorial Hall, Telephone 401.454.6158

### FALL  
**First-Year**

<table>
<thead>
<tr>
<th># Courses</th>
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<tbody>
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<td>See First-Year Program of Study</td>
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### WINTERSESSION  
**See First-Year Program of Study**

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### SPRING  
**See First-Year Program of Study**

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### Sophomore Year

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<tr>
<td>4501 Painting I</td>
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</tr>
<tr>
<td>4519 Drawing I</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4505 Fundamentals: Painting Methods &amp; Materials</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Liberal Arts*</td>
<td>3</td>
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<td><strong>Total</strong></td>
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### Junior Year

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<tr>
<td>4514 Painting III</td>
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<tr>
<td>4520 Painterly Prints <em>(Take in Fall or Spring)</em></td>
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<tr>
<td>Liberal Arts*</td>
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<td></td>
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### Senior Year

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<tr>
<td>4507 Painting Workshop</td>
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<tr>
<td>4597 Professional Practice* (or Experiments in Drawing* or Digital Tools in Spring*)</td>
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<tr>
<td>Liberal Arts*</td>
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<td><strong>Total</strong></td>
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### Footnote:

*See page 41 for chart: Undergraduate Degree Recommended Credit Distribution.

1 Nonmajor studio electives (four courses/twelve credits required for degree) may be taken during Wintersession or during Fall or Spring. Major electives may be taken as your schedule and course availability permits.

2 Students must take one of the following courses: Professional Practices (4597) or Digital Tools (4521) or Experiments in Drawing (4504).

### Curriculum Notes:

The curriculum above adds up to the 126 credits required for the BFA. The Liberal Arts component is 42 credits, but detail is shown only for 33 of the credits in liberal arts (assuming 12 credits in the First-year Program). To accumulate 42 credits, courses may be taken during Wintersession or during the Fall or Spring semester, as scheduling and interest permits.

Consult your adviser, the Liberal Arts Office, or the Registrar for additional information.

Sufficient elective courses must be completed successfully to fulfill a minimum total of 126 credits necessary for a BFA degree. Elective courses are to be selected in consultation with the department head or advisor.

For painting majors, some course offerings within this department may count for nonmajor studio elective credit.

See advisor for information.
## MFA Curriculum in Painting (2015-2016)

### Division of Fine Arts

Memorial Hall, Telephone 401.454.6158

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
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<tr>
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<tr>
<td>#</td>
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<tr>
<td>450G</td>
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<tr>
<td>452G</td>
<td>Graduate Drawing</td>
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<tr>
<td>726G</td>
<td>Graduate Printmaking Project 1&lt;sup&gt;1&lt;/sup&gt;</td>
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<tr>
<td></td>
<td>Graduate Seminar</td>
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<td>460G</td>
<td>Grad Painting Studio Critique III</td>
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<td>465G</td>
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**Total Credits: 66**

### Footnotes:

1Grad Printmaking Project (726G) can be substituted with another studio by permission of the Grad Coordinator.

### Curriculum Notes:

One of the electives must be a course that fulfills the Graduate Seminar requirement which calls for three Graduate Seminars, only two of which are explicitly shown above. See Graduate Studies section for more information.

All graduate students must participate in Wintersession for a minimum of 3 credits each year.

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

PAINT 4407  PAINTING FOCUS: MATERIAL EXPLORATIONS
3 credits  Jerry Mischak
Working with a wide array of materials, different approaches to physicality and surface, and inventive methods of deploying color other than by brush, this "painting" course will make works that occupy the space of the wall familiar to painting -- but not its most traditional conventions. With a deep engagement in process and informed by readings and targeted artists and art historical movements, students will explore materiality and visual culture. Shopping for "art supplies" will take place as much at Home Depot as at Utrecht. Employing the recycled and trash, the found and gathered, and the manufactured and the natural, the art made will be critiqued for both presence and meaning. From duct tape to cotton balls soaked in acrylic paint -- one finds context, from varying thicknesses of rope dipped in polymer mediums to woven plastic shopping bags -- one finds structure, and from paint squirted from plastic ketchup bottles to fake fur -- one finds attitude.
Course open to all majors
Fee: $40.00
(SPRING)

PAINT 4415  COLOR STUDIO
3 credits  William Miller
This studio-based course will provide the foundation necessary to understand basic color theory and practice in painting, art, and design. An historical and cultural perspective will be introduced to inform ongoing color studies executed in the studio. Students will acquire the vocabulary to articulate color phenomena and the means to exploit the expressive potential of color in their work. Color studies will be principally created with gouache, and a variety of other materials and means will also be explored. Lectures, demonstrations, and museum visits will supplement studio work. A short research paper is required.
Elective; Open to all majors
Fee: $20.00
(FALL/SPRING)

PAINT 4501  PAINTING I
6 credits  David Frazer/Dennis Congdon/Angela Dufresne
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.
Must also register for PAINT 4519
Major requirement; Painting majors only
Registration by Painting department, course not available via web registration
Permission of Instructor Required
Fee: $40.00
(FALL)

PAINT 4502  PAINTING II
6 credits  David Frazer/Dennis Congdon/Angela Dufresne
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
Permission of Instructor Required
Fee: $40.00
(SPRING)

PAINT 4504  EXPERIMENTS IN DRAWING
3 credits  Dennis Congdon
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.
Majors take this class or Paint 4521 or Paint 4597
Major elective. Painting majors only
Fee: $50.00
(SPRING)

PAINT 4505  FUNDAMENTALS: PAINTING METHODS AND MATERIALS
3 credits  Martin Smick
This course will provide the foundation for the creation of an archival painting practice for both traditional and contemporary painting methods. Topics covered will include tools, preparation process for both canvas and wood panels, sizes and grounds, drying oils, varnishes and resins, pigments, solvents, painting procedures, and the care of finished paintings. A historical overview of traditional methods and materials including egg tempora 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
Permission of Instructor Required
Fee: $55.00
(FALL)
Finally, we will attend to issues of writerly style and the informe, the gaze, primitivism, and postcolonialism. Readings that draw on concepts such as the fetish, the abject, specificity, critical concepts as postmodernism, neo-avant-garde, site-specificity, and relational aesthetics. We will also examine avant-garde, site, and relational aesthetics. We will also examine this level. The department will schedule an individual review of the student’s ability to design, organize, and complete a project of his or her choosing.

**Major requirement:** Painting majors only

**Registration by Painting department, course not available via web registration**

**Prerequisite:** PAINT-4515

(FALL)

PAINT 4514  **PAINTING III**

6 credits  Holly Hughes/Craig Taylor/tba

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

**Permission of Instructor Required**

**Fee:** $35.00

(FALL)

PAINT 4515  **PAINTING IV**

6 credits  Mary Jones/Craig Taylor/tba

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

**Permission of Instructor Required**

**Fee:** $35.00

(SPRING)

PAINT 4516  **CONTEMPORARY ART & ITS CRITICS**

3 credits  Dushan Petrovich/tba

This seminar will examine a series of canonical readings of contemporary art, focusing primarily on key writings published in the journal October and the magazine Artforum since 1975. We will engage in detail with such overarching critical concepts as postmodernism, neo-avant-garde, site-specificity, and relational aesthetics. We will also examine readings that draw on concepts such as the fetish, the abject, the informe, the gaze, primitivism, and postcolonialism. Finally, we will attend to issues of writerly style and method, seeking to understand the wide variety of tools that critics and art historians employ to understand, historicize, and enrich our understanding of works of contemporary art.

**Major requirement:** Painting majors only

**Registration by Painting department, course not available via web registration**

Also offered as HAVC-H490 for non-painting majors

**Requirement for Junior Painting Majors** Also offered as HAVC-H490 for non-painting majors

**Prerequisites:** PAINT-4514 and PAINT-4515

**Permission of Instructor Required**

**Fee:** $45.00

(SPRING)

PAINT 4519  **DRAWING I**

3 credits  Dawn Clements/tba

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.

**Must also register for PAINT 4501**

**Major requirement:** Painting majors only

**Registration by Painting department, course not available via web registration**

**Permission of Instructor Required**

**Fee:** $15.00

(FALL)

PAINT 4520  **PAINTERLY PRINTS**

3 credits  Charles Jackson/tba

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

**Fee:** $300.00

(FALL/SPRING)

PAINT 4521  **DIGITAL TOOLS FOR ARTISTS**

3 credits  Peter Wilson

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

(SPRING)

PAINT 4529  **DRAWING II**

3 credits  Andrew Raftery/Craig Taylor/tba

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**

**Prerequisites:** PAINT-4501 and PAINT-4519

**Permission of Instructor Required**

**Fee:** $15.00

(SPRING)
PAINT 4569  CASE STUDIES: CONTEMPORARY ART
3 credits  Christopher Ho
This intensive course is designed to immerse students in select, salient debates impacting the direction and parameters of contemporary painting. The goal is not only to introduce and familiarize, but also to collectively and actively generate possibilities for and within the medium. Six overlapping nodes, or case studies, each accompanied by readings and a list of relevant artists, guide our investigation: Endings and Beginnings, Monochromania, Photoshop Killed the Photographer Killed the Painter, Market Mechanisms (and Academic Exercises), Regional Painting, and Narrative. When possible, current exhibitions will be discussed. The course will be seminar style sessions interspersed with critique and discussion of the work of enrolled students. Major elective, Painting seniors only (SPRING)

PAINT 4570  CRITICAL CURATING
3 credits  tba
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; Senior and above
Permission of Instructor Required
Fee: $50.00 (FALL)

PAINT 4587  SENIOR HONORS INTERDISCIPLINARY CRITIQUE
3 credits  Kevin Zucker
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 ARTH-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 (cap 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. Prerequisite: HAVC-H490
Permission of Instructor Required (FALL)

PAINT 4597  PROFESSIONAL PRACTICES IN PAINTING
3 credits  Robert Hult
This course would address many practical issues to do with becoming a professional artist after graduation. Some of these issues are: the commercial gallery, the not-for-profit gallery, museums, graduate programs, auction houses, grants, documentation of work, archival storage of work and restoration of artwork. Professionals from the gallery, museum and other fields will be invited to the class to share their expertise with the student. Artists will be invited to talk about their professional experiences. It is a seminar class addressed particularly to the senior painting student. Major elective; Painting majors only
Nonmajors by permission of instructor
Fee: $125.00 (FALL)

PAINT 4598  PAINTING DEGREE PROJECT
6 credits  Kevin Zucker/Dike Blair/tba
This is a comprehensive course designed to test the student's ability to create, complete, and document a Degree Project of his or her choosing. The Degree Project should be a distinct, carefully conceived, exhibition-ready body of work which reflects the issues and objectives of your art. The Senior Degree Project is distinct from your Woods-Gerry Gallery exhibition, although its work can overlap with that exhibition. Major requirement; Painting majors only
Registration by Painting department, course not available via web registration
Prerequisite: PAINT-4507
Permission of Instructor Required (SPRING)
Independent Study

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

PAINT 8960 PROFESSIONAL INTERNSHIP
3 credits tba
The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement. Permission of Instructor Required
(SUMMER/FALL/WINTER/SPRING)

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

Graduate Courses

PAINT 424G MEANING IN THE MEDIUM OF PAINTING
3 credits Christopher Ho
This first-year graduate seminar approaches painting as a technical skill, a historical practice and an intellectual project. Weekly sessions begin with group discussions of key readings about recent painting. Readings are organized in three sections. The first looks backward, to the problem of medium that preoccupied modernist painting and, residually, contemporary practices until the 1980s. The second section looks at two phenomena, the academy and the art market, and their effect on how painting is produced, disseminated, discussed and received. The third, the most speculative, looks laterally at a range of contemporary practices from the 1990s to the present. Graduate elective
Permission of Instructor Required
Fee: $60.00
(SPRING)

PAINT 450G GRADUATE PAINT STUDIO CRITIQUE I
6 credits Holly Hughes/Kevin Zucker
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
Permission of Instructor Required
(FALL)

PAINT 451G GRADUATE PAINT STUDIO CRITIQUE II
6 credits Kevin Zucker/Angela Dufresne
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. Major graduate requirement: Painting majors only
Registration by Painting department, course not available via web registration
Prerequisite: 3 credits from courses PAINT-450G or PRINT-450
Permission of Instructor Required
Fee: $50.00
(SPRING)

PAINT 452G GRADUATE DRAWING
3 credits Dennis Congdon
This course presents the graduate student with a series of problems intended to develop drawing as a tool for inquiry into a terrain outside the well-known beaten paths of his/her past studio practice. Expanding the role for drawing in studio experimentation is a goal. Work will be done outside class. There are critiques each week. Graduate major requirement
Registration by Painting department, course not available via web registration
Permission of Instructor Required
Fee: $100.00
(FALL)
PAINT 460G  GRADUATE PAINT STUDIO
CRITIQUE III
9 credits      Kevin Zucker/Craig Taylor
This period is designed as an advanced critique course which
involves visits by resident faculty, visiting artists and critics,
with special reference to current issues and concerns in
contemporary art.
Graduate major requirement
Registration by Painting department, course not available
via web registration
Permission of Instructor Required
Fee: $50.00
(FALL)

PAINT 461G  GRADUATE PAINTING STUDIO
THESIS
12 credits     Kevin Zucker/Dike Blair/Roger
White
This period is designed for development and presentation of
a body of work supported by a written thesis in consultation
with resident faculty, visiting artists and critics during the
semester. A final exhibition of work will be evaluated by a
jury of Painting Faculty Members.
Graduate major requirement
Registration by Painting department, course not available
via web registration
Prerequisite: 3 credits from PAINT-460G or PRINT-460G
Permission of Instructor Required
Fee: $50.00
(SPRING)

PAINT 465G  THREE CRITICS
3 credits      Kevin Zucker
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 three 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
Registration by Painting department, course not available
via web registration
Requirement for second-year graduate Painting graduate
students. Five additional seats available for Fine Arts
graduate students. For admission, students submit a one-
page writing sample to the Graduate Painting Coordinator.
Permission of Instructor Required
Fee: $50.00
(FALL)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Department of Photography

Division of Fine Arts
Department Office: Design Center 2nd Floor, Telephone 401.454.6122; email: photo@risd.edu
Department Head: Eva Sutton
Graduate Program Director: Steve Smith
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. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Majors are preregistered into many major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into electives, nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Some elective courses are available for self-service selection on WebAdvisor by nonmajors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
# BFA in Photography: Curriculum Requirements 2015 - 2016

## BFA Curriculum in Photography (2015-2016)
Division of Fine Arts  
Design Center, 2nd Floor, Telephone 401.454.6122

### Footnote:
- See page 41 for chart: Undergraduate Degree Recommended Credit Distribution.
- Photo majors receive Art History Credit
- Receives Liberal Arts elective credit

### Curriculum Notes:
This worksheet shows a total of 132 credits, although the BFA requires only 126. Also, Wintersession credit can be for nonmajor electives or liberal arts. In any given Winter term the choice is yours. The BFA requires 42 total credits in liberal arts and twelve in nonmajor studios so plan accordingly. Nonmajor electives (twelve needed for degree) and liberal arts (forty-two needed for degree) may be taken during Wintersession or during Fall or Spring.

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<td>LE34 Histories of Photo I</td>
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MFA in Photography: Curriculum Requirements 2015 - 2016

MFA Curriculum in Photography (2015-2016)
Division of Fine Arts
Design Center, Telephone 401.454.6122

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

Curriculum Notes:

All graduate students must participate in Wintersession for a minimum of 3 credits each year.

Graduate students must take a total of three (3) seminars or approved Liberal Arts courses during the two year program. See A Graduate Studies section of this book for additional Graduate Fine Arts Seminars. Consult with the graduate program coordinator about appropriate courses to fulfill this requirement.

Graduate students who plan to teach during their second year must assist a faculty member in a Photo I course during their first year.

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

PHOTO 5235  THE PHOTOBK
3 credits  tba
It is not far fetched to think of our times as the Golden Age of the photobook. Never before have there been that many makers of photobooks, ranging from major publishers to individual artists producing their own photobooks "on demand." This development is both a reaction to and a consequence of new - digital - technologies, which have vastly lowered the barrier that stands between a photographer and her/his own photobook. As a consequence, there now is a small industry dedicated solely to photobooks, a development jump-started by the success of Martin Parr and Gerry Badger's two-volume The Photobook: A History. The purpose of this course is twofold. First, it introduce students to the photobook, its role and purpose, and its history. Part of the historical survey will be to study well-known or important photobooks to see how they operate. Readings will be given to explore, text, sequencing and concept. Students will use their on going studio work to complete assignments to establish photo book design and sequencing skills. Each student will complete a photobook for the class final project. There will be an assignment designed to help produce a digital proof but the final book will be hand printed and bound at a custom binder. Distribution of the photobook and self-publishing will be explored in depth.

Estimated Material Cost: $150.00
This is a laptop based class. Laptop required
Elective, Sophomore and above
Fee for nonmajors: $100.00
Fee: $100.00
(FALL/SPRING)

PHOTO 5300  INTRODUCTION TO PHOTOGRAPHY FOR NONMAJORS
3 credits  Jennifer Edwards/Jesse Burke/Henry Horenstein
This is a basic course in the techniques of photographic seeing. Students will be given exercises to develop their ideas concerning the fundamental visual problems of photography. Students will also learn technical aspects of exposure, developing and printing in the darkroom as they explore and respond to the visual qualities of the medium. Students must provide their own 35mm camera with manual controls.

Estimated Material Cost: $150.00 - $200.00
Elective
Fee for non-photo majors: $100.00 Deposit: $100.00
Fee: $100.00
(FALL/SPRING)

PHOTO 5302  SOPHOMORE STUDIO
3 credits  Thaddeus Russell
The Sophomore Studio is focused on the development 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 be geared towards creating an open and dynamic environment where students engage in the give and take of constructive feedback on their progress. The critique schedule will be enriched by readings, multimedia lectures and class field trips throughout the semester. Attendance at all department visiting artist lectures is required.

Major requirement; Photo majors Only
Registration by Photo department, course not available via web registration.
Fee: $150.00
(FALL)

PHOTO 5303  SOPHOMORE STUDIO
3 credits  Thaddeus Russell
A continuation of Photo 5302, providing an open and dynamic environment where sophomore majors can create photographs and engage in constructive feedback on their progress.

Major Requirement; Photo Majors Only
Fee: $150.00
(SPRING)

PHOTO 5304  INTERMEDIATE PHOTO FOR NONMAJORS
3 credits  tba
This course is designed for nonmajors who have taken Intro to Photo for Nonmajors and who wish to continue in photography and develop their own individual approach to the medium.

Estimated Material Cost: $150.00 - $200.00
Elective
Fee for non-photo majors: $100.00 Deposit: $100.00
Prerequisite: PHOTO-5300, ILLUS-3752, PHOTO-W551 or GRAPH-3202
Fee: $100.00
(FALL/SPRING)

PHOTO 5305  JUNIOR STUDIO
3 credits  Henry Horenstein/Eva Sutton
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 Material Cost: $150.00 - $200.00
Major requirement; Photo majors only
Registration by Photography department, course not available via web registration
Prerequisites: PHOTO-5302 and PHOTO-5303
Fee: $150.00
(FALL)

PHOTO 5306  JUNIOR STUDIO
3 credits  Henry Horenstein/Eva Sutton
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 Material Cost: $150.00 - $200.00
Major requirement
Registration by Photography department, course Not available via web registration
Fee: $150.00
(SPRING)

PHOTO 5307  SENIOR STUDIO
3 credits  Steven Smith/Eva Sutton
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 Material Cost: $200.00 - $250.00
Major requirement; Photo majors only
Registration by Photography department, course not available via web registration
Prerequisites: PHOTO-5305 and PHOTO-5306
Fee: $150.00
(FALL)

PHOTO 5308  DIGITAL FOUNDATION
3 credits  Christian Dailey
This course provides majors with a fundamental understanding of the differences between film-based photography and digital imaging and introduces students to the underlying principles, languages and tools of electronic media. Students will learn key concepts in digital imaging such as modes of data capture, file management, processing workflow, color management, resolution, 'non-destructive' image processing, film scanning and inkjet printing. This course will show students how to strategically tailor software tools to their own specific imagery and workflow needs.

Students will need their own digital or film cameras for this course.

Major requirement
Elective for nonmajors; Fee for nonmajors $100.00
Fee: $100.00
(FALL/SPRING)

PHOTO 5309  SEMINAR: ISSUES & IMAGES I
3 credits  tba
This course introduces students to a wide range of critical issues and expressive approaches in photographic practice since the 1970s. Course time will be divided among multimedia lectures, group discussions, visiting artists/curators, in-class projects, and student presentations. As this is a seminar, the course depends on students' active participation. Assignments will include both written and photo-based projects and each student will make a final presentation to the class, based on individual research, writing, and studio work.
Major requirement
Registration by Photography department, course not available via web registration
(FALL)

PHOTO 5310  SEMINAR: ISSUES & IMAGES II
3 credits  Lisa Young
The lines between still and time-based media are blurring in the digital era. New cameras offer both modes of image capture and image files are infinitely malleable. This course follows Issues & Image I and introduces students to a wide range of critical issues and expressive approaches in time-based (lens-based) work, concentrating on work of the past two decades. Course time will be divided among multimedia lectures, group discussions, visiting artists/curators, in-class projects, and student presentations. Reading and writing assignments will introduce students to the concepts and language of time-based work. Class lectures will expose them to a large range of styles, methods, genres and content concerns. Practical assignments (including a collaboratively-produced videotape, individually edited and presented to the class) will allow students to put theory into practice and understand in a low-tech, hands-on way the expressive possibilities of time-based work.
Major requirement
Registration by Photography department, course not available via web registration
Prerequisite: PHOTO-5309
(FALL)

PHOTO 5311  DIGITAL PHOTOGRAPHY
3 credits  Brian Ulrich
This course is designed to give junior majors a thorough and deep understanding of the intermediate-level workflow for film capture and scanning and digital camera RAW file capture. Both workflows allow students to produce the highest quality inkjet prints on large-format printers. This course will touch on many topics, including advanced tonal
and color correction techniques, image sharpening, digital camera exposure and Raw file processing, inkjet and Lightjet printing and automated batch file processing. While this course is primarily technical, students are expected to pursue their ongoing personal work to fulfill assignments, culminating in a final portfolio of 10 finished digital prints that demonstrate mastery of the techniques learned in the course. Students entering the course should be proficient in the use of the Macintosh platform and basic Photoshop operations and have a good understanding of processing and printing in black and white photography. Transfer majors must demonstrate these proficiencies to the satisfaction of the department before being permitted to enroll in this course.

**Major requirement**
- May be taken concurrently with PHOTO 5212
- Permission of instructor for nonmajors
- Fee for nonmajors $100.00 Deposit $100.00
- Prerequisite: PHOTO 5308
- Fee: $100.00
- (FALL/SPRING)

**PHOTO 5312 STILL:MOVING**
3 credits  
Andrew Goodman
This final course in the required technical series for majors emphasizes the potentials of image-making untethered from a paper support. With the advent of digital image capture, the photograph, as digital data, has become an infinitely malleable unit of meaning that can be reconstituted to form sequences and transformations. Not only can it be a still print-object, but it can be a projection of light on any number of surfaces, an informational component in a screen-based narrative, or one visual element among many in an environmental installation. Students will explore the dynamic intersections between moving and still; timeless and time-driven; simultaneous and sequential imaging. They will learn how to move data fluidly among different programs and to work from a broader "systems-level" perspective - a necessity in the context of today's rapidly changing software platforms.

**Major requirement**
- May be taken concurrently with PHOTO 5311
- Permission of instructor for nonmajors
- Fee for nonmajors $100.00 Deposit: $100.00
- Prerequisite: PHOTO-5308
- Fee: $100.00
- (FALL/SPRING)

**PHOTO 5313 LARGE FORMAT**
3 credits  
Steven Smith
This course is designed to give students the skills and experience necessary to employ and control and unique drawing capabilities provided by the view camera. Topics covered will include using the view cameras tilt, swing, shift and rise movements to control focus, perspective and image shape. Students will also learn advanced exposure techniques and advanced black and white printing controls.

**Major elective; Junior and above**
- Permission of instructor for nonmajors
- Fee for non-photo majors: $100.00 Deposit: $100.00
- Fee: $100.00
- (FALL)

**PHOTO 5314 LIGHTING**
3 credits  
Kenneth Rogowski
This course will focus on basic lighting techniques and principles that will provide students with the skills necessary to feel comfortable in a variety of lighting situations. Students will not only gain an understanding of how light can be manipulated and controlled but also how it can be used to communicate information. The course will serve as an introduction to the studio and to various kinds of tungsten and strobe equipment.

**Major elective; Junior and above**
- Permission of instructor for nonmajors
- Fee for non-photo majors: $100.00 Deposit: $100.00
- Prerequisite: PHOTO-5308
- Fee: $100.00
- (FALL/SPRING)

**PHOTO 5318 ANTIQUE & ALTERNATE PROCESSES**
3 credits  
Anna Strickland
In the photographic art world today, exciting new forms of print production have expanded expressive choices for artists, often combining processes from the earliest days of photography with the latest advances in digital media. In this course, students will explore a number of vintage and experimental photographic processes, including cyanotype, wet collodion, platinum/paladium printing, albumen, gum bichromate and liquid light. The goal of the course is to broaden the student's repertoire of photographic printmaking techniques and allow for experimentation with hybrid forms that combine old and new methods in innovative ways.

**Major elective; Sophomore and above**
- Fee for non-photo majors: $100.00 Deposit: $100.00
- Prerequisite: PHOTO-5308
- Fee: $180.00
- (FALL)

**PHOTO 5339 THE BUSINESS OF ART**
3 credits  
Thaddeus Russell
This course is designed for art students looking to transition into the creative economy. As the worlds of art and commerce increasingly co-mingle, we will explore how a RISD education and skill set is marketable beyond academia and the gallery world. This hands-on course will include making a business plan, building a brand, finding and dealing with clients, and managing estimates, invoices, taxes, and insurance. Through practical in-class exercises, guest lecturers, readings and assignment work, we will...
address the risks and rewards of making a living as an artist/entrepreneur. 
Elective; Junior and above
(SPRING)

PHOTO 5341 FROM INSTAMATIC TO INSTAGRAM: PHOTOGRAPHIC PRACTICES IN THE DIGITAL AGE
3 credits Lisa Young
The practice of taking pictures with a camera phone is so much more widespread than any other form of image-making in the history of humankind. - Mia Fineman, Associate Photography Curator at The Metropolitan Museum of Art, NY.

Who is a photographer and who is the audience for photographic images today? How has the Internet changed conditions for taking, viewing, and sharing images? Increasingly, photographic images inhabit a virtual slipstream that dislodges pictures from both their object status and original author and context. The internet shifts, blurs, and multiplies the relationships between images. How are artists responding? In this class, you will engage in critical analysis of contemporary photographic practices in a networked age, and also define your own practice of collecting and organizing the images you upload to (or take from) the web.

You will be developing different methodologies for presenting your "curated" collections including (but not limited to), book, tumblr, installation, YouTube, or blog formats.

Elective
Sophomore and above
Fee:$30.00
(SPRING)

PHOTO 5345 WEB PROJECTS
3 credits tba
The web has assimilated into our physical world and the active attempt of merging the two continues by individuals, communities, corporations, and algorithms. From Web sites to websites, to apps, a powerful system, encompassing both social and consumerist networks now pervades our everyday lives. Where do artists stand in the simultaneous democratization and centralization of data and information technologies? What “other” can the web be? This course explores the theoretical and practical framework of the web. The building blocks of the modern web will be covered, including HTML, CSS, and JavaScript. Students will initiate, prototype and iterate web-based projects of their choosing. Students are encouraged to interpret the web as an experimental, conceptual platform, a space for outreach and community building and a place for organizing and exhibiting one's professional work in any medium. Surveys and discussions will be conducted on current artists using the web as a space for creative expression.

Note: This is a laptop-based course.
Elective; Sophomore and above
(SPRING)

PHOTO 5347 DOCUMENTARY PHOTOGRAPHY
3 credits Brian Ulrich
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 nonmajors
Fee for nonmajors $100.00 Deposit: $100.00
Fee: $100.00
(FALL/SPRING)

PHOTO 5350 INTRO TO DIGITAL PHOTOGRAPHY
3 credits Matthew Clowney/tba
In this course, students will be introduced to the basic principles of digitally capturing, processing, and printing photographs that are really worth making. We’ll cover all the important functions that most digital cameras have in common and we'll go through the fundamentals of using Photoshop to refine and manipulate images. Students will learn their cameras’ controls well enough to use the manual settings with confidence, and how to make the automatic features work for them instead of against them. We’ll consider what makes a good photograph both technically and creatively, and we’ll critique prints made on the Photo department’s high-quality Epson printers.

Students will need to provide their own digital camera with raw capture capability (DSLR or equivalent), and a portable hard drive (formatted for Mac), both of which they should bring to the first class. (Hard drives will be needed before week 2.) Students registered for the course who are in the market for a new camera are welcome to contact the professor for camera purchasing advice.

Open to Undergraduate and Graduate Students
Fee: $100.00
(FALL/WINTER)

PHOTO 5358 ADVANCED DIGITAL PRINTING
3 credits Matthew Clowney
This class is an extension of the material covered in the "Digital Photography" course and is designed to give students the skills to employ the latest and most advanced techniques in the art and craft of fine photographic digital printing. Special topics and techniques covered will include: professional digital camera RAW workflow, advanced color corrections in LAB color space, advanced masking and compositing techniques, color management and color profiling. Students will have the opportunity to work in the advanced B&W quad tone RIP and will create custom
profiles for their own paper and ink combinations. There will be a tutorial on mosaic and stitching software for making large format captures with digital SLR cameras.

**Major elective**

*Permission of instructor for nonmajors*

*Fee for nonmajors $100.00*  
*Deposit: $100.00*  
*Prerequisite: PHOTO-5311*

*Fee: $100.00*

**(SPRING)**

**PHOTO 5398**  
**SENIOR DEGREE PROJECT**  

6 credits  
Steven Smith/Eva Sutton

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*  
*Fee: $150.00*

**(SPRING)**

**LAEL LE34**  
**HISTORIES OF PHOTOGRAPHY I**  

3 credits  
tba

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 Required Art History credit for Photo majors*  
*Liberal Arts elective credit for nonmajors on a space available basis.*

**(FALL)**

**LAEL LE39**  
**HISTORIES OF PHOTOGRAPHY II**  

3 credits  
Dalia Linssen

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 Required Art History credit for Photo majors*  
*Liberal Arts elective credit for nonmajors on a space available basis.*

**(SPRING)**

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**Independent Study**

**PHOTO 8900**  
**INDEPENDENT STUDY MAJOR**  

3 credits  
tba

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

*Permission of instructor and GPA of 3.0 or higher is required.*  
*Register by completing the Independent Study Application available on the Registrar's website; the course is not available via web registration.*

**(FALL/WINTER/SPRING)**

**PHOTO 8960**  
**PROFESSIONAL INTERNSHIP**  

3 credits  
tba

The professional Internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement.  

*Permission of Instructor Required*

**(SUMMER/FALL/WINTER/SPRING)**

**PHOTO 8965**  
**COLLABORATIVE STUDY**  

3 credits  
tba

A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study.  

Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.  

*Permission of Instructor Required*

**(FALL/WINTER/SPRING)**

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**Graduate Courses**

**PHOTO 532G**  
**GRADUATE CRITIQUE I**  

9 credits  
Steven Smith/Brian Ulrich

This course is an ongoing discussion of individual work with special reference to current issues and concerns in contemporary art. Each student will be required to show and discuss work. Grades by participation.  

*Graduate major requirement; Photo Grad students only*  
*Registration by Photo department, course not available via web registration*  
*Fee: $150.00*

**(FALL)**
### PHOTO 535G  GRADUATE CRITIQUE II

9 credits  
Steven Smith/Brian Ulrich  
This course is an ongoing discussion of individual work with special reference to current issues and concerns in contemporary art. Each student will be required to show and discuss work. Grades by participation.  
Graduate major requirement; Photo Grad students only  
Registration by Photo department, course not available via web registration  
Prerequisite: PHOTO-532G  
Fee: $150.00  
(SPRING)

### PHOTO 536G  GRADUATE CRITIQUE III THESIS

9 credits  
Steven Smith/Brian Ulrich  
This course is an ongoing discussion of individual work with special reference to current issues and concerns in contemporary art. Each student will be required to show and discuss work. Grades by participation.  
Graduate major requirement; Photo Grad students only  
Registration by Photo department, course not available via web registration  
Prerequisite: PHOTO-535G  
Fee: $150.00  
(FALL)

### PHOTO 537G  GRADUATE CRITIQUE IV THESIS

6-9 credits  
Steven Smith/Brian Ulrich  
This course is an ongoing discussion of individual work with special reference to current issues and concerns in contemporary art. Each student will be required to show and discuss work. Grades by participation.  
Graduate major requirement; Photo Grad students only  
Registration by Photo department, course not available via web registration  
Prerequisite: PHOTO-536G  
Fee: $150.00  
(SPRING)

### PHOTO 539G  GRADUATE PHOTO THESIS WRITING

3 credits  
Deborah Artman  
A Graduate Thesis is to be determined in consultation with faculty advisor by the beginning of the first semester of the second year.  
Graduate major requirement; Photo Grad students only  
Registration by Photo department, course not available via web registration  
(SPRING)

### PHOTO 540G  GRADUATE THESIS PROJECT

3 credits  
Steven Smith  
This period is dedicated to the development and presentation of a body of work supported by a written thesis in consultation with the student’s Thesis Committee. The final exhibition and written thesis will be evaluated by the Thesis Committee which will submit a final grade to the Graduate Coordinator.  
Graduate major requirement; Photo Grad students only  
Registration by Photo department, course not available via web registration  
(SPRING)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Department of Printmaking

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. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Majors are preregistered into many major classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into electives, nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Some elective courses are available for self-service selection on WebAdvisor by nonmajors. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
### BFA Curriculum in Printmaking (2015-2016)

### Division of Fine Arts

Benson Hall, Telephone 401.454.6624

#### FALL

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#### Sophomore Year

|   | Intaglio I | 3   | Print or other Studio Elective | 3   |
|   | Lithography I | 3   | Liberal Arts* | 6   |
|   | Total | 15  | Total | 3   |

#### Junior Year

|   | Workshop: Light to Ink | 3   | Print or other Studio Elective | 6   |
|   | Print or other Studio Elective | 3   | Liberal Arts* | 3   |
|   | Total | 15  | Total | 3   |

#### Senior Year

|   | Senior Print. Workshop: Critique | 6   | Print or other Studio Elective | 3   |
|   | Print or other Studio Elective | 3/0 | Liberal Arts* | 0/3  |
|   | Total | 12  | Total | 3   |

### Footnotes:
*See page 41 for chart: Undergraduate Degree Recommended Credit Distribution.

### Curriculum Notes:

Print electives, nonmajor studio electives, and Liberal Arts may be taken in Fall, Spring, or Wintersession, as your schedule and course availability permits. For the BFA degree in Printmaking, a minimum of eighteen credits of major electives (PRINT) and twelve credits of nonmajor studio electives are required. Forty-two credits of Liberal Arts are required for all BFA degrees. See the front section of this book entitled Graduation Requirements for more details.

The printmaking department offers courses in intaglio, lithography, silkscreen, relief and painterly prints. Traditional and contemporary techniques are taught including photo and digital utilization. Students are instructed in each printmaking discipline to ensure that practical application is competent thorough and that personal invention is carefully explored and developed.

The Senior year involves the opportunity to develop an individual vocabulary more independently. The senior year culminates in the formal presentation of a degree project.

Professional Internships are encouraged. The department has special relationships with Solo Impression, Crown Point Press, Graphic Studio, and Pyramid Atlantic and others. Students normally do internships over the Wintersession or the Summer.
## MFA in Printmaking: Curriculum Requirements 2015 - 2016

### MFA Curriculum in Printmaking (2015-2016)

**Division of Fine Arts**
Benson Hall, Telephone 401.454.6624

### Total Credits: 66

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**Curriculum Notes:**

All graduate students must participate in Wintersession for a minimum of 3 credits each year.

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

PRINT 4606  INTAGLIO I
3 credits  Cornelia McSheehy
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 Material Cost: $100.00
Major requirement: Printmaking majors only
Registration by Printmaking department; course not available via web registration
Elective for nonmajors by permission
Fee: $300.00
(FALL/SPRING)

PRINT 4608  LITHOGRAPHY
3 credits  Cornelia McSheehy/Brian Shure
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 Material Cost: $100.00
Course may be repeated for credit
Major requirement, Printmaking majors only
Registration by Printmaking department; course not available via web registration
Elective for nonmajors by permission
Fee: $300.00
(FALL)

PRINT 4610  WATERBASE SILKSCREEN I
3 credits  Henry Ferreira/tba
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 Material Cost: $175.00
Elective for nonmajors by permission
Fee: $300.00
(FALL/SPRING)

PRINT 4615  WORKSHOP: LIGHT TO INK
3 credits  Henry Ferreira
Contemporary Printmaking’s use of photo print processes is ubiquitous. This class is about laying a foundation in making prints using those processes. The class is designed to introduce students to the basics of Printmaking using either hand made, digital or photo-made matrices. The class will learn to make prints using the traditional print methods of intaglio, lithography and screenprint and build a base of information about the production of the film transparencies from which the matrix is made. Students will be taught the skills necessary to take the photo, computer, or handmade image from a one or a series of positive transparencies to a finished print. “From Light to Ink” is a starting point for growth and exploration in photo printmaking and an introduction to printing in intaglio, lithography and screenprint. No prior knowledge of printmaking is required. This class is most appropriate for Sophomores, Juniors and 1st semester Seniors.
Major requirement; Nonmajors by Permission of Instructor
Registration by Printmaking department; course not available via web registration
Elective for nonmajors by permission
Fee: $300.00
(FALL)

PRINT 4618  COLOR LITHOGRAPHY
3 credits  Cornelia McSheehy
Once instruction and review of black and white lithography is engaged, this course offers color printing and selected advanced lithographic techniques on lithostone and lithoplate to those students who show mastery of the basic techniques. Experimentation is encouraged while development of personally innovative imagery and concept is stressed. Informal group and individual critiques are conducted in conjunction with mid-semester and final critiques. Prints submitted at the end of the course must be competently executed and professionally presented in a portfolio.
Estimated Material Cost: $75.00
Major elective, Elective for nonmajors by permission
Fee: $300.00
(SPRING)

PRINT 4621  DRAWING ALL TO ITSELF
3 credits  Simonette Quamina
Drawing is very often the backbone in service of some other artistic pursuit. In this course we will explore drawing as a means of expression all to itself. Our goal is to help students better realize their personal vision by strengthening their formal and thematic approach to drawing. We aim to achieve our goal by building confidence in mark making. We will begin by using observational drawing then branching off in different directions in order to produce the
widest possible range of images. Assignments that are
designed to encourage experimentation with material and
media will give way to more independently conceived
projects as the course progresses.
Elective
Fee: $150.00
(FALL)

PRINT 4622  SENIOR PRINT WORKSHOP:
SEMINAR
3 credits  Brian Shure
This course offers a practical foundation for professional
career options in printmaking and fine arts. Various aspects
of a studio career will be covered including: resumes, artists' statements, grants, photographing slides of work, artists' taxes, exhibition planning, graduate school applications, web-presence, publishing workshops, etc. Career Services serves as an important resource. Students will submit examples of all relevant materials covered, conduct research and compile a personal professional file.
Must also register for PRINT 4651
Major requirement; Printmaking majors only
Registration by Printmaking department, course not available via web registration
Fee: $55.00
(FALL)

PRINT 4623  JUNIOR PRINT WORKSHOP:
SEMINAR/CRITIQUE
3 credits  Cornelia McSheehy
Critical readings regarding printmaking, historical and contemporary, print presentations, one studio project related to research as well as museum and printshop visits compose this class. The studio breadth of printmaking will be explored via individual investigations.
Major requirement; Printmaking majors only
Registration by Printmaking department, course not available via web registration
Prerequisite: PRINT-4650
Fee: $55.00
(SPRING)

PRINT 4624  SINGLE EDITION/PORTFOLIO PROJECT
3 credits  Henry Ferreira
This course will be dedicated to printing just one edition during the semester. Those students experienced in printmaking will be encouraged to collaborate with a faculty member. A portfolio of prints will be compiled at the end of the semester and a print exchange will be held for those participating in the project. This course will prepare the students for professional printing expectations and encourage intensity and scale to become more focused and ambitious.
Estimated Material Cost: $100.00
Elective; Advanced students only
This course may be repeated for credit and taken in place of the junior requirement PRINT 4615
Prerequisite: 3 credits from courses PRINT-4606, PRINT-4608, or PRINT-4610
Fee: $300.00
(SPRING)

PRINT 4640  LETTERPRESS PRINTING ON THE VANDERCOOK PROOF PRESS
3 credits  Daniel Wood
At the intersection of commercial and fine art printing for centuries, letterpress printing is now enjoying a resurgence of interest. This course will serve as an introduction to letterpress printing, where students will learn to operate and troubleshoot the Printmaking Department's Vandercook Universal II proof press. A wide spectrum of letterpress techniques and concepts will be discussed. Topics to be covered will include handset typesetting, printing and routine troubleshooting on the Vandercook proof press, photopolymer platemaking from digital and mechanically produced film, and multicolor printing and registration. Students will be expected to produce a body of work incorporating the various techniques covered.
Major elective; Elective for nonmajors by permission
Fee: $300.00
(FALL/SPRING)

PRINT 4642  BOOKBINDING
3 credits  James DiMarcantonio
This class is primarily about learning the function of producing of artist books. It's objective is to acquaint students with the tools and materials as well as proper construction and execution so as to facilitate their ability to use the techniques as they wish. While intertwining this with content is part of it, it is 80% form and construction. Ultimately, we will work together to gain a solid foundation in this media that can transfer into and augment the individual's own departmental work.
Decision and problem solving en route to a final piece is key in making books. The class will discuss the positives and negatives of choosing materials and the structural layout of a book, The importance of becoming familiar with adhesives, tools and potential problems in the process will be stressed.
Aspects of adhesive and non adhesive bindings as well as traditional and non traditional books will be covered in ways to enable each student to determine where their strengths and desires lay. It also will create work that will convey the contents narrative into a complete idea. This should not only leave each person with an enthusiasm for the book form as art, but the ability and confidence to produce books on their own. Assignments will be given each week with the objective of manifesting that week's demonstration and objectives into a realized binding. Each student will be
required to produce a minimum of ten books. As weeks pass, we will slowly turn from teacher required bindings into student conceived bindings, ultimately culminating in a unique, wholly individual expression.

Estimated Material Cost: $175.00

Major Elective; Elective for Nonmajors by Permission

Fee: $300.00

(PRINT)

PRINT 4645  JAPANESE PAPERMAKING
3 credits  Daniel Heyman
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 Material Cost: $175.00

Major Elective, Printmaking Majors Only

Open to nonmajors by permission

Fee: $300.00

(PRINT)

(PRINT)

PRINT 4648  JUNIOR PRINT WORKSHOP: CRITIQUES
3 credits  Cornelia McSheehy
This course primarily involves the search for personal, idiosyncratic visual direction. Juniors will refine technical application; engage in experimentation and study historical/contemporary entity 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 presentations, discussion pertinent to visual art issues and the establishment of a viable, professional work ethic. Critique will be frequent, on individual and group basis at mid-term and end of semester.

Estimated Material Cost: $100.00

Major requirement: Printmaking majors only

Registration by Printmaking department, course not available via web registration

Prerequisites: PRINT-4606, PRINT-4608, PRINT-4610 and PRINT-4650

Fee: $125.00

(PRINT)

(PRINT)

PRINT 4650  RELIEF I PROJECTS
3 credits  Daniel Heyman
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 Material Cost: $100.00

Major requirement, Printmaking majors only

Registration by Printmaking department, course not available via web registration

Elective for nonmajors by permission

Fee: $300.00

(PRINT)

(PRINT)

PRINT 4651  SENIOR PRINT WORKSHOP: CRITIQUE
6 credits  Carl Fudge/tba
This course provides the printmaker 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 Material Cost: $200.00

Must also register for PRINT 4622

Major requirement: Printmaking majors only

Registration by Printmaking department, course not available via web registration

Prerequisite: PRINT-4650

Fee: $125.00

(PRINT)

(PRINT)

PRINT 4652  ADVANCED INTAGLIO
3 credits  Brian Shure
Presenting visual ideas clearly in any medium requires sensitive interaction with materials and an understanding of their possibilities. Intaglio processes encourage the generation of a rich variety of marks and surfaces. Proofing allows for analysis and insight into the way you construct an image, and is an ideal arena for color experimentation.

Students are encouraged to master and adapt intaglio techniques in relation to their own imagery, and in the process gain proficiency in multiple-plate, color intaglio image-making, processing and printing. Group and individual critiques will allow for feedback and exchange of ideas. Emphasis is on imagery as much as technical competence, and students work towards a final project involving a series of related prints.

Major elective: Printmaking majors only

Elective for nonmajors by permission of instructor

Prerequisite: PRINT-4606

Fee: $300.00

(PRINT)

(PRINT)

PRINT 4655  COPPERPLATE ENGRAVING
3 credits  Andrew Raftery
Engraving requires a single tool - the burin - to make intaglio prints of astounding clarity. The engraved line is unique in its brilliance and energy. A skilled engraver has complete mastery of every aspect of line, allowing a great
range of expression from the most delicate linear shading to visceral gestures that stand out in relief when printed on the paper.

Students will learn tool sharpening, image development, techniques for transferring designs to copper, burin use and special printing requirements. Emphasis will be placed on development of a personal language of marks appropriate to individual artistic needs. Museum visits and a master copy will provide inspiration for contemporary expression through an analysis of great engravings from the fifteenth century to the present. Estimated Cost of Materials:: $50.00

Major elective. Elective for nonmajors by permission of instructor
Fee: $300.00
(SPRING)

PRINT 4698 SENIOR DEGREE PROJECT: CRITIQUE
6 credits Carl Fudge/tba
The Degree Project involves a semester of independent study to test the student's ability to design and successfully complete a substantial, coherent and comprehensive body of work. To facilitate Tuesday group critiques, students must register for this accordingly. A degree project exhibition AS WELL AS a completed physical and digital thesis--including a comprehensive written statement, are required for graduation.
Estimated Material Cost: $200.00

Major requirement; Printmaking majors only
Registration by Printmaking department, course not available via web registration
Prerequisite: PRINT-4657
Fee: $115.00
(SPRING)

Independent Study

PRINT 8900 INDEPENDENT STUDY MAJOR
3 credits tba
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. An Independent Study may be taken either for credit within the Printmaking major or as a nonmajor studio elective, depending upon the subject matter under study and the major of the student.
Permission of instructor and GPA of 3.0 or higher is required.
Register by completing the Independent Study Application available on the Registrar’s website; the course is not available via web registration.
(FALL/WINTER/SPRING)

PRINT 8960 PROFESSIONAL INTERNSHIP
3 credits Henry Ferreira
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.
Permission of Instructor Required
Fee: $20.00
(SUMMER/FALL/WINTER/SPRING)

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

Graduate Courses

PRINT 461G GRADUATE PRINTMAKING I: HISTORICAL CONTEXT AND PRACTICE
6 credits Brian Shure/tba
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
Fee: $100.00
(FALL)

PRINT 462G GRADUATE PRINTMAKING II: CURATORIAL & CRITICAL TOPICS AND PRACTICE
6 credits Andrew Raftery/Brian Shure/tba
What is the curatorial imperative? By incorporating curation into studio practice, artists understand the context for placing...
new combinations into the world. Collecting, archiving and critical analysis of source material will develop a philosophy of stewardship. Central questions about printmaking as a crucial core for many disciplines that incorporate the relation between matrix and formed object, layers, reversals, positive and negative and replication of original and appropriated media will provide a structure. The state of print publishing, art fairs and current curatorial literature will inform ongoing discussion.

*Graduate major requirement; Printmaking majors only*

Registration by Printmaking department, course not available via web registration

**Prerequisite:** PRINT-461G

**Fee:** $100.00

*(SPRING)*

**PRINT 463G**

**GRADUATE PRINTMAKING III: HISTORICAL CONTEXT AND PRACTICE**

6-9 credits  
Brian Shure/tba

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

**Fee:** $100.00

*(FALL)*

**PRINT 464G**

**GRADUATE PRINTMAKING IV: CRITICAL TOPICS AND PRACTICE**

6-9 credits  
Andrew Raftery/Brian Shure/tba

What is the place of printmaking in the art-world and the world at large today? Central questions about printmaking as a crucial core for many disciplines that incorporate the relation between matrix and formed object, layers, reversals, positive and negative, the replication of original and appropriated media will provide a structure. The state of print publishing, art fairs and current critical literature will inform ongoing discussions, research, and presentations.

*Graduate major requirement; Printmaking majors only*

Registration by Printmaking department, course not available via web registration

**Prerequisite:** PRINT-463G

**Fee:** $115.00

*(SPRING)*

**PRINT 469G**

**GRADUATE PRINTMAKING THESIS: ARTICULATING THE IDEAS AND PROCESSES THAT UNDERLIE YOUR WORK**

3 credits  
Jonathan Weinberg

Strategies for analysis and documentation are presented and discussed as students combine their research and reflections on their own evolving production into an illustrated, written thesis that organizes, focuses, and articulates their ideas. Artist's books, online publications and other formats will be explored. Intensive support for development and production of the thesis in relation to studio practice will be given.

*Graduate major requirement; Printmaking majors only*

Registration by Printmaking department, course not available via web registration

**Fee:** $100.00

*(SPRING)*

**PRINT 726G**

**GRADUATE PRINT PROJECTS I**

3 credits  
Henry Ferreira

Grad Print I focuses on artistic decisions using waterbase silkscreen as a medium. Photo processes will be integral to the course. Various surfaces for printing, the integration with painting or drawing, scale investigations, and other materials combined with silkscreen will be encouraged. Aesthetic discourse will occur in individual and group critiques.

Estimated Material Cost: $100.00

*Major requirement; Printmaking majors only*

Registration by Printmaking department, course not available via web registration

Elective for other graduate students by permission of instructor required

**Prerequisites:** PRINT-4606, PRINT-4608 and PRINT-4610

**Fee:** $300.00

*(FALL)*
Department of Sculpture
Division of Fine Arts
Department Office: Metcalf Building, Room 212, Telephone 401.454.6190; email: sculpture@risd.edu or broth@risd.edu
Department Head: Dean Snyder
Graduate Program Director: Taylor Baldwin
Senior Department Administrative Coordinator: Brett Roth

The Department of Sculpture offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses and a program leading to the Master of Fine Arts degree. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Majors are preregistered into many classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
## BFA Curriculum in Sculpture (2015-2016)

**Division of Fine Arts**  
Metcalf Building, Telephone 401.454.6190

<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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<td>See First-Year Program of Study</td>
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<td>See First-Year Program of Study</td>
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<tr>
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<tr>
<td>4745 Soph. Studio I</td>
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<tr>
<td>4706 Wood &amp; Metal Shop Practice I</td>
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<tr>
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<tr>
<td><strong>Junior Year</strong></td>
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<td>4721 Junior Studio I</td>
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<tr>
<td>4691 or 4692 Metal Fabrication Studio (4691) or Casting Studio (4692) (Fall or Spring)(^1)</td>
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<td>Open Elective</td>
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<td>Total</td>
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<tr>
<td><strong>Senior Year</strong></td>
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<td>4717 Senior Sculpture: Studio I</td>
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<tr>
<td>Total</td>
<td>15</td>
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</tbody>
</table>

**Footnote:**
*See page 41 for chart: Undergraduate Degree Recommended Credit Distribution.

\(^1\)SCULP-4691, Metal Fabrication Studio, or SCULP-4692 Casting Studio are recommended as part of major elective choices.

\(^2\)Senior Studio Elective: Senior in Sculpture must choose a studio elective, with the permission of their studio thesis advisor, that augments or compliments their ongoing work toward thesis presentation in the Spring semester.

**Curriculum Notes:**
A minimum of fifty-four (54) credits in Sculpture are required for the major. Art History courses beyond the minimum are strongly recommended.

Sufficient elective courses must be completed successfully to fulfill a minimum of 126 credits necessary for a BFA degree. Twelve of those credits must be earned in nonmajor studio electives.

Some courses from other departments may be given Sculpture credit. Those courses are to be selected in consultation with the department head.

The curriculum above adds up to 126 credits required for the BFA. The Liberal Arts component is 42 credits, but detail is shown only for 30 of the credits in Liberal Arts (assuming 12 credits in the First-year Program.) To accumulate 42 credits, courses may be taken during Winter Session or during the Fall or Spring semester, as scheduling and interest permits. Consult your advisor, the Liberal Arts Office or the Registrar for additional information.
MFA Curriculum in Sculpture (2015-2016)
Division of Fine Arts
Metcalfe Building, 2nd floor, Telephone 401.454.6190

Total Credits: 66

Curriculum Notes:
All graduate students must participate in Wintersession for a minimum of 3 credits each year.
The Sculpture Department requires 3 graduate level seminars for graduation.
General eligibility requirements for the master’s degree are listed in the front section of this book.
Courses in Sculpture

SCULP 2300   **SCULPTURAL FABRIC STRUCTURES**
3 credits   Lee Boroson
This class is a hands-on studio elective that explores the potential of fabric as a sculpture material. We will spend the semester looking at useful examples of how fabrics have been utilized in a broad range of engineered solutions. Fabrics can be flexible, transparent, impermeable, delicate, rigid, lightweight, and stronger than steel. How has fabric been used to represent other materials in art? We will explore how fabric is being used in architecture, advertising, fashion, and design. We will consider the diverse functionality of all kinds of fabric and plastic materials and explore how these materials are engineered for specific purposes. We will study inflatable fabric structures as they have been engineered for art, architecture, advertising and functional objects. Students will build their own projects after learning the basics of pattermaking, assembly, and surface manipulation.

Class will be held at a Brown University location, John Street Studios, per special arrangement.

Permission of Instructor Required
Fee: $100.00
(SPRING)

SCULP 3214   **TRESPASS: FALL SCULPTURE WRITES PERFORMANCE**
3 credits   Jennifer Joy
The content of this course will be influenced by the sculpture department's visiting lecture series and artists invited into the class for projects and performances. Therefore fall and spring courses will be based upon these variables. Students should also expect to encounter accompanying readings and seminar scale discussions native to these discrete experiences.

TRESPASS: sculpture writes performance is an experimental laboratory for thinking and making across the disciplines of sculpture and performance that uses writing as a critical choreographic tool. We trespass from sculpture to science fiction, cinema to landscape, punk rock to theory, dance to poetics, sound to insomnia, history to holodeck. These encounters-conceptual and material-engage a constellation of ideas surrounding critical writing and art-making processes.

To think, to construct, to write within such a surround invites a precarious approach to process and to concept untethering syntax (materially, linguistically, theoretically) from its rational grounds. From here we consider questions of improvisation, correspondence, movement, gesture, repetition, timing, our relationships to history (personal and cultural), utopia and dream. Structured as a series of workshops, the laboratory unfolds through individual and collaborative projects, critiques, readings and discussions of artists' writings and theoretical texts. Readings will include Walter Benjamin, Anne Carson, W.G. Sebald, Paul Virilio, Shelley Jackson, Mike Kelley, Jorge Luis Borges, Sigmund Freud, Samuel Delany, Kelly Nipper, Douglas Gordon, Giles Deleuze and Félix Guattari, Avital Ronell, Ralph Lemon, Michel Foucault, Stephen Parrino, Kim Gordon, among others. Each semester two Visiting Artists, working along the edges of sculpture/performance/writing, will present their own work and develop a collaborative practice with the group.

Estimated Material Cost: $100.00
Junior and above
Elective; nonmajors by department permission
(FALL)

SCULP 3215   **TRESPASS: SPRING SCULPTURE WRITES PERFORMANCE**
3 credits   Jennifer Joy
The content of this course will be influenced by the sculpture department's visiting lecture series and artists invited into the class for projects and performances. Therefore fall and spring courses will be based upon these variables. Students should also expect to encounter accompanying readings and seminar scale discussions native to these discrete experiences.

TRESPASS: sculpture writes performance is an experimental laboratory for thinking and making across the disciplines of sculpture and performance that uses writing as a critical choreographic tool. We trespass from sculpture to science fiction, cinema to landscape, punk rock to theory, dance to poetics, sound to insomnia, history to holodeck. These encounters-conceptual and material-engage a constellation of ideas surrounding critical writing and art-making processes.

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Estimated Material Cost: $100.00
Junior and above
Elective; nonmajors by department permission
(SPRING)
SCULP 3216  SPATIAL VIDEO
3 credits  Taylor Baldwin
Our eyes are nearly always drawn towards something moving over something inert. What innovative strategies can be employed to incorporate video, sculpture, and physical space into a single work, without one medium dominating the other? How can an artist resolve the fundamental differences between two-dimensional moving images and three-dimensional objects or space? This intensive studio elective will explore methods and issues of assimilating video, photography, sound, performance, objects, and space through studying and constructing multimedia sculpture and installations. Throughout the semester we will be presented with assignments that examine these different possibilities from multiple perspectives, including studio projects that deploy video in a sculptural context, and sculpture that is only activated through a video work. We will study the recent history of artists and designers who engage multimedia techniques and experiment with new formats and technologies. Students will learn the basics of DSLR camera technique, digital video editing, audio production, audio/video display technology, and installation techniques. Students in the course should have an understanding of sculptural materials and fabrication techniques, and should be ready to experiment with the fundamental structure of the presentation of media.
Estimated Material Cost: $150.00
Sophomore and above
(SPRING)

SCULP 3218  FINE ARTS 3D MODELING WORKSHOP
3 credits  tba
The goal of this workshop is to provide students in the Fine Arts Division with access to learning the basic skills of using in 3D software with the intent of bringing models to digital output. Students will learn the basics of Rhino and will produce prototypes using fused deposition modeling printers. The workshop will happen in two six week intensives. The first six weeks focusing on software skill building, the second six weeks students will create projects for 3D output.
Interested student will need their own laptop with Rhino installed. The Mac version of Rhino is currently a free download and the Windows version is available at student pricing through rhino3d.com.
Estimated Materials Cost: $100.00
Elective; open to Division of Fine Arts majors only; sophomore and above
Pending review and approval by the Curriculum Committee
(SPRING)

SCULP 4604  CONDITIONAL DYNAMICS
3 credits  Richard Myer
We will create a unique learning environment where a classroom space is dedicated solely to the making and the display of the course work for the duration of the semester. This approach will encourage the participants to generate work that cannot be "carted in and carted out for a critique". The opportunity creates a unique format for interacting and making work within RISD's academic and facility structure. The explorations in this course are based on the fact that absolutely everything is a material and that everything can be manipulated using conditional approaches, responses and skills.
We will start with fundamental skills that use; contextual influences, site specific analysis and behavioral observations. The emphasis will always be on making. You must be willing to adapt the way you work and collaborate with one another during the development and fabrication of every exploration. There will be occasions when you are used as material to be worked with.
After a series of investigations and assignments, studio participants will generate work that is connected to their own interests. Together we will also create an environment within the room that supports the optimum display for all of the individual works. Everyone will be required to document their individual process and contribute to a final class compilation. This course supports the exploration and engagement of interdisciplinary and experiential learning.
Major Elective, Junior and Above
Open to nonmajors by permission of department
Course not available via web registration
Permission of Instructor Required
Fee: $50.00
(FALL)

SCULP 4690  UNINHABITABLE PLACES
3 credits  Richard Myer
Most people accept and believe in many things that exhibit this phenomena because, there are many daily experiences we have with our lives that does not include our physical presence. We often respond and remember these uninhabitable experiences as though we had physically been there. Some existing formats include television programs, theater performances, movies, the internet, historic recreations, store windows, miniaturization, dioramas, postcards, fantasy, cartoons etc.
Artists and designers have benefitted from actively participating and manipulating where to locate the viewer as a part of the work they are making, keeping them at bay...from architects to cake bakers. (and it works) What happens when you address these issues directly and create works that are based on our acceptance of a physically limited engagement as being reality? Class participants will be encouraged to exploit this phenomena through class assignments, and their own interests and visual pursuits.
Elective
(SPRING)

SCULP 4691  METAL FABRICATION STUDIO
3 credits  Christopher Sancomb
We will explore metal by cutting, machining, bending, warping, welding, stitching, binding, and altering the materials to push and expand students skills and
Sculpture Course Descriptions 2015 - 2016

understanding of metal as material for sculpture. We will
discuss, experiment and challenge the notion of metal as
traditional industrial workhorse, or as coveted art object and
embrace or reject these ideas as we create with this medium.
Students will be encouraged to pursue other nontraditional
uses of metal, through scavenging, collecting, transforming
metal from various states into new surfaces and forms. With
safety and ingenuity we will put into practice work of the
hand and machine, use computer driven techniques in
tandem with the deliberate and accidental to experiment with
pattern, surface, line, form and color.
This class is for junior sculpture majors and other students
with permission of the instructor.
Elective; Sculpture majors must choose this class or SCULP
4692 during junior year.
Registration by Sculpture department, course not available
via web registration
Fee: $75.00
(SPRING)

SCULP 4692    CASTING STUDIO
3 credits    Christopher Sancomb
This course is designed to build upon the fundamental
principles of mold making and casting while exploring more
complex concepts, materials, and techniques. The
transformative process of casting can embody the signs of
growth or decay, of evolution and metamorphosis. From
cellular multiplicity to large scale sculptures, casting skills
enable the artist to control the sensation of the finished work
through a spectrum of materials and processes.

Through demonstrations then hands-on exploration,
students will pursue individual projects that reflect upon
themes in sculpture that utilize casting for its unique
versatility. Students will have extensive exposure to a
variety of traditional and nontraditional materials. Processes
will include multi-part shell molds, gypsum and composite
materials for shell construction, urethane and silicone
rubber, castable plastics, cold cast metals, and material
specific release agents. We will review the possible health
hazards associated with casting, and learn safe working
methods, as well as have in-class discussions about concept
and craft, various fabrication and finishing methods, and
uses for molds in the making sculpture.

This class is for junior sculpture majors and other students
with permission of the instructor. Elective;
Sculpture majors must choose this class or SCULP 4691
during junior year.
Registration by Sculpture department, course not available
via web registration
Fee: $100.00
(FALL)

SCULP 4706    WOOD&METAL SHOP PRACTICE I
3 credits    Douglas Borkman
The purpose of this course is to provide new Sculpture
students with safety orientation for their future use of the
wood and metal facilities in the Sculpture department. The
shop technician instructs students in the safe operation of the
stationary machines in the Wood Studio, including the band
saw, table saw, sanders, planer, and jointer. In the Metal
Studio, the welding equipment, stationary tools, and
processes covered include: gas welding; electric welding
processes, such as TIG, MIG, and electrode; plasma cutting;
grinding tools; horizontal and vertical band saws; benders;
and rollers. This course is required for all entering
undergraduate Sculpture students - and highly recommended
for entering graduate students. Passing this course is
required in order to qualify for Shop Monitor Work Study
jobs.
Major requirement; Sculpture majors only
Registration by Sculpture department, course not available
via web registration
Fee: $100.00
(FALL)

SCULP 4707    WOOD&METAL SHOP PRACTICE II
3 credits    Douglas Borkman
This is a continuation of Wood and Metal Shop Practice
distinct from SCULP-4706, which covered welding, metal
fabrication and woodworking techniques. The second
semester will emphasize lost wax casting, including wax
fabrication, two-piece plaster molds, alginate moldmaking,
gating and spruing, investing, ceramic shell building,
chasing tool making, melting and pouring metals (aluminum
and bronze), divesting metal finishing, tig welding, and
patina. Casting techniques also covered: concrete casting
and moldmaking using plywood forms.
Major Elective; Sculpture majors only
Prerequisite: SCULP-4706
Fee: $150.00
(SPRING)

SCULP 4717    SENIOR SCULPTURE: STUDIO I
6 credits    Jane South
This studio builds upon the work accomplished in the Junior
studio. Students are expected to clarify their objectives, fine
tune their technical abilities and develop a strong working
attitude. Starting with some assigned projects and working
toward independence and individual problem-seeking and
solving. A high level of dialog and work is expected at this
juncture. Throughout the fall, students will practice engaging
their source research into their studio practice. Presentation
of work in group and individual critiques will continue as an
integral part of the curriculum, with an emphasis on
contemporary art and criticism.
Major requirement; Sculpture majors only
Registration by Sculpture department, course not available
via web registration
(FALL)

SCULP 4721    JUNIOR SCULPTURE: STUDIO I
6 credits    tba
This course helps students develop a clear direction for their
sculpture. Readings, discussions and slide presentations on
contemporary art and culture supplement the studio work
and critiques. Students are expected to research and present a talk on a subject of their choice.

**Major requirement; Sculpture majors only**

Registration by Sculpture department, course not available via web registration
Fee: $150.00
(FALL)

**SCULP 4739  JUNIOR SCULPTURE STUDIO II**
6 credits  tba

This course concentrates on the development of the student's individual sensibilities without the structure of specific assignments. The focus is on helping students develop a sustainable studio practice and locate their voice within it. Emphasis is placed on independent investigations and creative problem solving. Readings, discussions and slide presentations on contemporary art and culture or other relevant topics supplement the studio work and critiques.

**Major requirement, Sculpture majors only**

Registration by Sculpture department, course not available via web registration
Fee: $150.00
(SPRING)

**SCULP 4745  SOPHOMORE SCULPTURE: STUDIO I**
6 credits  Taylor Baldwin

This beginning sculpture studio encounter is organized to train students to workshop their ideas and concepts with the basic materials and processes of the sculpture studio. In this department we teach visual vocabulary on the basic principle of, “Thinking while making and making while thinking.” The assignments in the Fall Sophomore studio parallels the exercises in technical skills taught in WOOD AND METAL SHOP PRACTICE I.

Students will begin working in sculpture specific metal fabrication methods. Students may expect to gain proficiency in gas, TIG and MIG welding techniques, along with hot and cold forming methods.

The second half of the fall semester is focused on sculpture specific wood fabrication methods. Students will acquire skills in methods of cutting and joining alongside methods of forming and lamination. Estimated Materials Cost: Students are required to purchase a substantial selection of tools.

**Major requirement, Sculpture majors only**

Registration by Sculpture department, course not available via web registration
Fee: $150.00
(FALL)

**SCULP 4746  SOPHOMORE SCULPTURE STUDIO II**
6 credits  tba

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 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
Fee: $150.00
(SPRING)

**SCULP 4765  THE ARTIST'S MACHINE: ELECTRICITY AND ELECTRONICS FOR ARTISTS**
3 credits  Paul Badger

Students learn the basics of electricity and electronics while focusing on how to use microcontrollers (one chip computers) in conjunction with sensors, lights, motors, switches, audio signals, and basic mechanics in works of art. Projects include timekeepers, simple robots, and interactive environments. Readings and slide/video lectures encompass artist-built machines and sculpture from 1900 to the present. Students can expect to spend time outside of class reading and programming, as well as designing and constructing. No previous experience with electronics is required. Students should have taken a basic computer art course and, ideally, a sculpture course. Computer programming and machine shop skills are definitely a plus.

**Major elective**

Fee: $300.00
(FALL)

**SCULP 4798  SENIOR SCULP DEGREE PROJECT**
6 credits  Lee Boroson

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.

**Prerequisite:** Senior Sculpture major in Good Academic Standing

**Major requirement; Sculpture majors only**

Registration by Sculpture department, course not available via web registration
(FALL)

(SPRING)
## Independent Study

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<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor</th>
<th>Prerequisites</th>
<th>Fee</th>
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<tr>
<td>SCULP 8900</td>
<td>INDEPENDENT STUDY MAJOR</td>
<td>3</td>
<td>tba</td>
<td>Permission of Instructor and GPA of 3.0 or higher</td>
<td>$300.00</td>
<td>(FALL/WINTER/SPRING)</td>
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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.

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

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<th>Course Code</th>
<th>Course Title</th>
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<th>Instructor</th>
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<th>Availability</th>
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<td>SCULP 8960</td>
<td>PROFESSIONAL INTERNSHIP</td>
<td>3</td>
<td>tba</td>
<td>Permission of Instructor Required</td>
<td></td>
<td>(SUMMER/FALL/WINTER/SPRING)</td>
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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* (SUMMER/FALL/WINTER/SPRING)

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<tr>
<th>Course Code</th>
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<th>Prerequisites</th>
<th>Fee</th>
<th>Availability</th>
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<tr>
<td>SCULP 8965</td>
<td>COLLABORATIVE STUDY</td>
<td>3</td>
<td>tba</td>
<td>Permission of Instructor Required</td>
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<td>(SPRING)</td>
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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* (FALL/WINTER/SPRING)

## Graduate Courses

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor</th>
<th>Prerequisites</th>
<th>Fee</th>
<th>Availability</th>
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<tbody>
<tr>
<td>SCULP 450G</td>
<td>ADVANCED CRITICAL ISSUES</td>
<td>3</td>
<td>Jennifer Joy</td>
<td>This seminar addresses contemporary issues in the expanded field of sculpture. Through readings, lectures, and class discussions, we will examine discursive approaches to making, writing and thinking about sculptural practice, specifically attending to its historic, aesthetic, ethical, and curatorial contexts. Student generated research drawn from studio practice will also inform the dialogue. Major requirement; Sculpture majors only Registration by Sculpture department, course not available via web registration</td>
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</table>

*Major requirement; Sculpture majors only* (FALL)

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<th>Fee</th>
<th>Availability</th>
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</thead>
<tbody>
<tr>
<td>SCULP 451G</td>
<td>ADVANCED CRITICAL ISSUES II</td>
<td>3</td>
<td>Jennifer Joy</td>
<td>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 Rancière (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. Major requirement; Sculpture majors only Registration by Sculpture department, course not available via web registration</td>
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*Major requirement; Sculpture majors only* (SPRING)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor</th>
<th>Prerequisites</th>
<th>Fee</th>
<th>Availability</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCULP 455G</td>
<td>ADVANCED CRITICAL ISSUES II</td>
<td>3</td>
<td>Jennifer Joy</td>
<td>Interrogating Space: spaces imagined, spaces created, spaces walked upon. Inspired by Henri Lefebvre's concept of space as both &quot;knowledge and action,&quot; this seminar considers space as theoretical concept and artistic material. Trespassing across a range of philosophical and critical texts, we consider space as a social and historical force, conceptual terrain, and as medium for artist interventions. Each class will focus on a specific theoretical project (Marxism) psychoanalysis, phenomenology, feminism, post-</td>
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</table>

*Major requirement; Sculpture majors only* (SPRING)
Sculpture Course Descriptions 2015 - 2016

structuralism, postcolonial theory, visual culture, as examples) in conversation with artists' projects to interrogate how spaces are thought, produced and lived. Writings include: Walter Benjamin, Peter Sloterdijk, Henri Lefebvre, Paul Virilio, Gilles Deleuze and Felix Guattari, Michel Foucault, Elizabeth Grosz, Sigmund Freud, Anthony Vidler, Michel de Certeau, Anne Wagner, Beatrice Colomina, Dan Graham, Liam Gillick, Edouard Glissant, Ralph Lemon, Okwui Enwezor, Gayatri Charkvorty Spivak, Michael Warner. Graduate major elective; Sculpture majors only (FALL)

SCULP 471G  GRADUATE STUDIO I
9 credits  tba
Students pursue individual work under advisement of resident faculty, visiting artists and critics during the semester. Individual objectives are clarified and professional practices are discussed. Group interaction and discussions are expected. Graduate major requirement; Sculpture majors only Registration by Sculpture department, course not available via web registration (FALL)

SCULP 472G  GRADUATE STUDIO II
9 credits  Jane South
Students pursue individual work under advisement of resident faculty, visiting artists and critics during the semester. Individual objectives are clarified and professional practices are discussed. Group interaction and discussions expected. Graduate major requirement; Sculpture majors only Registration by Sculpture department, course not available via web registration (SPRING)

SCULP 473G  GRADUATE STUDIO III
9 credits  Taylor Baldwin
Students pursue individual work under advisement of resident faculty, visiting artists and critics during the semester. Individual objectives are clarified and professional practices are discussed. Group interaction and discussions are expected. Graduate major requirement; Sculpture majors only Registration by Sculpture department, course not available via web registration (FALL)

SCULP 474G  GRADUATE SCULPTURE THESIS PROJECT
12 credits  Taylor Baldwin
Students present a body of work supported by a written thesis to a thesis committee for evaluation. Major requirement; Sculpture majors only Registration by Sculpture department, course not available via web registration (SPRING)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Courses in Teaching + Learning in Art + Design

Division of Graduate Studies
Department Office: CIT/Mason Building, Room 102, Telephone 401.454.6695; email: bandrade@risd.edu
Department Head: Paul Sproll, Telephone 401.454.6132, email: psproll@risd.edu
Department Administrative Coordinator: Barbara Andrade

The Department of Teaching + Learning in Art + Design 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 also offers courses for undergraduate and graduate students. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Majors are preregistered into most classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Usually, at least one class is offered for undergraduates. Other classes are restricted to students in the MAT programs, or open to other graduate students if space permits. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”

Courses in Teaching + Learning in Art + Design

Collegiate Teaching
TLAD 044G Collegiate Teaching: Preparation + Reflection
TLAD 055G Collegiate Studio: Discipline Centered Teaching

Contemporary Practices
TLAD 652G Context, Content and Practices in Art + Design Education
TLAD 656G Colloquium: Contemporary Practices in Arts Learning
TLAD 657G Arts Organizations in Context

Curriculum Studies
TLAD 601G Mapping Visual Arts Learning
TLAD 604G Lab School: Learning Through Art + Design

Directed Studies
TLAD 8920 Independent Study in Visual Arts Education

Professional Practice
TLAD 8960 Professional Practice Internship
TLAD 608G Student Teaching in Elementary School
TLAD 609G Student Teaching in Secondary School
TLAD 660G Community-based Practicum: Arts Learning For Youth In Out-of-School Time

Psychological Foundations
TLAD 605G Lifespan: Human Growth and Development
TLAD 606G Lifespan: Exceptionality

Public Engagement
TLAD 403 Community Art Project
TLAD W402 Artist-Teacher in Schools *

Research Practices
TLAD 610G Degree Project
TLAD 651G Critical Investigations in Arts Learning
TLAD 671G Thesis Research

Studio Investigations
TLAD 658G Drawing Objectives: A Guided Drawing Seminar
TLAD 654G Documentation Design Studio
TLAD W62G Design Education Studio Workshop
TLAD 730G Color Research

275
Master of Arts in Teaching (MAT) Curriculum (2015-2016)

One-Year Program
Department of Teaching + Learning in Art + Design (TLAD), Division of Graduate Studies
Department Office: CIT Building, Room 102, Telephone 401.454.6695

SUMMER
Prior to First Year

<table>
<thead>
<tr>
<th>#</th>
<th>Courses</th>
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<tbody>
<tr>
<td>605G</td>
<td>Lifespan: Human Growth &amp; Development</td>
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<tr>
<td>654G</td>
<td>Documentation Design Studio</td>
<td>3</td>
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Total 6

FALL
First Year

| 601G | Mapping for Visual Arts Learning         | 3   |
| 604G | Lab School: Learning through Art + Design | 3   |
| 606G | Lifespan: Exceptionality                  | 3   |
| 652G | Context, Content, and Practices in Art + Design | 3   |

Total 12

WINTERSESSION

| W62G | Design Ed Studio Workshop               | 3   |

Total 6

SPRING

| 608G | Student Teaching in Elementary School    | 4.5 |
| 609G | Student Teaching in Secondary School     | 4.5 |
| 610G | Degree Project                           | 3   |

Total 12

Notes:
MAT students are not permitted to enroll in more than the twelve (12) required course work credits during the fall or spring semesters.

An MAT candidate may not be permitted to proceed to the student teaching sequence of courses unless she/he has been awarded at least a grade “B” in each of the following courses: TLAD 605G, TLAD 601G, TLAD 604G, TLAD 606G, and TLAD 652G.

In order to be eligible for the MAT degree, candidates are required to have been awarded at least a grade “B” in each of the following courses: TLAD 608G, TLAD 609G, and TLAD 610G.
Master of Arts (MA) – Art + Design Education Curriculum (2015-2016)
Department of Teaching + Learning in Art + Design (TLAD), Division of Graduate Studies
Department Office: CIT Building, Room 208, Telephone 401.454.6695

Total Credits: 33

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<th>FALL</th>
<th>WINTER SESSION</th>
<th>SPRING</th>
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<tr>
<td>#</td>
<td>Courses</td>
<td>Cr.</td>
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<tr>
<td>651G</td>
<td>Critical Investigations in Arts Learning</td>
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<td>601G</td>
<td>Mapping for Visual Learning</td>
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<tr>
<td></td>
<td>Electives¹</td>
<td>6/9</td>
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<td>Total</td>
<td>15</td>
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| 656G | Colloquium: Contemporary Practices in Arts Learning | 3 |
| 671G | Thesis | 3 |
| | Electives¹ | 6/9 |
| | Total | 15 |

Footnotes:
¹Electives, which include studio, liberal arts, graduate seminars, and professional practice internships, are determined by the selection of study track and in consultation with the student’s academic advisor.

Note:
Total credits for the degree = 33 credits, so 15 credits must be taken in either Fall or Spring.
Courses in Teaching + Learning in Art + Design

TLAD 403 COMMUNITY ART PROJECT
3 credits John Chamberlin/tba
Community Art Project (CAP) should be of special interest to RISD studio majors interested in the role of the teaching artist or designer in the community. This field-based course provides students with a service-learning opportunity to explore the dynamics of community-based arts programming for urban youth. The course is based at CityArts, a South Providence community arts center that has a mission to provide free professional arts education to youth ages 8-14. The center's work focuses on the creative process of artmaking and the exploration of ideas and concepts that shape communities and daily life. In this course, RISD students participate as members of collaborative teaching teams responsible for developing creative studio-based learning opportunities for a small group of CityArts youth. Additionally, during the seminar portion of this class, students examine issues and challenges associated with community-based arts practices and programming through research, readings, presentations and a final studio project. Seminar guests, representing varieties of expertise and interests related to community arts education will join the class throughout the semester to provide students with a sense of the diversity of community-based art practices and programming.

Elective: Available to all majors sophomores and above (FALL/SPRING)

TLAD 044G COLLEGIATE TEACHING: PREPARATION + REFLECTION
3 credits Nancy Friese
How can we add to the future enrichment of our disciplines? How do we make our future teaching a more meaningful practice? This semester-long professional practice course is for artists, designers, architects, and educators and is designed for students who will be teaching during their course of study at RISD or who plan to teach in higher education after graduation. The course draws upon the varying expertise and pedagogical practices of RISD faculty and guests from all disciplines to provide graduate students with models of teaching that can inform their development as future faculty. The goal of this seminar is to introduce graduate students to reflective teaching principles and to provide an orientation to the collegiate teaching and learning experience.

The course is composed of readings, reviews, discussions and Individual Teaching Consultations (ITCs), where students engage in microteaching sessions and receive feedback from faculty and peer observers. The major products resulting from the course include a personal statement of teaching philosophy and a proposal for a course description and course syllabus.

This course may also be taken in any sequence with Collegiate Studio: Discipline-Centered Teaching.

Graduate elective (FALL)

TLAD 055G COLLEGIATE STUDIO: DISCIPLINE CENTERED LEARNING
3 credits Nancy Friese
Using RISD as a site for the exploration of strategies for studio-based teaching and learning is the goal of the course. It is designed for students who will be teaching during the course of study at RISD or who plan to teach after graduation. The course draws upon the varying expertise and teaching methodologies of RISD faculty and visiting faculty from other institutions to provide graduate students with models of practice. Learning to teach in a generative and attentive manner can bring teaching closer to one's studio practice. The course is composed of readings, reviews, discussion, project assignments, lectures, and peer presentations. The final outcome will be formation of a condensed teaching portfolio including a teaching philosophy, course proposals, a detailed syllabus, sample class assignments and assessment guides.

This course may also be taken in any sequence with Collegiate Teaching: Preparation & Reflection.

Graduate elective (SPRING)

TLAD 601G MAPPING VISUAL ARTS LEARNING
3 credits Paul Sproll
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 graduate requirement for MAT, MA; MAT & MA only (FALL)

TLAD 604G LAB SCHOOL: LEARNING THROUGH ART AND DESIGN
3 credits John Chamberlin
This field-based class provides graduate students with an opportunity to experience and examine the dynamics of teaching and learning within an elementary school setting - particularly, Providence’s Highlander Charter School. The course is predominantly concerned with the development of teaching and learning strategies with which to incorporate art and design into general education while at the same time maintaining both disciplines’ integrity. There is a special emphasis on utilizing art and design to support any school’s literacy initiative. The course is constructed with two complementary elements - a participatory component in which pairs of graduate students work collaboratively with a non-art specialist or general classroom teacher. Graduate students have the opportunity to lead small groups of children in formal teaching and learning experiences and to use these opportunities to reflect on matters of content, student understanding, and the effectiveness of communication. The second component of the course is a seminar that uses the graduate students’ authentic classroom experiences as an opportunity to examine a broad range of educational issues that include: the impact of teaching and learning environments, the diversity of learners, arts integration, culturally responsive teaching, technology in the classroom, and classroom management.

Major graduate requirement for MAT; MAT only (FALL)

TLAD 605G LIFESPAN: HUMAN GROWTH & DEVELOPMENT
3 credits Janice DeFrances
This course provides the prospective teacher with an extensive overview of child and adolescent development. It is designed to introduce the beginning teacher to the excitement of studying the individual through the childhood and adolescent years from a lifespan perspective. The course provides a framework for thinking about the developing child and adolescent in relation to the significant social environments of his or her 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 her/his 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 graduate requirement for MAT; MAT only (SUMMER)

TLAD 606G LIFESPAN: EXCEPTIONALITY
3 credits Janice DeFrances
This course is designed to provide an overview of the educational psychological and social needs of learners with disabilities, to discuss the impact of special education law on public school programs, and to provide a background for designing appropriate interventions for students with a variety of special learning needs in the art and design classroom. The course will focus on the identification of various disabilities, their characteristics, and the legal and philosophical basis for interventions and adaptations needed in the art and design classroom.

Major graduate requirement for MAT, MA elective; MAT & MA only (FALL)

TLAD 608G STUDENT TEACHING IN ELEMENTARY SCHOOL
4.5 credits John Chamberlin
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 cooperating teachers 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 graduate requirement for MAT; MAT only (SPRING)

TLAD 609G STUDENT TEACHING IN SECONDARY SCHOOL
4.5 credits Paul Sproll
A field-based student teaching (clinical teaching) experience at the secondary level in a public school in Rhode Island or Massachusetts supervised by school-based cooperating teachers 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 graduate requirement for MAT; MAT only (SPRING)

TLAD 610G DEGREE PROJECT
3 credits John Chamberlin
The Degree Project is the capstone event of an MAT student's program in which she/he presents comprehensive documentation of her/his coursework and teaching to a review committee consisting of RISD faculty, cooperating teachers, and external critics. The work presented includes the following required components: Online Program Portfolio, Teaching Portfolio, and an Interpretive Exhibit. The Degree Project is reviewed and evaluated in the context of the assessment framework of the Rhode Island Professional Teaching Standards (RIPTS).

Major graduate requirement for MAT; MAT only (SPRING)
TLAD 651G CRITICAL INVESTIGATIONS IN ARTS LEARNING
3 credits Paul Sproll
This seminar provides an opportunity to critically examine topics and issues within various arts learning contexts. The course is designed to provide students with a primer to practices and scholarship of the intersections between the arts and education. The course is grounded in types of learning that occur in a range of institutional and organizational settings that include schools, colleges and universities, museums as well as non-profit sector community-based organizations. The seminar explores the role of art and design in individuals’ lives from the perspective of the past and present as well as contemporary shifts that suggest a re-examination of focus and pedagogical approach. The course draws extensively from key documents from the arts learning literature as well as the expertise of scholars and practitioners who will join the course throughout the semester to share with students perspectives that illustrate both common ground and a diversity of thinking surrounding some of the more pressing topics and problems within the guests’ respective professional fields. Throughout the course, students are required to provide annotations of journal articles, present reaction papers, make presentations on designated topics, and at completion of the course present a proposal for a potential thesis.

Major graduate requirement for MA: Elective for all other graduate students.
(FALL)

TLAD 652G CONTEXT, CONTENT, AND PRACTICES IN ART & DESIGN EDUCATION
3 credits John Chamberlin
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 graduate requirement for MAT; MA Elective; MAT and MA only
(FALL)

TLAD 654G DOCUMENTATION DESIGN STUDIO
3 credits Kristina Sansone
Documentation Design is an information design process leading to tangible and flexible visual communication tools for education. Tools include curriculum materials, posters, process books, and digital presentations. A studio environment will support art and design education graduate students to explore the design process and media for instruction, archiving, and dissemination of content. In this course, we will learn various digital media tools, while at the same time practicing design strategies for creating teaching and learning tools for K-12 education. By the end of the course, students will be fluent in manipulating instructional information in a variety of flexible media for teaching and learning.

Major graduate requirement for MAT; MAT only
(SUMMER)

TLAD 656G COLLOQUIUM IN CONTEMPORARY PRACTICES IN ARTS LEARNING
3 credits Paul Sproll
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 graduate requirement for MA; Elective for all other graduate students
(SPRING)

TLAD 657G ARTS ORGANIZATION IN CONTEXT
3 credits Nancy Friese
This seminar course explores art and design within the context of the non-profit sector. It will examine the roles and responsibilities of non-profit arts organizations from both a practical and ideological perspective. The course will visit the realms of Providence / Boston-based arts non-profits, examining their lifecycles and the factors that shape an agency's success and/or failure. Organizations investigated include: arts councils, service organizations, arts centers, alternative spaces, residency programs, community-based initiatives, foundations, galleries and media-specific institutions. Emphasis will be placed on understanding the fundamentals of non-profits arts management including mission and vision, leadership, sustainability, relationships to the community and the public. The course is a combination of lecture, discussion, guest presentations, and site visits to various non-profit organizations. Students will be involved in fieldwork and in the development of a case study profile of a non-profit arts organization. This course will be of special interest to educators, artists, and designers
whose professional lives are likely to intersect at some point
with arts organizations and agencies.

MA elective;
Elective for other graduate students
(SPRING)

TLAD 658G  DRAWING OBJECTIVES: A GUIDED
DRAWING SEMINAR
3 credits  Nancy Friese
Drawing has been called the distillation of an idea. Drawing
sensibilities pervade all visual media yet drawing can be
independent of all other media. Can we make our drawing
ventures have resonance? The goal is to understand drawing
in a multivalent way through paced experiences and
investigations via short research projects, three generative
series and development of a site-drawing plan. Methods
will include teamed technical presentations of expertise or
interest as well as examples of ancient and historical means
of silverpoint, transfer drawings, panoramas and dioramas.
Drawing epochs represented in the RISD Museum of Art,
collection will be examined (through works by artists such
as Wilfredo Lam, Gego, or the Rimpia period Korin Gafu.)
Focused critiques, readings and guided and self-directed
independent studio production are components.
MA elective; Elective for all other graduate students
(SPRING)

TLAD 671G  THESIS RESEARCH
3 credits  Nancy Friese
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 research
paper or a thesis workbook. The thesis research paper
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 she/he is able to place the
subject of investigation within the realm of scholarship. The
thesis workbook provides a candidate with the opportunity
to make sense of their journey through her/his program in a
more autobiographical and documentary manner. The thesis
workbook format affords candidates the opportunity to
explore how form can be exploited to visualize research.
Whether presented as a thesis research paper or thesis
workbook, this capstone requirement provides MA
candidates with a formal opportunity to make public her/his
understanding about a specific aspect of the nature of arts
learning gained through her/his 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.
Graduate requirement for MA; MA only
(SPRING)

TLAD W402  ARTIST-TEACHER IN SCHOOL
3 credits  John Chamberlin
This course provides students from any major with the
opportunity to explore the field of teaching as a possible
career option beyond graduation. The course involves
completing an internship with an art teacher two days a
week in either public or private schools. Students enrolled in
this course will hopefully, be able to translate some of their
excitement for art and design to the school setting, and in
doing so, become a valuable resource to both the art teacher
and his/her students. Students taking this course are also
required to attend and participate in a weekly seminar to
discuss their experiences and to further explore a variety of
issues related to teaching art and design at the K-12 level.
Selected readings, a directed reflective journal,
presentations, and a leave-behind contribution to the
assigned school are among the assignments for this course.
Open to Undergraduates only.
(WINTER)

TLAD W62G  DESIGN EDUCATION STUDIO
WORKSHOP: PLACE BASED
LEARNING
3 credits  Nadine Gerdts
The urban landscape is comprised of designed elements at
multiple scales, ranging from a city’s infrastructure to the
architectural details of street furniture and building facades.
Although people are more and more likely to inhabit urban
places, whether a small town or large metropolis, it is rare
that we look carefully at the details and making of a place in
such a way that we truly know the "genius loci" or spirit of
the place. The unique meeting of the geographic
underpinnings of a place, its natural resources and amenities
that made it a likely place for settlement and the layers of
design undertakings over time that build the structure of a
city are critical to place-making. Knowing and
understanding the environment is a critical piece of design
education that can take many forms and be addressed
through projects at many scales.

This course is designed to build your vocabulary
for understanding the design of place and then provide
opportunities to use your skills as teachers of art + design
to translate that vocabulary into projects that can open up the
designed world to young people. We will look at design of
place and urban space from three vantage points relating to
children: PLACES FOR CHILDREN; PLACES AND
CHILDREN; and PLACES BY CHILDREN. To address
these issues, we will conduct a series of design exercises
exploring the urban environment working with scale,
perspective, and mapping elements of the city’s built and
natural environment. In addition, we will look at the local
and global role of sustainable design in the fields of
architecture and urbanism and work to develop ways to present these integrated design challenges to young people. 

Major Graduate requirement for MAT; Open to other Grads by permission of instructor
(WINTER)

**Independent Study**

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

TLAD 8960  PROFESSIONAL INTERNSHIP
3 credits  Paul Sproll
This course provides MA students with the unique opportunity to complete a professional practice internship in a real world setting. The internship has a number of purposes but is particularly designed to expand the candidate’s experience of arts-related programming in one of a number of venues including but not limited to: community arts centers, alternative arts spaces, foundations, museums, schools, hospitals, arts agencies, etc. An internship site is made in consultation TLAD’s Department Head who is in a particularly strong position to advise and recommend potential local and regional sites that might be an appropriate fit for a candidate. MA candidates are also encouraged to identify potential internship sites and the Department is very willing make an institutional advance to an individual or organization in order to facilitate and establish an internship agreement. It is important for candidates to recognize that while they might wish to have a very particular internship, the ultimate placement is very much dependent upon the readiness of a particular site to accept an intern. 

Major graduate; MA only
Permission of Instructor Required
(FALL/WINTER/SPRING)

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

Permission of Instructors Required
(FALL/WINTER/SPRING)

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Department of Textiles
Division of Fine Arts
Department office: College Building, 1st Floor, Room 101, Telephone 401.427.6967; email: textiles@risd.edu
Department Head: Anais Missakian
Graduate Program Director: Mary Anne Friel/Fall & Brooks Hagan/Spring
Department Administrative Coordinator: Angel C. Dunning

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. Classes offered during Wintersession are listed in this course announcement and on WebAdvisor.

Registration information for majors for Fall and Spring
Majors are preregistered into many classes by the department. Once registered, students require departmental permission to drop the classes; drops may not be done via self-service on WebAdvisor. Registration into electives, nonmajor studios and liberal arts is done by students using the self-service features of WebAdvisor.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Generally, registration is not granted for major required courses until the add/drop period at the beginning of the semester.

Registration information for Wintersession classes
Generally, classes in Wintersession are available to majors, nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
# BFA Curriculum in Textiles (2015-2016)

**Division of Fine Arts**  
College Building, 1st Floor, Room 101, Telephone 401.427.6967

## FALL Curriculum Notes:
- Sufficient elective courses must be completed successfully to fulfill the minimum total of 126 credits necessary for a BFA degree.  
- Elective courses are to be selected in consultation with the department head or faculty advisor.

## WINTER SESSION Curriculum Notes:
- Footnote:
  - See page 41 for chart: Undergraduate Degree Recommended Credit Distribution.
  - A Drawing Elective course is required in the Fall of students’ junior year (considered a nonmajor studio elective).
  - Students are required to take CAD in Textiles in the Fall or Spring of junior year (it is offered both semesters).
  - Students are required to take 15 major elective studio credits during their junior and senior years.
  - Students are required to take 9 open elective studio credits which can be in any subject including Textiles.
  - Mid-year graduates may work with their advisor to take Degree Project during the Fall and Wintersession.

## SPRING Curriculum Notes:

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### 2015-2016 Curriculum Requirements for a B.F.A. in Textiles

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTER SESSION</th>
<th>SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First-Year Courses</strong></td>
<td><strong>Cr.</strong></td>
<td><strong>See First-Year Program of Study</strong></td>
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<td>First-Year Courses</td>
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<tr>
<td><strong>Sophomore Year</strong></td>
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<tr>
<td>4800 Surface Design</td>
<td>3</td>
<td>Nonmajor Studio Elective</td>
</tr>
<tr>
<td>4819 From an Idea to Meaning</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4801 Fibers and Dyeing</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Liberal Arts*</td>
<td>6</td>
<td></td>
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<tr>
<td>Total</td>
<td>15</td>
<td></td>
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<tr>
<td><strong>Junior Year</strong></td>
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<tr>
<td>4826 CAD in Textiles</td>
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<td>Nonmajor Studio Elective</td>
</tr>
<tr>
<td>Drawing Elective*</td>
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<tr>
<td>Major Electives</td>
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<tr>
<td>Open Electives</td>
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<td></td>
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<tr>
<td>Liberal Arts*</td>
<td>3</td>
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<td>Total</td>
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<tr>
<td><strong>Senior Year</strong></td>
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<tr>
<td>Major Electives</td>
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<td>Elective</td>
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<tr>
<td>Open Electives</td>
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<td></td>
</tr>
<tr>
<td>Liberal Arts*</td>
<td>3/6</td>
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<tr>
<td>Total</td>
<td>15</td>
<td></td>
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<tr>
<td><strong>Curriculum Notes:</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MFA Curriculum in Textiles (2015-2016)
Division of Fine Arts
College Building, 1st floor, room 101, Telephone 401.454.6967

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTER SESSION</th>
<th>SPRING</th>
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</thead>
<tbody>
<tr>
<td><strong>First Year</strong></td>
<td><strong>Second Year</strong></td>
<td><strong>Total Credits: 66</strong></td>
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<td>Courses</td>
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<tr>
<td>480G Graduate Studio(^1)</td>
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<tr>
<td>4826 CAD in Textiles</td>
<td>3/0</td>
<td></td>
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<tr>
<td>484G Textile Seminar I</td>
<td>6</td>
<td>Elective(^2)</td>
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<tr>
<td>4819 From An Idea to Meaning</td>
<td>3</td>
<td>Elective(s)</td>
</tr>
<tr>
<td>Elective(^3)</td>
<td>0/3</td>
<td>Elective(s)(^1)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>15</td>
<td>Total</td>
</tr>
</tbody>
</table>

**Footnotes:**

1. During their two years in the program, students are required to take three drawing or color electives. For a semester in which a drawing or color elective is taken, the graduate studio credits will be adjusted to bring the total program for the semester to fifteen credits.

2. Those students who do not have professional experience by their second Wintersession should spend this Wintersession on an internship.

**Curriculum Notes:**

Students must seek departmental advice when choosing credit options in variable credit courses.

General eligibility requirements for the master’s degree are listed in the front of this b
Courses in Textiles

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEXT 4800</td>
<td>SURFACE DESIGN</td>
<td>3</td>
<td>Douglas Johnston</td>
<td>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. NOTE: This course may be offered in conjunction with TEXT-480G-01. Major requirement; Elective for nonmajors In Wintersession, this course is open to all majors Fee: $20.00 (FALL/WINTER)</td>
</tr>
<tr>
<td>TEXT 4801</td>
<td>FIBERS AND DYING</td>
<td>3</td>
<td>tba</td>
<td>This course introduces the student to a wide variety the fundamentals of materials and processes involved in the production of textiles. Topics include fiber properties and identification, spinning and yarn construction, natural and chemical dyeing, textile constructions and fabric finishing. Both historical and contemporary examples are studied. Class time is divided equally between lecture and lab work. Lectures are supplemented with weekly readings in the text, videos, museum visits, quizzes and a final exam. Each student also prepares spinning and dyeing samples to be presented in notebook form. Major requirement; Textile majors only Registration by Textile Department, course not available via web registration Fee: $200.00 (FALL)</td>
</tr>
<tr>
<td>TEXT 4802</td>
<td>WEAVING I</td>
<td>3</td>
<td>Susan Sklarek</td>
<td>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; Textile majors only Registration by Textile Department, course not available via web registration Fee: $225.00 (SPRING)</td>
</tr>
<tr>
<td>TEXT 4803</td>
<td>FABRIC SILKSCREEN</td>
<td>3</td>
<td>tba</td>
<td>Starting with making their own screens, students learn various stencil making methods for water base dyes and pigments. The design of a continuous surface pattern with a repeating unit is explored in printing. Printing of motifs and borders is included as well. Such methods as dyeing, painting and resist techniques can be used in conjunction with printing. NOTE: This course may be offered in conjunction with TEXT-481G-04 Major requirement; Spring the course is for Textile majors only In Spring, registration is by Textile Department, course is not available via web registration In Wintersession, this course is available as TEXT W471 to all students - Undergraduate and Graduate -- and registration is via WebAdvisor. Fee: $130.00 (SPRING)</td>
</tr>
<tr>
<td>TEXT 4804</td>
<td>WEAVING II</td>
<td>3</td>
<td>Susan Sklarek</td>
<td>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. Fine arts oriented or design projects which evolve from the investigation are woven. Major elective: Textile majors only; Juniors only Prerequisite: TEXT-4802 Fee: $225.00 (FALL)</td>
</tr>
<tr>
<td>TEXT 4805</td>
<td>CHANGING FABRIC SURFACE</td>
<td>3</td>
<td>Harel Kedem/Mary Anne Friel</td>
<td>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. Students with a focus on 3D will investigate fabric’s innate capacity to transform from two-dimensional plane to three-dimensional form and explore how pattern and form interact. Note: Register for the section with desired focus. Section 01: focus on 2D, Harel Kedem Section 02: focus on 3D, Mary Anne Friel Major elective: Textile majors only; Juniors only Prerequisite: TEXT-4803 Fee: $250.00 (FALL)</td>
</tr>
</tbody>
</table>
TEXT 4806  24 DOBBY: WEAVING AND DESIGN
3 credits  Elizabeth Scull
This course, with the use of 24-harness looms, is set up to
provide the students with an in-depth investigation of woven
structure, and an in-detail focus on the interaction of color,
material, and repeating pattern in woven design. The
objectives of this course are for the students to expand
their skills and tools within the medium of woven design, as
well as to develop a greater visual literacy within their work:
the ability to see, identify, and articulate how the elements of
color, material, structure, pattern, and finish of the cloth
contribute to the effects that give a fabric its particular
nature, and how to manipulate these elements for strong,
precise results. Stipulations coming from the intended end
use of the fabric as well as production methods become part
of the design considerations. Advanced drafting both by
hand and on computer, in addition to fabric analysis, are part
of the course. A field trip to New York studios and
showrooms complements the class.
NOTE: This course may be offered in conjunction with TEXT-481G-05
Major elective; Textile majors only; Juniors only
Prerequisite: TEXT-4804
Fee: $175.00
(SPRING)

TEXT 4807  DESIGN FOR PRINTED TEXTILES
3 credits  Anais Missakian/Douglas Johnston
This course emphasizes the design process - how to come up
with an idea and how to develop it to a finished design - as
well as 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 course becomes part of students’
portfolios. A field trip to New York studios and showrooms
complements the classes.
NOTE: Register for section with desired focus.
Section 01: focus on woven textiles
Section 02: focus on knitted textiles
NOTE: This course may be offered in conjunction with TEXT-481G-01
Major elective; Textile majors only; Juniors only
Prerequisite: TEXT-4800
Fee: $50.00
(SPRING)

TEXT 4813  JACQUARD DESIGN
3 credits  Elizabeth Scull
This course investigates pattern and woven structure in the
context of Jacquard weaving. Students develop a concept
and design for 2 Jacquard fabrics, taking them through the
various stages of fabric development to a point of final
visual and material resolution for the end of making
cohesive visual and material statements in relationship to
issues drawn from individual lines of inquiry. The
technology of Jacquard weaving greatly broadens the range
of possibilities for the development of pattern and structure
in woven design. And, as such, the Jacquard loom is a
highly enhanced tool for innovation, problem solving, and
personal expression in woven design. Slides and samples of
historical and modern application of the technique are also studied.
Major elective; Textile majors only; Juniors and above
Prerequisites: TEXT-4806 and TEXT-4826
Permission of Instructor Required
Fee: $225.00
(FALL)

TEXT 4817  KNITTING MACHINE TECHNIQUES
3 credits  Jeung-Hwa Park/Jessica Asjes
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.
NOTE: This course may be offered in conjunction with TEXT-481G-02
Major requirement; Textile majors only
Registration by Textile department, course not available via
web registration
Fee: $150.00
(SPRING)

TEXT 4819  FROM AN IDEA TO MEANING
3 credits  Harel Kedem
Through drawing and painting we will investigate different
subject matter in the development of a personal vision and
point of view to create meaningful and moving work. We
will work from live models, still-lives 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 your
conceptual and expressive abilities. This approach will allow
you to communicate your concerns with originality and
creativity in ways that can later be applied to work in any
discipline and medium.
Major requirement; Fall and Spring the course is for Textile
majors only, registration is by Textile department
In Wintersession, this course is available to all students -
Undergraduate and Graduate -- and registration is via
WebAdvisor.
Fee: $10.00
(FALL/WINTER)
TEXT 4820  WOVEN STRUCTURE FOR PATTERN
3 credits Susan Sklarek
This elective course is intended for those whose main interest is pattern but who also want to acquire skills to apply this to woven structures. Using both handlooms and dobby looms, students will explore structural possibilities for building patterns in weaving. Material quality, color, and potential end use will be part of the criteria for analyzing work. Exercises in drafting -- both by hand and on the computer -- as a means of understanding woven structures in a three-dimensional way and generating new structures for patterns will be a strong part of this course.

NOTE: This course may be offered in conjunction with TEXT-480G-02
Major elective; Textile majors only; Juniors only
Prerequisite: TEXT-4802
Fee: $175.00
(FALL)

TEXT 4821  JACQUARD FOR PATTERN
3 credits Brooks Hagan
This is an elective course for juniors 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 figure throughout in the design decisions. A field trip to New York studios and showrooms complements the class.

Major elective; Textile majors only; Juniors only
Prerequisite: 3 credits from courses TEXT-4820 or TEXT-4826
Fee: $225.00
(SPRING)

TEXT 4826  CAD IN TEXTILES
3 credits Regina Gregorio
Through demonstrations and practice in the department's computer lab, students learn to use NedGraphics software. Assignments help students to incorporate the tools and functions available in this professional software into their own ideas. By the end of the course it is hoped that students have gained a readiness to integrate computer-aided methods into their design processes in appropriate courses.

Major requirement; Textile majors only
Registration by Textile department, course not available via web registration
Permission of Instructor Required
Fee: $75.00
(FALL/SPRING)

TEXT 4828  FINE ARTS TEXTILES
3-6 credits Samantha Bittman
In this 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.

Readings on issues in contemporary art will be analyzed through student led discussions.
Additional fee charged for use of materials beyond class assignments.
Major elective; Textile majors only; Seniors only
Permission of Instructor Required
Fee: $100.00
(FALL)

TEXT 4830  APPAREL FABRICS
3-6 credits Joseph Segal
This senior level elective 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 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.

Additional fee charged for use of materials beyond class assignments.
Major elective; Textile majors only; Seniors only
Permission of Instructor Required
Fee: $100.00
(FALL)

TEXT 4832  KNITTED FABRICS
3 credits Jessica Asjes
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. Continuing from the introductory course, Knitting Machine Techniques, 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, as ideas about color, pattern, texture, drape, and concept, and working large scale are explored. Fully-fashioned garments are the primary three-dimensional forms to which students apply their ideas, in the form of two major projects. Through 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.

NOTE: This course may be offered in conjunction with TEXT-480G-03 (FALL) or TEXT-481G-03 (SPRING)
Major elective; Textile majors only; Junior only
Prerequisite: 3 credits from courses TEXT-4817 or TEXT-4816
Fee: $150.00
(FALL/SPRING)
TEXT 4840  INTERIOR FABRICS
3-6 credits  Anais Missakian
This senior level elective course is offered to those interested in pursuing work for an interior context, such as furnishing fabric, wall covering, or carpeting. At the start, students select an architectural site as a framework for the semester long studio work. Through analysis and sampling, they will arrive at their own design solutions, which will be showcased as a collection at the end. Researching the design field will generate topics for discussion in class. Work can be produced by hand or industrially, and include surface pattern, printing, weaving, knitting, along with invented techniques.

Additional fee charged for use of materials beyond class assignments.
Major elective; Textile majors only; Seniors only.
Nonmajors with permission of instructor required
Fee: $150.00
(FALL/SPRING)

TEXT 4842  INDUSTRIAL KNITTING
3 credits  Jessica Asjes/Joseph Segal
This advanced knitting course investigates the design and creation of knit fabrics using specialized software and a computerized, industrial knitting machine. Students deepen their understanding of a wide range of knit constructions, learn new structures, and experience a different method of creating knit fabric and forms through weekly sampling work and then a final project that is a collection of fabrics for interior and apparel applications, or pieces. The intended end use will guide students' pattern and material studies throughout the course and Textiles Majors will be encouraged to connect their work to their application-driven senior studios, i.e., Textiles Seminar, Apparel or Interior Fabrics, or Fine Arts Textiles. Students are introduced to the knitting industry and exciting examples of contemporary and historical knitting and encouraged to forge new paths in the medium. The Spring semester class will go on a field trip to visit New York studios and showrooms which complements the class.
Major elective; Textile majors only; Seniors only
Prerequisites: TEXT-4817 and TEXT-4832
Permission of Instructor Required
Fee: $150.00
(FALL/SPRING)

TEXT 4898  TEXTILE DEGREE PROJECT
3-9 credits  Staff
The student's project, designed in consultation with the faculty, can be in one of the textile areas or in combination with other areas of the school. The project, which will be evaluated by the faculty and visiting critics at the end of the semester, can entail a collection of designs or fine arts work representing the current conclusive state of student's work or an investigation of a new area. If the project involves such an investigation, the final presentation consists of a review of the investigatory process. The level of concepts, skills, and commitment constitute a major part of the criteria in the evaluation of the work.
Additional fee charged for use of materials beyond class assignments.
Major requirement; Textile majors only; Seniors only
Registration by Textile Department, course not available via web registration
Mid-year graduates should see the Department Head about taking this course in Fall and Wintersession.
Permission of Instructor Required
Fee: $100.00
(FALL/SPRING)

TEXT W497  DEGREE PROJECT AND THESIS PREPARATION
3-6 credits  tba
Senior and Graduate Level Independent Study for Textiles majors.
Schedule is individually arranged with instructor.
Open to Senior and Graduate level only
Permission of Instructor Required
(WINTER)

TEXT W498  TEXTILE DEGREE PROJECT
3-6 credits  tba
The student's project, designed in consultation with the faculty, can be in one of the textile areas or in combination with other areas of the school. The project, which will be evaluated by the faculty and visiting critics at the end of the semester, can entail a collection of designs or fine arts work representing the current conclusive state of students' work or an investigation of a new area. If the project involves such a new investigation, the final presentation will consist of a review of the investigatory process. The level of concepts, skills, and commitment constitute a major part of the criteria in the evaluation of the work.
Restricted to Senior Textile Majors
Schedule individually arranged by instructor
Permission of Instructor Required
(WINTER)

HAVC H656  WORLD TEXTILES: TRADE, TRADITIONS, TECHNIQUES
3 credits  Charlotte Hamlin
Interdisciplinary by their very nature, textile traditions share a global history. Around the world textiles have found place in cultures as signifiers of social identity, from the utilitarian to the sacred, as objects of ritual meaning and as objects of great tangible wealth. The evolution of textile motifs, designs, materials and technology across Asia, Africa and the Americas will be explored utilizing the RISD Museum of Art with frequent visits to the textile and costume collections. We will examine such topics as: the function of textiles in the survival of traditional cultures, the impact of historic trade routes and ensuing colonialism, industrialization and its subsequent effect on traditional techniques of textile manufacture. Students will also have opportunity to examine various methods of textile display,
analysis and storage appropriate to items of cultural heritage via case studies of specific objects in the RISD Museum. (FALL)

**HISTORY OF WESTERN TEXTILES: FOCUS ON EUROPE AND AMERICA**

3 credits Charlotte Hamlin

From Coptic fragments to 15th-century Italian trade silks, early 20th-century apparel fabrics to mid-century modern casement cloths, this course will utilize the extensive textile and apparel collections of the RISD Museum of Art as points of departure for the study of Western textile design. By way of illustrated lecture (both in the classroom and at the Museum), discussions and readings, students will come to understand the stylistic and cultural significance textiles have played in the history of Western art and culture from antiquity to the modern era. The manner in which social, economic, technological, and political changes have impacted advancements in textile fibers, fabric structures, color, and design will be explored. Research projects utilizing the textile and apparel collections will afford students the opportunity to partake in hands-on objects based study. (SPRING)

**Independent Study**

**INDEPENDENT STUDY MAJOR**

TEXT 8900 3 credits tba

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

**PROFESSIONAL INTERNSHIP**

TEXT 8965 3 credits tba

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

**Graduate Courses**

**GRADUATE STUDIO I**

TEXT 480G 3-6 credits Susan Sklarek/Douglas Johnston/Jessica Asjes/tba

This course, a major component in the student's curriculum, is tailored to individual needs and can entail two types of activity: 1) Participation in sophomore, junior or senior level courses to strengthen technical skills and design vocabulary; including Weaving II, Knitted Fabrics, Surface Design and/or Woven Structure for Pattern, 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. Estimated Material Cost: varies depending upon student projects Graduate major requirement; Textile majors only Registration by Textile Department, course not available via web registration (FALL)

**GRADUATE STUDIO II**

TEXT 481G 3-9 credits Staff

This course, a major component in the student's curriculum, is tailored to individual needs and 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. Estimated Cost of Materials: varies depending upon student projects Graduate major requirement; Textile majors only Registration by Textile Department, course not available via web registration Prerequisite: TEXT-480G (SPRING)
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor(s)</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>TEXT 482G</td>
<td>GRADUATE STUDIO III</td>
<td>3-6</td>
<td>tba</td>
<td>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. Estimated Material Cost: varies depending upon student projects. Graduate major requirement; Textile majors only Registration by Textile department, course not available via web registration. (FALL)</td>
</tr>
<tr>
<td>TEXT 483G</td>
<td>THESIS PROJECT</td>
<td>9</td>
<td>Staff</td>
<td>This project represents the culmination of a student’s study in the Graduate Program. The design projects can encompass work for various textile contexts 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 during the program, 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 accompanies this studio component of the thesis. Fee: According to materials used. Graduate major requirement; Textile majors only Registration by Textile Department, course not available via web registration. Permission of Instructor Required. (SPRING)</td>
</tr>
<tr>
<td>TEXT 484G</td>
<td>TEXTILE SEMINAR I</td>
<td>6</td>
<td>Anais Missakian/Mary Anne Friel</td>
<td>This course focuses on issues in the professional textile field, such as the effect of production parameters and end use on design decisions. While helping students become more familiar with the wide ranging textile market, from the most innovative to the traditional, this course aims at providing an awareness of how one's own work fits into this context. Lecturers include professionals from the field, who advise on the studio work required in this class. Course may be repeated for credit. Graduate major requirement; Textile majors only Registration by Textile department, course not available via web registration. Fee: $150.00. (FALL)</td>
</tr>
<tr>
<td>TEXT 485G</td>
<td>TEXTILE SEMINAR II</td>
<td>3</td>
<td>Brooks Hagan/Jessica Asjes</td>
<td>This course continues from Textile Seminar I and focuses on issues in the professional textile field, such as the effect of production parameters and end use on design decisions. While helping students become more familiar with the wide ranging textile market, from traditional work to the most highly innovative, this course aims to provide an awareness of how one's personal expression fits in to this context. Lecturers include professionals from the field, who advise on the studio work required in this class. Graduate major requirement; Textile majors only Registration by Textile Department, course not available via web registration. Prerequisite: TEXT-484G Fee: $75.00. (SPRING)</td>
</tr>
<tr>
<td>TEXT 498G</td>
<td>THESIS WRITING</td>
<td>3</td>
<td>tba</td>
<td>This written portion of the thesis project helps students to document and 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. Graduate major requirement; Textile majors only Registration by Textile department, course not available via web registration. Permission of Instructor Required. (SPRING)</td>
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</table>

For Wintersession courses, refer to the section entitled “Wintersession Course Descriptions.”
Wintersession Term

Information and Registration Instructions -- Wintersession

Purpose
The central purpose of the Wintersession program is to enrich the educational experience of RISD students and faculty by providing a period that offers opportunities which may not be available in a regular semester. Most courses are available to students without restriction and regardless of major, prior knowledge, or experience. Courses with restrictions are so indicated in the description of the course.

Enrollment Requirements
Every degree program student, undergraduate or graduate, is required to enroll in one Wintersession course during each Wintersession period in order to remain in a full-time student status at RISD and to remain in good academic standing. Exceptions:

1. Brown/RISD Dual Degree students are exempt from Wintersession after their sophomore year, although encouraged to take a class if their Brown schedule permits.
2. Independent Study, Collaborative Study and Internship each count as a course for purposes of this requirement.
3. Students in EHP for Spring do not take a course in Wintersession because they are in Rome.
4. Students in EHP for Fall have the option to return for a Wintersession course.

In a very few situations, two courses are listed as “concurrent”, that is, they are taught as co-requisites, and enrollment in both is required at the time of registration. No more than six credits are permitted during Wintersession. Catalog descriptions will indicate these courses.

Registering For a Second Course
Enrollment in a second class is dependent upon course availability, and registration in two courses is not guaranteed. The registration system is set up to give all students an opportunity to select one class before any student has an opportunity to select a second class. Enrollment in Wintersession is limited to no more than six credits. Additional information is available on the next page.

Class Meeting Times for On-Campus Courses
Classes this Wintersession are generally five weeks in length. In order to have 12 class meetings for the term, three credit classes will meet twice a week during some weeks and three times a week during others. There are a few six credit studios which will meet more than that as will any intensive three week class (if any are offered this year), in which case the contact hours are doubled, and classes meet Monday through Friday or as listed on WebAdvisor. A visual display of meeting days for Wintersession is available on the website of the Registrar’s Office at www.risd.edu/registrar.

SCHEDULE A
Every week on Monday and Tuesday, except for the Monday holiday for Martin Luther King, Jr when classes are not in session due. In addition, the “A” schedule meets on 3 Wednesdays for a total of 12 class sessions.

SCHEDULE B
Every week on Thursday and Friday. In addition, the “B” schedule meets on 2 Wednesdays for a total of 12 class sessions.

SCHEDULE AA (Alternative to A)
This is an alternative to Schedule A in order to provide at least one day off between most class meetings. Every week on Monday and Thursday. In addition, this schedule meets on 3 Wednesdays for a total of 12 class sessions.

SCHEDULE BB (Alternative to B)
This is an alternative to Schedule B in order to provide at least one day off between most class meetings. Every week on Tuesday and Friday. In addition, this schedule meets on 2 Wednesdays for a total of 12 class sessions.

WebAdvisor always has the latest information about class times. If the class meeting time does not appear on WebAdvisor by November 1, check with the department offering the course. Dates and times for off-campus study courses (that is, travel courses) are listed on WebAdvisor for the days the course is held on RISD’s campus. Dates and times for the travel portion of the class are provided by the instructor or department offering the course.

Costs
Wintersession tuition for full-time students is included in the tuition for Fall and/or Spring terms.

Course fees are assessed on some courses. These fees are listed below the course description. The fees will be added to your account upon your registration in the class and you will be billed by Student Financial Services. In addition, some courses require the purchase of materials. Estimates of material costs are provided in this Catalog if they have been submitted by the department. Material costs are out-of-pocket expenses and are not billed by the College.

Off-campus study courses have costs beyond tuition associated with travel, lodging and perhaps materials. Estimates are given in this Catalog, if available at press time. The latest information on travel costs will be found in the course description on WebAdvisor or from the faculty offering the course.

Brown University students who are given permission to cross-register for the Wintersession are not charged tuition but must pay any course fees at the time of registration.

Special Students (non-degree) are charged tuition on a per-credit basis and are also responsible for course fees. Tuition per credit for 2015-16 is $1,476.00 per credit.
Wintersession - Registration 2015 - 2016

Payment is due at the time of registration which can be no sooner than the first day of class.

Wintersession Enrollment and Financial Aid

Wintersession is a mandatory term. For medical or other reasons, a student may request to be waived from enrolling. These requests are considered exceptions to academic policy and must be requested in advance, using the Request for Exception to Academic Policy form. Lack of enrollment in Wintersession can result in a reduction of financial aid. Consult with the Financial Aid Office for details.

Course Options

Note: Freshmen are not eligible for ISP/CSP, or internships, listed in the off-campus study section of this book. Freshmen are eligible for designated travel courses with the approval of the Dean of Foundation Studies.

☐ Wintersession courses on campus: Students are free to request any course for which they are eligible. Most courses do not require any special prior approval or prerequisites. In some departments, students may be required to enroll in specific Wintersession courses. These special curriculum requirements are listed in the Course Announcement, and available from your department, as well.

☐ Wintersession courses off campus: RISD offers a variety of off-campus study courses (also known as travel courses) which involve travel to locations worldwide. Courses are developed by individual faculty who create itineraries, program costs, schedules and so on. Off-campus study courses usually require the instructor’s permission prior to enrollment and registration takes place in mid to late October, prior to the regular registration for on campus Wintersession courses. Payment in full is due for travel courses at the time of enrollment. Wintersession off-campus study classes are expected to span the full Wintersession period (5 weeks this year) and usually include an on-campus period of study, either prior to travel, after travel, or both.

Travel courses and other relevant information are posted on the web site of the Office of Global Partners and Programs at: http://gpp.risd.edu/ehp/ and are also listed on WebAdvisor.

☐ NMSE and IDISC courses: Courses using the subject codes of NMSE, IDISC, AD, or FA are not offered by a particular major department and usually fulfill the degree requirement of a (N)on-(M)ajor (S)tudio (E)lective, as would a course offered by a department other than your major department. They may fulfill a major elective instead if the subject matter is pertinent to your major and if your department head approves.

☐ Independent Study Program (ISP) and Collaborative Study Project (CSP): Use the electronic pdf form available from the Registrar’s website. Enrollment in a three-credit ISP or CSP requires approval of the department head for your major as well as the approval of the department head of the department granting the credit, if they are not the same.

An ISP/CSP in liberal arts requires the signature of the Dean of Liberal Arts and the appropriate Liberal Arts department head. An overall 3.0 grade point average is required for participation in an ISP or CSP.

A CSP allows two undergraduate or two graduate students to work collaboratively to complete a faculty supervised program of independent study. The CSP is an alternative to a regularly offered course and may be taken for three credits. Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member.

☐ Internship: Enrollment in a credit-bearing internship requires completion of an electronic Internship Registration and Agreement in ArtWorks by the deadline posted on the academic calendar. Registration for an internship requires special approvals and registration through ArtWorks, RISD’s online system used for tracking internships: <http://risdregistrar.wordpress.com/students/registration/artworks/>. Students may not retroactively register for internships. Students must be enrolled in the internship during the semester in which the credit is sought. Grading is Pass/Fail only.

Undergraduates are eligible to take a fall, spring or Wintersession internship for academic credit once they have successfully completed their freshman year. Undergraduates may take their first internship starting in the fall of sophomore year. Undergraduates must also have a minimum cumulative GPA of 3.0 to participate in a credit bearing internships. Undergraduates may take a maximum of six internship credits toward their degree.

Graduate students may take a maximum of three internship credits toward their graduate degree, except where departmental requirements dictate that students acquire more experience beyond three credits.

Wintersession internships carry three credits, unless the department (such as Apparel Design) allows a six credit internship and provides approval for it in advance. For the few exceptions that allow six credits, the amount of course credit is linked to the content of the internship and number of hours the student participates in the internship, e.g., full-time for five weeks is necessary for up to six credits, but may not, on its own, be sufficient to warrant six credits. The six credit internship allowed in select departments should offer the student greater range or depth of experience than a three credit internship.

Sample evaluation forms are provided to students and internship sponsors in advance to help clarify the educational expectations for the internship. Electronic forms for evaluating the student’s work as an intern are provided to the sponsor and student through ArtWorks as the internship is nearing completion. Sponsors and students will submit their internship evaluation forms electronically at the end of the internship period. Students are graded by the instructor on record for the registered internship. Grading process is supported by the sponsor and student evaluations submitted through ArtWorks.
Registration Times and Information
Registration for Wintersession courses is via the web, using WebAdvisor, except for travel classes, ISP, CSP and internships (see the previous section for how to register for these special classes). Web registration times are emailed to students in October and follow the schedule posted in the “News and Information” section on WebAdvisor. Your web registration time is randomly assigned within your group. WebAdvisor will allow you to register only after the assigned time. The order of students selecting courses is set by the faculty.

Students are limited to selecting one class until the period for adding a second class begins. See the section entitled “Additional Information On Registering For A Second Course Or Swapping/Exchanging Courses” for more information on requesting second courses.

Detailed information about registration times and procedures can be found in October on the website of the Registrar’s Office.

Note: You cannot web register for a course that requires permission. To register for one of the courses which requires permission use the paper Add/Drop Form available from the Registrar's Office. The signature on the form guarantees your admission (except for travel courses which are first come, first registered). Courses requiring permission include travel courses and a few others as indicated in WebAdvisor. Registration for an ISP or CSP requires completion of a special electronic form as detailed on the following page. Registration for an Internship requires special approvals and registration through ArtWorks, RISD’s online system used for tracking internships: <http://risdcareers.com/jobs/students--alumni--artworks/>.

Special Registration Steps for Off-Campus Study/travel classes: There is a special procedure to register for an off-campus study class and the registration period is prior to regular registration.

- If you are enrolling in an off-campus study/travel class, attend the information session offered by the faculty member teaching the class. Dates and times of information session are announced at: <http://gpp.risd.edu/ehp/>. If you are approved to take the class, the faculty will give you a signed Add Form. Bring the paper Add Form to the Registrar's Office along with payment in full for the class. You cannot register on WebAdvisor. Registration for travel classes begins mid-October and ends in late October. Payment must be made by bank check or credit card, no personal checks. Also, read the special instructions in the section above on “Course Options”. More detail is provided in an information sheet distributed by the faculty when they provide you with the Add Form.

- If the course is filled to capacity, you can use the WebAdvisor “waitlist” feature. If a space becomes available, you will receive an email to register, which you may do if you have the instructor’s permission. Payment will be due at the time of registration.

Special Registration Steps for Internships and Independent Study (ISP/CSP)
If you are enrolling in an internship or an Independent Study, you may not do this via WebAdvisor. For an ISP/CSP, you must complete the electronic interactive pdf form available on the Registrar’s Office website and email it to your faculty tutor. For an internship, you must complete the internship form on ArtWorks (see website URL in previous column). These forms must be filed by the end of the add/drop period, or earlier if your department has set earlier deadlines.

Special Registration Instruction for Concurrent Courses
Selecting concurrent courses (i.e. co-requisites, which are two linked courses that must be taken together) counts as one choice, even though it gives you six credits. WebAdvisor will not let you enroll in two classes at this time, so register in one of the sections (only one will permit registration) and that will reserve your place in the other. The Registrar’s Office will enroll you automatically in the other class behind the scenes. Enrollment in only one of the concurrent courses is not permitted. There are very few such classes, if any, in any given Wintersession.

Additional Information On Registering For A Second Course Or Swapping/Exchanging Courses
The maximum credit load for Wintersession is six credits. There are no exceptions to this rule.

If you have one course for six credits, then you may not take a second class, even if that second class is an independent study or an internship.

If your first course is three credits, then you may wish to take a second course for an additional three credits. The registration for the second course is allowed only after all students have had a chance to enroll in one course. The times for registering for a second course are set by the faculty.

Coursework for two classes in Wintersession can be overwhelming. If you decide to enroll in two classes, care should be taken in choosing the times for those courses so that they do not conflict in time or attendance. Also, make sure that you have time to do the coursework between classes. These tips are meant for your protection so that you do not place yourself in a situation where the time requirements (homework, field trips, etc.) of one class prevent you from fulfilling your work or obligations in your other class.

Registration Schedule for adding a second class
There is a separate schedule for adding a second class. Information is emailed to all students in October from the Registrar.

Use WebAdvisor to check for open classes. Your new course request must be made from the courses that still have available seats. Also, during the Add/Drop period, classes which had been closed may reopen as students drop classes or are dropped by the faculty for unexcused absence.
Waitlisting

Many courses in Wintersession allow for electronic waitlisting on WebAdvisor. Here is how it works:

- If a course is full, you may add your name to a waitlist. Make your choices count. Limit yourself to three waitlists.

- If a place subsequently opens up in the course, an e-mail is sent to the first student on the waitlist informing them of the opening and directing them to go to WebAdvisor within 48 hours in order to register themselves, if they are interested in the spot (24 hours for travel courses). The “Manage My Waitlist” feature of WebAdvisor is used by the student to register.

- If the student does not register within the 48 hour window (24 hours for travel courses), they lose their opportunity, and an e-mail will be sent to the next student on the list, etc.

- If you try to waitlist a course that does not offer this feature, you will get a message that “waitlisting is not allowed for this course.” Contact the instructor to see if they are keeping their own waitlist.

- At the end of the registration period, automatic enrollment from the wait list will end, as will the automatic waitlist feature. On the first day of class, if you are on that waitlist and wish to be admitted to a class, you must go to the class. If spots in a course open up, the instructor has the option of adding students based on the WebAdvisor waitlist or based on any other legitimate criterion (e.g. graduating senior). In other words, while during the registration period enrollment is automatic from the waitlist, once classes begin instructors retain the right to decide who is allowed to add their course.

Instructors have 24/7 access to their WebAdvisor class rosters and waitlists.
APPAREL DESIGN

APPAR 3052  *ITALY: SHOE DESIGN PERCEPTION, HISTORY & PROTOTYPING
6 credits  Kathleen Grevers

Course Description and credit load subject to change.

Students of each discipline will travel to galleries, studios and factories in Turin, Milan, and Florence, learning traditional and hi-tech design processes that apply to Shoe Design. The goal of the course is for students to practice techniques of shoe design as a product that exists midway between the realms of Apparel and Industrial Design. They will also experience the intersection of creative perspectives and approaches from each discipline. The rich design culture of Italy, and Da Vinci’s seven principles of creativity, will serve as inspiration and guide. Each student will actively explore their observations and nurture their evolving design process through journaling and interactive dialogue. Students work will be professionally photographed, and the course will conclude at RISD with a final Exhibition/Crit. Note: The course will spend the first and last weeks at RISD, with the other 3 weeks spent throughout Northern Italy. Estimated Materials Cost: $100.00
Estimated Travel Cost: $4,388.00, airfare not included.
Also offered as ID-3052. Register in class for which credit is desired
***Off-Campus Study*** Permission of Instructor Required
(WINTER)

APPAR 3100  BASIC APPAREL TECHNIQUES
3 credits  tba

Welcome to the exciting world of introductory apparel techniques. In this course students will be offered foundational instruction in apparel design techniques including but not limited to: Basic sewing (machine and hand); introductory pattern making; introductory draping on the dress form; fabric manipulation; and design methodologies. Students will be encouraged to develop a better understanding of materials and construction techniques while exploring relationships between shape and form. In addition students may explore how two dimensional drawings can be transformed into three dimensional clothing or soft goods. The goal of this course is to support 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 clothing constructing. Students are encouraged to bring personal interests and ideas to this dynamic technical and creative class culminating in a final project and presentation. Estimated Materials Cost: $25.00 - $100.00
Fee: $124.00
(WINTER)

APPAR-3054  DIGITAL BASIC APPAREL TECHNIQUES
3 credits  Suzanne Mancini

The intention of this course is to gain an understanding of basic pattern drafting and draping via digital pattern making utilizing Modaris software. Students will drape basic garments on the dress form and transfer those garments onto the computer via digitization. In addition, students will learn basic pattern drafting & draping techniques. Completed drafts will be executed on the computer, patterns will be plotted, cut and pinned or hand sewn together in muslin fabric. Students are encouraged to utilize the drafting and draping techniques in their own work. Work is not limited to apparel. This creative course will focus on working in both 2 and 3 dimensions. Estimated Material Cost: $75.00
Fee: $100.00
(WINTER)

ARCHITECTURE + DESIGN

AD 1511  DESIGN + ENTREPRENEURIAL THINKING
3 credits  William Foulkes

Entrepreneurship—the imagining, building and sustaining of socially impactful organizations—is a creative art. It requires insights and knowledge from the humanities and the social and physical sciences, and demands self-awareness and purpose. The premise of this lecture course is that designers and artists are uniquely gifted with critical entrepreneurial qualities. This course will allow students to better understand how and where their skills and perspectives fit into the world of entrepreneurship and business. The objective of Design and Entrepreneurial Thinking is for students to understand a basic business vocabulary, to explore how design vocabulary and design processes overlap, complement and enhance business vocabulary, and to understand how design thinking skills can be used to identify and execute business opportunities.

This course seeks to educate students to recognize business as a critical design factor—a defining constraint or liberating perspective—along the same lines that other design principles are taught. This course will use Harvard Business School case notes, case studies, and recent business books to highlight this thinking. Students will be introduced to basic business concepts through lectures, case studies, assignments and class discussion. Homework assignments
will work off the classroom pedagogy. Topics covered will be business models, marketing, finance, and strategy.  
Open to sophomore and above  
(WINTER)

ARCHITECTURE

ARCH 2106   MATERIAL POTENTIAL  
3 credits   James Dean  
In this course we will research and discuss a variety of materials, their physical properties and their applications. Using furniture as our vehicle, we will explore how these materials might be utilized, beyond their original intent. We will also examine how the manipulation of these materials can create new ideas in furniture. In the first half of the course students will research, view, handle, and discuss a variety of materials. In the second half, students will model and construct, either a 1/4 scale model, or a full scale detail of a piece of furniture using a material selected from the research done in the first half of the course.  
(WINTER)

ARCH 2197   DEGREE PROJECT RESEARCH  
3 credits   tba  
Serious research and a specific preparation begins in this course, forming the theoretical basis for the creative development of the Degree Project (Spring, 6 credits). This is a period in which the nature of the work is clarified, a process is developed, possibilities are examined, and research and information gathering completed. The research from this course acts as an armature, establishing the attitude, objectives, and significance of the thesis as an exploration of architectural ideas, and forming the underpinnings for the work of the coming semester. The result of this effort, begun in the fall with DP prep and completed in the spring, is gathered together and reflected in the DP Book as part of the requirements for completion of Degree Project. The work is reviewed at the end of Wintersession; satisfactory completion of this course is a prerequisite for the Degree Project in the Spring semester.  
Major requirement; ARCH majors only  
Registration by Architecture department; course not available via web registration  
Schedule to be determined with Advisor  
Permission of Instructor Required  
(WINTER)

ARCH 2352   ADVANCED TOPICS IN ARCHITECTURAL THEORY  
3 credits   tba  
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; open to Junior and above  
Permission of Instructor Required  
Pending review and approval of Wintersession Committee  
(WINTER)

ARCH 2354   ADVANCED TOPICS IN ARCHITECTURAL TECHNOLOGY  
3 credits   Brett Schneider  
This 3 credit advanced seminar offers students the opportunity to focus on advanced applications of technology in architecture. Students will explore the relationship between design and technology within topics such as advanced energy modeling, advanced structural analysis, high performance structures, high performance building facades, and sustainable design. These seminars are designed to strengthen students' ability to conduct research, explore material performance and enable validation of design concepts based on applied technology.  
Estimated Materials Cost: $30.00 - $50.00  
Major elective; open to seniors, graduate students  
Permission of Instructor Required  
Prerequisites: ARCH 2152, ARCH 2153, ARCH 2154  
Pending review and approval of Wintersession Committee  
(WINTER)

CERAMICS

CER 4109   *JAPAN: CERAMICS AND CONTEMPLATIVE PRACTICE IN JAPAN  
3 credits   tba  
This interdisciplinary studio-based course aims to deepen students' awareness and understanding of Japanese culture through a joint exploration of traditional ceramic techniques and contemplative practice while traveling and working in the Kansai region of Japan. Contemplative practices such as Zen meditation have influenced many uniquely Japanese cultural institutions, including tea ceremony and its ceramic wares, shodo and haiku. With an eye towards this relationship, this course will utilize daily meditation practice in tandem with a selection of related exercises as a complementary framework for studio investigations in clay. Engaging with such practices through both participatory and critical approaches, students will access a more integrated understanding of the culture in which they are immersed for the duration of the course. More broadly, they will develop an experiential awareness of the link between contemplative traditions and creative process.  
Weekdays will be comprised of demonstrations and active work time at Kurumaki Studio in rural Nara
Prefecture, Japan, where students will develop an understanding of fundamental ceramic techniques using the exceptional local clays. In the final week of the course, students will participate in the collaborative process of firing the resulting pieces in the anagama kiln using traditional wood-firing methods. Weekends will offer opportunities for venturing further afield to visit significant historical, architectural and cultural sites, with scheduled travel to Nara, Osaka, Kyoto and Naoshima. Registration begins in October at a time to be announced. Estimated Travel Cost: $4101.00, airfare not included. ***Off-campus Study*** Permission of Instructor Required (WINTER)

CER W152 POTTERY
3 credits Lawrence Bush
Students explore the pottery making processes of throwing, jiggering, extruding, casting, and pressing. They test and experiment creating the ceramic surfaces from a variety of high temperature glaze and firing techniques. They establish and challenge the creative and expressive potentials of utility.
Fee: $150.00 (subject to change) (WINTER)

CER W40G WRITTEN THESIS 2ND YR. GRADS
3 credits Lawrence Bush
The purpose of this course is to prepare a written thesis. You will be required to develop an outline, bibliography, and first and second drafts. Completion and presentation will be during the following spring semester. This course is reserved for and required of Second-year MFA Ceramics majors.
Schedule individually arranged with instructor. (WINTER)

DIGITAL MEDIA

DM 7198 DIG MEDIA GRAD WRITTEN THESIS
3 credits Lisa Morgan
This seminar includes intensive group writing sessions. Individual meetings also will be conducted to support each student in assembling a comprehensive written thesis. Centrally our task together is to understand and evaluate actual studio work and to communicate this clearly and effectively within a comprehensive document. To accomplish this we will address: thesis rationale, development of concepts, source material, context relevant philosophical, aesthetic and theoretical issues as well as working process. Structure, layout, documentation, and the mechanics of formatting will also be explored in depth. Graduate major requirement; Digital + Media majors only. Registration by Digital + Media department, course not available via web registration. Open to second-year graduate (WINTER)

FILM / ANIMATION / VIDEO

FAV W502 ANIMATION I-A
3 credits Ann LaVigne
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: $50.00
Fee: $250.00 (WINTER)

FAV W503 FILM EXPLORATIONS
3 credits Bryan Papciak
This course is an introduction to the visual aspects of film making. All projects are done in 16mm film. Camera skills and editing techniques are explored in several short individual projects. There are studio demonstrations of basic camera and editing concerns. Final projects are made with soundtracks.
Fee: $195.00 (WINTER)

FAV W506 CREATURE-CREATION
3 credits Erminio Pinque
Creature Creation is a work intensive, multi-disciplinary performance art class in which participants will be required to research, design, build and theatrically animate their own puppet-sculpture-costumes. Original and extraordinary "creatures" are developed by investigating 3-D foam rubber building techniques in combination with experimental theater games designed to improve movement, improvisational and storytelling skills. The final project is a high-profile public event in collaboration with the Big Nazo Puppet Studio and members of Providence's performing & visual arts community. Warning: Due to the considerable out-of-class-time work load, this class is not recommended for students working on degree projects, taking other classes, or seeking a low-key wintersession experience. Estimated Materials Cost: $50.00
Fee: $250.00 (WINTER)

FAV W507 SENIOR STUDIO: LIVE ACTION
3 credits Peter O'Neill
This is a year-long course of study, for which the student will complete a 10-20 minute live action work to final professional screening format. Students are free to choose genres and formats in which they want to work. Students have weekly meetings for screenings, guests, and technical
workshops, and weekly small-group meetings to discuss their works-in-progress. During Wintersession, the students perform production work in video and film, organize crews for filmmaking, review rushes and do initial editing and sound work on their degree projects.
Deposit: $150.00
Open to Senior Film Major only.
Fee: $75.00
(WINTER)

FAV W517 SENIOR STUDIO ANIMATION
3 credits Steven Subotnick
During the senior year, students synthesize and apply what they have learned in their previous studies to the creation of a year-long project. Students develop, design, animate, direct, and produce these projects independently. Students receive weekly individual guidance from instructors and two critiques by established professionals from the world animation community. Class meetings are devoted to film screenings, group critique, and specialized technical workshops.
Deposit: $150.00
Open to Senior Film Majors only.
Fee: $25.00
(WINTER)

FAV W519 VIDEO EXPLORATIONS
3 credits Martha Swetzoff
This is a basic introduction to making electronic moving images. The intent of the class is to use the short project format to guide the student through several basic elements found in the video medium. Students must participate by inviting constructive criticism from the class. Grades are influenced by participation during critiques and meeting project deadlines. Attendance is essential. Students are responsible for all missed work.
Estimated Materials Cost: $80.00 Deposit: $50.00
Prerequisite: Macintosh experience
Fee: $75.00
(WINTER)

FAV W521 INTRO TO COMPUTER ANIMATION
3 credits Benjamin Hirt
This course is designed to teach students how to utilize the computer to create animation. Special emphasis is placed on exploration and experimentation as it applies to computer-generated or computer-assisted animation. The class covers hand drawn non-computer originated animation, cut out animation, computer generated drawn animation, painting under the camera, rotoscoping, and an introduction to the concepts used in 3D animation. Additionally, an introduction to sound design and editing will be explored in the final animation project.
Estimated Materials Cost: $40.00
Fee: $50.00
(WINTER)

FAV W527 SENIOR STUDIO: OPEN MEDIA
3 credits Daniel Peltz
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 Senior Film Majors only.
Permission of Instructor Required
Fee: $50.00
(WINTER)

FURNITURE DESIGN

FURN 2022 MATERIAL CONNECTIONS IN FURNITURE DESIGN
3 credits tba
This course explores a range of materials and techniques relevant to Furniture Design with a focus on where they intersect. Employing wood, metal and plastic forming, students will combine methods specific to each in fabricating a series of small objects. Through design practice and discourse we will evaluate meaning in materials and their connections.
Estimated Materials Cost: $50.00
Fee: $60.00
(WINTER)

FURN 2400 RAPID PROTOTYPE PRINTING: FROM ANIME FIGURES TO GILLETTE RAZORS
3 credits Nathaniel Smith
This course will explore detailing and finish of rapid prototype models. We will look at existing products in the market place from Anime figures to Gillette razors. Starting at the ground level, this course will be an introduction to the rapid prototype printing process with an exploration of form, fit and detailing of the ABS material. This will be followed with hands on exploration of sanding, coloring, decorating and the finishing of the ABS models for presentation. Multiple parts and connections and combinations of colors and materials are encouraged, as the goal is a strong display
Readings and lectures will cover theories and artists collaborative studio work will crossover all semester long. Independent research and technical backgrounds. The class will solicit active exchange collaboration between students with differing skills and altering vision. The class structure will promote strive to create alternative possibilities for aiding and hands on interface between these two disciplines we will representational implications of painting and glass. Through points for a dialogue involving the material and ability to look at and look through media. Reflection, exploring imaging and vision. Transparency offers both the histories of painting and glass making as a means of developing innovative concepts through drawing and model-making. Simple hand tool techniques and basic woodworking machinery will be introduced. Exercises in sketching, model-making and various design strategies will aid in developing an understanding of materials and processes, culminating in two substantial products. Through a series of informative presentations, hands-on lectures, technical demonstrations, and short project assignments, students will explore the relationships between concepts, techniques and built objects.

**Wintersession – Course Descriptions 2015 - 2016**

**GLASS**

**GLASS 2385**  **LIGHT, SHADOW, TRANSPARENCY**
3 credits  Stefanie Pender
This experimental studio course will delve into the shared histories of painting and glass making as a means of exploring imaging and vision. Transparency offers both the ability to look at and look through media. Reflection, refraction, projection, and absorption are just the starting points for a dialogue involving the material and representational implications of painting and glass. Through hands on interface between these two disciplines we will strive to create alternative possibilities for aiding and altering vision. The class structure will promote collaboration between students with differing skills and technical backgrounds. The class will solicit active exchange and crossover all semester long. Independent research and collaborative studio work will be asked of everyone. Readings and lectures will cover theories and artists surrounding the topics of vision, imaging, projection, representation, and transparency.

**Permission of Instructor Required**

Fee: $75.00

(WINTER)

**FURN 2512**  **METALS FOR FURNITURE DESIGN**
3 credits  tba
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

Fee: $60.00

(WINTER)

**FURN W502**  **INTRODUCTION TO FURNITURE**
3 credits  Gail Fredell
This course will be an introduction to the skills and techniques for furniture design. The primary focus will be on developing innovative concepts through drawing and model-making. Simple hand tool techniques and basic woodworking machinery will be introduced. Exercises in sketching, model-making and various design strategies will aid in developing an understanding of materials and processes, culminating in two substantial products. Through a series of informative presentations, hands-on lectures, technical demonstrations, and short project assignments, students will explore the relationships between concepts, techniques and built objects.

Fee: $50.00

(WINTER)

**GRADUATE STUDIES**

**GRAD 2312**  **FROM IMMATERIAL TO MATERIAL**
3 credits  Kevin Houlihan
This course provides students with the skills needed to fully transform their 2D rendering and drafting skills into effective 3D forms. Through the use of large stationary machines, power tools, and hand tools, individuals will develop the ability to communicate their design skills into highly evolved, tangible forms. Contemporary joinery methods, efficient shaping, and construction schemes will be systematically delineated. Additionally, numerous hardware, fasteners, surface treatments, and finishes will be thoroughly covered throughout this class.

Graduate elective – studio; open to seniors and above

Fee: $75.00

(WINTER)

**GRAD 031G**  **MAPPING THE INTELLIGENCE OF YOUR WORK**
3 credits  Anne West
This seminar is for graduate students who are preparing their written thesis. Within the context of this writing-intensive course, we examine the thesis form as an expressive opportunity to negotiate a meaningful integration of our visual work, how we think about it, and how we wish to communicate it to others. In support of this exploration, weekly thematic writing sessions are offered to open the
imaginative process and to stimulate creative thinking as a means of discovering the underlying intelligence of our work. In addition, we also engage in individual studio visits to identify and form a coherent ‘voice’ for the thesis, one that parallels our actual art and design 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
Fee: $15.00 (subject to change)
(WINTER)

GRAPHIC DESIGN

GRAPH 3260 MUSIC VIDEO
3 credits Franz Werner
This course is a continuation of the ideas presented in GRAPH 3252 Photo/Graphics, but it is not a prerequisite. This course will explore how video design and sound design can be utilized to convey visual narratives. Students in this studio will design a visible language of video-graphic expression. It involves two-dimensional design, three dimensional design, lighting design, and sound design. As a final project, each student will make a short video utilizing techniques learned.
Fee: $25.00
(WINTER)

GRAPH 3271 WEB DESIGN
3 credits tba
Designing for the internet requires a solution that embraces the web as a communication medium while providing for a unique user experience. The goal is to strike a balance between form and function, between visual design and effective communication. This course will cover the latest methods of web design, development, and production including standards-based XHTML, CSS, Javascript and media integration. From beginners to those with more experience, students will learn the most current techniques for planning, designing, building and testing a fully functional website start to finish.
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: Sophomore and Above
Section 2: Open to all
(WINTER)

GRAPH W320 GRADUATE OPEN RESEARCH
3 credits Megan Feehan
This course is for graduate students in graphic design to work independently on research or preparatory work that may apply to 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.
Open to Graphic Design majors
Registration by Graphic Design department, course not available via web registration.
Permission of Instructor Required
(WINTER)

GRAPH W321 GRADUATE THESIS OPEN RESEARCH
3-6 credits Robert Giampietro
This course is for graduate students in graphic design to work independently on their graduate thesis. The instructor serves an advisory role in all projects. Students can register for three or six credits and must submit accordingly 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 majors
Registration by Graphic Design department, course not available via web registration.
Permission of Instructor Required
(WINTER)

GRAPH W322 TYPOGRAPHY ELECTIVE
3 credits tba
The objective of this course is to introduce the student to the basic concepts, skills and processes of typographical design. Design problems will be assigned to investigate fundamental aspects of typography (organization; proportion; composition; space; texture; rhythm and meaning). Projects may include the design of such objects as letterhead, packaging and poster.
Please note: Some Graphic Design transfer students will be preregistered.
Section 1: Sophomore and above
Section 2: Open to Undergraduate and Graduate Students
(WINTER)

GRAPH W336 INTRO TO GRAPHIC DESIGN
3 credits tba
An in-depth investigation of the principles and possibilities of graphic design. Through a series of experimental exercises incorporating drawing, collage, and the computer, students will learn the fundamentals of graphic form, sequencing, image making, communicating visually, and integration of type. Slide presentations and lectures will introduce students to both the history of graphic design and contemporary designers.
Open to Undergraduate and Graduate Students
(WINTER)

GRAPH W344 HOT PRINTING
3 credits tba
A studio course in which you can play with the creative potentials of letterpress, wood and metal type. A chance to create "print-things" ,one-of-a-kind prints made from printers’ materials traditionally used to make multiple, identical copies. Use the letter as constructive or a
representational element. Test your intuition and spontaneity by bringing printer's inks to all kinds of papers while exploring patterns, form and everyday words and sentences. Imbue letters with new magic and create text with as yet unheard-of meanings. The course also addresses the history and legacy of letterpress and the power of mass production. Open to Undergraduate and Graduate Students

Fee: $80.00

(WINTER)

HISTORIOGRAPHY: THE PHOTOGRAPHY OF ART

HAVC H155

3 credits

Mary Bergstein

How are works of art reproduced (or re-presented) in photography and film? From the first photographs of the Sistine Chapel to the "mysteries" of Picasso drawing in film, this course will investigate the photography of art and artists in terms of the production of knowledge and meaning. We shall see that even the most "objective" documentary photographs of art are critical interventions that address the avid eye of the beholder. For example, Clarence Kennedy's photographs of the works of Renaissance sculptor Desiderio da Settignano has shaped our notion of Desiderio to this day, and Constantin Brancusi deliberately reworked his sculpture in the medium of photography in his own studio, forming a seamless modernist synthesis of authorship and form. Films about art and artists have attempted to show us the mind's eye of painterly painters such as Vincent van Gogh and Jean-Michel Basquiat. Brassaï's photographs of Matisse with his models have (for decades now) appeared as regular features on the pages of Vogue. In our RISD studios, as elsewhere in the world, photography now serves as the visual record (sometimes the only record) of installations, performance art, and postmodern sculptural interventions. We shall discuss images and writings on a daily basis. Students will craft essays on pertinent themes.

(WINTER)

SOVIET ART AND FILM UNDER LENIN AND STALIN

HAVC H156

3 credits

Marcin Gizycki

This course will examine art in Russia and the USSR from the October Revolution in 1917 to the death of Stalin in 1953 in the context of historical events and changing ideological climate.

After the October Revolution, art and film in Russia and later the USSR became a field of unprecedented experimentation that gave birth to many groundbreaking works by artists and filmmakers such as Kazimir Malevich, Vladimir Tatlin, Alexandr Rodchenko, Varvara 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.

(WINTER)

THE QUEER PRESENCE IN AMERICAN ART

HAVC H157

3 credits

Jonathan Weinberg

This course will focus on the ways in which Lesbian, Gay, Bi and Transgender people have helped shape American modernism and post-modernism. Each class will focus on a key artistic community such as Stein's salon, the Kirsten circle, Warhol's factory, and the Woman's Building. Artists discussed will include Brooks, Cadmus, Corinne, Duchamp, Hammond, Kass, Ligon, Mapplethorpe, Martin, and Opie. We will read writings by Butler, Foucault, Sedgwick, and Sontag, with particular focus on concepts of the closet, camp, and gender performativity.

(WINTER)

WOMEN IN INDIAN ART

HAVC H330

3 credits

Mallica Kumbera Landrus

The course will explore the representation of the female form in Indian art. We will focus on specific topics and periods. While inter-disciplinary in its use of certain ancient texts and modern writings, the emphasis will be on representations of women in India's visual culture. The visual material will be placed within its specific socio-economic, historical, religious and artistic milieu. Students will be assigned tasks of presenting prepared talks throughout the session. The class will visit the RISD Museum to view the current display as well as meet curators engaged in studying and displaying the material and visual culture of India.

(WINTER)

SELF-PORTRAITURE AND THE DEATH OF THE AUTHOR

HAVC H449

3 credits

Jonathan Weinberg

This course will focus on the history of self-portraiture and modes of self-identity from the vantage point of feminism, queer theory, and post-modernist critiques of the so-called author function. We will look closely at self-portraits by artists ranging from Rembrandt van Rijn to Cindy Sherman, and from Albrecht Durer to David Wojnarowicz. Students will be asked to write about artists' self-portraits and also construct their own written and visual autobiographies. We will read memoirs by artists, as well as essays by Barthes, Foucault, and Krauss.

(WINTER)

SCIENCE OF ART

HAVC H463

3 credits

Matthew Landrus

This course will examine scientific and technical applications developed by Western artists and visual theorists from the Renaissance to the nineteenth century. Concentrating on pictorial traditions, the course will address what artists, authors and artist/engineers have referred to as
scientific, technical, mechanical, and purely mental solutions to optical, proportional and quantitative visual problems. General themes will be perspective, form, color, and mechanical devices, and will include discussions on intellectual training, notebooks, treatises, and collecting. The course will examine artists such as Masaccio, Leonardo, Piero della Francesca, Dürer, Serlio, Carlo Urbino, Cigoli, Rubens, Velázquez, Saenredam, Vermeer, Poussin, Andrea Pozzo, Canaletto, Philip Otto Runge, Turner, Delacroix, Monet, and Seurat. (WINTER)

HAVC H525 *JAPAN: PAPERMAKING, TEMPLES AND PRINTS AN INTRODUCTION TO THE ARTS OF JAPAN*

3 credits Elena Varshavskaya
Printmakers as well as many other artists use paper as one of their main materials, yet have little opportunity to learn much about this material: its history, how it is made, and the materials that go into its production. In their sophomore year as print majors, RISD students study Japanese woodblock printing techniques in depth, a technology dependent on Japanese papers and their specific qualities. Other artists and designers habitually use fine quality Japanese washi for a wide variety of applications. This course will introduce RISD students not only to the traditions and history of Japanese paper and the corresponding tradition of printmaking, but also to paper fabrication through a two week workshop at a traditional paper manufacturer. The class will then proceed to Kyoto for a three week stay to study in depth the historical sites and artistic collections of Kyoto, Nara and Osaka, with an overnight trip to study the art and architecture of the mountain monastery village of Koya San for an in depth appreciation of the continuing importance to Japanese art and culture. Register for PRINT-4525 and you will be added to this Art History class by the Registrar. Estimated Travel Cost: $3,596.00
***Off-Campus Study***
Permission of Instructor Required (WINTER)

HAVC H531 SENSUOUS AND SACRED: THE ART AND CULTURE OF INDIA

3 credits Mallica Kumbera Landrus
This course will investigate the visual arts and culture of India over a period of 4000 years. Students will participate in a study of the various kinds of works to be considered in terms of form, function and "cognitive style" of the beholder. We shall also look behind the scenes at displays and visual documentation as signs of current thinking about what Indian art, past and present, may be. The class will visit the RISD Museum to view the current display of South Asian objects as well as meet curators engaged in studying and displaying the material and visual culture of India. (WINTER)

HAVC H620 FEMMES FATALES & DOMESTIC NUNS: IMAGES OF WOMEN IN 19th and 20th CENTURY WESTERN ART

3 credits Agnieszka Taborska
In European and American art of the 19th and early 20th centuries, women were often presented in extreme ways: either as blood-thirsty creatures from Greek mythology, as Salome obsessed with the decapitation of a lover, as poison flowers and vamps; or as personifications of love and virtue, household angels, noble virgins dying out of self-sacrifice. The literature and, later, cinema supported this dichotomy that can be still traced in contemporary culture. In this course we will analyze the images of blessed and cursed women in Western art of the last two centuries. (WINTER)

HAVC H660 THE IMAGE OF AMERICA IN EUROPEAN FILM

3 credits Marcin Gizycki
During this seminar we will discuss how America is seen by contemporary European artists and intellectuals. Jean Baudrillard's famous book "America" as well as films by Antonioni ("Zabriskie Point"), Makaveyev ("WR: Mysteries of the Organism") and Herzog ("Stroszek") will number among the works analyzed in the class. (WINTER)

HAVC H662 THE MYTH OF THE CITY IN 19th AND 20th CENTURY WESTERN ART

3 credits Agnieszka Taborska
This course will examine the role played by urban mythology in 19th and 20th century European and American art. We will study the late 19th century idea of the flaneur, which influenced both visual arts and literature. We will discuss the Futurists' fascination with machines and the Surrealists' concept of a city perceived as a human body. We will analyse the Impressionists' views of Parisian streets, Frans Masereel's woodcuts The City, de Giorgio Chirico's metaphysical paintings and Edward Hopper's nostalgic images of the American metropolis. We will study how the interest in urban reality has influenced the development of new art movements of the last two centuries. (WINTER)

HAVC H713 ART IN THE AGE OF ALEXANDER

3 credits Peter Nulton
Alexander the Great is one of the most significant figures in ancient history, and the culturally diverse empire he created gave birth to new trends in art characterized by hybrid styles and innovative new kinds of artistic propaganda. The study of the place of art in such a multicultural society has implications for the interpretation of art's role in the modern world. This course will discuss the way Alexander and his successors controlled their image in art and the styles of sculpture, painting, architecture, and urban planning that were precipitated by the socio-political changes brought about by his conquests. (WINTER)
HAVC H757  COLLECTING THE WORLD
3 credits  Matthew Landrus
This course addresses medieval through late nineteenth century approaches to precious and informative objects in private, museum and library collections. Examining primarily early modern material and intellectual culture in and around Providence, the course explores the means by which local academic practices engaged with global developments in the arts and sciences.
Fee: $65.00
(WINTER)

HISTORY, PHILOSOPHY, AND THE SOCIAL SCIENCES

HPSS S156  THE MEANING OF LIFE
3 credits  James Yess
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.
(WINTER)

HPSS S466  THE SOCIOLOGY OF BUSINESS, ORGANIZATION AND ENTREPRENEURSHIP
3 credits  Andrew Savchenko
While many tend to think about bureaucracies in emotionally charged terms (for example, Kafka and Orwell) or treat them with sarcastic derision (e.g., Parkinson), bureaucratic organizations are specific social structures possessing well-defined characteristics and following certain logic of behavior and development. They are present in government and business, as well as non-government organizations. Individual entrepreneurs and small businesses have to deal with bureaucracies to survive and thrive. This course will tell you how to behave around bureaucratic organizations. There are four major themes: organizational behavior, organizational boundaries, organizational environment, and interaction between organizations. Each theme will be looked at from the point of view of various types of bureaucracies: government, private, and non-profit. We will have a specific discussion of social entrepreneurship and its ability to navigate bureaucratic structures. Special attention will be paid to interaction between government and private bureaucracies. The course relies on a combination of lectures and in-class discussion. Students will be asked to write four short papers based on case studies and present them in class. There will be a final exam.
(WINTER)

HPSS S469  INDIGENOUS KNOWLEDGE
3 credits  Claudia Ford
The course will examine why indigenous knowledge systems have been portrayed as more effective ways of addressing pressing environmental challenges: sustainable development, climate change, biodiversity conservation, energy, sustainable agriculture, and the negative effects of globalization. We will demonstrate how art and design can make visible the often marginalized knowledge systems and practices of indigenous communities.
Open to Undergraduates only.
Fee: $40.00
(WINTER)

HPSS S473  WHERE STUFF COMES FROM & WHERE IT GOES: GEOGRAPHIES OF GLOBAL COMMODITY CHAINS
3 credits  John Lauermann
Where does our stuff come from? Who makes it? How does it get to us? And where does it go when we throw it away? This course explores the geographies of stuff: the places, networks, and infrastructures of commodity production and consumption. Drawing on scholarship in economic geography, cultural economy, and political ecology, the course engages academic and literary texts in a seminar format. Topics include: the geographies of global production, consumption, and waste; theories of commodities, infrastructure, and value; and case studies of particular geographies of 'stuff' like consumer goods, energy, food, and water. The conversations and assignments focus on the politics of critical making: on how to design and build a sustainable, equitable future. In particular, this course will debate the role of artists and designers in 'green capitalism'.
(WINTER)

HPSS S477  THE ETHICS, LOGISTICS, AND ART OF COMMUNITY ENGAGEMENT
3 credits  Lindsay French
This course addresses the challenges and rewards of working as artists and designers in communities that are unfamiliar to us. Drawing on the traditions of both ethnography and social practice in art, we will consider how to approach new communities and contexts, how people unfamiliar with our practice might regard our work, and how to find areas of intersection where we can work in a way that is productive for all of us. This course will be structured around individual field projects, and is particularly appropriate for students either planning or already engaged in a community project of their own. It will involve considerable reading, reflection, and writing about these field projects.
Permission of Instructor Required
Sophomore and above
(WINTER)
forms and Zen texts.

Emphasis will be on classical literary texts, traditional art tastes which are considered "uniquely" or "truly" Japanese. This course investigates those traditional Japanese aesthetic sensibilities which were formed before Westernization still dominate many aspects of people's lives. In addition to examining such topics as scientific objectivity, scientific authority, sources of bias in science, and the social accountability of scientists, we will discuss several case studies including controversies over race and IQ, the safety and efficacy of psychiatric medications, the human genome project, and research concerning gender differences. The course will consist of discussion of assigned readings, several short writing assignments, and a group research project and presentation.

(WINTER)

HPSS S708 CINEMATIC REPRESENTATION OF THE VIETNAM WAR
3 credits David Fitzsimons
Most young people have developed their perspectives on the Vietnam War primarily through the medium of film. We will examine several of the most popular movies about America's longest war, such as "Apocalypse Now," "Platoon," and "Full Metal Jacket." We will explore in particular the following questions. What is the relationship between the history presented in Vietnam War films and the history of the era as presented by professional historians? How might these films shape popular understandings of the war? How might these films act as cultural artifacts offering insight into American political discourse at the time of their production? Assignments will include reading, discussion, and written reactions to the films. You will need no particular background in history, film, or cultural studies to learn from and enjoy this course.

(WINTER)

HPSS WS07 TRADITIONAL JAPANESE AESTHETIC
3 credits Yuriko Glaser
Since the process of Westernization began in Japan during the mid-19th century, Japanese culture has been going through dramatic transformations. However, in the midst of high-tech industry, skyscrapers, and McDonald's, the traditional Japanese sensibilities which were formed before Westernization still dominate many aspects of people's lives. This course investigates those traditional Japanese aesthetic tastes which are considered "uniquely" or "truly" Japanese. Emphasis will be on classical literary texts, traditional art forms and Zen texts.

(WINTER)

HPSS WS85 MUSICAL THEATRE AS SOCIAL COMMENTARY
3 credits Thomas Roberts
This course will examine the ways in which musical theatre from ancient Greece to the 21st century has addressed issues of contemporary social significance. We will consider the political and cultural landscapes of 5th century BCE Athens, 19th century England, and 20th century United States. Students will read and discuss works from each period within its surrounding social context. In addition to dramatic texts, readings will include historical surveys of musical theatre and of the three periods. Students will be expected to produce two 3 to 5 page essays synthesizing the social issue about which a playwright/composer wrote with the resulting dramatic work; a mid-semester exam and a final project. Class meetings will include lecture, discussion and presentations. There will be a two-day field trip to New York to see musical plays and meet with theatre professionals. Lab fee covers theatre tickets, travel to and accommodation in New York.

 Sophomore and above
Fee: $400.00

(WINTER)

ILLUSTRATION

ILLUS 2008 INTRODUCTION TO ILLUSTRATION
3 credits Antoine Revoy
This course will be a survey regarding the concepts, techniques and methodology of illustration specifically designed for Freshman students who are considering illustration as a major. Students will examine illustration genres, including book, editorial and corporate illustration, while working with a variety of methods and materials.

(WINTER)

ILLUS 2020 MEANS AND AN END
3 credits Nicholas Palermo
Basic to all visual expression is the ability to articulate what one sees. Skill and sensitivity in drawing are the essence of such articulation. The object of this course will be to develop the student's skill as a draughtsman, to make the hand a more gifted servant of the eye. High competence is not a prerequisite for this course; commitment is.

(WINTER)

ILLUS 2032 INTRODUCTION TO OIL PAINTING
3 credits Jason Brockert
Oil painting is one of the richest, most powerfully expressive mediums that exist. It offers a vast diversity of approaches and provides the most flexibility of all the painting materials. To take advantage of that variety, certain technical knowledge is essential. This class is geared as a thorough introduction to the newer oil painter. Our early class focus will be on understanding materials through a variety of life study exercises. Focus on color and composition will
promote effectively orchestrated images. Our ultimate goal will be to make powerful images that marry appropriate approaches to oil painting with personal vision. The class emphasis will balance the technical mastery of materials with the clarity of effective visual communication.

(WINTER)

ILLUS 3032 XXXY
3 credits Melissa Ferreira
In this course, we examine gender not your biologically assigned equipment, but those social constructs which shape and define what is male and what is female. Illustrations pivot around the traditional role of women and men in American culture. We’ll turn past and present stereotypes inside out, flip popular icons upside down, and rework familiar images from hallowed museums. Assignments may require an informed portrait of a notable activist, a gender-blurred composting of a distinctly guy’s guy with the ultimate woman, or a guerrilla girl rewrite of art history. Other illustration problems may require wholly fresh depictions of abstract concepts like conception, contraception, relationships, power, etc. This course shifts radically between male and female-centric themes and offers equal opportunity for XX’s and XY’s.
This course fulfills the Illustration Concepts requirement for juniors
Restricted to Illustration majors, Junior and above during Fall and Spring
Open to everyone during Wintersession
Prerequisites: ILLUS-2004 and ILLUS-2000
(WINTER)

ILLUS 3048 VOICE + VISION
3 credits Robert Brinkerhoff
Writing and image-making are both important languages to process and communicate personal ideas and experiences with immediacy. How can they be used most fruitfully together? In this class, we will examine the relationship between the voice and vision of the artist-writer through a series of projects that intertwine written and visual communication. Projects may include image-making which is stimulated by writing (or vice versa), blogging and visual journalism for the artist-writer, as well as creative writing projects which consider a significant visual element. We will look to Artist’s Books and notebooks, developments in literature, blogs, and on-line communications. Students will be encouraged to mine areas of personal interest in the development of a body of work.
This course fulfills the Illustration Concepts requirement for Illustration majors.
(WINTER)

ILLUS 3300 MERGING WORLDS
3 credits Joseph McKendry
The ability to merge imagery from various sources is an essential skill for illustrators and fine artists alike. In a series of projects, students will gather sketches, drawings and photographs, and combine them to exist solidly and convincingly together in space. We will discuss the importance of lighting, color, and value in creating a believable scene, and explore the methods and techniques used by illustrators and painters past and present. Class time will be divided between the computer lab (where students will manipulate their images using Photoshop and other tools) and the studio, where illustrations and paintings will be completed using a variety of media, including pen and ink, watercolor, and acrylic paint.
This course fulfills the Computer Literacy requirement for Illustration majors.
(WINTER)

ILLUS 3316 TYPE IN MOTION
3 credits Rafael Attias
In this course we will explore the fundamentals of typography and image combined with motion graphics. The students will work on several assignments utilizing InDesign, Photoshop, Illustrator, Flash, and/or other programs. The projects will cover a wide range of topics, from traditional design to motion graphic and interactive applications, with the goal of learning how to combine these tools to realize successful visual communication.
This course fulfills the Computer Literacy requirement for Illustration majors.
(WINTER)

ILLUS 3700 THE TWO-LEGGED PRINT
3 credits Raymond Willier
This course is meant to give students an understanding of the process of serigraphy. Using the basic American T-shirt as the format, emphasis will be on creating and developing a concept: learning and implementing the techniques of silk-screen in order to produce wearable illustration. The course will also include historical and contemporary issues on the phenomenon of the printed shirt, i.e., 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.
Fee: $250.00
(WINTER)

ILLUS 3760 THE COLLAGED IMAGE
3 credits Jamie Murphy Hlynsky
This course will focus on the creation of expressive imagery, through the combination of collage and mixed media. Students will work with a wide range of media 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.

**Fee:** $25.00

(WINTER)

**ILLUS 3768 2-D OR NOT 2-D**

3 credits Melissa Ferreira

Weekly assignments combine illustration objectives with a playful spirit of exploring materials for its own sake. Simple ingredients include plain paper & junk mail: cut, crimped, ripped, twisted, poked, prodded & glued. Layered cutouts extracted from old will be added & subtracted. Quick experiments will be the basis for compositions that will animate shadow boxes and tell stories. Techniques with paper pulp, polymer & air-dry clays will be demonstrated (as low-relief and over armatures). Scavenged objects and supplies to be disassembled & reconstructed in fresh configurations are another way to create images. Whatever the initial steps, pieces will be finished with mixed media, collage and other treatments that unify the whole. Idea and technique come together so these illustrations will be anything but shallow.

(WINTER)

**ILLUS 3920 SCI FI AND FANTASY ILLUSTRATION**

3 credits Nicholas Jainschigg

This course will be a short introduction to Science Fiction and Fantasy illustration in the form they are most frequently seen—book covers. Subjects will include (besides the usual aliens, futuristic looking machinery, and dragons) materials and techniques, reference gathering, working with a manuscript, working with the paperback format, etc … The goal of the course is to familiarize the interested student with the means and methods of producing a realistic illustration of an unreal scene.

(WINTER)

**ILLUS 3940 COMICS: GRAMMAR OF THE GRAPHIC NOVEL**

3 credits Reid Johnson

Students will investigate the mechanics of comics storytelling through a series of exercises designed to deconstruct the comics language. Clarity is key to engaging the reader, and this course emphasizes communication regardless of style. Discussion will include a concise history of the medium and the rise of manga and the graphic novel. This course is structured around a series of cumulative exercises introducing a new element of the comics language each week, designed to equip the student for further work in this important art form.

(WINTER)

**INDUSTRIAL DESIGN**

**ID 2400 INTRO TO INDUSTRIAL DESIGN**

3 credits tba

In this product design studio, we will dissect an existing product, analyze a market segment, and redesign the product to fit the described market. The methodology used to complete this task will be accelerated, giving students an overview of a typical industrial design process. Students will be exposed to design drawing techniques, foam modeling methods, and the concept of designing for consumers.

(WINTER)

**ID 2452 METAL II**

3 credits Staff

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

**Fee:** $175.00

(FALL/WINTER/SPRING)

**ID 2477 DESIGNING WITH RHINO**

3 credits Brian James/Claudia Rebola/tba

In this course, you will use the NURBS modeling program Rhinoceros to develop 3D digital models and also produce photo realistic renderings of your designs. A variety of modeling techniques and geometry types will be explored with an emphasis on manufacturing ability and communicating design intent.

You must have Rhino installed on a computer running Windows for the very first class. A choice of rendering plug-ins is available for Rhino and these options will be covered during the first class.

Estimated Materials Cost: $200.00

**Prerequisite:** ID-2476

(FALL/WINTER)

**ID 3052 *ITALY: SHOE DESIGN PERCEPTION, HISTORY AND PROTOTYPING**

6 credits Khipra Nichols/Kathleen Grevers

*Course Description and credit load subject to change.*

Students of each discipline will travel to galleries, studios and factories in Turin, Milan, and Florence, learning traditional and hi-tech design processes that apply to Shoe Design. The goal of the course is for students to practice techniques of shoe design as a product that exists midway between the realms of Apparel and Industrial Design. They will also experience the intersection of creative perspectives.
and approaches from each discipline. The rich design culture of Italy, and Da Vinci's seven principles of creativity, will serve as inspiration and guide. Each student will actively explore their observations and nurture their evolving design process through journaling and interactive dialogue. Students work will be professionally photographed, and the course will conclude at RISD with a final Exhibition/Crit. Note: The course will spend the first and last weeks at RISD, with the other 3 weeks spent throughout Northern Italy.

Estimated Materials Cost: $100.00
Estimated Travel Cost: 4,388.00, airfare not included.
Also offered as APPAR-3052. Register in class for which credit is desired

***Off-Campus Study***
Permission of Instructor Required
(WINTER)

ID 240G  GRAD INTRO TO INDUSTRIAL DESIGN
3 credits  tba
The aim of the course is to open a window on the complex and multifaceted present design environment. A preliminary overview about the major historic design movements will be followed by an extensive description of the design's state of the art together with a spot on the latest trends. Students will be invited to think and tinker, learning how to approach a design project, how to formulate proper research questions and how to use analog and digital prototyping to experiment, validate and communicate their own ideas. They will also initiate a dialogue with forms, functions, and interactions, defining the borders of the design activity and the actual role of designers. The main goal of the course is to get students familiar with the design vocabulary and with the basic tools involved in design processes.

Areas covered: Ideas and concepts creation, quantitative and qualitative research, sketch models making, digital fabrication, physical computing, project's narrative and storytelling.
Open to ID Graduate Majors only
Fee: $75.00
(WINTER)

ID W257  WOOD II
3 credits  Mark Johnston/Charles Appleton
The intent of this course is to advance the student's knowledge of wood working techniques, processes and a sensitivity to wood. In this course, the table saw, joiner and planer are introduced along with advanced techniques using plywood and solid wood construction including veneering, joinery, bending and shaping. The design process will be explored through building. Technical demonstrations will be followed by a series of woodworking projects.
Estimated Materials Cost: $30.00
ID majors only
Prerequisite: 3 credits from courses ID-2455 or ID-245G
Fee: $85.00
(WINTER)

INTERDISCIPLINARY STUDIES & NONMAJOR STUDIO ELECTIVES

IDISC 1509  DRAWING MARATHON
6 credits  Gwen Stahle
Intensive, perceptual drawing class meets from 9am to 9pm, Monday-Friday during the first two weeks of Wintersession and on Schedule B thereafter. 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.
Fee: $150.00
(WINTER)

IDISC 1510  FIGURE MODELING MARATHON
3 credits  Alba Corrado
This intensive studio is based on the premise that study is an abstractive process. We will begin at a very basic level to define features of this process with exercises in form and small studies of posed models. We'll use oil-based "Clean Clay", first unsupported, then over armatures, and gradually work up to 7/8 scale for portraits and 1/2 scale for figures. While the yield will be three well-resolved portraits and two figures, both studied and invented, our underlying goal is the development of form consciousness, a notion of what organic form is, the idea of its integrity. To handle the spatial reckoning rigors of this class, students must possess solid drawing skills. They must have earned a grade of B or better in Foundation Drawing.

The 6-credit class meets four days a week, Monday-Thursday, 1-6pm, for five weeks. Students must be prepared to dedicate Friday and one day each weekend for additional, scheduled model sessions. They must be able to carry on development and completion of assignments during hours outside class time.

As there will be insufficient time for mold-making or casting, students may choose to take away all finished works and/or provide a blank CD for transfer of photo documentation made by the instructor.
Estimated Materials Cost: $100.00
Fee: $200.00
(WINTER)
**IDISC 4765**  THE ARTIST'S MACHINE: ELECTRICITY AND ELECTRONICS FOR ARTISTS

3 credits  Jason Krugman

Students will learn the basics of electricity and electronics while focusing on the use of microcontrollers (one-chip computers) in works of art. The course will also cover the use of sensors, lights, motors, switches, audio signals, and basic mechanics. Projects may include timekeepers, interactive toys and sculpture, simple robots, and interactive environments.

Readings and slide/video lectures will encompass artist-built machines and sculpture from 1900 to the present. Students should expect to spend time outside of class reading and programming as well as designing and constructing. No previous experience with electronics or programming is required. Students should have taken a basic computer art course, and ideally, a sculpture course.

Computer programming and machine shop skills are definitely a plus.

*Fee: $300.00 (WINTER)*

**IDISC 7005**  DESIGN SCIENCE

3 credits  Carl Fasano

Students explore the structure and grammar of three-dimensional space using hands-on methods. We investigate the symmetries and transformations of polyhedra by constructing and deconstructing study models. Stability, mobility, tensegrity, and dome structures are evaluated, and students are encouraged to apply the principles learned to architectural and sculptural designs. Students experiment with pencils, paper, compasses, straight edges, scissors, exacto-knives, sticks, and joints, to discover concepts before they are named. Fundamental principles of organization are emphasized and rote memorization of definitions discouraged. The course will stress method, experiments, and risk taking.

*Fee: $75.00 (WINTER)*

**NMSE 1518**  *TURKEY: MAPPING ISTANBUL: PEOPLE, IMAGES, SPACE AND TIME: STUDIO*

3 credits  Andrew Robarts

This course and its co-requisite (LAEL-1518-01) introduces students to patterns and connections in the social life and material culture of Istanbul - from past to present - through artifacts, architecture, design, environments, literature, people and spaces. The cross-disciplinary nature of this Studio + Liberal Arts course offers rigorous visual, critical and experimental inquiry focused in a historical and cultural framework with the benefit of site-specificity. Input and participation from students of ALL levels of the college and from ALL departments are desired.

For more than three millennia, the city of Istanbul has been a crossroad from East to West, North to South, and old to new. Although its strategic location straddling Europe and Asia has resulted in historic (and contemporary) conflicts between differing political, religious and economic interests, the ability of the citizens to absorb and adapt has allowed them to endure, resulting in a rich synthesis of ideologies, styles and practices. We will witness these layers of civilization through materials, structures and spaces and social situations that reveal transitions throughout Istanbul's history. As such, the city will be our laboratory for observing how humans continue to interact with places, things and ideas while providing an invaluable context for art, design, technology and social theorizing.

Following an aggressive schedule that will fuse studio practices and research components, this course includes lectures, readings, discussions and studio activity combined with extensive foot, bus, and ferry navigation of the many neighborhoods of Istanbul. A final studio-based project that grows from sketchbook, journal and other recorded observations will be executed in conjunction with a written, research component. Both elements of the final project will be considered for relevancy, cohesiveness and contextualization of the student’s research topic.

*Register for LAEL-1518 and you will be added to this Liberal Arts elective course by the Registrar.*

Permission of Instructor required

*Estimated Travel Costs: $3,700.00 - $4,500.00

***Off-Campus Study***

Corequisite: LAEL-1518

* Fee: $4,500.00*

**(WINTER)**

**INTERIOR ARCHITECTURE**

**INTAR 2118**  SET DESIGN STUDIO

3 credits  Michael McGarty

The class seeks to examine set design within a studio environment that is as close as possible to that of the profession, allowing students the opportunity to work on numerous productions in the design roles within theatre and opera. Relevance will be attached to the exploration of visual solutions that are viscerally grounded in the text. Script analysis will be thorough and ongoing. Group participation in this process is essential. Students will be expected to read and research one to two plays per week. All sets will be modeled, with fluctuating levels of completion.

*Architecture & Design Majors Only*

* Fee: $4,500.00*

**(WINTER)**

**INTAR 2183**  THESIS PREPARATION WORKSHOP

3 credits  tba

The Design Thesis is the culmination of many graduate programs in the Division of Architecture & Design. It is an opportunity to test a design hypothesis within the structure of a self-created thesis.

This workshop is an additional opportunity to refine the Thesis Proposal as a document that will guide the spring Thesis exploration and to begin initial design investigations into the Thesis process. The class will address: 1) the practical requirements required in the Thesis Proposal, 2)
design approaches to early concept making in thesis and 3) verbal methods particular to the presentation of design hypothesis.

This is not part of the Thesis sequences but is highly recommended for all students preparing for the spring Design Thesis.

Major elective, INTAR graduates only
Elective for nonmajors by permission of instructor
Pending review and approval by the Wintersession Committee
(WINTER)

INTAR 2300
INTRO TO INTERIOR
ARCHITECTURE FOR NONMAJORS
3 credits Patricia Roka
This course is primarily intended to provide some insight into the design objectives of the studio projects of the undergraduate and graduate degree programs of Interior Architecture at RISD. As a studio introduction to Interior Architecture for nonmajors, the course will concentrate on the spatial design concerns of the department focusing on how one carves, creates and occupies built space. Projects will explore the realm of work that begins with an architectural volume and transforms it from the ill-used or obsolete, to new purpose and viability, presented in drawings and models.
(WINTER)

INTAR 2319
THE KIOSK AS METAPHOR II:
SPACE AND TYPOGRAPHY
3 credits Ernesto Aparicio/tba
This studio focuses on creating space as a total environment to convey information in a project where typography and architecture intersect. In a space within an existing context, structure and typography should fuse into an inseparable unity. Students will integrate the written word with the erected forms using both traditional methods along with more experimental digital technology. The final project should conclude in fostering a different exposure to and immersion in knowledge that inspires new ways of thinking and feeling.
Open to All Grads
(WINTER)

INTAR 2395
PORTFOLIO PREP & PRODUCTION
3 credits tba
This class is primarily intended as a means for students in their year of graduation from the Department to prepare their portfolios for interviews with potential employers and for entry to the professional world of design. Using computer programs which will build upon knowledge already gained, the course will be helpful to all those who wish to gain some knowledge of techniques which will enhance the presentation of design work already completed. This is an essential aspect of the class, and should not be regarded as an opportunity to extend further design work on earlier studios, although some refinement of existing drawings will be necessary. InDesign, Illustrator & Photoshop software required.
Graduating Interior Architecture majors only
(WINTER)

JEWELRY + METALSMITHING

J&M W431
JEWELRY INTRODUCTION
3 credits  tba
This course is an introduction to the fundamentals of design and metal fabrication techniques for jewelry. Working with precious and non-precious metals, students learn traditional jewelry construction including sawing, filing, forming, soldering, and polishing. A series of structured assignments guide students as they transform their ideas into finished pieces. Solutions for projects are open to enable the student to explore his/her own aesthetic, but taught in a way to insure that students master the basic processes.
Open to Undergraduate and Graduate Students
Fee: $10.00
(WINTER)

LANDSCAPE ARCHITECTURE

LDAR 2342
SRI LANKA: NORTHERN VISIONS
6 credits Elizabeth Hermann
This travel course will explore the rich architectural, landscape and artisan traditions of the island nation of Sri Lanka. Located just 22 miles across the Palk Strait from the southeastern coast of India, the island has a long and rich history of settlement dating back to at least the 6th C BCE. People from West Bengal, Tamil Nadu, Kerala, Portugal, the Netherlands and England have arrived, conquered and stayed, leaving an elaborate tapestry of artistic traditions, religions and customs.

We will visit the Buddhist stupas and lakes of Anuradhapura, ancient capital of the Kingdom of Sri Lanka, dating to the late 4th C BCE, and the Buddhist temples of Kandy, last capital of independent Sri Lanka founded in the 14th C and nestled in the central highlands. There we will explore the 19th-early 20th C hillside homes and verdant tea plantations of the British colonizers and the ancient stone rainwater harvesting tanks and cascading irrigation systems.
We will visit the Portuguese Fort and Dutch city of Galle on the southern coast and study works of the great Sri Lankan modern architect Geoffrey Bawa and his disciples in the capital Colombo and across the southern parts of the island.
En route we will visit village textile cooperatives and artisan cottage industries to see how these traditions are being kept alive and how they are part of larger strategies aimed at social and economic empowerment.

The goal of the course is to create an annotated visual documentation of ancient through contemporary architectural, landscape and artisan practices in Sri Lanka. These will include 313
and evaluation. Special attention will be paid to issues of research, and social and environmental impact assessment. Methodologies meaningful to design disciplines focusing on the intersection of the human, built and natural worlds will be explored. Participatory approaches, Ethnography, Comparative approaches, Case Study, Postmodern Critical Theory, Systems Theory, survey, narrative, typologies, experimentation, modeling, matrices, mapping, design as research, and social and environmental impact assessment and evaluation. Special attention will be paid to issues of causality, generalization, values and ethics.

The class will be organized around a set of related issues water, ground and poverty, with a focus on the city of Providence. There will be two phases of research with the class participants determining the over-riding research question. Each phase will involve teamwork where teams will utilize different research methodologies to examine the same basic question, and will include written and visual documentation, analysis and interpretation. At the end of each phase, students will explore the differences between the various methodologies and their outcomes and discuss when and how certain approaches and their combination may be more or less effective as part of the practice, critique and scholarship of design.

This graduate seminar meets two days a week, three hours each. It is required for all first-year students in Landscape Architecture.

Open to Graduate Level only.

Permission of Instructor Required

(WINTER)

**LIBERAL ARTS ELECTIVES**

**LAEJ 1518**

*TURKEY: MAPPING ISTANBUL: PEOPLE, IMAGES, SPACE AND TIME: SEMINAR*

3 credits

Andrew Robarts

This course and its co-requisite (NMSE-1518-01) introduces students to patterns and connections in the social life and material culture of Istanbul - from past to present - through artifacts, architecture, design, environments, literature, people and spaces. The cross-disciplinary nature of this Studio + Liberal Arts course offers rigorous visual, critical and experimental inquiry focused in a historical and cultural framework with the benefit of site-specificity. Input and participation from students of ALL levels of the college and from ALL departments are desired.

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Following an aggressive schedule that will fuse studio practices and research components, this course includes lectures, readings, discussions and studio activity combined with extensive foot, bus, and ferry navigation of the many neighborhoods of Istanbul. A final studio-based project that grows from sketchbook, journal and other
recorded observations will be executed in conjunction with a written, research component. Both elements of the final project will be considered for relevancy, cohesiveness and contextualization of the student’s research topic. Register for NMSE-1518 and you will be added to this Liberal Arts elective course by the Registrar. Permission of Instructor required. Estimated Travel Costs: $3,700.00 - $4,500.00. ***Off=Campus Study*** Corequisite: NMSE-1518 (WINTER)

LAELE LE14 OPTICS & MAKING HOLOGRAMS
3 credits Donald Thornton
This Wintersession seminar has a focus on making holograms with lasers and on understanding the physics that makes holograms and lasers work. Ideas from familiar phenomena help us see the connections between everyday life and the abstract ideas of physics. This non-mathematical presentation of optics leads us to an appreciation of the logic and beauty behind the behavior of light. Starting with the fundamental properties of light, we pass through the geometric optics of reflection and refraction, and the wave optics of interference and diffraction to the clarity of particle waves, lasers, holography, and special relativity. Fee: $35.00 (WINTER)

LAELE LE33 PALEOGRAPHY: WESTERN HANDWRITTEN LETTERFORMS
3 credits Alexander Gourlay
This Liberal Arts elective is a hands-on investigation of the development of Latin handwritten letters from about 200 BCE to about 1500 CE, analyzing scripts and script families from Roman cursive and monumental letters to the Renaissance letters that were the basis of most modern fonts. The emphasis of the course is on dynamic analysis of letters as written rather than static forms, though we will also explore the implications of the Platonic and later organic/evolutionary models that are the traditional means for understanding the history of letterforms. Students will master a basic Italic hand; study and write versions of a dozen or more historical scripts originally executed with styli, brushes, and reed, quill, and metal pens; make pens from river reeds and other materials (and write with them); and investigate the properties of papyrus, wood, vellum, and paper as writing surfaces. The class will visit at least one museum, spend extensive time outside of class practicing letters, and write two papers involving the historical contexts, paleographic characteristics, and calligraphic/graphic procedures for particular handwritten manuscripts. Although all the scripts studied were originally written right-handed, left-handed students have excelled in the course. (WINTER)

LAELE LE50 THEATER PRODUCTION WORKSHOP
3 credits Frederick Sullivan
Professional actor/director Fred Sullivan (Trinity Repertory Company resident artist and RISD Acting Workshop instructor) will guide a company of student actors, designers, stage managers, and construction crew through a workshop process of producing a live play for the stage, culminating in a weekend of public performances of the production. Students in this course will be asked to: audition for, rehearse and perform assigned speaking and/or non-speaking roles; express preferences for leading and/or assisting in design areas (sets, costume, sound, lighting, etc.); accept assigned duties on design, construction and stage management crews; commit to a flexible rehearsal/construction 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 “geniuses” such as Tennessee Williams, Samuel Beckett, Thornton Wilder, David Mamet, etc. 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. Rehearsals are scheduled throughout Wintersession as needed.

LAELE LE68 ENVIRONMENTAL DISASTERS AND DESIGN SOLUTIONS
3 credits Bonnie Epstein Silverman
The goals of this course are threefold: (1) to explain how the natural world works, and how humans physically change and are changed by some of its processes, (2) To emphasize how society understands, evaluates and confronts the dangers posed by these natural processes and (3) To encourage students to view the unique sets of problems caused by flooding, earthquakes, tsunami, climate change and other earth functions as challenges demanding intelligent and creative solutions that they are equipped to deliver. Case studies of recent natural disasters and design solutions will be discussed, and students own creativity and concepts for potential design solutions will be employed. No prior science background is required. (WINTER)

LAELE LE88 MIND, BRAIN, & BEHAVIOR: AN INTRODUCTION TO COGNITIVE NEUROSCIENCE
3 credits Thomas McKeeff
This course will address questions of how psychological and cognitive functions are produced by the brain. The field of cognitive neuroscience aims to link the mind, the brain and behavior by trying to understand the biological nature of human thought and behavior. In this introductory course we will discuss several topics including: How is the brain built
and how well can it rewire itself? How can we measure the living brain? What functions do various parts of the brain support? In particular we will discuss the neural underpinnings of perception, attention, memory, language, executive function, emotion, social cognition, and decision-making.

(WINTER)

LAEI WL17  FILM INVESTIGATIONS
3 credits  Michael Fink
We explore both narrative and nonfiction films and videotapes. We write essays to establish critical standards. We produce personal film essays by raiding the family album of photos and movies. The course thus aims to combine the humanist perspective with a recognition of actual production. We draw our films from many sources. We draw our readings from a wide range of film journals and establish a shelf of reserve reading material in our library. These sources are incorporated into our discussions and reports. The course requires a class presentation about a film shown and a visual project in film or slides.

(WINTER)

LITERARY ARTS AND STUDIES

LAS E258  SEXUALITY & SUBVERSION: FICTION & FILM
3 credits  S. Craghead
From Rope to Fried Green Tomatoes to Fight Club and beyond, 20th century mainstream American writers and filmmakers toyed with and hinted at even overtly confronted—the concept of homosexuality, often with mixed results. Critics, reviewers, and even scholars have generally labeled these popular texts “subversive,” but were they? If so, to what extent and why? In order to explore these and other questions, we will initially investigate the term subversion (as opposed to transgression or “ludic play”), through theoretical texts and class discussions. We will then move on, to see how subversion might (or might not) work within and among the competing, complementary, and conflicting discourses in various texts. In addition to those listed above, the literary texts and films will likely include: Boys on the Side, The Women of Brewster Place, Single White Female, M. Butterfly, Truth or Dare, Madonna's Sex, The Object of My Affection, The Next Best Thing, and others. At the semester's end, we will examine Brokeback Mountain as the 21st century's "answer" to the texts of the preceding century. Students will write several brief responses, give a class presentation, and take a midterm and final exam. In addition, students will need to acquire online or other access to the films.

(WINTER)

LAS E269  EXTREME FICTION
3 credits  S. Craghead
Most mainstream fiction is realist in form and narrative in style. These stories generally have a beginning, middle and end, and adhere to a formula that includes rising action, climax, and denouement. The fictions we will examine in this course, however, may have few or none of those qualities: they may be nonrealist, nonnarrative, postmodern, or fall somewhere between and among these categories, but they provide a counterpoint and challenge to preconceived notions of what a story ought to look like, how it should unfold, and even what relationship the readers should have to the text. We will begin the course with some more traditional stories and then move directly into examining alternative fictions. The readings will likely be selected from texts written by the following authors: Donald Barthelme, Kathy Acker, Italo Calvino, Ishmael Reed, Pamela Zoline, Angela Carter, Ursula LeGuin, Kurt Vonnegut, Stephen Dixon, Michael Wilkerson, Karen Brennan, and others. In addition to the readings, students will be required to give a presentation (with at least one other member of the class), write several responses, and take a final exam.

(WINTER)

LAS E272  ITALY AND THE AMERICAN LITERARY IMAGINATION
3 credits  Ann Ferrante
This course centers on three interrelated American fiction writers – Nathaniel Hawthorne, Henry James, and Edith Wharton – who imaginatively use settings in Italy to develop complex characters and plots. Reading Hawthorne’s The Marble Faun, Henry James' Daisy Miller, The Portrait of a Lady and/or The Wings of the Dove, and Edith Wharton's short stories such as “The Eyes” and “Roman Fever,” we will explore the rich aesthetic and psychological components of fiction dealing with Americans encountering Italian culture. Since the visual arts – painting, sculpture, and architecture – play a significant role in each of the texts we read, they will be a part of our focus. Students will keep journals, write three analytical papers, and take a final exam. Students may choose to construct a final project (including a strong written dimension) that will substitute for the final exam.

(WINTER)

LAS E324  ECOPoEMS/ECOPoETICS
3 credits  Nicole Merola
At the beginning of an interview with poets Robert Hass, Brenda Hillman, Evelyn Reilly, and Jonathan Skinner, Angela Hulme writes that, although nature and environment have long been inspirational for poets, “today, amidst mounting scientific evidence of ecological disturbance—with key indicators now signaling a changing climate, a global water crisis, and the decline or disappearance of numerous wildlife species—many poets are engaging with their environments and with the question of human environmental impact in increasingly critical ways.” In this course we will examine a range of texts and practices in order to survey the state of contemporary North American ecopoetry/ecopoetics. Course activities will include reading, analyzing, and discussing ecopoems and critical essays on ecopoems and ecoetics; regular writing assignments; and the
development of a personal ecopoetics practice. Although the ecopoems and ecopoetics texts we will study in class all use writing as their medium, we will also consider what it might look like to migrate an ecopoetics practice into visual realms. Students need not have previous training in creative writing to participate in this course.

(WINTER)

LAS E370  FICTION INTO FILM
3 credits  Ann Harleman
How do directors transform fiction into film? In this course we'll see several films and read the novels on which they're based. We'll talk about the ways in which their makers use two very different art forms to render the same (or is it?) material. Taped interviews with contemporary directors, actors, cinematographers and writers will let us hear from the artists themselves. Coursework includes readings, video screenings, discussions, exercises, and a final project. Warning: The course involves a good deal of writing, and the films are sexually explicit.

(WINTER)

LAS E389  PUNK CINEMA
3 credits  Greta Methot
While the punk-new wave musical revolution was brewing in the mid 1970s, underground filmmakers were also embracing the punk spirit of experimentation, a do-it-yourself ethos, and an uneasy, often defiant relationship with all things authoritative or mainstream. This course will trace and map the contours of punk cinema, from its roots in neorealism and the French New Wave, to its branches in the No Wave and Cinema of Transgression movements of the early 1980s. Time permitting, we'll look forward to the post-punk era to consider how the legacy of punk informs later film movements such as Dogme 95. Directors we will encounter may include: Amos Poe, Alex Cox, Derek Jarman, Slava Tsukerman, Lars von Trier, and Penelope Spheeris. While not a prerequisite, some background in critical film theory will be beneficial in this course, as will a commitment to academic reading, writing, and lively discussion.

(WINTER)

LAS E402  EKPHRAISIS AND ITS REVERSE: WRITING FROM ART, ART FROM WRITING
3 credits  Samuel Leader
Here's Marcel Proust on his love of art: "Through art alone are we able to emerge from ourselves, to know what another person sees of a universe which is not the same as our own." Instead of seeing one world only, our own, we see that world multiply itself and have at our disposal as many worlds as there are original artists. I want to do something similar in this course: to encourage students to see visual art in terms of writing and writing in terms of visual art, and thus to inspire them in their own studio practice and writing. Students will write creative texts related to their artistic interests or the work of the artists who inspire them and will create art in response to literary texts. We will read various writers (Rilke, Proust, WH Auden, Frank O'Hara - many others) who have been influenced by visual artists, and vice-versa. We will explore questions of narrative, framing, place, autobiography, appropriation, metaphor and symbol, truth and realism, irony, and so on. How can a poem or piece of fiction "tell the story" of a sculpture or painting? How can a painting "translate" a passage from Proust, a short story by Kafka or a poem by Elizabeth Bishop? How can it fail, and how are these failures interesting? What is lost in translation between art and literature, and what does this say about the singularity of each medium? Our overarching aim will be to inspire students through a series of juxtapositions (looking at the similarities between negative space in painting and "silences" in literature, for example), and to encourage them to engage with and find inspiration in ideas and methods from fields beyond their major.

(WINTER)

LAS E422  ADVANCED FICTION WRITING WORKSHOP
3 credits  Ann Harleman
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.
Prerequisite or class level does not apply when course is offered during wintersetion.
Sophomore and above

(WINTER)

LAS E435  READING AND WRITING THE PROSE POEM AND AND SHORT-SHORT STORY
3 credits  Matthew Purdy
This course will introduce students to the prose poem and short-short story. These short prose pieces draw from both fiction and poetry, yet they are finally neither, another literary beast altogether. As befits a hybrid form, this will be a hybrid course. We will survey notable works in the development of the prose poem and short-short story with an eye toward what the form has become today. We will respond to this material through short analytical essays as well as prose poems and short-short stories of our own. Through discussion of published work and workshops of our own writing we will gain a clearer insight into what this strange, playful form can do.

(WINTER)
PAINTING

PAINT 4207  DRAWING IN 3-D SPACE
3 credits  tba
This course is a laboratory sited at the crossroads where drawing and the physical world overlap, perform, and deploy one another. Logistically speaking, assignments will address the challenges implicit in making work beyond the rectangle of the page. We will engage this subject through a combination of studio-based assignments, readings, and in-class discussions and critiques. In specific terms, we will be working through a series of studio-based assignments that will aid us in our interrogation and engagement of the mimetic, sublime, and theatrical notions of space. Together we will arrive at an understanding of these terms by using Miwon Kwon's text "Promiscuity of Space: Some Thoughts on Jessica Stockholder's Scenographic Compositions" as a roadmap for our inquiries. Kwon's essay presents an alternative narrative to the claims made by Rosalind Krauss in her influential text Sculpture in the Expanded Field. In Kwon's essay there is a prompt to investigate connections between Krauss' "Expanded Field of Sculpture" and the 'field' of Color Field paintings. This course takes the possibility of a connection between these spatial locations to its logical conclusion via the medium and activity of drawing in 3-D space.
Fee: $15.00
(WINTER)

PAINT 4406  PAINTING FOCUS: GO FIGURE
3 credits  Vera Iliatova
In this course, students will investigate various approaches to representing the figure in contemporary art. Such things as the historical, psychological and narrative implications of using a human form in a work of art will be emphasized. There will be an exploration of studio-based strategies that will include working from observation and using mediated imagery such as film stills and photography. Students will start with in-class assignments working from a model in an interior that will culminate in a large-scale project that investigates the broader interpretation of figuration. Students will be challenged in technical, formal and conceptual approaches to creating a figurative work of art. While technical instruction will be focused primarily on painting, drawings and collage, students will be encouraged to also work in the media of their choice. In-class assignments will be supplemented with PowerPoint presentations as well as film and video screenings, reading materials, and critiques. Fee: $15.00
(WINTER)

PAINT 4427  ON THE MATTER OF COLOR
3 credits  tba
A course dealing with color from a larger star shaped perspective. Through an exploration of culture, race, fashion, film, painting, sculpture, music and sound, we will examine how notions of color are utilized, celebrated, suppressed, expressed and distorted. One text: Chromophobia by David Batchelor will be required. Weekly studio projects will be assigned.
(WINTER)

PAINT 4538  PAINTING FROM OBSERVATION
3 credits  tba
This course is a comprehensive introduction to painting. It will be a marathon of daily painting assignments designed to develop confidence and experience with representational painting. We will examine historical and contemporary trends and paint from life models and photo sources. Fundamental techniques for basic ground preparation, oil painting mediums and direct as well as indirect processes will be taught. Representational painting will be the primary focus but experiences in abstract painting will also be encouraged. We will learn abstract principles that organize composition, depict spatial illusion and describe form while developing a shared language in critiques. No prior painting experience is required and Foundation students considering painting as their major are encouraged to enroll, as well as majors from other departments. Students are advised not to take a second Wintersession course because of the commitment of time this course will require.
(WINTER)

PAINT 4711  MONSTER
3 credits  Jerry Mischak
This course will investigate cultural traditions of the "monster", broadly defined as an entity of horrific otherness. Monsters can be microscopic or gigantic, savage or pathetic, infectious or predacious. Monsters of all sorts, real and imagined, continue to invade our lives. Their narrative depiction has developed culturally as a metaphorical exploration of our deepest fears. During the class our interest will be in a three dimensional communication and transcription of monster related imagery. While working with a variety of sculptural materials we will stimulate
PHOTOGRAPHY

PHOTO 5232  *INDIA:CREATING AN ARCHIVE  
6 credits  Kenneth Rogowski/Michael Buhler-Rose  
This course will take place partially on the RISD campus and partially in Vrndavana, India, along with trips to Nathdwara, Pushkar, Jaipur, Udaipur, New Delhi and Varkala. Students will learn the art of creating a photographic archive to document place. They will also spend time going through the theoretical and political ramifications of photographing another culture other than their own. Special attention will be given to the western eye on the east. We will discuss various readings that deal with the politics between tourism, travel, and photography. We will discuss the unique relationship Western photography has historically played with the East, exoticism, Orientalism, etc. We will also look at examples and discuss the strategies of artists who have successfully done projects on other cultures. We will then discuss our own strategy of picture making through the archiving process. The class will be divided up into small groups and be given responsibilities for different subjects. Estimated Travel Costs:This course has significant fees for travel and academic expenses which will be listed as soon as they are available.Once registered, the entire fee must be paid to Student Financial Services immediately. Registration begins in October at a time to be announced. Estimated Travel Cost: $3,798.00  
***Off-campus Study***  
Permission of Instructor Required  
(WINTER)

PHOTO 5233  PHOTO INTENSIVE  
3 credits  Jesse Burke  
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. Fee: $100.00  
(WINTER)

PHOTO 5322  PROFESSIONAL PRACTICE IN PHOTOGRAPHY  
3 credits  Henry Horenstein  
This course will cover the breadth of problems professional photographers face, such as building a portfolio, promoting work, finding jobs, keeping financial records, and copyright, model releases, and other legal issues. These matters are germane to all professionals, whether they are fine art or applied photographers. Course work will include field trips to Boston and New York to visit various photography professionals. Open to all Majors  
Permission of Instructor Required  
Fee: $200.00  
(WINTER)

PHOTO 5326  IMAGE BANK  
3 credits  Lisa Young  
Image Bank is an interdisciplinary course investigating how new personal, social and political meanings can be generated from disparate visual sources. Sifting through the sedimentary layers of our experience of visual images (from high to mundane), each student will create a personalized image bank of at least 250 examples, including snapshots, postcards, newspaper and magazine clippings, internet images and their own photographs. What once seemed series of casually accumulated images becomes something concrete and intentional. Students will each create personal "rules" for their collecting, yet be challenged to explore how meanings change as they follow or bend those rules. Through collecting, indexing, and juxtaposing images, students will hone their skills as image interpreters and create new personal visual languages for themselves. In the end, each student will have a physical or digitized image bank to be used as source material for future projects. Throughout the course, we will explore artists whose work has focused on image collecting, including Gerhard Richter, Douglas Blau, Buzz Spector, John Cage, Martha Rosler, August Sander, Nina Katchadourian, John Baldessari, Hanne Darboven and others. Fee: $100.00  
(WINTER)

PHOTO 5350  INTRO TO DIGITAL PHOTOGRAPHY  
3 credits  Matthew Clowney/tba  
In this course, students will be introduced to the basic principles of digitally capturing, processing, and printing
photographs that are really worth making. We'll cover all the important functions that most digital cameras have in common and we'll go through the fundamentals of using Photoshop to refine and manipulate images. Students will learn their cameras’ controls well enough to use the manual settings with confidence, and how to make the automatic features work for them instead of against them. We'll consider what makes a good photograph both technically and creatively, and we'll critique prints made on the Photo department's high-quality Epson printers.

Students will need to provide their own digital camera with raw capture capability (DSLR or equivalent), and a portable hard drive (formatted for Mac), both of which they should bring to the first class. (Hard drives will be needed before week 2.) Students registered for the course who are in the market for a new camera are welcome to contact the professor for camera purchasing advice.

Open to Undergraduate and Graduate Students
Fee: $100.00
(FALL/WINTER)

PHOTO W551 INTRODUCTION TO PHOTOGRAPHY
3 credits tba
A study of basic photography as a visual language with an emphasis on the medium as a means of personal expression. Using 35mm cameras, students will investigate the techniques of seeing through the production of photographic negatives and prints. Assignments will be given to develop the students' awareness of the fundamental elements of tone, texture, light and form as conditioned by the technical possibilities inherent in the photographic medium.

Students must specify section number on registration form.
Estimated Material Cost: $150.00 - $200.00
Deposit: $100.00
Open to Undergraduate and Graduate Students
Fee: $100.00
(WINTER)

PHOTO W561 *FRANCE: PHOTOGRAPHY IN PARIS
6 credits Anna Strickland
Over a period of five weeks, students will come to know well the magnificent city of Paris with its abundant museums, significant architecture, atmospheric parks and intimate cafes. Paris and its environs will be the catalyst for inspiring students of all levels of photography to begin or to continue to develop technical skills and to explore personal visions.

In discussions on the work of past and contemporary photographers, in group critiques which investigate "learning how to see" and how to create "good" photographs, and in individual meetings, students are encouraged to respond in unique ways to photographic problems.

Using black and white film and the 35mm camera as the primary tools for employing the visual language of art, students will process film and print in the well-appointed and maintained facility of the Photography Studies in France. The PSF building is located in the 11th arrondissement of Paris near the Bastille. In addition, field trips outside the city will introduce students to the countryside, as well as afford further photographic opportunities. Independent study in photography in Paris is sure to impact on the creative life of a student at any level of photography in immeasurable ways!

Estimated Travel Costs: This course has significant fees for travel and academic expenses which will be listed as soon as they are available. Payment in full is due at the time of registration. Registration begins in October at a time to be announced.

***Off-campus Study***
Permission of Instructor Required
(WINTER)

PRINTMAKING

PRINT 4525 *JAPAN: PAPERMAKING, TEMPLES, & PRINTS: AN INTRODUCTION TO THE ARTS OF JAPAN
3 credits Daniel Heyman
Printmakers as well as many other artists use paper as one of their main materials, yet have little opportunity to learn much about this material and its history, how it is made, and the materials that go into its production. In their sophomore year as print majors, RISD students study Japanese woodblock printing techniques in depth, a technology dependent on Japanese papers and their specific qualities. Other artists and designers habitually use fine quality Japanese washi for a wide variety of applications. This course will introduce RISD students not only to the traditions and history of Japanese paper and the corresponding tradition of printmaking, but also to paper fabrication through a two week workshop at a traditional paper manufacturer.

The class will then proceed to Kyoto for a three week stay to study in depth the historical sites and artistic collections of Kyoto, Nara and Osaka, with an overnight trip to study the art and architecture of the mountain monastery village of Koya San for an in depth appreciation of the continuing importance to Japanese art and culture.

Students who register for this class will also be registered later by the Registrar for HAVC-H525

Registration begins in October at a time to be announced.
Estimated Travel Cost: $3,596.00

***Off-Campus Study***
Permission of Instructor Required
(WINTER)
SCULPTURE

SCULP 4606  IRON IN WINTER
3 credits  Christopher Sancomb
Iron, as a material for sculpture, has a unique visual quality and history separate from Bronze and other traditional art metals. As one of the oldest and most common elements in the universe, it makes up the core of our planet and it runs through our veins. Artists respond to the transformation of Iron from elemental Earth to a liquid state fueled by fire; emerging as a new solid form, with an organic life that changes over time as it begins the slow return to its origin. We embrace the mechanical and architectural heritage of this material and its role in the Industrial Revolution; we marvel at its structure and strength, or its crystalline surface and depth, while adopting its history or reinventing its meaning within our own work.

In this course we will explore form, material and process as we use cast Iron as a material for sculpture. We will delve into the physics of the furnace, and the technical aspects of casting Iron using RISD's first homemade blast furnace. Students will receive hands on experience in this vigorous and physical process of preparing and running an Iron Cupola, reclaiming and smashing up radiators and bathtubs to give them new life as sculpture. The course will culminate in an Iron Pour of work created in class, then return to the studio to complete the projects.

This course requires prior experience with casting and will also involve hands on physical activity in the preparation for the pour.
Open to sophomore and above
Prerequisite: SCULP-4692
Fee: $250.00
(WINTER)

TEACHING + LEARNING IN ART + DESIGN

TLAD W402  ARTIST-TEACHER IN SCHOOL
3 credits  John Chamberlin
This course provides students from any major with the opportunity to explore the field of teaching as a possible career option beyond graduation. The course involves completing an internship with an art teacher two days a week in either public or private schools. Students enrolled in this course will hopefully, be able to translate some of their excitement for art and design to the school setting, and in doing so, become a valuable resource to both the art teacher and his/her students. Students taking this course are also required to attend and participate in a weekly seminar to discuss their experiences and to further explore a variety of issues related to teaching art and design at the K-12 level. Selected readings, a directed reflective journal, presentations, and a leave-behind contribution to the assigned school are among the assignments for this course.
Open to Undergraduates only.
(WINTER)

TLAD W62G  DESIGN EDUCATION STUDIO WORKSHOP: PLACE BASED LEARNING
3 credits  Nadine Gerds
The urban landscape is comprised of designed elements at multiple scales, ranging from a city's infrastructure to the architectural details of street furniture and building facades. Although people are more and more likely to inhabit urban places, whether a small town or large metropolis, it is rare that we look carefully at the details and making of a place in such a way that we truly know the "genius loci" or spirit of the place. The unique meeting of the geographic underpinnings of a place, its natural resources and amenities that made it a likely place for settlement and the layers of design undertakings over time that build the structure of a city are critical to place-making. Knowing and understanding the environment is a critical piece of design education that can take many forms and be addressed through projects at many scales.

This course is designed to build your vocabulary for understanding the design of place and then provide opportunities to use your skills as teachers of art + design to translate that vocabulary into projects that can open up the designed world to young people. We will look at design of place and urban space from three vantage points relating to children: PLACES FOR CHILDREN; PLACES AND CHILDREN; and PLACES BY CHILDREN. To address these issues, we will conduct a series of design exercises exploring the urban environment working with scale, perspective, and mapping elements of the city's built and natural environment. In addition, we will look at the local and global role of sustainable design in the fields of architecture and urbanism and work to develop ways to present these integrated design challenges to young people. Major Graduate requirement for MAT; Open to other Grads by permission of instructor
(WINTER)

TEXTILES

TEXT 4704  DIGITAL EMBROIDERY
3 credits  Michael Savoia
Digital embroidery transforms hand-crafted couture into a work of fine art. Just like a tattoo where an image is created with needles and color, so embroidered fabric or paper is needle-stitched with colored threads. A basic knowledge of Adobe Photoshop is helpful, but we will also cover the fundamentals of creating a preparatory design file in Adobe Illustrator. This vector design file will then be artistically translated into a Pulse embroidery file that can be saved and sewn out as a multiple or repeat pattern. The resulting personalized textile can be applied to fabrics for apparel or interior applications as well as fine art.

There will be a series of small assignments to build up a repertoire of techniques and then 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 personal creative images that will be sewn out on a 15-needle Tajima commercial embroidery machine.

Fee: $60.00  
(WINTER)

TEXT 4705  DIGITAL SENSE
3 credits  Joy Ko
How can timeless human activities such as drawing and painting, relegated to the realm of the analogue, meaningfully engage 3D modeling platforms like Rhino/Grasshopper and contemporary output methods such as 3D printing? How can we learn to intuit in the realm of the virtual and what are the boundaries of this experience? This course will allow new ways of "seeing" and "feeling" and use a computational framework in the design process. Rather than take a conventional approach based on the technical aspects of a specific software program, students will be exposed to a rich diversity of potential work flows. The goal of this course is enhancing personal craft and technique through these digital tools while exploring new potential approaches to advanced technology. The explanation of textiles structures and the architecture of cloth will serve as a starting point for ideas.
Also offered as IDISC-4705. Register for course in which credit is desired.
Open to sophomore and above
Fee: $55.00  
(WINTER)

TEXT 4800  SURFACE DESIGN
3 credits  Douglas Johnston
This is an introductory course in the design of patterns. Proceeding through structured projects, the class focuses on basic design issues and color as they apply to continuous patterns. Students gain experience in finding ideas and developing them into finished designs while learning to use tools and techniques suitable for this medium.
NOTE: This course may be offered in conjunction with TEXT-4800-GS.
Major requirement; Elective for nonmajors
In Wintersession, this course is open to all majors
Fee: $20.00  
(FALL/WINTER)

TEXT 4808  DESIGN FOR DIGITALLY PRINTED FABRICS
3 credits  tba
This intensive course moves from concept to design development and then onto digitally printed fabrics. Students start by creating presentation boards for color, pattern, and application in order to establish direction in their work. With Adobe Photoshop serving as the primary tool, the traditional techniques of drawing, painting, and collage are integrated with the printing technology. Class instruction will lead students through the Adobe software in the development of design for extensive experimentation on the Textile Department’s Mimaki fabric printer. Students will be encouraged to go beyond the boundaries of traditional textile design to meet the possibilities of this exciting technology.
Fee: $160.00  
(WINTER)

TEXT 4816  MACHINE KNITTING
3 credits  tba
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.
Open to Undergraduate and Graduate Students
Registration is via WebAdvisor
Fee: $75.00  
(WINTER)

TEXT 4819  FROM AN IDEA TO MEANING
3 credits  Harel Kedem
Through drawing and painting we will investigate different subject matter in the development of a personal vision and point of view to create meaningful and moving work. We will work from live models, still-lives 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 your conceptual and expressive abilities. This approach will allow you to communicate your concerns with originality and creativity in ways that can later be applied to work in any discipline and medium.

Major requirement; Fall and Spring the course is for Textile majors only, registration is by Textile department
In Wintersession, this course is available to all students - Undergraduate and Graduate -- and registration is via WebAdvisor.
Fee: $10.00  
(FALL/WINTER)

TEXT W470  THE WOVEN RUG
3 credits  tba
Rugs and floor-coverings from different countries 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 based on their chosen subject matter.
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, form wool to reeds to plastics, will be encouraged to find new
solutions for each project. Special yam dyeing techniques will be taught as a way to expand the range of color effects. Open to Undergraduate and Graduate Students Registration is via WebAdvisor Fee: $175.00 (WINTER)

TEXT W471 FABRIC SILKSCREEN
3 credits tba
Starting with making their own screens, students learn various stencil making methods for water base dyes and pigments. The design of a continuous surface pattern with a repeating unit is explored in printing. Printing of motifs and borders is included as well. Such methods as dyeing, painting and fabric construction can be used in conjunction with printing. In Wintersession, this course is available to all students – Undergraduate and Graduate – and registration is via WebAdvisor. Fee: $130.00 (WINTER)

TEXT W480 BOJAGI AND BEYOND
3 credits Chunghie Lee
Be exposed to Korean traditional wrapping cloth, get acquainted with its history, usage and its role in Korean society. Learn the techniques of making Bojagis. In the process of applying the technique to modern art, the challenge comes from seeing things around us in new ways: to see things with the mind; to approach problem-solving with a risk-taking attitude toward the unknown and unfamiliar; and thus gain an increasing ability to visualize invisible concepts into sketches and works of art. Throughout the session, students will sharpen the eye and mind, and together with skillful hands, will become proactive toward art-making and ultimately life itself. Fee: $50.00 (WINTER)

TEXT W497 DEGREE PROJECT AND THESIS PREPARATION
3-6 credits tba
Senior and Graduate Level Independent Study for Textiles majors. Schedule is individually arranged with instructor. Open to Senior and Graduate level only Permission of Instructor Required (WINTER)

TEXT W498 TEXTILE DEGREE PROJECT
3-6 credits tba
The student's project, designed in consultation with the faculty, can be in one of the textile areas or in combination with other areas of the school. The project, which will be evaluated by the faculty and visiting critics at the end of the semester, can entail a collection of designs or fine arts work representing the current conclusive state of students' work or an investigation of a new area. If the project involves such a new investigation, the final presentation will consist of a review of the investigatory process. The level of concepts, skills, and commitment constitute a major part of the criteria in the evaluation of the work. Restricted to Senior Textile Majors Schedule individually arranged by instructor Permission of Instructor Required (WINTER)
<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 15, 2015</td>
<td>Mon</td>
<td></td>
<td>Master of Arts in Interior Architecture off-campus Summer Program begins</td>
</tr>
<tr>
<td>June 18, 2015</td>
<td>Thu</td>
<td>9:00 a.m.</td>
<td>Residence halls open for Summer Foundation Studies Orientation for Summer Foundation begins (through June 20)</td>
</tr>
<tr>
<td>June 22, 2015</td>
<td>Mon</td>
<td></td>
<td>Summer Foundation Studies begins Master of Design Summer Program in Interior Studies (Adaptive Reuse) begins Library summer hours begin</td>
</tr>
<tr>
<td>June 27, 2015</td>
<td>Sat</td>
<td></td>
<td>Residence Halls Open for students in Continuing Education/Summer Studies (for credit) program</td>
</tr>
<tr>
<td>June 29, 2015</td>
<td>Mon</td>
<td></td>
<td>Summer Studies classes (for credit) in Continuing Education begin</td>
</tr>
<tr>
<td>July 3, 2015</td>
<td>Fri</td>
<td></td>
<td>Independence Day observed Offices and library closed Degree program classes held for Foundation Studies Summer Program</td>
</tr>
<tr>
<td>July 13, 2015</td>
<td>Mon</td>
<td></td>
<td>Classes begin for Master of Arts in Teaching program (Summer term ends on Aug 20)</td>
</tr>
<tr>
<td>July 31, 2015</td>
<td>Fri</td>
<td></td>
<td>Summer Foundation Studies program classes end Master of Design Summer Program Interior Studies (Adaptive Reuse) ends MA in Interior Architecture off-campus Summer Program ends Deadline to request early arrival housing</td>
</tr>
<tr>
<td>August 1, 2015</td>
<td>Sat</td>
<td>noon</td>
<td>Residence Hall closes for Summer Foundation Studies Program; Open for Landscape Architecture students.</td>
</tr>
<tr>
<td>August 3, 2015</td>
<td>Mon</td>
<td>10:00 am</td>
<td>Course Selection via WebAdvisor for Fall 2015 begins for new graduate and new transfer students. Landscape Architecture Design Foundation/Field Ecology class for incoming grad students begins (through Aug. 29)</td>
</tr>
<tr>
<td>August 6, 2015</td>
<td>Thu</td>
<td>noon</td>
<td>Final grades for Summer Session due in Registrar's Office (narratives of student progress due Aug 20)</td>
</tr>
<tr>
<td>August 7, 2015</td>
<td>Fri</td>
<td></td>
<td>Summer Studies classes (for credit) in Continuing Education end</td>
</tr>
<tr>
<td>August 8, 2015</td>
<td>Sat</td>
<td></td>
<td>Residence Halls close for students in Continuing Education Summer Studies (for credit) program</td>
</tr>
<tr>
<td>August 10, 2015</td>
<td>Mon</td>
<td></td>
<td>Offices open; Victory Day (Rhode Island holiday)</td>
</tr>
<tr>
<td>August 20, 2015</td>
<td>Thu</td>
<td></td>
<td>Summer classes end for Master of Arts in Teaching program</td>
</tr>
<tr>
<td>August 21, 2015</td>
<td>Fri</td>
<td></td>
<td>Student/Employer Summer Internship Evaluation Deadline</td>
</tr>
<tr>
<td>September 1, 2015</td>
<td>Tues</td>
<td></td>
<td>Classes begin for European Honors Program (EHP) Residence halls open for POSE students</td>
</tr>
<tr>
<td>September 3, 2015</td>
<td>Thu</td>
<td>9:00 a.m.</td>
<td>Orientation for new undergraduate + graduate international students (through Sept. 5) Residence Halls open for new international students</td>
</tr>
<tr>
<td>September 4, 2015</td>
<td>Fri</td>
<td></td>
<td>WebAdvisor waitlists close at midnight - Students who receive a notice that a space has opened from the waitlist must add the course on WebAdvisor by 9/6/15</td>
</tr>
<tr>
<td>September 6, 2015</td>
<td>Sun</td>
<td>8:00 a.m.</td>
<td>New student orientation (through Sept. 9) Residence Halls open for new students Fall 2015 Registration suspended - WebAdvisor closes for course adds at midnight; Fall 2015 Registration reopens for the add/drop period on 9/10/2015</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>September 7, 2015</td>
<td>Mon</td>
<td>8:30am</td>
<td>Residence Halls open for returning students. Labor Day observed</td>
</tr>
<tr>
<td>September 8, 2015</td>
<td>Tues</td>
<td>8:30 - 11am</td>
<td>Academic Advising for new transfer and graduate students</td>
</tr>
<tr>
<td>September 8, 2015</td>
<td></td>
<td>11am - 12pm</td>
<td>Convocation</td>
</tr>
<tr>
<td>September 9, 2015</td>
<td>Wed</td>
<td></td>
<td>Brown University classes begin; RISD students may register for Brown classes</td>
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<tr>
<td>September 9, 2015</td>
<td></td>
<td></td>
<td>In-person Degree Program Registration for Readmits, Mobility, Exchange, Visiting and new Admissions who did not register using WebAdvisor</td>
</tr>
<tr>
<td>September 10, 2015</td>
<td>Thu</td>
<td></td>
<td>Fall Semester 2015 degree program classes begin</td>
</tr>
<tr>
<td>September 14, 2015</td>
<td>Mon</td>
<td></td>
<td>Rosh Hashanah (two-day holiday begins evening of September 13) Classes held</td>
</tr>
<tr>
<td>September 17, 2015</td>
<td>Thu</td>
<td></td>
<td>Final day for adding courses and final day to drop a course without “W” transcript notation for Fall 2015 ISP, CSP and Internship registration deadline for Fall 2015</td>
</tr>
<tr>
<td>September 18, 2015</td>
<td>Fri</td>
<td></td>
<td>Course withdrawal period “W” grade begins (through Nov. 2)</td>
</tr>
<tr>
<td>September 23, 2015</td>
<td>Wed</td>
<td></td>
<td>Yom Kippur (holiday begins evening of Sept. 22)</td>
</tr>
<tr>
<td>October 1, 2015</td>
<td>Thu</td>
<td></td>
<td>Application deadline for readmission for Wintersession or Spring 2016 for undergraduate and graduate students</td>
</tr>
<tr>
<td>October 9, 2015</td>
<td>Fri</td>
<td></td>
<td>RISD Design Weekend Parent and Alumni Weekend (through Oct. 11)</td>
</tr>
<tr>
<td>October 12, 2015</td>
<td>Mon</td>
<td></td>
<td>Columbus Day Holiday - No Degree program classes held</td>
</tr>
<tr>
<td>October 12, 2015</td>
<td></td>
<td></td>
<td>Offices and library open</td>
</tr>
<tr>
<td>October 15, 2015</td>
<td>Thu</td>
<td></td>
<td>Deadline for completion of work in order to replace incomplete grades awarded in the previous Spring semester (unless instructor has set an earlier date)</td>
</tr>
<tr>
<td>October 20, 2015</td>
<td>Tue</td>
<td></td>
<td>Mid-Semester</td>
</tr>
<tr>
<td>October 23, 2015</td>
<td>Fri</td>
<td></td>
<td>Mid-Semester warning reports due</td>
</tr>
<tr>
<td>October 31, 2015</td>
<td>Sat</td>
<td></td>
<td>Wintersession 2016 Course Selection begins (by appointment)</td>
</tr>
<tr>
<td>November 2, 2015</td>
<td>Mon</td>
<td></td>
<td>Check WebAdvisor for individual web course selection appointments</td>
</tr>
<tr>
<td>November 2, 2015</td>
<td></td>
<td></td>
<td>Final date to withdraw from a course, “W” Grade</td>
</tr>
<tr>
<td>November 2, 2015</td>
<td></td>
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<td>Vacation week for European Honors Program (through Nov. 8)</td>
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<tr>
<td>November 11, 2015</td>
<td>Wed</td>
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<td>Veteran’s Day Observed, Degree program classes held</td>
</tr>
<tr>
<td>November 25, 2015</td>
<td>Wed</td>
<td></td>
<td>Degree program classes held</td>
</tr>
<tr>
<td>November 26, 2015</td>
<td>Thu</td>
<td></td>
<td>Degree program Thanksgiving recess begins (through Nov. 29)</td>
</tr>
<tr>
<td>November 30, 2015</td>
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<td></td>
<td>Degree program classes resume</td>
</tr>
<tr>
<td>December 1, 2015</td>
<td>Tues</td>
<td></td>
<td>Course Selection via WebAdvisor begins for Spring ’16 for grads &amp; seniors</td>
</tr>
<tr>
<td>Date</td>
<td>Day</td>
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<tr>
<td>December 4, 2015</td>
<td>Fri</td>
<td>Student/Employer Summer Internship Evaluation Deadline</td>
<td></td>
</tr>
<tr>
<td>December 5, 2015</td>
<td>Sat</td>
<td>Course Selection via WebAdvisor for Spring ’16 by juniors &amp; sophomores</td>
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<tr>
<td>December 7, 2015</td>
<td>Mon</td>
<td>Final day to submit registration for Wintersession Internships</td>
<td></td>
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<tr>
<td>December 8, 2015</td>
<td>Tues</td>
<td>Reading/Preparation Day</td>
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</tr>
<tr>
<td>December 9, 2015</td>
<td>Wed</td>
<td>Wednesday classes held; Last day of Fall semester degree program classes</td>
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<td></td>
<td>Studio Review Days begin (through Dec. 11; Dec. 15-16)</td>
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<tr>
<td>December 10, 2015</td>
<td>Thu</td>
<td>Liberal Arts and Graduate Studies Exams</td>
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<td>December 11, 2015</td>
<td>Fri</td>
<td>Studio Review Days begin (through Dec. 16)</td>
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<td></td>
<td></td>
<td>Brown University classes end</td>
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<tr>
<td>December 12, 2015</td>
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<td>Brown University final exams (through Dec. 21)</td>
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<tr>
<td>December 14, 2015</td>
<td>Mon</td>
<td>Liberal Arts and Graduate Studies exams</td>
<td></td>
</tr>
<tr>
<td>December 16, 2015</td>
<td>Wed</td>
<td>Final day of Fall term</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>WebAdvisor waitlists for Wintersession close at midnight - Students who receive a notice today that a space has opened from the waitlist must add the course on WebAdvisor by 12/18/2015</td>
<td></td>
</tr>
<tr>
<td>December 17, 2015</td>
<td>Thu</td>
<td>Student vacation (through Jan. 3)</td>
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<tr>
<td></td>
<td>noon</td>
<td>Residence halls close for December holiday break. Limited housing available over winter break.</td>
<td></td>
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<tr>
<td>December 18, 2015</td>
<td>Fri</td>
<td>End of EHP semester; on Saturday, Dec. 19 EHP Pallazzetto Cenci closes for Fall term</td>
<td></td>
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<tr>
<td>December 21, 2015</td>
<td>Mon</td>
<td>Final grades due in Registrar's Office (narratives of student progress due January 6)</td>
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<td>December 24, 2015</td>
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<td>Offices closed (through Jan. 3)</td>
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<td>Residence halls open for Wintersession</td>
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<td>January 6, 2016</td>
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<td>Wintersession 2016 classes begin</td>
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<td>Wintersession 2016 add/drop period begins (through Jan. 13) Adds must be done on the paper form; drops can be done on WebAdvisor</td>
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<td>Classes begin for European Honors Program (EHP)</td>
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<td>January 13, 2016</td>
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<td>Wintersession. Final day for adding courses and final day to drop a course without &quot;W&quot; transcript notation for Wintersession 2016</td>
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<td>Final day to submit forms for Independent Study and CSP</td>
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<tr>
<td>January 14, 2016</td>
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<td>Wintersession 2016 Course Withdrawal period begins, &quot;W&quot; grade</td>
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<td>Application deadline for graduate students for readmission for Fall 2016</td>
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<tr>
<td>January 18, 2016</td>
<td>Mon</td>
<td>Dr. Martin Luther King, Jr. Day (observed); Offices closed; Library open No degree program classes held</td>
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<tr>
<td>January 20, 2016</td>
<td>Wed</td>
<td>Course Selection via WebAdvisor begins for Spring ’16 for first year undergrads</td>
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<tr>
<td>January 21, 2016</td>
<td>Thu</td>
<td>Course Selection via WebAdvisor continues for Spring ’16 for first year undergrads</td>
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### Academic Calendar 2015 - 2016

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<td>Final date to withdraw from a course, “W” grade for Wintersession</td>
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<tr>
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<td></td>
<td>Brown University classes begin</td>
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<td></td>
<td></td>
<td>RISD students may register for Brown classes</td>
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<tr>
<td>February 1, 2016</td>
<td>Mon</td>
<td>Deadline for completion of work in order to replace incomplete grades awarded in the previous Fall semester (unless instructor has set an earlier date)</td>
</tr>
<tr>
<td>February 3, 2016</td>
<td>Wed</td>
<td>WebAdvisor waitlists for Spring close at midnight - Students who receive a notice today that a space has opened from the waitlist must add the course on WebAdvisor by 2/5/2016</td>
</tr>
<tr>
<td>February 5, 2016</td>
<td>Fri</td>
<td>Student/Employer wintersession Internship Evaluation Deadline</td>
</tr>
<tr>
<td>February 9, 2016</td>
<td>Tue</td>
<td>Wintersession classes end</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Spring 2016 Registration suspended - WebAdvisor closes for course adds at midnight;</td>
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<tr>
<td></td>
<td></td>
<td>Spring 2016 Registration reopens for the add/drop period on 2/18/2016</td>
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<td>February 10, 2016</td>
<td>Wed</td>
<td>Wintersession break begins (through Feb. 17)</td>
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<td></td>
<td>Residence halls close for students not registered for Spring semester</td>
</tr>
<tr>
<td>February 13, 2016</td>
<td>Sat</td>
<td>9:00 am Residence halls open for new, visiting, exchange, or returning students</td>
</tr>
<tr>
<td>February 15, 2016</td>
<td>Mon</td>
<td>President’s Day- Offices and Library open</td>
</tr>
<tr>
<td>February 17, 2016</td>
<td>Wed</td>
<td>In-person Degree program Registration for Mobility, Exchange, readmits, and new Admissions who did not register on the Web</td>
</tr>
<tr>
<td>February 18, 2016</td>
<td>Thu</td>
<td>Spring Semester degree program classes begin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Spring 2016 Add/Drop period (through Feb. 25) Adds must be done on the paper form;</td>
</tr>
<tr>
<td></td>
<td>noon</td>
<td>drops can be done on WebAdvisor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wintersession 2016 grades due in the Registrar's Office (narratives of student progress due March 3)</td>
</tr>
<tr>
<td>February 25, 2016</td>
<td>Thu</td>
<td>Final day for adding courses and final day to drop a course without &quot;W&quot; transcript notation for Spring 2016; Registration deadline for Spring Internships; Deadline to submit forms for Spring Independent Studies and CSP</td>
</tr>
<tr>
<td>February 26, 2016</td>
<td>Fri</td>
<td>Spring 2016 Course Withdrawal period begins, &quot;W&quot; grade through April 13</td>
</tr>
<tr>
<td>March 4, 2016</td>
<td>Fri</td>
<td>Freshmen major declaration deadline on WebAdvisor (Freshmen meet with their newly declared department sometime between March 14 and 25 and have until April 8 to change their originally declared major)</td>
</tr>
<tr>
<td>March 15, 2016</td>
<td>Tue</td>
<td>Deadline for completion of work in order to replace Incomplete grades awarded in the previous Wintersession (unless instructor has set an earlier date)</td>
</tr>
<tr>
<td>March 26, 2016</td>
<td>Sat</td>
<td>Spring recess begins for Degree programs and goes (through April 3)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Residence halls remain open</td>
</tr>
<tr>
<td>March 27, 2016</td>
<td>Sun</td>
<td>Easter Sunday</td>
</tr>
<tr>
<td>April 1, 2016</td>
<td>Fri</td>
<td>Undergraduate application deadline for readmission for Fall 2016</td>
</tr>
<tr>
<td>April 4, 2016</td>
<td>Mon</td>
<td>Degree program classes resume</td>
</tr>
<tr>
<td>April 6, 2016</td>
<td>Wed</td>
<td>Mid-Semester</td>
</tr>
<tr>
<td>April 8, 2016</td>
<td>Fri</td>
<td>Mid-Semester warning reports due from faculty</td>
</tr>
<tr>
<td>April 13, 2016</td>
<td>Wed</td>
<td>Final date to withdraw from a course, &quot;W&quot; Grade</td>
</tr>
<tr>
<td>Date</td>
<td>Day</td>
<td>Event</td>
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<tr>
<td>April 18, 2016</td>
<td>Mon</td>
<td>Vacation week for European Honors Program (through April 24)</td>
</tr>
<tr>
<td>April 23, 2016</td>
<td>Sat</td>
<td>Passover (8-day observance starts preceding evening)</td>
</tr>
<tr>
<td>May 2, 2016</td>
<td>Mon</td>
<td>Fall 2016 Registration advising (through May 9)</td>
</tr>
<tr>
<td>May 6, 2016</td>
<td>Fri</td>
<td>Student/Employer Spring Internship Evaluation Deadline</td>
</tr>
<tr>
<td>May 10, 2016</td>
<td>Tues</td>
<td>Course Selection via WebAdvisor begins for Fall 2016 for grads, next year's seniors</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Brown University classes end</td>
</tr>
<tr>
<td>May 11, 2016</td>
<td>Wed</td>
<td>Brown University final exams (through May 20)</td>
</tr>
<tr>
<td>May 14, 2016</td>
<td>Sat</td>
<td>Course Selection via WebAdvisor for Fall 2016 by next year’s Juniors &amp; Sophomores</td>
</tr>
<tr>
<td>May 18, 2016</td>
<td>Wed</td>
<td>Last day of Spring Semester degree program classes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Registration deadline for summer Internships.</td>
</tr>
<tr>
<td>May 19, 2016</td>
<td>Thu</td>
<td>Reading/Preparation Day</td>
</tr>
<tr>
<td>May 20, 2016</td>
<td>Fri</td>
<td>Liberal Arts and Graduate Studies exams</td>
</tr>
<tr>
<td>May 23, 2016</td>
<td>Mon</td>
<td>Studio Review Days (through May 27)</td>
</tr>
<tr>
<td>May 27, 2016</td>
<td>Fri</td>
<td>Last day - Spring Term</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Deadline for Summer Internship Applications</td>
</tr>
<tr>
<td>May 28, 2016</td>
<td>Sat</td>
<td>5:00 pm Residence halls close; Residence halls remain open for students scheduled to graduate</td>
</tr>
<tr>
<td>May 30, 2016</td>
<td>Mon</td>
<td>Memorial Day (Offices &amp; Library closed)</td>
</tr>
<tr>
<td>May 31, 2016</td>
<td>Tues</td>
<td>noon Graduating student grades due in the Registrar’s Office</td>
</tr>
<tr>
<td>June 3, 2016</td>
<td>Fri</td>
<td>End of EHP semester; On Saturday, June 4, EHP Pallazzetto Cenci closes for Spring term</td>
</tr>
<tr>
<td>June 4, 2016</td>
<td>Sat</td>
<td>10:30am RISD Commencement 2016</td>
</tr>
<tr>
<td>June 5, 2016</td>
<td>Sun</td>
<td>noon Residence halls close for graduating students</td>
</tr>
<tr>
<td>June 6, 2016</td>
<td>Mon</td>
<td>Non-Graduating student grades due in the Registrar's Office (Narratives of student progress due June 15)</td>
</tr>
<tr>
<td>June 13, 2016</td>
<td>Mon</td>
<td>MA in Interior Architecture off-campus Summer Program begins <em>(tentative)</em></td>
</tr>
<tr>
<td>June 16, 2016</td>
<td>Thu</td>
<td>Residence halls open for Summer Foundation Studies</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Orientation for Summer Foundation Studies begins (through June 18)</td>
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<tr>
<td>June 20, 2016</td>
<td>Mon</td>
<td>Summer Foundation Studies program begins</td>
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<tr>
<td></td>
<td></td>
<td>Master of Design Summer Program in Interior Studies (Adaptive Reuse) begins</td>
</tr>
<tr>
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<td></td>
<td>Library summer hours begin</td>
</tr>
<tr>
<td>June 25, 2016</td>
<td>Sat</td>
<td>Residence Halls Open for students in Continuing Education/Summer Studies(for credit) program</td>
</tr>
<tr>
<td>June 27, 2016</td>
<td>Mon</td>
<td>Summer Studies classes (for credit) in Continuing Education begin</td>
</tr>
<tr>
<td>July 4, 2016</td>
<td>Mon</td>
<td>Independence Day observed</td>
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<tr>
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<td>Offices and library closed</td>
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<td>Degree program classes held for Foundation Studies Summer Program</td>
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<td>July 9, 2016</td>
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<td>Residence Halls open for MAT program</td>
</tr>
<tr>
<td>Date</td>
<td>Day</td>
<td>Event Description</td>
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<tr>
<td>July 11, 2016</td>
<td>Mon</td>
<td>Classes begin for Master of Arts in Teaching program (Summer term ends on Aug 18)</td>
</tr>
<tr>
<td>July 29, 2016</td>
<td>Fri</td>
<td>Summer Foundation Studies program classes end</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MA in Interior Architecture off-campus Summer Program ends <em>(tentative)</em></td>
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<tr>
<td></td>
<td></td>
<td>Master of Design Summer Program Interior Studies (Adaptive Reuse) ends</td>
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<tr>
<td>July 30, 2016</td>
<td>Sat</td>
<td>Residence halls close for Summer Foundation Studies program; open for Landscape Architecture students</td>
</tr>
<tr>
<td>August 1, 2016</td>
<td>Mon</td>
<td>Landscape Architecture Design Foundation/Field Ecology class for incoming grad students begins (through Aug. 26)</td>
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<tr>
<td>August 5, 2016</td>
<td>Fri</td>
<td>Deadline to request housing early arrival for students attending Brown classes</td>
</tr>
<tr>
<td>August 5, 2016</td>
<td>Fri</td>
<td>Summer Studies classes (for credit) in Continuing Education end</td>
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<td>August 8, 2016</td>
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<td>Victory Day (RI Holiday); Offices Open</td>
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<td>Student/Employer Summer Internship Evaluation Deadline</td>
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<td>September 5, 2016</td>
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<td>Labor Day observed--Offices and Library closed</td>
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<tr>
<td>September 7, 2016</td>
<td>Wed</td>
<td>Brown University classes begin; RISD students may register for Brown classes</td>
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<td>Fall semester 2016 degree program classes begin -TBA</td>
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