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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 (but without limitation) reserves the right at any time without notice, to delete, adjust, reschedule, or replace any course(s) published herein due to insufficient enrollment, faculty changes, budgetary restrictions, or unforeseen circumstances and to change requirements for any major during any particular year.

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

The 2016-17 Course Announcement provides you with information you need to plan your upcoming semester. Please review your graduation requirements and the academic policies of your department when you make your course selections to assure that your semester registrations consider overall degree requirements. Meeting with your Major Advisor is a good way to consider options and discuss any relevant questions you may have. You should also consult your Liberal Arts Advisor. Please remember that it takes two to make advising work. Keep in mind as you put together a prospective schedule that some classes are in high demand. It is important to have alternative courses in mind in case your top choices fill.

Registration for Fall classes takes place in May. 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 (RISD). Other important publications include the Admissions Catalogue, the RISD Student Handbook, the Brown/RISD Dual Degree 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 WebAdvisor, 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 (NEASC), which accredits schools and colleges in the six New England states, and by the National Association of Schools of Art and Design (NASAD), which is the principal national accreditor for schools of art and design. Accreditation by these Associations ensures that the institution has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Particular programs in Rhode Island School of Design are accredited by other agencies or associations. They are:

- 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 454-6661
- Registrar’s Office 454-6151
- Student Affairs 454-6600
- Academic Affairs 277-4928

Academic Departments: phone numbers are in the course description 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 at the beginning of each academic year on the Registrar’s website. All academic buildings are accessible during available hours via your RISD ID card.

The Academic Calendar

The Academic Calendar is available electronically on the Registrar’s office website at www.risd.edu/registrar in the tab labeled ‘Academic Calendars’. Basic dates, detailed dates, as well as instructions on how to subscribe to the Academic Calendar on Google are available.

Student Records

Campus In-Use Name

RISD recognizes that a student may prefer to use a first name other than their legal name 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 servicedesk 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. Students living in a RISD residence hall need not report a local address. A RISD box number is not sufficient for a local address, and all students who are not living in RISD residence facilities should have their local address and a local phone number on file at all times. In addition, students need to inform the Registrar or Student Financial Services of the address to which bills and billing information is to be sent. Also, all students on F-1 visas must report both local and foreign address information through the Registrar’s Office; a home address in the native country must be on file at all times.

Changes may be reported in person or via phone or email 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.

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 2-4 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 available for a limited time.

Web Access to Records

Current, degree-seeking students have electronic access via WebAdvisor and Student Planning 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 website. 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 that you want to have amended and specifying the reasons you believe them to be inaccurate. The Registrar’s Office will notify you of its decision and, if the decision is negative, of your right to a hearing regarding your request for amendment. Additional information regarding the hearing procedures will be provided to you at that time.

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

Another such exception permits RISD to disclose your “directory information”, consisting of your name; local, home, and e-mail addresses; local and home telephone number; major field of study; enrollment status/rank (e.g., undergraduate or graduate; full time; 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) disclosed 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. Finally, 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 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. 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).

In addition to working with written texts, the Writing Center offers tutoring support in public speaking and visual communication. All tutors are trained in public speaking and can provide feedback as students prepare for presentations, critiques, artist talks, etc., addressing content and delivery. Select tutors (those in a Graphic Design program) are trained in visual communication support. These tutors 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 “VC” next to their name.

While one-hour tutoring sessions are our 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, and citizenship, and who appreciate its significance in the context of art and design. To this end, we offer a variety of workshops, provide handouts, house a small library, and promote 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 Student Planning, the online web registration system. 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 department’s registration methods and use Student Planning, 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.

When registering using Student Planning, 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 and the Registrar’s Office website link to a pdf version of the Course Announcement and also contain 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 Experimental and Foundation Studies division, a faculty advisor from the department of a student’s chosen major, and in the sophomore year a faculty advisor from the Liberal Arts division. These advisors work cooperatively to facilitate each student’s academic experience at RISD. Ensuring that a student is on track for graduation is the advisor’s basic responsibility, but the relationship is likely to be more expansive. Broader, developmental advising might include advice about internships, study abroad, and career opportunities. The names of advisors for each student may be found on the ‘Advising’ section in Student Planning.

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 degree audits, 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 their 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 section which follows.

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 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. Use the Request for Exception to Academic Policy form available in the Registrar’s Office. A request based on a disability must be supported by appropriate documentation and reviewed and endorsed by the Office of Disability Support Services. For 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 credits). Exceptions to this requirement may be made in the case of medical or disability-related reductions.

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

Outside entities are not bound by the College’s decision to grant a reduced course load/full-time status designation.

**Full-time Enrollment Requirement:**
**Supplementary Paragraph for International Students (F-1 visas)**

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

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

**Wintersession Requirement:**
**Supplementary Paragraph for International Students (F-1 visas)**

All international students must be enrolled in the Wintersession term. If you seek an exception to this academic policy, make sure to visit the Office of International Student Services prior to submitting your request. Not enrolling in Wintersession could affect your immigration status in the United States.

**Foundation Course Work and First-Year Experience (Applies to Undergraduates only)**

Freshmen at RISD take the First-Year Program of Foundation Studies studios and Liberal Arts courses. The year-long curriculum is outlined in the “Experimental and Foundation Studies” section of this book. If you are a freshman, including freshman in the Brown/RISD Dual Degree Program, review this section.

Freshmen are not allowed to drop any courses on their own. Foundation courses are required of all first-year students. A student must see the Dean of Experimental and Foundation Studies if they are considering a drop. The Dean will, after discussion with the student, approve or deny the request.

Transfer students fulfill the 18 credits of Foundation course work requirement by transfer of credit from another institution or by completion of the RISD 'Summer Experimental and Foundation Studies' along with transfer of credit. The 'Summer Experimental and 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 program, the student must see the Dean of Experimental and 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 Experimental and Foundation Studies (EFS) and Liberal Arts pre-register first semester freshmen for all required Foundation and Liberal Arts courses. Wintersession is the first time that freshmen select their own course(s). In spring, freshmen are assigned studios but they select their own Liberal Arts courses from a special group of choices. Foundation students may not withdraw from any of the Foundation year courses without the written approval of the Dean of Experimental and 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 Experimental and Foundation Studies, except during Wintersession.

A few days before classes begin, web registration via Student Planning 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 Student
Planning for electives and liberal arts, but required classes 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 Student Planning. 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 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 Student Planning. Electronic 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 in Student Planning during web registration. 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 Student Planning. At the end of the forty-eight (48) hours, if the student has not registered, the opportunity to register will be removed and offered to the next person on the waitlist.

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

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

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

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

Cross-registration Arrangement with Brown University
Registration
As a result of a long-standing cooperative agreement between the two institutions, all upperclass 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 Experimental and 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 followed by a course number of 8800 (e.g. LAEL-8800), and will be calculated with that credit value in all RISD credit load calculations.

Courses are recorded on the RISD transcript as passed, not passed, or withdrawn, unless the course is dropped with the RISD Registrar and Brown Registrar prior to the RISD deadline for dropping courses. RISD students follow RISD academic deadlines.

Fall and Spring term courses may be taken under this arrangement. Brown does not currently offer Wintersession courses. The summer term is not part of the cross-registration agreement between the schools: students pay Brown directly when they register for a summer class and must receive prior approval from the appropriate department to transfer the course to RISD.

Classes for Fall 2016 begin at Brown on September 7; Spring 2017 classes begin on January 25.

RISD students may register for Brown courses no earlier than the first day of Brown’s classes. This policy is consistent with RISD’s requirement for Brown students who wish to take courses at RISD and who may not register prior to the first day of RISD classes.

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

**Cross-registration Grading**

Grading Options for RISD students taking courses at Brown:

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

| Option 2: Letter Grade/No Credit |                           |
| A, B, C or No Credit | A, B, C or NC            |
| Incomplete           | I (must be completed following RISD deadlines) |

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” grading 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 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 (BFA) degree, which is usually completed in four years of study. Also offered is a professional Bachelor of Architecture (B.ARCH) degree, usually completed in five years of study, which requires an additional year of full time study beyond the BFA (an additional 30 credits). Students pursue the BFA and the B.ARCH simultaneously and receive both degrees at the end of the fifth year upon graduation.

In addition to pursuing a major, students may also choose a concentration (like a minor). Concentrations may only be pursued concurrently with the degree. 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 concentrations are described further in the section entitled “Concentrations”.

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

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

Bachelor of Fine Arts Degree Requirements
1) A minimum cumulative grade-point average of 2.00.
2) A minimum of two full-time years’ on the RISD campus in a program leading to a Bachelor of Fine Arts degree.
3) Satisfactory completion of the final semester and degree project as a full-time student at the College—normally in the second semester of the senior year (fifth year for B.ARCH students).
4) Payment of all financial obligations to the College or satisfactory arrangements for such payment.
5) Filing a Graduation Application in the senior year by the established deadline.

6) Completion of a minimum of 126 credits, including:
   a. Foundation Studies Studios - 18 credits
   b. Major - 54 credits
      (Refer to the curriculum outlines elsewhere in the Course Announcement)
   c. History of Art and Visual Culture - 12 credits
      (Including HAVC H101 and HAVC H102)
   d. Literary Arts and Studies - 9 credits
      (Including LAS E101)
   e. History, Philosophy and the Social Sciences - 9 credits
      (Including HPSS S101. S101 is a prerequisite for further Fall and Spring elective study in the department of HPSS).
   f. Additional electives in Liberal Arts - 12 credits
      (This category includes four courses chosen from electives in any of the above areas (HAVC, LAS, HPSS) or from a pool of other courses which carry Liberal Arts credit (courses designated as 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 Experimental and Foundation Studies Program (9 credits) along with transfer of credit. In a situation in which the student does not have sufficient Foundation credit even after transfer of credit and completion of the summer program, the Dean of Experimental and 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 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 all students. 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 at the end of the Spring semester. Some students may be ready to complete requirements at the end of the Fall semester or after Winter session, which is referred to as mid-year graduation. For mid-year graduation, students should declare their intentions to their department as well as the Registrar's Office by December 1.

Students who are confirmed for mid-year graduation will be eligible for a letter attesting to their completion of requirements, but the actual degree and diploma will not be conferred or available until the day of commencement in early June (or late May, depending on the 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 letter from the Vice Provost who chairs the Academic Standing Committee.

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

Class Attendance

Absence from Class

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

A student who “cuts” the first class meeting, or any two or more class meetings, may be removed from the course 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 Experimental and 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 the section entitled “Academic Appeals and Exception to Academic Policy” for additional information.

Academic Standing, Probation and Dismissal

Good Academic Standing

Good academic standing is maintained by meeting the standards for credits attempted and for grade point average. A student must attempt a minimum of 12 credits in the Fall and Spring semesters and 3 credits each Wintersession. Courses graded Audit (AU) and Withdrawn (W) do not count toward the attempted minimum credit loads. 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 so could not already have been placed on probation, the Academic Standing Committee (ASC) could determine that mandatory leave or withdrawal from the College is appropriate when the student's academic performance is below the required minimum Grade Point Average (GPA). Similarly, the ASC could make this determination for a student in the first semester of a new
major or degree program, when the GPA is below minimum or the student fails too many prerequisite courses to be allowed to register for the sequential courses in the upcoming semester. The ASC considers such determinations upon the recommendation of the student’s Department Head and Divisional Dean.

Once a student is placed on probation, 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 a warning of academic probation or a warning of academic dismissal (as appropriate) until the I grade is made up by completion of required work by the published deadline.

Foundation (First-Year) Evaluation
At the end of the first semester and at any time during the second semester of the student’s Foundation year, there may be a review of any student whose performance indicates a probable inability to meet the requirements of the College. After review by the Experimental and Foundation Faculty, Experimental and 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 Experimental and 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. Exception to Policy 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 Student Affairs if the student’s petition is for medical reasons, or otherwise when applicable.

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 Code of Student Conduct
I. Academic Misconduct

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Procedures for the Student Conduct Board can be found under Student Code of Conduct found at: http://risd.edu/Students/Policies)

• A faculty member believes the student has committed an act of academic misconduct that merits severe disciplinary action beyond a failing grade for the assignment or course (eg suspension or expulsion).

• A faculty member wishes to have the Conduct Board review the case and make a determination that a violation of the Academic Code of Student Conduct occurred as well as provide the appropriate sanction if the student is found responsible for a violation of the Academic Code of Student Conduct.

• A fellow student has reported a violation of Academic Misconduct and wishes that the board hear the case and determine whether or not a violation of the Academic Code of Conduct has occurred

IV. Appeals
For Section III Procedures option B Only. Students who are sent directly to the Conduct Board (Section III option C) follow the appeal procedures outlined within the code found at http: http://risd.edu/Students/Policies.
A student who wishes to appeal or challenge the sanction of Option B. Grade of “F” for assignment and/or grade of “F” for class must do so in writing to the Dean of Student Affairs or designee within 7 “school days” from the date of the “notice of failure” and should outline the following points:

- The circumstances surrounding the incident and why the student feels that the incident does not constitute Academic Misconduct as outlined by the Academic Code of Conduct.

The Dean of Student Affairs or Designee will then decide, after conferring with the faculty and Department Head whether or not an appeal is warranted. If the appeal is granted, the Dean of Student Affairs will forward the information to the Coordinator of Student Conduct who will convene the Student Conduct Board, which will hold a hearing based on the procedures in the Student Code of Conduct.

Course and Credit Rules and Restrictions

Academic Year and Course/Credit Load

For most students, the academic year consists of two semesters (Fall and Spring), and a 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 the section entitled “Full-time Enrollment Requirement” in the Registration Policies. Requests for reduced load must be made in writing to the Academic Standing Committee using the Request for Exception to Academic Policy Form and submitted to the Registrar’s Office no later than one month prior to the start of classes.

Refer to the entry entitled “Maximum Term Credits” for the policy on maximum credits for a term 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 Experimental and 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...
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 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 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, all course attempts and grades are recorded on the student’s transcript. However, for any course failed in Fall 2015 or after and repeated in a subsequent semester at RISD, only the most recent grade is included in the computation of the GPA.

Majors and Programs
Declaration of Majors
Freshmen must declare a major before entering their Sophomore program. While freshmen may request any major, there may be limits imposed by physical space, equipment and 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 C = 2.000
A- = 3.700 C- = 1.700
B+ = 3.300 D+/ = 1.300
B = 3.000 D = 1.000
B- = 2.700 F = 0.000 (Failure)
C+ = 2.300 I = 0.00 (Incomplete)
UW = 0.00 (unofficial withdrawal)*

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

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

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

Internships taken for credit, along with select designated one-credit workshops, are the only RISD courses graded using a pass/fail system (P/F). The grading system for one-credit courses can be designated as letter grade or pass/fail at the discretion of the instructor and the approval of the department head. The grading system may not be changed once registration has begun. A student does not decide on a P/F option. The entire course is either pass/fail or it is letter graded.

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

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

Mid-semester Warnings

During Fall and Spring semesters, students whose academic performance in a particular class is unsatisfactory may receive a mid-semester warning of potential failure. Any student receiving such a warning is strongly urged to work on improving their performance and discuss their situation with their instructor and their academic advisor.

Grade of Incomplete

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

Incomplete must be completed within these deadlines, or earlier if so established by the course instructor, or the grade will automatically revert to an “IF.” If an extension to the deadline is requested, the student should file the “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 academic probation (or dismissal) as appropriate. 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.

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

Grade Changes/Grade Appeals
Once an instructor files the grades for a class (via WebAdvisor) with the Registrar’s Office, the grades are recorded on the students 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 semester or Wintersession 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 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.

Academic Calendar. In order to meet this deadline, students are encouraged to meet with their chosen tutor as soon as they know they desire an ISP/CSP in the semester prior.

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

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

Students may not retroactively register for internships. Students must be enrolled in the internship during the semester in which the credit is sought. Students who participate in summer internships for academic credit must be returning as enrolled students for the following fall semester. Grading is Pass/Fail only.

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

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

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

The student sample evaluation form can be found here: http://www.risdcareers.com/files/pdf/jobs_internships/StudentInternshipEvaluationSAMPLE.pdf

The supervisor sample evaluation form can be found here: http://www.risdcareers.com/files/pdf/jobs_internships/SupervisorInternshipEvaluationSAMPLE.pdf

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

Leaves of Absence and Readmission

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, academic exploration beyond the programs and classes of the RISD curriculum, or off-campus study opportunities that are not recognized by RISD, are on
there be evidence of self-harm or the risk of harm to others. RISD may choose to take appropriate measures should
from the Office of Student Affairs.

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.

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.

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

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

Degree Offerings and Concentrations
Rhode Island School of Design offers graduate degrees at the Masters Degree level, including the Master of Fine Arts (MFA), Master of Architecture (M.ARCH), Master of Industrial Design (MID) Master of Landscape Architecture (MLA), Master of Design in Interior Studies (MDes) Master of Arts in Interior Architecture (MA), Master of Arts in Teaching (MAT), 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 the section entitled “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) 2 ½ years

3. Successful completion of the following course credit requirements:
   - MFA, MID 66 credits
   - M.ARCH (2 year) 69 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, MLA 111 credits

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

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

5. Filing a Graduation Application 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
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:

<table>
<thead>
<tr>
<th>Credits Attempted</th>
<th>Grade Point Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>2.00</td>
</tr>
<tr>
<td>15</td>
<td>2.70</td>
</tr>
<tr>
<td>18</td>
<td>3.00</td>
</tr>
</tbody>
</table>

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

Once a student is placed on probation, 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 a warning of academic probation or a warning of academic dismissal (as appropriate) until the I grade is made up by completion of required work by the published deadline.

**Academic Appeals and Exception to Academic Policy**

Students may request an exception, for cause, to academic standards or regulations. In order to process a student’s request, 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. Exception to Policy forms are available in the Registrar’s Office.
- A recommendation from a course instructor, when applicable.
- A recommendation from the student’s Department Head.
- A recommendation from the Dean of Graduate Studies (or Division Dean as applicable)
- A recommendation from the Dean of Liberal Arts when the request is in regard to Liberal Arts, or from the Dean of the Division offering the course if the course is outside the student’s major division.
- A recommendation from the Dean of Student Affairs if the student’s petition is for medical reasons, or otherwise when applicable.

Students will receive instructions for filing their Exception to Academic Policy from the Registrar’s Office when they pick up the “Request or 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 Code of Student Conduct**

The policy on the Academic Code of Student Conduct is the same for graduate and undergraduate students. As it is lengthy, see the entry on “Academic Code of Student Conduct” 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 Experimental and 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. 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 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, all course attempts and grades are recorded on the student’s transcript. However, for any course failed in Fall 2015 or after and repeated in a subsequent semester at RISD, only the most recent grade is included in the computation of the GPA.

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
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:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.000</td>
</tr>
<tr>
<td>A-</td>
<td>3.700</td>
</tr>
<tr>
<td>B+</td>
<td>3.300</td>
</tr>
<tr>
<td>B</td>
<td>3.000</td>
</tr>
<tr>
<td>B-</td>
<td>2.700</td>
</tr>
<tr>
<td>C+</td>
<td>2.300</td>
</tr>
<tr>
<td>C</td>
<td>2.000</td>
</tr>
<tr>
<td>C-</td>
<td>1.700</td>
</tr>
<tr>
<td>D+</td>
<td>1.300</td>
</tr>
<tr>
<td>D</td>
<td>1.000</td>
</tr>
<tr>
<td>NC</td>
<td>no credit</td>
</tr>
<tr>
<td>S/U</td>
<td>Satisfactory/Unsatisfactory</td>
</tr>
</tbody>
</table>

**Grades not included in the GPA:**

- P (Pass)
- W (course withdrawal)
- U (Unauthenticated grade)

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

Internships taken for credit, along with select designated one-credit workshops, are the only RISD courses graded using a pass/fail system (P/F). The grading system for one-credit courses can be designated as letter grade or pass/fail at the discretion of the instructor and the approval of the department head. The grading system may not be changed once registration has begun. A student does not decide on a P/F option. The entire course is either pass/fail or it is letter graded.

A permanent grade of “W” is assigned when the student withdraws from a course during the Course Withdrawal Period (see the Academic Calendar for the Withdrawal
days after Fall term begins.

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 Warnings
During Fall and Spring semesters, students whose academic performance in a particular class is unsatisfactory may receive a mid-semester warning of potential failure. Any student receiving such a warning is strongly urged to work on improving their performance and discuss their situation with their instructor and their academic advisor.

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.

Incompletees 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 academic probation (or dismissal) as appropriate. 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)

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 and approved and notification is sent to the Registrar’s Office. Approval for an ISP/CSP must be submitted to the Registrar in accordance with the timeline outlined in the Academic Calendar. In order to meet this deadline, students are encouraged to meet with their chosen tutor as soon as they know they desire an ISP/CSP in the semester prior.

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. 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.

**Internships**

Three-credit internships are permitted in fall, 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:

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

Students may not retroactively register for internships. Students must be enrolled in the internship during the semester in which the credit is sought. Students who participate in summer internships for academic credit must be returning as enrolled students in the following fall semester. Grading is Pass/Fail only.

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

http://www.risdcareers.com/internships/student-guide/

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

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

The student sample evaluation form can be found here:


The supervisor sample evaluation form can be found here:


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

**Leaves of Absence and Readmission**

**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), and by meeting with their Graduate Program Director. Taking these steps will help to assure readmission with a minimum of difficulty after the leave of absence is granted.

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

Students who receive Financial Aid must meet with 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.

**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, 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 “Medial 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](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](http://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 Wintersession and spring semester entry. Students are highly encouraged to speak with their Graduate Program Director and/or Department Head in advance of the readmission deadline date. Readmission decisions are made on an individual basis and are subject to availability of space in your designated program. The “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](mailto:studaff@risd.edu) with
Graduation Requirements
RISD may not approve a return after a student’s leave of absence has expired. A student who is granted readmission after being away from RISD for four years or more will be required to satisfy the graduation requirements in effect at the time of their return.
Off-Campus, Global Learning Programs

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

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

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

Students
The Division of Continuing Education serves about 4,000 individual students per year; approximately 3,600 in RISD|CE courses, 450 in the Pre-College Program, 200 in credit-bearing Summer Programs. Approximately 350 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 2016 – 2017

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)
- LE9: 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

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.

- (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: The total cost of books is listed on Student Planning in the course description. For titles of the required and recommended textbooks, please see the Bookstore or your course syllabus.
Degree Program 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 Student Planning or WebAdvisor. The evaluation allows a student to monitor their progress toward the degree.

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

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

Undergraduate Degree Recommended Credit Distribution

<table>
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<tr>
<th>CREDITS</th>
<th>YEAR 1</th>
<th>YEAR 2</th>
<th>YEAR 3</th>
<th>YEAR 4</th>
<th>YEAR 5</th>
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<tr>
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<td>18</td>
<td>12</td>
<td>9</td>
<td>9</td>
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<td>12</td>
<td>9</td>
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<tr>
<td>12 HAVC</td>
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<td>H102*</td>
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<td></td>
<td></td>
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<tr>
<td>9 LAS</td>
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<td></td>
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</tr>
<tr>
<td>9 HPSS</td>
<td>S101*</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>12 Elective in HAVC, LAS, HPSS</td>
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<td>Major Program</td>
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<td>84 B. ARCH</td>
<td>18</td>
<td>18/21³</td>
<td>18/21³</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>12 Nonmajor Studio Elective</td>
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<td>3</td>
<td>3</td>
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<tr>
<td>Total</td>
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<td>33</td>
<td>30</td>
<td>30</td>
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<td>156 B.Arch</td>
<td>33</td>
<td>33</td>
<td>30/33³</td>
<td>30/33³</td>
<td>27</td>
</tr>
</tbody>
</table>

Footnotes:
1. Most courses are 3 credits each
2. Recommended Liberal Arts Distribution:
   - Year 1&2: 4 Liberal Arts Courses per year
   - Year 3&4: 3 Liberal Arts Courses per year
3. B.Arch students have a required summer professional internship in either junior or senior year. Students receive 3 credits.
4. Required Courses in History of Art & Visual Culture, Literary Arts & Studies, and History, Philosophy & the Social Sciences
Department of Apparel Design
Division of Architecture and Design
Department Office: 189 Canal Street, Administrative Suite - 1st Floor, Telephone 401.454.6180; email:apparel@risd.edu
Department Head: Neil Gilks
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 student self-service. Registration into nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

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

Registration information for Wintersession classes
Generally, Apparel Design classes in Wintersession are available to nonmajors and freshmen. Freshmen, who enroll in and pass Dressed Bodies, APPAR 3100, 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 2017”.


### BFA Curriculum in Apparel Design (2016-2017)

**Division of Architecture and Design**

Department Office: 189 Canal St, 1st floor, Telephone 401.454.6180

**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.
Apparel Design majors only
Also offered as ID 2494 for ID majors
Fee: $100.00
(FALL/SPRING)

APPAR 3102  SOPHOMORE INTRO TO APPAREL STUDIO
6 credits  Margaret DeCubellis/Maria Canada
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 Material Cost: $100.00
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
Must also register for: APPAR-3122
Fee: $1260.00
(FALL)

APPAR 3122  SOPHOMORE DESIGN/DRAW
3 credits  Carolyn Hurter/Gwen Van Den Eijnde
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 Material Costs: $250.00
Major requirement, Apparel Design majors only
Fee: $1260.00
(FALL)

APPAR 3102  SOPHOMORE INTRO TO APPAREL STUDIO
6 credits  Margaret DeCubellis/Maria Canada
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 Material Cost: $100.00
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
Must also register for: APPAR-3122
Fee: $1260.00
(FALL)

APPAR 3122  SOPHOMORE DESIGN/DRAW
3 credits  Carolyn Hurter/Gwen Van Den Eijnde
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 Material Costs: $250.00
Major requirement, Apparel Design majors only
Fee: $1260.00
(FALL)

APPAR 3123  SOPHOMORE DESIGN/DRAW
3 credits  Mary Kawenski /Suzanne Mancini
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 Material Cost: $150.00
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
Must also register for: APPAR-3121
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 Cost of Materials: $250.00
Major requirement, Apparel Design majors only
Registration by Apparel Design Department, course not available via web registration
Must also register for: APPAR 3130/3132
Fee: $100.00
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 Material Cost: $200.00
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
Must also register for: APPAR-3128/3132
Fee: $40.00

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 Material Cost: $200.00
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
Fee: $40.00

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 Material Cost: $1,000.00
Major requirement, Apparel Design majors only
Registration by Apparel Design department, course not available via web registration
Fee: $80.00
cultural artifact, central to the construction of group and individual identity. Lectures and readings explore the production, consumption, use and meanings of dress, and will be supplemented by visits to the RISD museum. Course work will be comprised of group and independent research, written papers, and oral presentations. Required class for Apparel Sophomores; Liberal Arts elective credit for nonmajors.
(FALL)

INDEPENDENT STUDY

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

APPAR 8960 PROFESSIONAL INTERNSHIP
3 credits tba
This internship will provide apparel 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.
Permission of instructor required.
Estimated cost of living expenses: $2,000.00
***Off-Campus Study***
Course not available via web-registration.
(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 Collaborative Study Registration Form available on the Registrar's website.
Course not available via web-registration.
(FALL/WINTER/SPRING)

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
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 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 Student Planning/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 required classes by the Registrar's office with the aid of the Departmental Coordinator. In addition, the Department holds its own lottery registration at the beginning of the Fall and Spring semesters for Advanced Studios. Registration for Thesis Sequence will occur in the beginning of the Fall semester. Once registered, students require departmental permission to drop the classes; drops may not be done via student self-service. Registration into nonmajor studios and liberal arts is completed by students using web-registration in Student Planning.

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

Registration information for Wintersession classes
There are Architecture classes in Wintersession that are available to majors, nonmajors and freshmen. For Wintersession courses, refer to the section entitled “Wintersession 2017”.

Department of Architecture
Division of Architecture and Design
Department Office: Bayard Ewing Building (BEB) 1st Floor, Telephone 401.454.6281, email: archdept@risd.edu
Department Head: Laura Briggs
Graduate Program Director: Hansy Better
Senior Administrative Department Coordinator: Holly Pimentel
Department Assistant: Matthew Everett
# Bachelor of Architecture (B.ARCH) – Five-Year Program Curriculum (2016-2017)

**Division of Architecture and Design**

Department of Architecture, BEB 1st floor, Telephone 401.454.6281

## FALL

### First-Year

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<th>#</th>
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### Sophomore Year

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### Junior Year

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### Senior Year

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### Fifth Year

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<tr>
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<td>Integrated Building Systems</td>
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<tr>
<td>2196</td>
<td>Thesis Seminar*</td>
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<td></td>
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### Winter Session

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### Spring

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<tr>
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<td>See First-Year Program of</td>
<td>15</td>
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</table>

### Footnotes:

1. Three Advanced Studios (ARCH 21ST) are required. Students not planning to take ARCH 21ST during a semester when it is part of the curriculum (i.e. Junior Spring, Senior Fall or Spring, Fifth Year Fall) must notify the Senior Administrative Department Coordinator during the pre-registration period. This period occurs in April for the Fall term and in November for the Spring term. Once a student is assigned to an Advanced Studio (ARCH 21ST) during the pre-reg period, the student may not drop it, even during add/drop.

2. During Senior year, one Advanced Studio is required in either Fall or Spring. In the semester in which Advanced

---

50
Studio is NOT taken, take three credits of Liberal Arts and three credits of nonmajor studio.

3 ARCH 2199 is the required summer internship course. It may be completed in any summer prior to entering the final year. ARCH 8960 is an optional internship which may be taken during the summer or in Wintersession. Depending on the nature of the work, the internship may count for elective credit within the department or for nonmajor elective credit. Total hours required are 180.

The internship hours for Arch 2199 can be used towards architecture licensure through the NCARB Internship Development Program (IDP) if they meet the IDP guidelines. See the NCARB website for more information: www.ncarb.org

4 Thesis sequence is a three semester course of study. The Thesis coordinator may recommend a substitution for the thesis sequence if, prior to the Fall Thesis Seminar, a review of the student's overall academic record and portfolio submission indicate this to be the soundest academic course of action. In substitution for the thesis sequence, students will be required to take a 3 credit fall advanced seminar, a 3 credit Wintersession studio, and a 6 credit Spring Advanced Studio.

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>
<th>B.Arch</th>
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<tr>
<td>Foundation Studies</td>
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<tr>
<td>Department Required</td>
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<td>Total</td>
<td>126</td>
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## M.ARC 3+Year Curriculum (2016-2017)

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

### SUMMER
**Prior to First Year**

<table>
<thead>
<tr>
<th>#</th>
<th>Course</th>
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<tbody>
<tr>
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### FALL
**First-Year**

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<tr>
<td>2101</td>
<td>The Making of Design Principles</td>
<td>6</td>
</tr>
<tr>
<td>2141</td>
<td>Architectural Analysis</td>
<td>3</td>
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<tr>
<td>2152</td>
<td>Structural Analysis</td>
<td>3</td>
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<tr>
<td>LE05</td>
<td>World Architecture</td>
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### WINTERSESSION

<table>
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<td>2142</td>
<td>Architectural Analysis</td>
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<td>2153</td>
<td>Wood Structures</td>
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<td>LE22</td>
<td>Modern Architecture</td>
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### Summer

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### Second Year

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<td>Steel Structures</td>
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<td>2156</td>
<td>Environmental Design</td>
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<td>Open Elective</td>
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### Third Year

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<td>2178</td>
<td>Integrated Building Systems</td>
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<td>2196</td>
<td>Thesis Seminar</td>
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<tr>
<td>Open Elective</td>
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<th>Course</th>
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<tr>
<td>2191</td>
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<td>3</td>
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<td>2198</td>
<td>Thesis Project</td>
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<td>Open Elective</td>
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</table>
Footnotes:

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

2 With department permission, approved courses taken at Brown University through the cross-registration agreement may substitute for LAEL LE05 and/or LAEL LE22. See the Senior Department Administrative Coordinator prior to registration for a list of qualifying courses and procedural instructions.

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

4 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.

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

The internship hours for Arch 2199 can be used towards architecture licensure through the NCARB Internship Development Program (IDP) if they meet the IDP guidelines. See the NCARB website for more information: www.ncarb.org

5 Thesis sequence is a three semester course of study. Prior to the Fall Thesis Seminar, the Thesis coordinator may recommend a substitution for the Thesis sequence for students whose overall academic record and portfolio submission indicate this to be the soundest academic course of action. In lieu of the thesis sequence, students will be required to take a 3-credit fall advanced seminar, a 3-credit Wintersession studio and a 6-credit Spring Advanced Studio. Progress in the thesis sequence will be reviewed at the end of the fall semester. As a result, students may be asked to opt out of thesis research and thesis project. Students may not drop out of the thesis sequence once they’ve been enrolled in ARCH 2197: “Thesis Research”

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.

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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 3+ Year degree: 111
Division of Architecture and Design
Department of Architecture, BEB 1st floor, Telephone 401.454.6281

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.

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<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
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<tr>
<td><strong>1st Year</strong></td>
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<td><strong>Summer</strong></td>
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2197 | Thesis Research | 3

2191 | Principles of Professional | 3
2198 | Thesis Project | 6
Open Elective | 3
Major Elective | 3
Total | 15

Footnotes:
1 Two ARCH Studios (21ST) are required. One of these may be in an allied department (Landscape Architecture or Interior Architecture).

2 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.

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The internship hours for Arch 2199 can be used towards architecture licensure through the NCARB Internship Development Program (IDP) if they meet the IDP guidelines. See the NCARB website for more information: www.ncarb.org

3 Thesis sequence is a three-semester course of study. Prior to the Fall Thesis Seminar, the Thesis coordinator may recommend a substitution for the Thesis sequence for students whose overall academic record and portfolio submission indicate this to be the soundest academic course of action. In lieu of the thesis sequence, students will be required to take a 3-credit fall advanced seminar, a 3-credit Wintersession studio and a 6-credit Spring Advanced Studio. Progress in the thesis sequence will be reviewed at the end of the fall semester. As a result, students may be asked to opt out of thesis research and thesis project.

Students may not drop out of the thesis sequence once they’ve been enrolled in ARCH 2197: Thesis Research"
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 [Advanced Standing] degree: 69
Courses in Architecture

**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.

*Mandatory 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 Cost of Materials: $55.00*  
*Mandatory 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  
Staff

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.

*Mandatory 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.

*Mandatory 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  
Staff

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 Winter session; satisfactory completion of this course is a prerequisite for the Degree Project in the Spring semester.

*Mandatory 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     THESIS 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
(FALL)

DRAWING COURSES

ARCH 2141     ARCHITECTURAL PROJECTION
3 credits     Staff
This course introduces the beginning student to the origins, media, geometries and role(s) of projection drawing in the design and construction process. The student will learn systems of projection drawing from direct experience, and be challenged to work both from life and to life. Subjects such as transparency, figure/ground, sciagraphy, oblique projection, surface development, volumetric intersections, spatial manipulation and analytic operations will build on the basics of orthographic and conic projection. The course involves line and tone drawing, hand drafting, computer drawing(Autocad) and computer modeling(Rhino).
Major requirement; ARCH majors only
Registration by Architecture department, course not available via web registration
(FALL)

ARCH 2142     ARCHITECTURAL ANALYSIS
3 credits     Staff
This course will develop one's ability to critically read and understand architecture through formal, geometric, tectonic and spatial analytic processes. Analysis acts as an intermediary between observation, expression, and understanding, offering deep insights into works of architecture. The course builds upon the processes introduced in Architectural Projection. Through various conceptual and representational frameworks, the issues of mapping-layers. Point of view, scale, morphology, topography and tectonics will be explored as part of a larger creative process, embracing visual imagination, communication and critique.
Estimated Material Cost: $50.00
Major requirement; ARCH majors only
Registration by Architecture department, course not available via web registration
Prerequisite: 3 credits from courses ARCH-2141 or INTAR-2341
(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

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**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

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**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.**

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**ARCH 2156 ENVIRONMENTAL DESIGN I**

3 credits  Jeffrey Geisinger

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

**Major requirement; ARCH majors only**

**Registration by Architecture department.**

**Course not available via web registration.**

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**ARCH 2158 ENVIRONMENTAL DESIGN II**

3 credits  Jeffrey Geisinger

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

**Major requirement; ARCH majors only**

**Registration by Architecture department.**

**Course not available via web registration.**

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**ARCH 2178 INTEGRATED BUILDING SYSTEMS**

3 credits  Staff

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.**

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ARCH 2191  **PRINCIPLES OF PROFESSIONAL PRACTICE**  
3 credits  James Barnes  
This is a course about becoming a licensed architect, a business professional and an active, engaged and responsible citizen. It is intended to help prepare students for the challenges and opportunities confronted by a life in Architecture. Lectures are organized around four themes: The architect as a trained and certified "Professional" in traditional and alternative careers; the architect as an operative in the world of business and commerce; the origins of architectural projects; and the detailed work performed through professional Architectural Contracts. Regular panels, composed of RISD alums and other allied professionals provide an external perspective on all elements of the course, and allow students the opportunity to direct discussion in ways appropriate to their needs.  
Major requirement; ARCH majors only.  
Registration by Architecture department.  
Course not available via web registration.  
(SPRING)

### ADVANCED SEMINARS

**ARCH 2150  ADVANCED TOPICS IN ARCHITECTURAL COMPUTATION**  
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 non-majors and Brown students by permission  
Prerequisite: ARCH-2101, ARCH-2102, and ARCH-2108  
(SPRING)

**ARCH 2354  ADVANCED TOPICS IN ARCHITECTURAL TECHNOLOGY**  
3 credits  Staff  
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: $250.00  
Open to Architecture seniors, graduate students. Permission of instructor required.  
Prerequisite: ARCH-2152, ARCH-2153, ARCH-2154  
(SPRING)

**ARCH 232G  TOPICS IN REPRESENTATION II**  
3 credits  Staff  
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.  
Estimated Cost of Materials: $250.00  
Major Elective; Open to ARCH and LDAR majors; Open to others by permission of instructor  
(SPRING)

### HISTORY & THEORY COURSES

**LAEL LE05  WORLD ARCHITECTURE: FROM PRE-HISTORY TO PRE-MODERN: IDEAS AND ARTIFACTS**  
3 credits  Staff  
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)

LAELELE22 MODERN ARCHITECTURE
3 credits  Ijlal Muzaffar
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/WINTER)

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

Permission of instructor and GPA of 3.0 or higher is required.
Register by completing the Independent Study Application available on the Registrar's website.
Course not available via web-registration.
(FALL/WINTER/SPRING)

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 six weeks of Wintersession. A pass/fail grade is assigned once the professional sponsor has written a letter of evaluation.
Course not available via web-registration.
(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.
Course not available via web-registration.
(FALL/WINTER/SPRING)

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
Department of Ceramics
Division of Fine Arts
Department office: Metcalf Building, Room 212, Telephone 401.454.6190; email: ceramics@risd.edu or broth@risd.edu
Department Head: Katy Schimert
Graduate Program Director: David Katz
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 student self-service. Registration into nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

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 web-registration in Student Planning 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 2017”.


BFA Curriculum in Ceramics (2016-2017)
Division of Fine Arts
Department office: Metcalf Building Phone x6190

### Fall

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<td>4121 Object as Idea in Clay</td>
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<td>4114 Materials and Science</td>
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<td>4106 Clay in Context</td>
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<td>4129 Ceramic Sculpture</td>
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<td>4116 Senior Tutorial Studio</td>
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<td>4198 Senior Thesis</td>
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<td>4197 Seminar: Source Presentation</td>
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<td>Directed Elective'</td>
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<td>4175 Adv. Pottery &amp; Production</td>
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### Footnotes:

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

1 Directed elective is a particular course selected by the department head.

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 Winter session. You may choose to take additional Liberal Arts credit in the Fall or Spring and take nonmajor electives during Winter session. For help, consult with your advisor, the Liberal Arts Office, or the Registrar.
MFA in Ceramics Curriculum (2016-2017)
Division of Fine Arts
Department Office: Metcalf Building, 2nd floor, Telephone 401.454.6190

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<td># Courses</td>
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<td>410G First-Year Grad Studio</td>
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| **Second Year** | | |
| # Courses | Cr. | | Elective | 3 | 415G Graduate Studio Thesis | 12 |
| 412G Second-Year Grad Studio | 6 | | | | Nonmajor Studio Elective | 3 |
| 413G Seminar: Source Presentation | 3 | | | | |
| Graduate Seminar | 3 | | | | |
| Nonmajor Elective | 3 | Total | 3 | Total | 15 |
| Total | 15 | Total | 3 | Total | 15 |

*Total Credits: 66*

*Note:*
General eligibility requirements for the Master’s Degree are listed in the front section of the book.
Courses in Ceramics

CER 4028

**INTRODUCTION TO CERAMICS FOR DESIGN MAJORS**

3 credits  David Katz

Introduction to Ceramics for Design Majors would condense the sophomore ceramics curriculum so that design students can enroll in other ceramics-based courses, insuring that the sequence builds on prior knowledge. After this introductory course design majors will be better equipped to take Slip Casting, Advanced Pottery and Production, and Tableware. Interested students could take the science course for a more in depth understanding of the material.

Information to be covered in Introduction to Ceramics for Design Majors
* Basic hand building techniques
* Basic mold making for slip casting and pressing. Proper use of plaster and the plaster room
* Basic clay and glaze formulation - proper use of the glaze room and clay making facilities.
* Basic firing processes and understanding the effects of different kiln temperatures and atmospheres.
* Use of 3d design technology and ceramics - marriage of traditional techniques and new technology

Opens to Sophomore and Juniors in Industrial Design

This class is available to non-Industrial Design majors by permission of instructor

Fee: $120.00

(SPRING)

CER 4103

**MOLDMAKING & SLIPCASTING FOR CERAMICS**

3 credits  tba

In this class we will utilize an industrial approach and integrate it with a fine art sensibility. Students will learn how to make molds and prototypes; produce porcelain casting slip; strategies in casting; traditional and non-traditional surface applications. Course projects will focus on non-functional concepts.

Many tools are supplied, however, students are required to purchase a tool kit to supplement those already on hand.

Ceramics major requirement; Non majors by permission of instructor.

Fee: $130.00

(FALL/WINTER)

CER 4106

**CLAY IN CONTEXT: SPECIAL PROJECT**

6 credits  Katy Schimert/Lawrence Bush

In this class you will find a site, a venue, a place from which your investigations will spring. Working from the tradition and need of tableware; or architectural ornamentation; or public art, you will attach your personal expressive needs and vision to uses outside of the studio. Creative and inventive individual solutions are stressed. All ceramic techniques and processes appropriate may be used. Collaboration is encouraged.

Designed for students at an advanced level, using clay as a primary material and involving a variety of processes and forming methods.

Major requirement; Ceramic majors for 6 credits
Available to nonmajors as elective, NMSE 4106, for 3 credits
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 required.

Fee: $150.00

(SPRING)

CER 4114

**TOPICS IN CERAMIC MATERIAL SCIENCE**

3 credits  David Katz

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 non-majors 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 non-majors 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 in its expression.
Major requirement; Ceramic majors only
Registration by Ceramic department, course not available via web registration
Fee: $75.00
(FALL)

CER 4117  DRAWING TAKES FORM
3 credits  Katy Schimert
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 in clay. An introduction to the techniques of handbuilding focusing on clay as a sculptural medium.
Major requirement for Ceramic majors, Non-majors on a space available basis. Instructor permission required.
Fee: $120.00
(FALL)

CER 4129  CERAMIC SCULPTURE
6 credits  Katy Schimert/David Katz
Ceramic Sculpture will cover a range of concepts, traditions and techniques that are specific to the disciplines of both ceramics and sculpture. Projects will revolve around the topics of space, structure and form and the development of ideas. Techniques and processes including hand building, surface treatment and glazes will be covered.
Clay is a very subtle medium and when one works in clay there is an exchange between the medium and the self. Through making, your skills will become more developed giving you a higher sense of confidence with the medium while allowing for more control over the objects you wish to realize. Students will approach these dynamics through installation, large construction and small-scale object making. Designed for students at an advanced level, using clay as a primary material and involving a variety of processes and forming methods.
Major requirement; Ceramic majors
Registration by Ceramic department, course not available via web registration
Available to nonmajors as elective for 3 credits by permission of department head
Prerequisite: 3 credits from subject CER
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 non majors with department permission
(Prerequisite for non majors 2 classes in ceramics at RISD)
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
Non-majors on a space available basis
Permission of department Required
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  
(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)

**INDEPENDENT STUDY**

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

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

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

**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 Ceramics department, 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 Ceramics 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 Ceramics 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 precedent and works in clay for class discussion.
Graduate major requirement
Non-majors on a space available basis
Permission of department required
Registration by Ceramics department, not available via web registration
Cross-listed with Graduate Studies
(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  David Katz
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
Non-majors 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
Non-majors on a space available basis
Permission of department Required
Registration by Ceramics department, not available via web registration
(FALL)

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
Department of Digital + Media
Division of Graduate Studies
Department office: CIT/Mason Building, 4th floor, Telephone 401.454.6139; email: digital@risd.edu
Department Head: Shona Kitchen
Department Administrative Coordinator: Traci Vaspol

The Department of Digital + Media offers a program leading to the Master of Fine Arts degree. Classes offered during Wintersession are listed in this Course Announcement and on Student Planning/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 student self-service. Registration for some Digital + Media electives is by permission of instructor via department administrative coordinator. Registration for some Digital + Media electives is done by students using web-registration in Student Planning. Registration for courses offered by Brown University is done by first contacting the instructors for permission, and then via cross-registration forms available on the RISD Registrar’s webpage.

Registration information for 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 2017”

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 7009 Experiments in Optics (cross-listed with the RISD Glass Department)
D+M 7028 Soundmarks: Sound Design for Visual Media
D+M 7026 Physical Computing
D+M 7001 Interactive Text, Sound + Images
D+M 3132 Code as Medium
D+M 7538 Digital + Media Theory
MFA in Digital + Media Curriculum (2016-2017)  
Division of Graduate Studies  
Department Office: Mason Building, 4th Floor, Telephone 401.454.6139

**FALL**  
**First Year**

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**WINTERSESSION**

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**Total Credits: 66**

**Footnotes:**

1 Students in the Digital + Media graduate program are required to take one Digital + Media elective course (each course is 3 credits - examples listed below) in the Fall semester and one in the Spring of the first year. In the second year, majors must take a D+M studio elective or an open elective in Fall and in Spring. An open elective may be chosen from any department at RISD or from courses offered at Brown. In D+M electives, students work either alone or in teams on a variety of interdisciplinary projects. Many D+M electives are cross-listed with other departments at RISD and Brown University. Part of the brief of each cross-listed collaborative elective course is on leading edge projects that bridge technology and media arts practice across disciplines to explore creative/expressive approaches to contemporary art, action, research and production.

2 Open electives may be chosen from any department at RISD, including D + M, or from courses offered at Brown University. Options for WinterSession elective in the first year include a course from any department, including D+M, or an internship. International study through a RISD travel course is also possible.

What is footnote #3 (next to Thesis Project) supposed to say?

**D+M Elective Classes**

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

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

- 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 2133 Creative Imagining Lab
- D+M 7028 Soundmarks: Sound Design for Visual Media
- D+M 2131 The Synesthesia of Place
- D+M 3134 Screen/Wall/Canvas/Field
- D+M 7026 Physical Computing
- D+M 2132 Code as Medium
- D+M 7538 Digital + Media Theory
Courses in Digital + Media

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.

Permission of instructor required.
Graduate elective.
(SPRING)

DM 2133  CREATIVE IMAGING LAB
3 credits  tba
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 experiment. 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 systematic 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.

Graduate elective
Fee: $218.00
(SPRING)

DM 7001  INTERACTIVE TEXT-INTERACTIVE SOUND AND IMAGE EMPHASIS
3 credits  Rafael Attias
Presented as fine art practice, this course will introduce the student to narrative and non-narrative experimentation with language in digital space. During the course students will be given a number of short term assignments which will serve as explorations of common themes. Students will also propose a longer term investigation, that will develop in the form of a semester long project.

We will explore both analog and digital technologies to develop the concepts presented during the semester, utilizing Final Cut, After Effects, Illustrator, InDesign, Photoshop, Ableton Live and/or other programs for the production of texts. The course will have an interactive sound and image emphasis. Students will experiment with interactive text, visuals, and audio composition in the digital realm, placing emphasis on the effect and meaning transformation that occurs when texts are combined with visuals and audio material.

The course will balance conceptual concerns related to content and structuring methodologies with artistic expression. Specific Aesthetic histories will be explored tracing the use of text in artistic practice including Concrete Poetry, the texts of Kurt Schwitters, Russian Constructivist posters, Fluxus poetic works, the Dada and Surrealist Word/Image, Magritte, Jenny Holtzer, Ed Ruscha, Barbara Kruger as well as other contemporary practitioners.

Elective, Open to senior, graduate. Permission of instructor required.
Also offered as GRAPH 7001. Register in the course for which credit is desired.
(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.

Permission of instructor required.
Elective: Open to senior, fifth-year, graduate. 
Also offered as GLASS 7009. Register in the course for which credit is desired. 
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 tech industry 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. Instructor permission required.
(FALL)

DM 7100 D+M GRADUATE STUDIO/SEMINAR 1
9 credits  Shona Kitchen/Edward Shanken/tba
This course supports the exploration of theoretical, social, material, technical and contextual research and concerns in new media arts practice during the first year of the first year of the D + M MFA program. It is a combined studio and seminar forum for Digital + Media first-year students. Participants become familiar with a vocabulary of multiple practices within digital media and, through a rigorous, hands-on approach, develop a thorough understanding of computational media as it applies to 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 studio-based assignments, 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 wide 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
9 credits  Shona Kitchen/Edward Shanken/tba
This course supports the exploration of theoretical, social, material, technical and contextual research and concerns in new media arts practice during the first year of the first year of the D + M MFA program. It is a combined studio and seminar forum for Digital + Media first-year students. Participants become familiar with a vocabulary of multiple practices within digital media and, through a rigorous,
DM 7103 DIGITAL MEDIA PERSPECTIVES: HISTORY OF MEDIA ART
3 credits  tba
In this historical survey, we analyze the aesthetic conventions, narratives, and formats of works in new media. We examine the impact digital technologies and new media have had on existing media, as well as the ways in which new media function as a unique system of communication. While investigating the aesthetic conventions, economic conditions and infrastructures that affect the production of new media, we address the social and political contexts in which new media are disseminated, interpreted and privileged. We make connections across decades by focusing on the recurring themes of language, futurism, simulation, hyper-reality, transnationality and information.
Graduate major requirement; Digital + Media majors only Registration by Digital + Media department, course not available via web registration
Open to first-year graduate (SPRING)

DM 7108 D+M GRAD STUDIO/SEM 3
9 credits  S. Cooke/S. Kitchen/E. Shanken
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  Shona Kitchen/Edward Shanken/tba
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.
Permission of instructor required. 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. (SPRING)

DM 7197 DIGITAL MEDIA GRAD THESIS WRITING 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-given 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 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)

DM 7199 THESIS PROJECT
12 credits Shona Kitchen/Edward Shanken/tba
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.
This class is 6 credits in the Spring, enrolled with the Thesis Chair.
(SPRING)

DM 7538 DIGITAL + MEDIA THEORY
3 credits tba
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 ISP MAJOR
3 credits tba
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses.

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

Register by completing the Independent Study Application available on the Registrar's website.
Course not available via web-registration.
(FALL/WINTER/SPRING)

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 a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
RISD in Rome: European Honors Program

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

In 2016-2017, Angela Dufresne, Professor of Painting, will serve as the Chief Critic for the academic year.

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

Students in Fall as well as Spring are enrolled in the History of Art and Visual Culture (HAVC) and the Liberal Arts Elective (LAEL) courses listed below. The courses in the major differ in credit value from Fall to Spring. In Fall, students are registered in a six credit studio and a three credit studio using their department code as the prefix to the course number. In Spring, students are registered in two, six credit studios. For example, in the Fall, an Illustration major will be registered into ILLUS 9500, EHP Studio Elective (six credits) and ILLUS 9600, EHP Studio Concentration (three credits). In the Spring, the courses will be ILLUS 9500, EHP Studio Elective (six credits, same as in Fall) and ILLUS 9700, EHP Studio Concentration (six credits, three more than in Fall). For Fall and Spring, the student is advised by the department head as to which curriculum requirements these credits will fulfill.

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<td>EHP: Italian Language &amp; Culture</td>
<td>EHP: Italian Language &amp; Culture</td>
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</table>

EHP 9500 EHP STUDIO ELECTIVE

6 credits

Independent studio is at the core of the EHP experience. Upon arrival, students are assigned studio space at the Palazzetto Cenci, home of RISD’s program in Rome. With guidance from the chief critic, each student develops a personal body of work sparked by his/her interactions with places, people and circumstances in Rome and other locations that are part of the EHP tours (such as the Northern, Southern or Eastern tours, as well as other shorter trips.) The work takes as a point of departure knowledge and techniques specific to individual home departments, but allows, and even encourages, explorations beyond disciplinary boundaries, including collaborations and cross-fertilization within a group of students from different departments working together. Beyond consistent and thorough engagement with studio work, requirements include participation in open studios and exhibitions, presentations in reviews, and attendance to all group activities and events, such as lectures at the Cenci and other institutions. From time to time, the chief critic may issue short assignments to introduce or focus on a particular subject. As part of the studio elective, students may be encouraged to keep sketchbooks and/or diaries, participate in optional activities—such as figure drawing sessions—and search for brief internships, apprenticeships, or other forms of interactions with local artists, designers, curators and critics.

EHP Studio Elective corresponds to the first twelve weeks of the program, while students are also taking Art History and Italian classes. This course establishes the direction for the work in the “Studio Concentration” course that follows.

Note: EHP credits replace the on-campus major requirements for the term students attend. Distribution to non-major requirements occurs when major credits are not needed. Students are registered into the course subject that aligns with their major.

(FALL/SPRING)
EHP 9600  
**EHP FALL: STUDIO CONCENTRATION**

3 credits
In this intensive independent studio students continue and complete the work began in “EHP Studio Elective”, culminating in the final exhibition and review. It corresponds to the remaining four weeks of the program, after students have finished with their Art History and Italian classes.

Note: EHP credits replace the on-campus major requirements for the term students attend. Distribution to non-major requirements occurs when major credits are not needed.

(FALL)

EHP 9700  
**EHP SPRING: STUDIO CONCENTRATION**

6 credits
In this intensive independent studio students continue and complete the work began in “EHP Studio Elective”, culminating in the final exhibition and review. It corresponds to the remaining eight weeks of the program, after students have finished with their Art History and Italian classes.

Note: EHP credits replace the on-campus major requirements for the term students attend. Distribution to non-major requirements occurs when major credits are not needed.

(SPRING)

HAVC 9200  
**LAYERS OF ROME: FROM ANTIQUITY TO POST-WWII ITALY**

3 credits  
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.

Open only to students studying in Rome in the RISD EHP Program

(SPRING)

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

(SPRING)
Division of Experimental and Foundation Studies
Division Office: Waterman Building, Telephone 401.454.6176, email: foundation@risd.edu
Dean of Foundation Studies: Joanne Stryker
Programs Head: Shawn Greenlee
Office Supervisor: Diane Blair
Department Coordinator: Karen Zucconi

The Division of Experimental and Foundation Studies offers three categories of courses. One is the first year program of foundation studios that are offered during Fall and Spring. It also offers a concentrated version of this program (9 credits) during the summer for incoming undergraduate transfers and incoming graduate students who need foundation coursework prior to beginning their major program of study, and for current students who are required to make up a Foundation Studio they did not complete successfully. In addition, the Division of Experimental and Foundation Studies sponsors classes open to all RISD students, using the subject code of 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 Student Planning/WebAdvisor and Fall and Spring electives are listed on Student Planning under IDISC.

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 student self-service. Registration into fall liberal arts classes (History of Art and Visual Culture HAVC H101, Literary Arts and Studies LAS E101, or Fundamentals of Writing LAEL LE70) is done by the Division of Liberal Arts. Students are responsible for registration in their spring liberal arts classes (HAVC H102 and History, Philosophy, and the Social Sciences HPSS S101). 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 for web-registration in Student Planning.

Registration information for Fall, Spring & Wintersession Electives:
Non major studio electives are available for web-registration in Student Planning. These classes are open to all RISD students during Wintersession. For these courses, refer to the section entitled “Wintersession 2017”, or Fall or Spring IDISCs. These are open to non-first year students only.
# First-Year Program of Study (2016-2017)

## Division of Experimental and 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

### FALL

<table>
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<tr>
<td>1003 Design I(^1)</td>
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<tr>
<td>1005 Spatial Dynamics I(^1)</td>
<td>3</td>
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<td>E101 First-year Literature Seminar(^2)</td>
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<tr>
<td>H101 History of Art &amp; Visual Culture I(^2)</td>
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### WINTERSESSION

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### SPRING

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<tr>
<td>1004 Design II(^1)</td>
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</tr>
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<td>1006 Spatial Dynamics II(^1)</td>
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<td>S101 Topics in History, Philosophy, and the Social</td>
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<tr>
<td>H102 History of Art &amp; Visual</td>
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<tr>
<td><strong>Total</strong></td>
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**Footnotes:**

1 and 2 All students must successfully complete their first-year studios (FOUND-1001, 1002, 1003, 1004, 1005 and 1006) and liberal arts course requirements. LAS E101, HAVC H101, HPSS S101 and HAVC H102 are mandatory degree requirements. See the section titled ‘Liberal Arts Division’ for more information on Liberal Arts requirements.

3 During first-year Wintersession, students will select a course related to their intended major or in another area of interest. The course may be in liberal arts or studio and may be chosen from any of the College-wide course offerings.

**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 Experimental and 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 Experimental and Foundation Studies if they want to discuss dropping a class. After discussion with the student, the Dean will approve/deny the request.

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

Experimental and Foundation Studies requirements and substitutions must be approved by the Dean of Experimental and 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 Experimental and Foundation Studies course must repeat the course within 12 months after the end of the academic year in which the failure was recorded.

**Summer Experimental and Foundation Studies Program**

The Summer Program is a six-week program of intensive study that enables incoming transfer students to earn 9 of the 18 credits in Experimental and Foundation Studies. It is designed for transfer students who need additional experience before beginning their majors. Faculty in the Experimental and Foundation Studies division review the application of each transfer student to determine who is required to participate in the program.

The summer program is based on curriculum of the Division of Experimental and Foundation Studies. The program offers three courses: Studio: Drawing, Studio: Design, or Studio: Spatial Dynamics. Each studio is three credits. Please see the course descriptions that follow.

After the Summer Term, the Dean of Experimental and Foundation Studies will review the grades of students in the Summer Program to determine if they have successfully completed the requirements. In addition, the Academic Standing Committee may review a student’s record, as required.

Students who complete the Summer program successfully but still require additional Experimental and Foundation Studies credits (to complete the required 18 credits) will work with the Dean of Experimental and Foundation Studies to determine the courses to take to meet the requirement.
Courses in Experimental and 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 Experimental and Foundation Studies if they are considering a drop. After discussion with the student, the Dean will approve/deny the request.

__FOUND 1001  STUDIO:DRAWING__
3 credits  Staff
Studio: Drawing is pursued in two directions: as a powerful way to investigate the world, and as an essential activity intrinsic to all artists and designers. As a primary mode of inquiry, drawing is a central means of forming questions and creating knowledge across disciplines. Through wide-ranging drawing approaches, students are prompted to work responsively and self-critically to embrace the unpredictable intersection of process, idea and media. To pursue these larger ideas, the studio becomes a laboratory of varied and challenging activities. Instructors introduce drawing as a dynamic two-dimensional record of sensory search, conceptual thought, or physical action. Students investigate materiality, imagined situations, idea generation, and the translation of the observable world. Formal and intellectual risks are encouraged during a sustained engagement with the possibilities of material, mark-making, perception, abstraction, performance, space and time. As students trust the drawing process, they become more informed about its uncharted potentials, and accept struggle as necessary and positive; they gain confidence in their own sensibilities.

(FALL)

__FOUND 1002  STUDIO:DRAWING__
3 credits  Staff
Studio: Drawing is pursued in two directions: as a powerful way to investigate the world, and as an essential activity intrinsic to all artists and designers. As a primary mode of inquiry, drawing is a central means of forming questions and creating knowledge across disciplines. Through wide-ranging drawing approaches, students are prompted to work responsively and self-critically to embrace the unpredictable intersection of process, idea and media. To pursue these larger ideas, the studio becomes a laboratory of varied and challenging activities. Instructors introduce drawing as a dynamic two-dimensional record of sensory search, conceptual thought, or physical action. Students investigate materiality, imagined situations, idea generation, and the translation of the observable world. Formal and intellectual risks are encouraged during a sustained engagement with the possibilities of material, mark-making, perception, abstraction, performance, space and time. As students trust the drawing process, they become more informed about its uncharted potentials, and accept struggle as necessary and positive; they gain confidence in their own sensibilities.

(SPRING)

__FOUND 1003  STUDIO: DESIGN__
3 credits  Staff
Studio: Design promotes multidisciplinary studio experimentation across an array of media and processes. Students explore the organization of visual and other sensory elements in order to understand perceptual attributes and the production of meaning. Using various methods of expression, students may create objects, spaces, and experiences that demonstrate their analysis of composition, color, narrative, motion, systems, and cultural signification. Assignments allow for inquiries into scientific, social, cultural, historical, philosophical, technological, and political topics. Critical and experimental utilization of design principles, which underpin all of the arts, are emphasized. Students are guided through progressive investigations, in which the act of seeing is amplified by the study of physiological and cognitive factors that generate perception. Examined subjects are taken through stages of representation, abstraction, and/or symbolic interpretation to reveal essential communicative properties.

(FALL)

__FOUND 1004  STUDIO: DESIGN__
3 credits  Staff
Studio: Design promotes multidisciplinary studio experimentation across an array of media and processes. Students explore the organization of visual and other sensory elements in order to understand perceptual attributes and the production of meaning. Using various methods of expression, students may create objects, spaces, and experiences that demonstrate their analysis of composition, color, narrative, motion, systems, and cultural signification. Assignments allow for inquiries into scientific, social, cultural, historical, philosophical, technological, and political topics. Critical and experimental utilization of design principles, which underpin all of the arts, are emphasized. Students are guided through progressive investigations, in which the act of seeing is amplified by the study of physiological and cognitive factors that generate perception. Examined subjects are taken through stages of representation, abstraction, and/or symbolic interpretation to reveal essential communicative properties.

(SPRING)

__FOUND 1005  STUDIO: SPATIAL DYNAMICS__
3 credits  Staff
Studio: Spatial Dynamics is a studio-based inquiry into physical, spatial and temporal phenomena. The study of Spatial Dynamics is rooted in the necessity to consider forces and their effects on structure. Force is the consequence of energy. In Spatial Dynamics the energy and resultant forces are studied in actual motion, stability, and materiality. The structures of physical, spatial and temporal
phomena are studied through additive, subtractive, transformative, iterative, and ephemeral processes both analog and digital. Mediums and materials that are commonly explored and utilized have a broad range of characteristics due to their organic and synthetic sources. Most assignments utilize methods such as preliminary sketches and diagrams in research, planning, and experimental processes. Assignments reference the histories and theories of art and design and include areas of inquiry that extend to disciplines such as the sciences, music, dance, film, and theater.

Fee: $100.00

(SUMMER)

FOUND 1006  STUDIO: SPATIAL DYNAMICS
3 credits  Staff
Studio: Spatial Dynamics is a studio-based inquiry into physical, spatial and temporal phenomena.

The study of Spatial Dynamics is rooted in the necessity to consider forces and their effects on structure. Force is the consequence of energy. In Spatial Dynamics the energy and resultant forces are studied in actual motion, stability, and materiality. The structures of physical, spatial and temporal phenomena are studied through additive, subtractive, transformative, iterative, and ephemeral processes both analog and digital. Mediums and materials that are commonly explored and utilized have a broad range of characteristics due to their organic and synthetic sources. Most assignments utilize methods such as preliminary sketches and diagrams in research, planning, and experimental processes. Assignments reference the histories and theories of art and design and include areas of inquiry that extend to disciplines such as the sciences, music, dance, film, and theater.

(SUMMER)

SUMMER EXPERIMENTAL AND FOUNDATION STUDIES

FOUND S101  STUDIO:DRAWING
3 credits  tba
Studio: Drawing is pursued in two directions: as a powerful way to investigate the world, and as an essential activity intrinsic to all artists and designers. As a primary mode of inquiry, drawing is a central means of forming questions and creating knowledge across disciplines. Through wide-ranging drawing approaches, students are prompted to work responsively and self-critically to embrace the unpredictable intersection of process, idea and media. To pursue these larger ideas, the studio becomes a laboratory of varied and challenging activities. Instructors introduce drawing as a dynamic two-dimensional record of sensory search, conceptual thought, or physical action. Students investigate materiality, imagined situations, idea generation, and the translation of the observable world. Formal and intellectual risks are encouraged during a sustained engagement with the possibilities of material, mark-making, perception, abstraction, performance, space and time. As students trust the drawing process, they become more informed about its uncharted potentials, and accept struggle as necessary and positive; they gain confidence in their own sensibilities.

(SUMMER)

FOUND S103  STUDIO: DESIGN
3 credits  tba
Studio: Design promotes multidisciplinary studio experimentation across an array of media and processes. Students explore the organization of visual and other sensory elements in order to understand perceptual attributes and the production of meaning. Using various methods of expression, students may create objects, spaces, and experiences that demonstrate their analysis of composition, color, narrative, motion, systems, and cultural signification. Assignments allow for inquiries into scientific, social, cultural, historical, philosophical, technological, and political topics. Critical and experimental utilization of design principles, which underpin all of the arts, are emphasized. Students are guided through progressive investigations, in which the act of seeing is amplified by the study of physiological and cognitive factors that generate perception. Examined subjects are taken through stages of representation, abstraction, and/or symbolic interpretation to reveal essential communicative properties.

(SUMMER)

FOUND S105  STUDIO: SPATIAL DYNAMICS
3 credits  tba
Studio: Spatial Dynamics is a studio-based inquiry into physical, spatial and temporal phenomena.

The study of Spatial Dynamics is rooted in the necessity to consider forces and their effects on structure. Force is the consequence of energy. In Spatial Dynamics the energy and resultant forces are studied in actual motion, stability, and materiality. The structures of physical, spatial and temporal phenomena are studied through additive, subtractive, transformative, iterative, and ephemeral processes both analog and digital. Mediums and materials that are commonly explored and utilized have a broad range of characteristics due to their organic and synthetic sources. Most assignments utilize methods such as preliminary sketches and diagrams in research, planning, and experimental processes. Assignments reference the histories and theories of art and design and include areas of inquiry that extend to disciplines such as the sciences, music, dance, film, and theater.

(SUMMER)
Department of Film / Animation / Video
Division of Fine Arts
Department office: Auditorium 530, Telephone 401.454.6233; email: fav@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 Student Planning/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 web-registration in Student Planning.

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 2017”.

## BFA Curriculum in Film / Animation / Video (2016-2017)

### Division of Fine Arts
Market House, Telephone 401.454.6233

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<td>Live Action Curriculum</td>
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<td>5101 Int. Studio: Digital Cinema</td>
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<td>5113 Int. Studio: Video Forms</td>
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<td><strong>OR Animation Curriculum</strong></td>
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<td>5106 Int. Studio: Animation</td>
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<td>Int. Studio: Digital Cinema (5101) or Video Forms (5113)</td>
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<tr>
<td><strong>OR Open Media Curriculum</strong></td>
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<td>5113 Int. Studio: Video Forms</td>
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<tr>
<td>Int. Studio: Animation (5106/5107) or Digital Cinema (5101/5102)</td>
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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. Students will be paired with faculty mentors from the life or physical sciences to 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 Material 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: $220.00
(FALL/SPRING)

FAV 5101  INTERMEDIATE STUDIO: DIGITAL CINEMA
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 Material Cost: $500.00 Deposit $150.00
Major requirement
Registration by FAV department, course not available via web registration
Fee: $225.00
(FALL)

FAV 5102  INTERMEDIATE STUDIO: DIGITAL CINEMA
Film / Animation / Video 2016 – 2017

3 credits  John Terry
Intermediate Film is a year-long course emphasizing technical production in sync sound filmmaking. Theoretical concerns and cinematic techniques are stressed. We explore concepts of (and the relationships between) narrative, documentary and experimental filmmaking. During Spring semester, the course is devoted to improving skills in many aspects of live action filmmaking, including conceptualization, budgeting, camera work, and sound recording. Projects are transferred to tape and edited digitally. In addition, there are weekly screenings of works by relevant filmmakers. Participation in class discussions is required.
Estimated Material Cost: $500.00 Deposit: $150.00
Major requirement
Registration by FAV department, course not available via web registration
Prerequisite: FAV-5101
Fee: $350.00
(SPRING)

FAV 5103  INTRODUCTION TO ELECTRONIC MOVING IMAGES
3 credits  Alfred Chin/Andrew Freiband/tba
This course introduces students to the production of electronic moving images: video camera work and digital non-linear editing. By creating short projects, students are engaged in an exploration of individual workflow. Students participate in class by inviting and offering constructive criticism within the group. Writing, presentations and individual meetings are stressed as important elements of the production process. Grades are influenced by attendance, quality of work, and meeting all project deadlines.
Estimated Material Cost: $60.00 Deposit: $150.00
Major requirement
Registration by FAV department, course not available via web registration
Fee: $75.00
(FALL/SPRING)

FAV 5105  INTRODUCTION TO ANIMATION TECHNIQUES
3 credits  Julie Zammarchi/Hayley Morris/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 Material Cost: $40.00
Permission of instructor required
Elective

Fee: $75.00
(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 Material Cost: $300.00 Deposit: $150.00
Major requirement; FAV majors
Registration by FAV department, course not available via web registration
Prerequisite: Take 3 credits from courses FAV-5105, ILLU-5202, FAV-5111, or FAV-5130
Fee: $215.00
(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
Prerequisite: FAV-5106
(SPRING)
FAV 5108  CHARACTER ANIMATION WORKSHOP
3 credits  Julie Zammarchi
This course focuses primarily on hand-drawn character design, development, and movement. Beginning with simple model sheets drawn from different points of view, we explore how action and context can affect the design of characters. The same characters are then taken straight into animation. Students use the characters they created as actors who must perform in a variety of situations, and interact directly with the physical space around them. Exercises include walk cycles, lip-synching, anticipation and follow-through, weight and resistance, and lessons in narrative, storyboarding, and drawing skills. The class also takes a field trip to the Roger Williams Zoo to study animal motion directly from life. A longer, three-week final project provides an opportunity for students to show what they have learned, and to create a cohesive story from start to finish. The final project is usually critiqued by a guest industry professional. All supporting software is covered in a series of simple workshops. Class time involves critiques of homework assignments, demonstrations of techniques and screenings of a diverse range of films.
Estimated Material Cost: $100.00
Permission of instructor required
Major elective
Prerequisite: FAV-5105
Fee: $200.00
(FALL/SPRING)

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 Material Cost: $120.00 Deposit: $150.00
Permission of instructor required
Major elective
Prerequisite: 3 credits from courses FAV-5100 or FAV-5103
Fee: $200.00
(FALL/SPRING)

FAV 5111  STOP-MOTION ANIMATION
3 credits  Agnieszka Woznicka
This is a course demonstrating and exploring the basic techniques of Stop-Motion Puppet Animation, with the intent to provide students with hands-on creative experience in learning the potentials of the medium, and an introduction to filmic language. Studio exercises strengthen individual technical skills in basic armature construction and model making, animating pose-to-pose movement, the basic walk, expressions and gestures, clay animation with lip-sync, set construction and lighting for three-dimensional animation. Basic sound recording, mixing and editing are also covered. Conceptual skills are exercised through exploring intent, storytelling, storyboarding, editorial concepts, character performance, art direction, and basic sound design. This class is based on process and experimentation. It is meant to provide a strong foundation in the basics of stop-motion animation filmmaking, as well as the confidence to experiment further in one's future work. The idea is to enjoy the process by understanding it; control is born of experimentation and experience. This is a one semester class repeated in the spring. First preference given to FAV majors. Second preference given to Illustration majors.
Estimated Material Cost: $40.00
Permission of instructor required
Major elective
Fee: $200.00
(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 Material Cost: $50.00 Deposit: $150.00
Permission of instructor required
Major elective
Prerequisite: 3 credits from courses FAV-5100 or FAV-5103
Fee: $50.00
(FALL/SPRING)

FAV 5113  INTERMEDIATE STUDIO: VIDEO FORMS
3 credits  John Terry/Andrew Freiband/tba
This year-long video production studio focuses on the possibilities of the video medium and the development of an individualized practice within it. Students will be exposed to a wide range of forms including but not limited to single-channel production, installation, performance, documentary, and digital cinema.
Estimated Material Cost: $125.00 Deposit: $150.00
Major requirement; FAV majors
FAV 5114  INTERMEDIATE STUDIO: VIDEO FORMS
3 credits  Andrew Freiband/tba
This is a continuation of a year-long video production studio, focused on the possibilities of the video medium and the development of an individualized practice within it. Students are challenged to put to practice the research and experiments of the fall semester by producing a finished authored work for exhibition. The practical work of production is emphasized, and participation in the critical workshop environment is required. Continued research, development of technical skill, ability to plan and document process are expected.
Estimated Material Cost: $150.00 Deposit: $150.00
Major requirement; FAV majors
Registration by FAV department, course not available via web registration
Prerequisite: FAV-5113
Fee: $195.00
(SPRING)

FAV 5115  FAV DIGITAL FOUNDATION
3 credits  Dennis Hlynsky/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 Material Cost: $30.00
Major requirement; FAV majors
Registration by FAV department, course not available via web registration
 Fee: $80.00
(FALL/SPRING)

FAV 5116  WRITING FOR THE SCREEN
3 credits  Andrew Freiband
This course is an examination of all forms of writing relevant to film and media creation. This includes a thorough study of traditional 'story film' screenwriting, as well as writing techniques for documentary production and preproduction writing problems, such as proposals, treatments, and outlines. It is also a study of nontraditional writing problems in filmmaking: writing for nonlinear or experimental films, writing for a framework for improvisation, using text as a direct generator of filmed work, and even using text as the content of film. And last, but certainly not least, there is considerable attention paid to developing skills in critical writing. By the end of this course, students will have a portfolio of written work, including a polished draft of a short film or long-form first act, which demonstrates a wide variety of techniques for relating the written word to media.
Estimated Material Cost: $25.00
Permission of instructor required
Major elective
Prerequisite: FAV-5100 and FAV-5103
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 Material Cost: $100.00 Deposit: $150.00
Permission of instructor required
Major elective
Prerequisite: FAV-5100 and FAV-5103
Fee: $80.00
(FALL/SPRING)

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

FAV 5119  DIRECTING
3 credits  Rachel Israel
In the Directing class, students are encouraged to go beyond the first instinct or idea, and to develop a project to its fullest potential, particularly with respect to meaning and to potential modes of execution. Students work on a variety of
scenes throughout the semester, complete several short assignments during and outside of class, and read handouts and excerpts from texts. An ongoing focus throughout the semester is an exploration of the methods of communication between directors and actors. Students direct each other, young actors from the Carriage House School, professional actors from the community (brought in for two classes), and actors of their choosing for final projects. As they direct rehearsals, students utilize a variety of specific tools that enable them to maximize the creativity and fertility of their relationships with actors, and to make adjustments in performances quickly and effectively. The latter third of the semester also focuses on techniques for script analysis. These are used to discover the range of creative possibilities in a given text, and to thoroughly prepare and organize directors for rehearsals and shoots. An ongoing, general goal of the course is also for each student to reflect upon and identify their personal themes as a director. Major elective. Permission of instructor required.

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 Material Cost: $100.00 Deposit: $150.00
Permission of instructor required
Major elective
Prerequisite: 3 credits from courses FAV-5100 or FAV-5103
Fee: $300.00
(FALL)

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 craftmsanship, and sophisticated design are stressed.
Permission of instructor required
Elective
(SPRING)

FAV 5125  FILM & VIDEO INSTALLATION
3 credits  tba
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 Material 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 Material Cost: $40.00
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.

Permission of instructor required
Major elective
Prerequisite: FAV-5115
(FALL/SPRING)
FAV 5152  INTERMEDIATE STOP-MOTION ANIMATION
3 credits  Agnieszka Woznicka
Building on skills learned in the Intro Stop-motion Animation class, students will develop and produce one short stop-motion animation for professional portfolio and public screening. This course will provide students the opportunity to focus on particular issues of stop-motion animation and explore more advanced production techniques and processes. The course emphasizes art direction and project development. Students are encouraged to experiment with individual style and techniques of animation 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 Material Cost: $300.00
Permission of instructor required. Major elective
Prerequisite: FAV-5111
Fee: $150.00
(FALL)

FAV 5191  CRITICAL DISCOURSE: OPEN MEDIA (fall)
3 credits  tba
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
FAV Seniors registered for Senior Studio: Open Media must take this partnered three-credit course towards creating their degree project.
Registration by FAV department, course not available via web registration.
Must also register for: FAV-5194
Fee: $200.00
(SPRING)

FAV 5193  SENIOR STUDIO: OPEN MEDIA
3 credits  tba
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; registration by FAV Department, course not available via web registration
Permission of instructor required
Must also register for: FAV-5191
Fee: $100.00
(FALL)
FAV W527  SENIOR STUDIO: OPEN MEDIA
3 credits  tba
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. Permission of instructor required.
Fee: $50.00
(WINTER)

FAV 5194  SENIOR STUDIO: OPEN MEDIA
3 credits  tba
This path, within the senior studio options, allows for the exploration of a broad range of hybrid practices. Through the structural support of this year-long studio, students will produce a project that synthesizes their understanding of and aspirations for media art practice. Works produced use media as their point of departure, but may take a variety of forms including performance, installation, public art, intervention, networked/collaborative production, print publication, activism, etc. The course prepares students to work with depth in their use of media and as contemporary artists in a complex art world, in which media is often only one component in a larger project. Students receive weekly individual guidance from the instructor and peers, as well as two critiques by prominent working artists or related practitioners. Class meetings are devoted to presentations of related artists works, individual meetings and group critique. During the spring semester, each student explores the notion of distribution intensively, resulting in the crafting of individualized forms of presentation. Each student also develops a portfolio of their work, focused on communicating their core interests to a defined group. Spring Semester features speakers, working with related practices, who meet with students to prepare them for their professional future.
Estimated Material Cost: Varies considerably with production design. Deposit: $150.00
Major requirement
Registration by FAV Department, course not available via web registration.
Permission of instructor required

Must also register for: FAV-5192
Fee: $100.00
(SPRING)

FAV 5195  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. Fall semester includes a one-week field trip to the Ottawa International Animation Festival in Ottawa, Ontario, Canada.
Estimated Material Cost: Varies considerably with production design, average $1000.00 to $3000.00 Deposit: $150.00 Average Field Trip Cost: $300.00
Major requirement; FAV majors only, registration by FAV department, course not available via web registration
Prerequisite: FAV-5106
Fee: $475.00
(FALL)

FAV 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. Permission of instructor required.
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
Prerequisite: FAV-5195
Fee: $285.00
(SPRING)

FAV 5197 SENIOR STUDIO: LIVE ACTION
6 credits Peter O'Neill/Julie Mallozzi
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 Material Cost: $2,000.00 Deposit: $150.00
Major requirement; FAV majors only
Registration by FAV department, course not available via web registration
Prerequisite: FAV-5101, FAV-5102, FAV-5113, and FAV-5114
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.
Permission of instructor required.
Fee: $75.00
(WINTER)

FAV 5198 SENIOR STUDIO: LIVE ACTION
6 credits Peter O'Neill/Julie Mallozzi
This is a year-long course of study, for which the student will complete a 10-20 minute live action work to final professional screening format. Students are free to choose genres and formats in which they want to work. Students have weekly meetings for screenings, guests, and technical workshops, and weekly small-group meetings to discuss their works-in-progress. Spring semester covers post-production, editing, sound mixing, color correction, outputting, and a series of professional practice workshops. A guest critic reviews work in early April. Final projects are screened at a public film festival in May, which is reviewed by the local media.
Estimated Material Cost: $2,000.00 Deposit: $150.00
Major requirement; FAV majors only
Registration by FAV department, course not available via web registration
Prerequisite: FAV-5197
Fee: $360.00
(SPRING)

FAV 5300 INTRODUCTION TO DARKROOM PHOTOGRAPHY
3 credits Henry Horenstein/Jennifer Edwards
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
(SPRING)

FAV 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  
Must also register for: PHOTO-5311  
Fee: $100.00  
(FALL/SPRING)

FAV 5314  LIGHTING  
3 credits  Kenneth Rogowski  
This course will focus on basic lighting techniques and principles that will provide students with the skills necessary to feel comfortable in a variety of lighting situations. Students will not only gain an understanding of how light can be manipulated and controlled but also how it can be used to communicate information. The course will serve as an introduction to the studio and to various kinds of tungsten and strobe equipment.  
Estimated Material Cost: $150.00 - $200.00  
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  
(SPRING)

FAV 5339  THE BUSINESS OF ART  
3 credits  Thaddeus Russell  
This course is designed for art students looking to transition into the creative economy. As the worlds of art and commerce increasingly co-mingle, we will explore how a RISD education and skill set is marketable beyond academia and the gallery world. This hands-on course will include making a business plan, building a brand, finding and dealing with clients, and managing estimates, invoices, taxes, and insurance. Through practical in-class exercises, guest lecturees, readings and assignment work, we will address the risks and rewards of making a living as an artist/entrepreneur.  
Elective; Junior and above  
(SPRING)

FAV 5340  FAMILY ALBUM  
3 credits  Josephine Sittenfeld  
This class will explore artists who make work about family and life experiences that some might argue are too personal, or inappropriate, for public consumption. What strategies do artists use to transform deeply personal experiences into work that is meaningful to others? Lectures and screenings will draw from the rich tradition of family and personal work from photography and film, but will also include work from other disciplines. Assignments will include readings, research, and studio work. Student from all fine art disciplines are welcome. Elective; Sophomore and Above  
Fee: $30.00  
(SPRING)

FAV 5345  WEB PROJECTS  
3 credits  Kelly Egan  
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 interpreted 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)

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. Instructor permission required.  
Fee: $75.00  
(FALL)
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<th>Course Title</th>
<th>Credits</th>
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<td>FAV 8900</td>
<td>ISP MAJOR</td>
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<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. Course not available via web-registration. (FALL/WINTER/SPRING)</td>
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<td>PROFESSIONAL INTERNSHIP</td>
<td>3</td>
<td>tba</td>
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</tr>
<tr>
<td>FAV 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. Course not available via web-registration. (FALL/WINTER/SPRING)</td>
</tr>
</tbody>
</table>

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
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 Student Planning/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 student self-service. Registration into nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

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 web-registration in Student Planning 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 2017”.
# Furniture Design 2016 – 2017

## BFA Curriculum in Furniture Design (2016-2017)

**Division of Architecture and Design**

Department Office: 20 Washington Place, Telephone 454-6373

### FALL

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

<table>
<thead>
<tr>
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</tr>
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<tbody>
<tr>
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### SPRING

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<td>2510 Drawing Furniture 2-D</td>
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<tr>
<td>Liberal Arts*</td>
<td>3</td>
</tr>
<tr>
<td>Dept. Electives or Nonmajor Electives</td>
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### Junior Year

#### Design + Process or Form in Metals

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<tr>
<td>2523 Research Elective†</td>
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<tr>
<td>Dept. Elective, Nonmajor, Elective or Liberal Arts†&quot;</td>
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#### Nonmajor Studio Elective

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<tbody>
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### Senior Year

#### ADV. Furniture Studio

<table>
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<th>Course</th>
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<tr>
<td>2580 ADV. Furniture Studio</td>
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<tr>
<td>2582 Professional Practice/Portfolio</td>
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<tr>
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#### Nonmajor Studio Elective

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### Nonmajor Elective

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### Studio Degree Project

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<tr>
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</table>

### 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.”

Total Credits: 126

---

98
# MFA Curriculum in Furniture Design—2 year (2016-2017)

**Division of Architecture and Design**  
20 Washington Place, Telephone 401.454.6102

<table>
<thead>
<tr>
<th>FALL</th>
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<tr>
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<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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<td></td>
<td>Graduate Seminar</td>
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<td></td>
<td>Total</td>
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</table>

**Total Credits: 66**

**Curriculum Notes:**

Graduate students entering the Department of Furniture Design have the option of participating in the department’s “laptop program as specified in the department’s “laptop program requirements and policy guidelines”.
MFA - Curriculum in Furniture Design–3 Year (2016-2017)
Division of Architecture and Design
20 Washington Place, Telephone 401.454.6102

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:

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTER SESSION</th>
<th>SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Year</strong></td>
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<tr>
<td></td>
<td># Course</td>
<td>Cr.</td>
</tr>
<tr>
<td>Studio</td>
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<td>6</td>
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<tr>
<td>Elective or Graduate Seminars</td>
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</table>

| **Second Year**    |                      |                    |
|                    | 244G                 | Grad Furniture Design I | 9        | 3    | Elective | 3 | 245G | Grad Furniture Design II | 9 |
|                    | 247G                 | Graduate Seminar     | 3        | 3    | 3       | 247G | Graduate Furniture Design Seminar | 3 |
|                    | 248G                 | Liberal Arts or Elective | 3         | 3    | 3       | 249G | Liberal Arts or Elective | 3 |
|                    | Total                | 15                  | 3        | 3    | Total | 15 |

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

Total Credits: 96

Curriculum
Notes:

Graduate students entering the Department of Furniture Design have the option of participating in the department's laptop program as specified in the department’s “laptop program requirements and policy guidelines”. 
Courses in Furniture Design

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. Wood this year has been designated from the Martin Van Buren National Historic Site in Kinderhook, New York.  
Permission of instructor required  
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.  
Must also register for: HPSS-S732  
Fee: $100.00  
(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  
(FALL)

FURN 2503  CAD MODELING FOR FURNITURE DESIGNERS
3 credits  tba
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  Richard Myer/Debra Folz
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: $30.00  
(SPRING)

FURN 2521  DESIGN & PROCESSES
6 credits  Lothar Windels
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 lamination, steam bending, and vacuum-
formed plastic. While focused on the use of wood and plastic materials, an experimental approach is expected in the studio. Students are encouraged to conceptually explore skills and materials to develop a personal design approach and studio practice. The semester culminates in a final design, in which students utilize learned techniques to create one-offs, objects intended for batch production or prototypes designed for production.

**Major requirement; Furniture majors only**
**Registration by Furniture department, course not available via web registration**
**Prerequisite:** FURN-2502

**Fee:** $100.00

(FALL/SPRING)

**FURN 2522**  
**FORM IN METALS**  
**6 credits**  
**James Cole**

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

**Major requirement; Furniture majors only**
**Registration by Furniture department, course not available via web registration**
**Prerequisite:** FURN-2502

**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**  
**Benjamin Blanc**

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 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.

**Permission of instructor required**

**Elective**

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

**Fee:** $50.00

(SPRING)

**FURN 2534**  
**LIGHTING DESIGN 101**  
**3 credits**  
**tba**

Lighting design is an ever-growing category of furniture and product design, constantly evolving alongside technological advances in available lamp hardware. This hands-on course is an opportunity for students to explore the various types of lamp options, including incandescent, halogen, fluorescent, and LED. Students are first provided with the technical skills and safety factors involved in creating and wiring a lamp, to adding more complicated items such as switches, dimmers, and hardware, and finally moving on to designing and creating a body of functional lighting pieces. We will cover various lamp typologies (sconces, floor lamps, table lamps, chandeliers, pendants, etc), as well as light as art through installation and sculpture. Students are encouraged to work in a variety of materials and scales, developing their designs from sketches, models, and renderings, to a fully realized object. Designs will evolve through in-class discussions, pin-ups, and critiques. This class will focus on the design and fabrication of lighting as an object in a space, rather than the lighting of a space.
Furniture Design 2016 – 2017

Estimated Material Cost: $50.00 - $100.00
Permission of instructor required
Elective for Majors and Non-Majors
Fee: $125.00
(SPRING)

FURN 2580  ADVANCED FURNITURE STUDIO
6 credits  John Dunnigan/Dale Broholm
This is a required studio for seniors that develops advanced theory and practice in furniture design. Projects include experimental seating design and an introduction to upholstery techniques. Seniors develop a Degree Project Proposal along with a project that explores and tests the proposal.
Major requirement; Furniture majors only
Registration by Furniture department, course not available via web registration
Prerequisite: FURN-2521
Fee: $100.00
(FALL)

FURN 2582  PROFESSIONAL PRACTICE AND PORTFOLIO
3 credits  tba
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: $30.00
(FALL)

FURN 2590  SENIOR DEGREE PROJECT
6 credits  Christopher Specce/tba
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)

LAEL LE26  HISTORY OF FURNITURE
3 credits  John Dunnigan
This course is an introductory survey of the history of furniture. An emphasis is placed on developing a methodology for understanding historical context and transferable critical thinking through furniture. The fundamental methodology presents furniture design as an expression of interdependent relationships involving technology, identity and culture. The course will include lectures, sketching, writing, discussion and exams as well as learning from direct observation of objects including many in the RISD Museum.
Major requirement
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)

INDEPENDENT STUDY

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

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

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

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<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
<th>Instructors</th>
<th>Description</th>
<th>Requirements</th>
<th>Fee: $60.00</th>
<th>Term</th>
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</thead>
</table>
| FURN 244G   | GRADUATE FURNITURE DESIGN I               | 9       | Richard Myer/Christopher Rose      | 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)                                                                                             |                                                                                                  |                                                                                                                                                     | (FALL)                                                                                         |
| FURN 245G   | GRADUATE FURNITURE DESIGN II              | 9       | Christopher Rose/Benjamin Blanc    | 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)                                                                                         |                                                                                                  |                                                                                                                                                     | (SPRING)                                                                                       |
| FURN 246G   | GRADUATE FURNITURE DESIGN III             | 9       | Richard Myer/Christopher Rose      | 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)                                                                                         |                                                                                                  |                                                                                                                                                     | (FALL)                                                                                         |
| FURN 247G   | GRADUATE FURNITURE DESIGN SEMINAR          | 3       | Christopher Rose                   | 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  
(SPRING)                                                                                         |                                                                                                  |                                                                                                                                                     |                                                                                     | (SPRING)                                                                 |
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 Student Planning/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 student self-service. Registration into nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

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 web-registration in Student Planning 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 2017”.

105
**BFA Curriculum in Glass (2016-2017)**

**Division of Fine Arts**

Metcalf Building, Room 212, Telephone 401.454.6190

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<th>FALL</th>
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<td>Glass Casting</td>
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<td>- Moldmaking</td>
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<td>4321 Glass Coldworking</td>
<td>3</td>
<td>Liberal Arts*</td>
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**Footnote:**

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

1 In the course descriptions which follow, this course is listed as GLASS 43xx, Glass Degree Program Workshop.

**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 (2016-2017)

**Division of Fine Arts**
Metcalf Building, Room 212, Telephone 401.454.61902

**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.

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<td>Elective Graduate Program Workshop</td>
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<td>436G</td>
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**Total Credits: 66**
Post Baccalaureate Program in Glass (2016-2017)
Division of Fine Arts
Metcalf Building, Room 212, Telephone 401.454.61902

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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<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># Courses</td>
<td>Cr.</td>
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<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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<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

<table>
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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 4300</td>
<td>GLASS IA STUDIO</td>
<td>6</td>
<td>Jocelyne Prince</td>
<td>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 Material 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</td>
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<td>GLASS 4301</td>
<td>GLASS IIA STUDIO</td>
<td>3</td>
<td>Jocelyne Prince</td>
<td>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 &quot;idea&quot; sketchbook, participate in scheduled class activities, and group critique. Estimated Material Cost: $200.00 Major requirement, GLASS majors only, registration by Glass department, course not available via web registration Prerequisite: GLASS-4310 Must also register for: GLASS-4316</td>
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<tr>
<td>GLASS 4302</td>
<td>GLASS IIIA STUDIO</td>
<td>6</td>
<td>Jocelyne Prince</td>
<td>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 &quot;source&quot; 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 Material Cost: $300.00 Major requirement, Glass majors only Registration by Glass department, course not available via web registration Prerequisite: GLASS-4311 Must also register for: GLASS-4320 Fee: $200.00</td>
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<td>GLASS 4304</td>
<td>BEGINNING HOT GLASS</td>
<td>3</td>
<td>tba</td>
<td>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 Material Cost: $150.00 Permission of instructor required Open to Undergraduate and Graduate Students Fee: $150.00</td>
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<td>GLASS 4305</td>
<td>BEGINNING GLASSWORKING</td>
<td>3</td>
<td>Christopher Taylor</td>
<td>This beginning course introduces basic glassblowing and molten glassworking processes. It includes &quot;offhand&quot; glassblowing, &quot;solidworking&quot; and glassblowing with molds. Students apply new technical skills to self-generated projects. Students maintain detailed technical notes and a project sketchbook. Estimated Material 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 head required with written statement due in early May Fee: $175.00</td>
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<td>GLASS 4309</td>
<td>GLASS CASTING &amp; MOLDMAKING</td>
<td>3</td>
<td>Adrianne Tharp</td>
<td>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 Material 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 Fee: $350.00</td>
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GLASS 4310  GLASS IIB STUDIO
6 credits  Jocelyne Prince
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 Material 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  Stefanie Pender
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 Material Cost: $200.00
Major requirement, GLASS majors only
Registration by Glass department, course not available via web registration
Prerequisite: GLASS -4301
Must also register for: GLASS-4318
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, active participation in weekly class discussions, and prepared student presentations.
Major required, Glass majors only
Registration by Glass department, course not available via web registration. Juniors register for GLASS 4316 (Fall) and GLASS 4318 (Spring). Seniors register for GLASS 4320 (Fall) and GLASS 4322 (Spring)
Must also register for: GLASS-4301
(FALL)

GLASS 4318  GLASS IIB DEGREE PROG. WKSHP
3 credits  Rachel Berwick
All Glass junior, senior, and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, active participation in weekly class discussions, and prepared student presentations.
Major requirement, Glass majors only
Registration by Glass department, course not available via web registration. Juniors register for GLASS 4316 (Fall) and GLASS 4318 (Spring). Seniors register for GLASS 4320 (Fall) and GLASS 4322 (Spring)
Must also register for: GLASS-4311
(SPRING)

GLASS 4319  INTERMEDIATE & ADVANCED GLASSBLOWING
3 credits  Christopher Taylor
This primarily technical course builds on basic, traditional glassblowing skills and challenges students to move toward more complex, technical proficiency. Demonstrations and supervised practice will introduce alternative methods, refinement and new techniques. Also, student innovation with traditional process is encouraged. Students improve both individual and team skills, maintain a technical notebook, and develop an "idea" sketchbook.
Estimated Material Cost: $300.00
Major requirement, GLASS majors only, registration by Glass department, course not available via web registration
Prerequisite: GLASS -4302
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, active participation in weekly class discussions, and prepared student presentations.
Major required, Glass majors only
Registration by Glass department, course not available via web registration. Juniors register for GLASS 4316 (Fall) and GLASS 4318 (Spring). Seniors register for GLASS 4320 (Fall) and GLASS 4322 (Spring)
Must also register for: GLASS-4302
(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 Material Cost: $200.00  
Major requirement, Glass majors only  
Registration by Glass department, course not available via web registration  
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, active participation in weekly discussions, and prepared student presentations.  
Major required, Glass majors only. Open to non-majors with permission of Dept. Head.  
Registration by Glass department, course not available via web registration. Juniors register for GLASS 4316 (Fall) and GLASS 4318 (Spring). Seniors register for GLASS 4320 (Fall) and GLASS 4322 (Spring)  
Must also register for: GLASS-4398  
(SPRING)

GLASS 4398  GLASS IIIB DEGREE PROJECT  
6 credits  Jocelyne Prince  
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 Material Cost: $500.00  
Major requirement, Glass majors only  
Registration by Glass department, course not available via web registration  
Prerequisite: GLASS-4302  
Must also register for: GLASS-4322  
Fee: $300.00  
(SPRING)

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  
Permission of instructor required  
Elective for senior and above  
Fee: $250.00  
(SPRING)

LAEL LE06  HISTORY OF GLASS  
3 credits  Michelle Jackson  
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  ISP MAJOR  
3 credits  tba  
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses.
Permission of instructor and GPA of 3.0 or higher is required. 
Register by completing the Independent Study Application available on the Registrar's website. 
Course not available via web-registration. 
(FALL/WINTER/SPRING)

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

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

GRADUATE COURSES

GLASS 431G  GRADUATE GLASS I STUDIO 
6 credits  Rachel Berwick 
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 Material Cost: $500.00 
Graduate major requirement, Glass majors only 
Registration by Glass department, course not available via web registration 
Must also register for: GLASS-435G 
Fee: $300.00 
(SPRING)

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 Material Cost: $500.00 
Graduate major requirement, Glass majors only 
Registration by Glass department, course not available via web registration 
Prerequisite: GLASS-431G 
Must also register for: GLASS-436G 
Fee: $300.00 
(SPRING)

GLASS 433G  GRADUATE GLASS III STUDIO 
6 credits  Rachel Berwick 
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 Material Cost: $500.00 
Graduate major requirement, Glass majors only 
Registration by Glass department, course not available via web registration 
Prerequisite: GLASS-432G 
Must also register for: GLASS-437G 
Fee: $300.00 
(FALL)

GLASS 434G  GRADUATE DEGREE PROJECT 
9 credits  Rachel Berwick 
With assistance from department and outside faculty, the graduate student defines and organizes an evolved artistic viewpoint presented in both a comprehensive written thesis and a thesis exhibition. At the beginning of this semester, students are also required to present a slide "source" presentation to a department assembly that is a compilation of the previous three semesters’ visual research. A professional portfolio is presented to the department at the completion of the student's graduate study. 
Estimated Material Cost: $500.00 
Graduate major requirement, Glass majors only 
Registration by Glass department, course not available via web registration 
Prerequisite: GLASS-433G 
Must also register for: GLASS-438G 
Fee: $300.00 
(SPRING)

GLASS 435G  GRAD GLASS I DEGREE PROGRAM WORKSHOP 
3 credits  Rachel Berwick 
All Glass junior, senior and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, active participation in weekly discussions, and prepared student presentations.
Graduate major requirement, Glass majors only
Registration by Glass department, course not available via web registration. First-year grads register for GLASS 435G (Fall) and GLASS 436G (Spring). Second-year grads register for GLASS 437G (Fall) and GLASS 438G (Spring).
Must also register for: GLASS-431G

**GLASS 436G**  **GRAD GLASS II DEGREE PROGRAM WORKSHOP**
3 credits  Rachel Berwick
All Glass junior, senior and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, active participation in weekly discussions, and prepared student presentations.

**Graduate critical issues seminar**
3 credits  Christopher Ho
This class immerses students in select, salient debates impacting the direction and parameters of contemporary art. It approaches art not only as a technical skill, but also as a historical practice and an intellectual project. The class combines weekly seminar discussions, monthly individual studio visits, and occasional group critiques. The goal is not only to introduce and familiarize, but also collectively and actively to generate possibilities for and within glass and other media. Readings to include Lewis Mumford, Gilbert Simondon, Martin Jay, Jonathan Crary, Luc Boltanski & Eve Chiapello, and Quentin Meillassoux.

Glass major requirement
Open to non-majors based on availability

**GLASS 437G**  **GRAD GLASS III DEGREE PROGRAM WORKSHOP**
3 credits  Rachel Berwick
All Glass junior, senior and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, active participation in weekly discussions, and prepared student presentations.

**Graduate major requirement, Glass majors only**
Registration by Glass department, course not available via web registration. First-year grads register for GLASS 435G (Fall) and GLASS 436G (Spring). Second-year grads register for GLASS 437G (Fall) and GLASS 438G (Spring).
Must also register for: GLASS-432G

**GLASS 438G**  **GRAD GLASS IV DEGREE PROGRAM WORKSHOP**
3 credits  Rachel Berwick
All Glass junior, senior and graduate degree program students meet together to engage both practical and theoretical issues of a glass career through: field trips, technical demonstrations, visitor presentations, and direct exchange with visiting professionals from relevant disciplines through student/professional collaborations, artist residencies, individual consultations, critique, and organized group discussion. Class will require reading, active participation in weekly discussions, and prepared student presentations.

Graduate major requirement, Glass majors only
Registration by Glass department, course not available via web registration. First-year grads register for GLASS 435G (Fall) and GLASS 436G (Spring). Second-year grads register for GLASS 437G (Fall) and GLASS 438G (Spring).
Must also register for: GLASS-434G

**GLASS 451G**  **GRADUATE CRITICAL ISSUES SEMINAR**
3 credits  Christopher Ho
This class immerses students in select, salient debates impacting the direction and parameters of contemporary art. It approaches art not only as a technical skill, but also as a historical practice and an intellectual project. The class combines weekly seminar discussions, monthly individual studio visits, and occasional group critiques. The goal is not only to introduce and familiarize, but also collectively and actively to generate possibilities for and within glass and other media. Readings to include Lewis Mumford, Gilbert Simondon, Martin Jay, Jonathan Crary, Luc Boltanski & Eve Chiapello, and Quentin Meillassoux.

Glass major requirement
Open to non-majors based on availability

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
Graduate Studies
Office of Graduate Studies, Prov-Wash building, 20 Washington Place, Room 423
Telephone 401.454.6131, email apatenau@risd.edu
Division Administrative Coordinator: Amy Patenaude

Support for Graduate Studies:
Architecture & Design: Dean Nancy Skolos
Fine Arts: Dean Sheri Wills
DM & TLAD: Provost Pradeep Sharma

Graduate seminars, lectures, 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 cross-disciplinary. They are open to all graduate students without prerequisites or requirements. Graduate students can refer to and 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 2017”
Graduate Studies

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 involvement. Literary communications generated out of artists’ and designers’ process are also examined. The outcome of this intensive study is the completion of a draft of the thesis.
Graduate elective – seminar
Fee: $15.00  
(FALL/WINTER)

GRAD 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 and or who plan to teach in higher education after graduation. The course draws upon the varying expertise and pedagogical practices of RISD faculty and guests from 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 Learning.
Graduate elective
Also offered as TLAD 044G. Register into the course for which credit is desired.
(FALL)

GRAD 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
Also offered as TLAD 055G. Register into the course for which credit is desired.
(SPRING)

GRAD 078G  FULL SCALE
3 credits  Tucker Houlihan
This course focuses on the graduate level inquiry of wood-based construction designs and commensurate skills. Lighting and upholstery techniques as well as outside vendor protocols may be employed depending on the graduate student's design needs. Graduate students develop a multi-lateral skill set applicable to their area of study. Thesis concepts are often explored within this class. Students concentrate, in sequence, six weeks of studio-based learning of numerous techniques and skills followed by six weeks of a dedicated, full-scale, designed and executed piece. Located in the Center for Integrated Technologies (CIT), the Graduate Studies Wood Studio focuses on contemporary and traditional joinery, shaping, and bent lamination construction techniques. Surface treatments and finishing methods for metal and wood also will be covered throughout this class.
Graduate elective – studio
Fee: $75.00  
(SPRING)

GRAD 091G  DESIGN AND THE DEVELOPING WORLD
3 credits  Elizabeth Hermann
This seminar is for graduate 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 course frames the international development debate and offers a critical look at changing attitudes in development theory over the past five
decades. It explores some of the most innovative initiatives, especially those employing art and design in their strategies; and it examines what strategies communities themselves have used - those which often fall well below the radar screen of top-down international structures and programs. The seminar situates students' interests within the complexities and responsibilities that come with working in foreign cultures and discusses such engagement from ethical, sociological, political, communication, and consensus-building standpoints while underscoring the need for – and difficulties in achieving - critical social impact assessment.

**Graduate elective – seminar**

*(SPRING)*

**GRAD 101G**  **PUBLIC ART: HISTORY, THEORY AND PRACTICE**

3 credits  Janet Zweig

This course offers the opportunity to discover the creative and career possibilities in the growing interdisciplinary field of public art and public practice. During the first half of the course, students research and present aspects of each weekly topic, including: pivotal events and artworks that formed the history of public art from the early 20th century to the present; individual artist's work and approaches to site-specificity; current debates around defining the public, public space, and community; temporary vs. permanent work; controversies in public art; memorials, monuments, and anti-monuments; a case study of design team practice in a public/private development; public art administration models, among other topics. During the second half, students work both individually and collaboratively on proposals and projects: a proposal for a memorial; proposals for a specific site in Providence; and temporary artworks sited in Providence.

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.

**Graduate elective – studio**

*(FALL)*

**GRAD 112G**  **ORIGIN POINT: GRADUATE THESIS IDEATION WORKSHOPS**

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: archival bibliographic, fieldwork, and interview. Emphasis will also be on maps of meaning that will be used as a way to further processes of ideation and understanding. At the conclusion of the seminar you will have a conceptual focus for your thesis that is clearly formulated visually and verbally. With this is place, the summer months can then be used productively to further the breadth and depth of this initial idea through open-ended exploration and self-generated work.

**Graduate elective – seminar**

*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 help" across the world. Whether they are designing refugee camps, village schools, water filtration systems, or textiles, they are seen to be critical in confronting challenges of poverty. Yet as form-givers, designers and artists not only make physical objects, but also shape our understanding of the problem at hand as well as the profile of the person in need. This power to represent, to define both the subject and the context, demands that designer and artist should not only be technically proficient and aesthetically capable, but also be able to think about the ethics of intervention.

Whose convenience do we design for? What critical aspects of the situation, be they historical, cultural, linguistic, geopolitical, do we censor with our designs? Do we make others' problems appear in need of our solutions? If we take these questions as a starting point, what sort of knowledge, what sort of sensibility is needed to lean to talk, to see, to translate, across difference, without turning whom we seek to help into convenient caricatures? 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 asks these hard questions and unpacks 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 and familiar ways of working. This is a course about thinking. We slowly shape an understanding of ethics as a way of introducing reflective friction in our modes of operation and learn to criticize what we must simultaneously use. Course material includes mind-opening historical and theoretical texts, uncomfortable fiction, and fraught films.

**Graduate elective – seminar**

*(FALL)*
### GRAD 143G  INTRODUCTION TO RESEARCH FOR ART & DESIGN

**3 credits**  
Daniel Cavicchi/Tracie Costantino  

In art and design, inquiry, discovery, and awareness are essential to contextualizing one's practice, focusing one's creativity, and ethically and meaningfully situating one's work in the world. At the same time, "research" refers to a wide range of disciplinary theories, approaches, and projects. This course aims to foster new levels of research literacy through weekly presentation and discussion of actual research issues faced by working artists, designers, and scholars at RISD. Through shared investigation of research experiences and challenges, students learn more about various methods of inquiry (e.g., practice-based, archival, ethnographic, sociological, scientific, digital, etc.), engage with current issues of research practice, and work toward developing appropriate applications and potential lines of inquiry for their own degree work.  

*Graduate Elective – seminar*  
**(FALL)**

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### GRAD 145G  MAKING V.1

**3 credits**  
Jennifer Liese  

v.1 is RISD's new graduate student-run publication (first issue to launch in May 2016). It is written, edited, designed, illustrated, and produced by RISD graduate students in all disciplines, in the context of this full-year course, with additional contributions from the graduate community at large. (The class meets biweekly in Fall and Spring, for a total of 3 credits. It is expected that students will enroll in both semesters.) The course is composed of two overlapping parts: 1.) a seminar investigating experimental contemporary art, design, cultural, and scholarly publications (in print, online, and live) that feature writing by artists and designers (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 2.) a studio in which the class becomes the v.1 staff-envisioning and making this annual view into what matters to our graduate community and the world beyond. 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 ongoing feedback from the instructor. Artists and designers are contributing to cultural discourse like never before, and writing today takes many forms-scholarly, journalistic, critical, experimental, electronic, image- or design-driven, or hybrid. Together we develop not just a publication (whose form and content will change year to year, hence always being "volume 1"), but significant relationships between writing, art and design practice, and contributing to public discourse.  

*Graduate elective – seminar*  
**(FALL/SPRING)**

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### 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 historic precedents in Critical Theory, the Situationist International, and Institutional Critique, and we examine how those strategies bear out today.  

In general, studio critiques are open-ended, generous, and rigorous analyses among peers. Critiques are a means of examining the conscious and unconscious intentions in your work and understanding how those intentions are read by a viewer. Through group critiques students develop critical skills that help them articulate the conceptual and formal premises of their work. The goals of this course are to foster a cogent and critical understanding of your practice, to aid you in the elaboration and illumination of your ideas and ongoing work, and to provide a site where a culture of critical inquiry and conversation across disciplines can take place.  

The seminar portion of the class includes examinations of practitioners tailored to fit the interests of participating students. In addition we examine readings by Friedrich Nietzsche, Theodor Adorno, Walter Benjamin, Michel Foucault, Jacques Rancière, Peggy Phalen, Juli Carson, Andrea Fraser, Alexander Alberro, and others.  

*Graduate elective – studio*  
**(SPRING)**

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### GRAD 155G  ENCOUNTERING THINGS

**3 credits**  
Hannah Carlson  

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

*Graduate elective – seminar*  
**(FALL)**

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### GRAD 159G  STUDIO LANGUAGES

**3 credits**  
Maya Krinsky  

This combination studio/seminar course explores the relationship between art and language on multiple scales. We 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 present the work of artists who use text, translation, voice, and language learning as strategies to parlay their socio-linguistic perceptions into agency. Critique of student work produced in response to assignments focuses 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 161G GRADUATE DRAWING
3 credits tba
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. One goal is to expand the role for drawing in studio experimentation. There are critiques each week and work is done outside of class.

Graduate elective – studio
(SPRING)

GRAD 162G ADVANCED RESEARCH: PUTTING YOUR WORK IN CONTEXT
3 credits Nicole Merola
Being able to situate your work with respect to relevant social, political, historical, and material contexts (including processes and techniques) is an important skill for any artist/designer. In this advanced research seminar, which is open to graduate students from all disciplines, you have the opportunity to pursue academic research related to the degree project/thesis. The goal of this research is to help you develop and refine your ability to contextualize different aspects of your work and to articulate the interventions you intend to make by making it. Although writing is a regular and important component of the course, this is not a thesis-writing course. It is, rather, a course in which the thinking, writing, and making you do should contribute to the shape of the degree project/thesis.

Graduate elective – seminar
(FALL)

GRAD 163G EXPLORATIONS OF CASTING: CERAMICS, GLASS AND METAL
3 credits tba
There is a common language of casting and mold-making that remains consistent whatever the material one is working with. This graduate studio course begins with an introduction to the materials and techniques of casting and mold-making: plaster, wax and/or rubber. Using the principles of casting and mold-making as a foundation, students begin to explore the more specialized processes of metal casting in the Metcalf Foundry, slip casting in Ceramics, and glass casting in the Glass Hot Shop.

Graduate Elective – studio

GRAD 164G MULTI-DISCIPLINARY GRADUATE FINE ARTS SEMINAR
3 credits Jenn Joy
This course examines a breadth of critical and aesthetic issues relevant to a diverse group of innovative and genre-blending emerging artists about to enter into the continuum of contemporary Fine Arts praxis. Through readings, lectures, and class discussions, students in this weekly seminar explore the ideas and approaches manifest in the contemporary art world. Open to students from all disciplines with a Fine Arts practice, the class engages in discursive conversation, writing, and thinking about contemporary artistic practice in the expanded field - one that traverses disciplines and media. Student-generated writing, research, and studio practice contribute to the cultivation of a shared conceptual grammar that extends the limits of the experimental extremity of our practice. Related readings include canonical art historical texts and contemporary art criticism, fiction, and fact.

Graduate elective – seminar
(SPRING)

GRAD 165G LATE MODERNISM/POST MODERNISM
3 credits Debra Balken
With the rise of post-war movements such as the New York School, critical writing in the United States attained a certain urgency. How to define the radical meanings of mid-century art? This class considers the varied responses of Clement Greenberg, Harold Rosenberg, Meyer Schapiro, Leo Steinberg and others, and how their essays and reviews either refined pre-existing formalist strategies or turned to philosophical models such Marxism or existentialism. As their positions became increasingly entrenched in the late modernist period, a certain fallout ensued with the result that academically trained writers such Rosalind Krauss, Douglas Crimp, and Craig Owens eventually questioned once cornerstone beliefs in originality and the artist's subjectivity. Others, such as Michael Fried, Philip Leider, and William Rubin, remained devoted to formalist criteria. In a post-modern era where little or no critical consensus prevailed, a rich, diverse body of discourse emerged that is examined in depth through these and other key critics such as Arthur C. Danto, bell hooks, Cornell West, and Dave Hickey.

Graduate Elective – seminar
(FALL)

GRAD 166G MATERIAL INTO THINGS
3 credits Janet Zweig
Material into Things: what the world is made of, and what we make of it:
"It is … a political decision to focus on the materials of art; it means to consider the processes of making and their associated power relations, to consider the workers - whether they are in factories, studios or public
spaces ... and their tools of production." - Petra Lange-Berndt, How to be Complicit with Materials.
This is an interdisciplinary course about materiality. We explore the many materials we use as artists and consumers - how they are formed, extracted, developed, circulated, and used, and how we think about them. We look at the physical world through three lenses: science/production, theory, and art practice. These three approaches run concurrently throughout the semester so that students are simultaneously investigating, reading, and making work.

The course has films, guest speakers, readings, participant presentations, course resources, and field trips.

Graduate elective – seminar
(SPRING)

GRAD 167G SCENIC DESIGN FOR THE STAGE
3 credits tba
How do you transform an existing text and/or piece of music into a world for performance? How do you design a space to tell a story? This studio explores the process of transformation and storytelling to create scenic designs for performance. Students create three projects during this course: a project for a proscenium theater, a thrust stage, and a flexible "black box" space. During this course students investigate the relationship between scenic design and existing theater architecture as well as the relationship between the audience and performance. Emphasis is given to the examination of the text or source material, the formulation of design ideas, and the visual expression of those ideas. Students acquire skills in research, drawing, and model-making for the theatrical design.

Graduate elective – studio
(FALL)

GRAD 413G SEMINAR: SOURCE PRESENTATION
3 credits Simone Leigh
This course helps graduate students develop a vocabulary of concepts concerning their works in clay. A slide presentation is made by each student concerning the relationship between an artist's resources, historical precedent and works in clay for class discussion.

Graduate major requirement
Non-majors on a space available basis
Permission of department required
Registration by Ceramics department, not available via web registration
Cross-listed with Ceramics
(FALL)

GRAD 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.

Ceramics majors; Major requirement

Non-majors on a space available basis
Permission of department Required
Registration by Ceramic department, course not available via web registration
Cross-listed with Ceramics
(FALL)

GRAD 451G GRAD CRITICAL ISSUES SEMINAR
3 credits Christopher Ho
This class immerses students in select, salient debates impacting the direction and parameters of contemporary art. It approaches art not only as a technical skill, but also as a historical practice and an intellectual project. The class combines weekly seminar discussions, monthly individual studio visits, and occasional group critiques. The goal is not only to introduce and familiarize, but also collectively and actively to generate possibilities for and within glass and other media. Readings to include Lewis Mumford, Gilbert Simondon, Martin Jay, Jonathan Crary, Luc Boltanski & Eve Chiapello, and Quentin Meillassoux.

Graduate major requirement for Glass majors as GLASS 451G; Open to non-majors as GRAD 451G
(FALL)

GRAD 651G ARTISTS' WRITINGS
3 credits Debra Balken
This seminar explores the various ways modern and contemporary artists have written about their work from the 1950s to the present. By examining statements, journals, notebooks, interviews, diaries, essays, and critical texts by a variety of artists – spanning Robert Motherwell, Barnett Newman, and Jack Tworkov through to Andy Warhol, Donald Judd, and Eva Hesse – as well as more recent figures such as Jenny Holzer, Kara Walker, Fred Wilson, and the Critical Art Ensemble, the differing genres that artists have used to describe their work and that of others begins to emerge. Specific consideration is given to the ways in which these literary forms structure the content and meanings of artists' work. The course is constructed around in-class discussion of assigned texts, slide lectures, and visits to each student's studio. The seminar aims to extend the range of texts currently read by students, and additionally serves as a springboard for the development of the graduate thesis.

Graduate elective – seminar
(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.

Graduate elective
Also offered as TLAD 658G; register into the course for which credit is desired.
(SPRING)

INDEPENDENT STUDY

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

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

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
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
Department 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 student self-service. Registration into electives, nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

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 web-registration in Student Planning 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 2017”.
# BFA Curriculum in Graphic Design (2016-2017)

## Division of Architecture and Design

Design Center, Telephone 401.454.6171

## Total Credits: 126

### FALL

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### WINTERSESSION

| | See First-Year Program of Study | 3 |

### SPRING

| | See First-Year Program of Study | 15 |

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## Senior Year

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### 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 3210, Graph 3220, Graph 3225, Graph 3211)
Advanced Design Courses  18 (Graph 3226, Graph 3216, Graph 3298)
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.”
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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<tr>
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| **Second Year** | | |
| 327G Graduate Thesis I 4 | W321 Grad Thesis Open Re/Sea 3/6 | 328G Graduate Thesis II 4 |
| 6 | 3 | 9 |
| Graph Design Studies and/or Open Electives 3/6 | Graph Design Studies or Open Elective 0/3 | Graph Design Studies and/or Open Electives 3/6 |
| 3/6 | 0 | 3/0 |
| Graduate Studies Seminar 3/0 | | Graduate Studies Seminar 0/3 |
| 3/0 | | 0/3 |
| Total 15 | Total 3/6 | Total 12 |

**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 (2016-2017)

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 course 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), III (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.
Courses in Graphic Design

CORE COURSES FOR MAJORS

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

GRAPH 3215  TYPOGRAPHY II  
3 credits  Akefeh Nurosi/Mark Laughlin/Ernesto Aparicio/Micah Barrett
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  Hammett Nurosi/Franz Werner/Jacek Mrowczyk/tba
Typography III is the culmination of RISD's typography sequence, with an emphasis on both typographic systems and deep investigations into what type can do. Students will focus on complex typographic structures and hierarchy, legibility versus readability, meaning and voice, page and screen. Students are encouraged to experiment and to explore the relationship between type as image and type as communication.
Major requirement; Graphic Design majors only
Registration by Graphic Design department, course not available via web registration
Prerequisite: GRAPH-3215
(FALL)

GRAPH 3210  DESIGN STUDIO 1  
3 credits  T. Ockerse/T. Wedell/J. Caserta/tba
In the first two semesters of a two-year studio track, students will come into contact with issues and questions that face the contemporary designer. Students will engage with and develop methods to take on these questions: search (formal and intellectual), research, analysis, ideation, and prototyping. Projects will increase in complexity over time, sequenced to evolve from guided inquiry to more open, self-generated methodologies. Some examples of the questions students might work with are: What is graphic? or How are tools shaped by contemporary culture, technology, and convention? or How is a spatial or dimensional experience plotted and communicated? These questions will be accompanied by a mix of precedents, theoretical contexts, readings and presentations, technical and/or formal exercises and working methods.
Major Requirement, Graphic Design majors only
Registration by Graphic Design department; course not available via web registration
(FALL)

GRAPH 3220  DESIGN STUDIO 2  
3 credits  Richard Rose/Lucinda Hitchcock/tba
In the first two semesters of a two-year studio track, students will come into contact with issues and questions that face the contemporary designer. Students will engage with and develop methods to take on these questions: search (formal and intellectual), research, analysis, ideation, and prototyping. Projects will increase in complexity over time, sequenced to evolve from guided inquiry to more open, self-generated methodologies. Some examples of the questions students might work with are: What is graphic? or How are tools shaped by contemporary culture, technology, and convention? or How is a spatial or dimensional experience plotted and communicated? These questions will be accompanied by a mix of precedents, theoretical contexts, readings and presentations, technical and/or formal exercises and working methods.
Major requirement; Graphic Design majors only
Registration by Graphic Design department, course not available via web registration
Prerequisite: GRAPH-3210
(SPRING)

GRAPH 3226  DESIGN STUDIO 3  
6 credits  Hammett Nurosi/Lucinda Hitchcock/Jacek Mrowczyk/tba
Students are expected to develop personal working methods and interests through more general questions posed by the faculty. Longer-term projects will be intermixed with shorter projects posed by visiting critics. Students should complete the Design Studio track with a developed sense of self, and able to start framing questions and lines of inquiries of their own. End forms will be more emphasized than in Design
Studio 1 and 2, in part as evidence that craft and working methods are sufficiently evolved. The twice-a-week format is intended for juniors or advanced designers who have completed the first two semesters of Design Studio or an equivalent "design principles" track.

**Major requirement:** Graphic Design majors only

*Registration by Graphic Design department, course not available via web registration*

**Prerequisites:** GRAPH-3215, GRAPH-3220, and GRAPH-3225

(FALL)

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**GRAPH 3216  DESIGN STUDIO 4**

6 credits  Thomas Ockerse/Benjamin Shaykin/tba

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

**Major requirement:** Graphic Design majors only

*Registration by Graphic Design department, course not available via web registration*

**Prerequisite:** GRAPH-3226

(SPRING)

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**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)

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**GRAPH 3211  COLOR**

3 credits  Jan Baker/Akefeh Nurosi/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*

Fee: $50.00

(SPRING)

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**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)

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**ELECTIVES**

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**GRAPH 3100  TYPOGRAPHY FOR NONMAJORS**

3 credits  Mark Laughlin

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

*Open to sophomore and above*

(FALL/SPRING)

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**GRAPH 3118  FORMS AND SYSTEMS**

3 credits  Thomas Ockerse

System thinking reflects the fact that human beings are intrinsically organizers and pattern seekers due to an apparent drive within us toward wholeness and integration, toward a sense of order, harmony and unity in everything. It's therefore no surprise that system thinking plays a role in every part of design, without exception. This course unpacks that notion of system: 1) as a way of looking at an object and its interaction among parts (e.g., pattern, grid, proportion, symmetry; rhythm, narrative, information architecture, networking, etc.); 2) as an inquiry that reflects the process for design (such as in formulating rules for a kit of parts), and of design methods (to
conceptualize, to generate means for innovation, to cope
with change, and to embrace chance and synchronicity). While systems theory opens up to a vast territory
of potential interest (e.g., social, cultural, environmental,
etc.), we will focus on the dynamics of the visual language
and the process of design to broaden awareness and deepen
insight into the nature of complexity. All assignments
remain flexible to allow for personal interests, needs, means
and use of tools, and facilitate individual inquiries including
degree project and graduate thesis work.
Major elective: Graphic Design majors only,
Open to Junior and above
(FALL)

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, non-majors by Dept
Permission
(FALL)

GRAPH 3177 WKSHP: PHOTO/GRAPHIC
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, non-majors by Dept
Permission
Fee: $35.00
(SPRING)

GRAPH 3178 WKSHP: 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; non-majors by Dept Permission
Fee: $35.00
(FALL)

GRAPH 3186 WKSHP: BOOK STRUCTURES
1 credits Jan Baker
This hands-on workshop covers various traditional book
bindings, along with innovative book structures. Book
formats in relation to content will be discussed. Aspects of
design, layout, typography, paper, and book production will
be covered.
Major elective, Graphic Design majors; non-majors by Dept
Permission
Fee: $35.00
(SPRING)

GRAPH 3188 WKSHP: 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; non-majors by Dept
Permission
Fee: $35.00
(SPRING)

GRAPH 3189 SHAPING LANGUAGE: A STUDIO COURSE ON THE MATERIALITY
OF WRITING
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 experiences.

Major elective; Graphic Design majors only
Open to junior and above; all others by permission of instructor.
(SPRING)

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 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. The course will explore the methodology required to work with typographic systems in the 3 Dimensional environment, applying the narrative aspect of information. Specific attention will be devoted to exploring the methodology of designing in different scales and the ability to translate 2 dimensional content to a 3 Dimensional display. Studies will include setting text in small and big scales, the use of grids, and the application of a comprehensive system. This course will be concerned with the process which controls the structure and properties of applying big scale typography and further students understanding of how applying information typographically can challenge a space. Through formal, geometric, and spatial analytic processes, students will build systems with two considerations: The interdisciplinary planning and design process between an Architect and a Graphic Designer as well as the application of a Sign System within the Adaptive Reuse project.

Also offered as INTR 3198. Register in the course for which credit is desired.
Restricted to Seniors and Grads only

INTAR and GRAPH majors only, others by permission of instructor
(FALL—may be moved to WINTER)

GRAPH 3237  GRAPHIC DESIGN FOR THE WEB
3 credits  Andrew Leclair/tba
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 3251  DESIGNING WITH COLOR
3 credits  Akefeh Nurosi
This course offers a thorough study and research of color characteristics observed in Film, in a specific topic, as well as comparing the artist palette with the designer's palette and their relationship in changing situations. The emphasis would be in the appropriate use of color, not subjective or decorative.

Major Elective; Graphic Design majors only
Open to junior and above
(FALL)

GRAPH 3262  PACKAGE GRAPHICS
3 credits  Akefeh Nurosi
This is a course in designing and identifying graphic communication for packaging structures. We will experiment with different 3D templates, examining their structures and then using type, color and images on these prototypes in three dimensions. Experimentation with different materials is also explored while addressing the client's brief and the design rational; being conscious of the target market, place of sale and the price.

Major Elective; Graphic Design majors only
Open to junior and above
(FALL)

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.

**Major Elective; Graphic Design majors only**

**Open to junior and above**

Fee: $175.00

(FAller)

**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**

(FAller/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**

(Falling/SPRinger)

**GRAPH 3302  DESIGN FOR PUBLISHING**

3 credits  Ernesto Aparicio

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

**Major elective; Graphic Design majors only**

**Open to junior and above**

(Spring)

**GRAPH 3318  WORKSHOP: 3D SIMULATION AND PRACTICE**

1 credits  Claudia Rebola

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 Rhinoceros for Mac. No prior experience required.

**Major elective; Graphic Design majors; non-majors by Dept Permission**

(Spring)
GRAPH 3859  TYPE DESIGN
3 credits  Richard Lipton
This elective is an opportunity for students to immerse themselves in the process of designing a typeface; to consider all the design decisions that are a part of this creative exercise, and to learn the finer points of bézier wrangling, serif and sans, spacing, kerning, and all the other details of execution which turn a roughly-formed idea into a more complete, rigorous and polished type design. This course will provide a fundamental understanding of how typefaces work in addition to accessing a new design tool that can find practical use.
Major elective; Graphic Design majors only
Open to junior and above
Fee: $50.00
(FALL/SPRING)

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

INDEPENDENT STUDY

GRAPH 8900  ISP MAJOR
3 credits  tba

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

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

GRAPH 8965  COLLABORATIVE STUDY
3 credits  tba
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study.
Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member.
Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.
Permission of instrutor required.
Course not available via web-registration.
(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.
Graduate requirement. 3-year MFA Graphic Design majors only, registration by Graphic Design department, course not available via web-registration.
Fee: $50.00
(SPRING)

GRAPH 319G  GRADUATE FORM I
3 credits  Thomas Wedell
This 3-credit studio course will teach design fundamentals to the elective non-GD major students entering the field of
Graphic Design from other disciplines, and will feature in-class instruction which may include 2D and 3D form basic principles of color; image-making from photography, drawing, collage, etc.; point and plane / figure and ground exercises; sequencing and exposure to various formats; etc. Graduate major requirement for first-year graduate students in the three-year program; Graphic Design majors only Registration by Graphic Design department, course not available via web registration
Fee: $300.00
(FALL)

GRAPH 320G GRADUATE FORM II
3 credits tba
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 321G GRADUATE SEMINAR I
3 credits tba
This seminar will present a forum for discussion on critical issues in graphic design, including: design's context within culture and experience; theory and its relation to practice; and current practice and its models. The course will combine formats of lecture, discussion, small groups, and collaboration to explore the porous borders of graphic design thought and making. Graduate major requirement for first and second-year majors; Graphic Design majors only Registration by Graphic Design department, course not available via web registration
(FALL)

GRAPH 322G GRADUATE SEMINAR II
3 credits tba
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/Lucinda Hitchcock

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: $350.00
(FALL)

GRAPH 324G GRADUATE STUDIO II
6 credits Bethany Johns/tba
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: $350.00
(SPRING)

GRAPH 325G DESIGN STUDIO II
3 credits tba
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
The productions can involve any medium suitable to need rather than to evidence vocational training, which is implicit. 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.

**Major requirement:** 3-year GRAPH MFA students Graphic Design majors only.
Registration by Graphic Design department, course not available via web registration
Fee: $75.00

**GRAPH 327G** **GRADUATE THESIS I**
6 credits Bethany Johns/tba
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: $400.00

**(SPRING)***

**GRAPH 328G** **GRADUATE VISITING DESIGNERS**
3 credits Bethany Johns
This graduate-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
Fee: $75.00

**(SPRING)***
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. Not coincidentally, similar questions are central to both forms: the careful deployment and control of image, color, text, tone, pacing, editing, communication, history, taste. The list of overlaps is long. Some examples of the questions (prompts) students receive might be: What is graphic? or How are tools shaped by contemporary culture, technology, and convention? or How is a spatial or dimensional experience plotted and communicated? or How can you prevent people from texting while driving? These questions will be accompanied by a mix of precedents, theoretical contexts, readings and presentations, technical and/or formal exercises and working methods. 

Graduate major requirement, 3-year MFA Graphic Design majors only
Registration by Graphic Design department; course not available via web registration
Fee: $75.00
(SPRING)

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
Fee: $75.00
(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.
(WINTER)

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”

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.
(WINTER)
Courses in History of Art and Visual Culture

REQUIRED FOR UNDERGRADUATES

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-H101-24 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. There are no waivers for HAVC-H102 for students entering as freshmen.

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)
HAVC C503  **THE POWER OF IMAGES: IN RENAISSANCE ITALY**  
3 credits  Pascale Rihouet  
This course explores Italian art from ca. 1350 to 1600 within a ritual framework. A ritual can be defined as a codified, solemn, event that occurs within specific temporal and spatial cadres upon occasions such as marriage, birth, death, a ruler's visit to a city ('entry'), a calamity, or a feast day. Rituals work through the display of symbolic objects [here understood as 'images'] such as statues, reliquaries, paintings, elaborate costumes, or flags for which the role of artists was primordial. The power of images resides in their ritual use: colorful paraphernalia and sacred objects flaunted in city-wide processions could ward off the plague, honor a local saint, and turn princely entries or funerals into successful events. Through their symbolic and artistic components, rituals create authority, assert identity, define social status, and maintain order in society. We will study the extant objects themselves as visual evidence for such phenomena as well as representations (in the form of paintings and prints) of ceremonies, spectacles, processions, or ritual domestic settings. We will analyze art through interdisciplinary methodologies: material culture, anthropology, social history, and iconography. Learning about artistic conventions and traditions will guide us to evaluate to what extent works of art manipulate reality in a 're-presentation' - rather than provide a mere illustration.  
Also offered as HPSS C503. Register in the course for which credit is desired.  
(FALL)

HAVC C504  **MYTH-MAKING/IMAGE MAKING**  
3 credits  Winifred Lambrecht  
This course is designed to explore the relationship between sacred "texts" (including those that have been transmitted verbally for generations) and the images that are associated with them and/or inspired artists in their traditional contexts. We will look at the cultural context of sacred narratives in such communities as the Kwakwaka, the Hopi, the Maya and other Mexican communities, the Dogon, Australian traditional aboriginal groups, and other Pacific communities, time permitting. Topics will include sacred texts and landscape, sacred narratives and the notion of a person, sacred texts and contemporary arts, and other related topics. The course will require a final research project.  
Also offered as HPSS C504. Register in the course for which credit is desired.  
(SPRING)

HAVC C519  **AFRICAN STUDIES: SELECTED TOPICS**  
3 credits  Winifred Lambrecht  
The course offers an introduction to the arts of several sub-Saharan African communities. We will explore the creative process and the context of specific African traditions as well as the impact of the African diaspora on the arts of other communities, particularly in the Caribbean.  
Also offered as HPSS C519. Register in the course for which credit is desired.  
(FALL)

HAVC C532  **SEM: ANCIENT CHINESE ART & ARCHAEOLOGY**  
3 credits  Paola Dematte  
This course is designed to introduce students to the major historical and intellectual developments in the field of ancient Chinese art, and to the local tradition of antiquarian studies. It will provide a general overview of art of the period of the time spanning from the Neolithic to the Han dynasty, concentrating on crucial research issues on such topics as (among others): the iconography of early settled societies, the art of prehistoric jade carving, the art of the ritual bronze vessels of the Shang and Zhou dynasties, the political use of bronze and jade in the dynastic period, lacquer and silk painting in the late pre-imperial phase, and the burial customs and architecture of the early imperial period.  
Also offered as HPSS-C632. Register into the course for which credit is desired.  
(FALL)

HAVC C726  **ARTS OF THE AMERICAS AND THE PACIFIC**  
3 credits  Edward Dwyer  
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 as HPSS C726. Register into the course for which credit is desired.  
(SPRING)

HAVC C736  **ART AND ARCHITECTURE OF ANCIENT PERU**  
3 credits  Edward Dwyer  
We will examine the art styles and technologies, as well as the architectural forms and implied social organization found in the archaeological record of ancient Peru. Our goal will be to trace the history of cultural development, in this isolated setting, from the earliest hunter/gatherers to the complex civilization of the Incas. This semester there will be special attention given to three media: architecture, ceramics, and textiles.  
Also offered as HPSS-C736. Register in the course for which credit is desired.  
(FALL)
HAVC H159  ABSTRACT EXPRESSIONISM
3 credits  Esther Thyssen
This course will survey the emergence of an avant-garde in the United States during and after World War II. The focus will be on the personal struggles, artistic innovation, and overarching achievement of a handful of artists including Willem De Kooning, Jackson Pollock, David Smith, Robert Motherwell and Barnett Newman, whose work catapulted American art and artists onto the world stage. Concurrently we will examine the role of public and private criticism, especially the writings of Harold Rosenberg and Clement Greenberg. Additionally we will construct a view of contemporary society and the political leanings of artists and critics of the movement, as well as the concerted effort of the American State Department to showcase Abstract Expressionist work as visible proof of American freedoms during the Cold War. *Sophomore and above* (SPRING)

HAVC H323  LIVES AS ART
3 credits  Agnieszka Taborska
The course will examine how female painters, photographers, performance artists and film directors use their bodies and elements of their biographies to build their art upon. We will read interviews with them and analyses of their work, watch documentary films, study self-portraits in painting and photography. We will try to define the special attraction and therapeutic role autobiographic art has for women. Among the artists discussed will be: Claude Cahun, Cindy Sherman, Ana Mendieta, Faith Ringgold, Marina Abramovic, Shirin Neshat, Baroness Elsa von Freytag-Loringhoven, Maya Deren, Frida Kahlo, Leonora Carrington, Agnes Varda, and Francesca Woodman. Students will do weekly readings; write weekly papers, as well as a final paper about a chosen artist. Active participation in class discussions is required. *Sophomore and above* (SPRING)

HAVC H341  VISUAL ARTS IN CHINESE HISTORY
3 credits  tba
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. (FALL)

HAVC H346  EUROPEAN ART CINEMA
3 credits  Jeremy Powell
This course surveys the rich tradition of art cinema in continental Europe, emphasizing the relations between narrative and visual style. Explores: the major post-WWII movements in Italy (Neorealism), 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  tba
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. (SPRING)
As a basic means of communication, drawing is a fundamental process of human thought. This class will examine various kinds of drawings from the history of art and visual culture moving chronologically from the medieval to the post-modern. Our studies will have a hands-on approach, meeting behind the scenes in the collections of the RISD Museum. Working from objects directly will be supplemented by readings and writing assignments as well as active classroom discussion. (This seminar is recommended for concentrators in History of Art and Visual Culture and for students especially interested in drawing.)

**SPRING**

HAVC H442 PHOTOGRAPHY AND MILITARISM
3 credits Jung Joon Lee
Photography became especially popular as a vernacular and political medium around the time of the Crimean War in the nineteenth century. Since then, photography has been a critical medium that represents, commemorates, propagates, opposes, and complicates war and militarism across the globe. Histories of photography in the twentieth and twenty-first century have also unfolded through colonization, genocide, war, liberation, globalization, and war on terror. Militarism has thus been crucial to the medium's history: photography does not merely re-present the militarized life-in-the-making; it is an integral part of it. This course examines the ways in which the subject of photography has emerged through not only war but also what we will call "everyday militarism." Organized thematically according to photographic subjects, this course will closely investigate selected bodies of photographic work with readings on war, atrocities, subjectivity, ethics, and iconicity. Student research will be presented as a final presentation and paper.

**FALL**

HAVC H440 SOCIAL ENVIRONMENTS: ART, CRAFT, COMMUNITY
3 credits Esther Thyssen
This seminar will explore artworks and art-collectives which aim to share in a social activity since the 1990s. Nicolas Bourriaud's theory argued in Relational Aesthetics (1998, English translation 2002), as well as those of his critics will provide context. Additionally we will examine public-facing, artist-run projects, with roots not only in everyday life but also in the specifics of local communities as we chart art and activism in contemporary social environments. The course will conclude by investigating the artist-as-entrepreneur model, and its place within social innovation and the cultural sector.

Fee: $15.00

HAVC H441 HISTORY OF DRAWING
3 credits Mary Bergstein
As a stimulus to the imagination, method of investigation, or as a basic means of communication, drawing is a

**SPRING**

HAVC H443 MATERIALITY & INTIMACY
3 credits Daniel Harkett
Focusing on the eighteenth and nineteenth centuries, this seminar explores relationships linking objects and intimate experience. We will ask: How have private spaces been defined with objects? How have objects mediated relationships among friends and family? How have objects acted as repositories of intimate memory? Among the topics we will consider are: miniature painting; hair jewelry; death masks and casts from the living body; early photography; furniture and sociability; the history of the album; the private museum.

**FALL**

HAVC H444 THE MEDIA OF DESIGN
3 credits Eric Anderson
The rise of modern cultures of media, shopping, and entertainment since the middle of the nineteenth century has transformed how we encounter and perceive objects of design. The seminar investigates a range of venues in which design goods, from chairs to cars to computers, have been displayed, discussed, and consumed. Case studies may include museums and world's fairs, lifestyle magazines, big
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box stores, and social media. Emphasis falls on the question of how techniques of display shape the reception of meanings.

(SPRING)

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 H458 SEM: FASHIONING THE MODERN
3 credits Daniel Harkett
Focusing on the eighteenth and nineteenth centuries, this seminar explores the intersection of fashion and modernity. We will consider relationships linking fashion to the modern city, industrialization, the rise of the periodical press, democracy, and discourses of gender, race, and class. Throughout we will pay particular attention to the role of vision in structuring fashionable production and consumption.
(SPRING)

HAVC H472 THE ART OF MAKING ENEMIES
3 credits Jonathan Weinberg
What role does censorship and publicity play in promoting the avant-garde and in the formation and critique of modernism? This class will focus on the role of Art of the United States, with particular attention on a series of major scandals and controversies including Whistler's law suit against Ruskin, Duchamp's Ready-Made, Rivera's Radio City Music Hall Mural, Cadmus's Fleet's In the so-called Culture Wars, Koon's plagiarism trial and the protests of the Guerrilla Girls. Readings will include writings by artists as well as essays by critics and historians including, Greenberg, Krauss, Rosenberg and Steinberg.
(SPRING)

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 H540 SEM: INSIDE THE MUSEUM
3 credits Hollis Mickey
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 01 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, Giricault, Turner, Courbet, Manet, Frith, Eakins, Monet, Morisot, Seurat, Rodin and Gauguin. Format consists of lectures and class discussions.
(SPRING)

HAVC H544 HISTORY OF MODERN DESIGN
3 credits Eric Anderson
An overview of modern design, tracing major developments in interiors, furniture, and product design, from the turn of the 20th century to the present, in Europe and the United States. Artifacts range from chairs to computers to cars, from singular, hand-crafted objects to mass-produced consumer goods, from avant-garde to popular. Course discussions will deal with the formal and material character of objects, as well as cultural issues such as the ethics of labor, ideologies of gender, the relationship between nature and technology, and the mediating role of institutions and publications. Emphasis will be given to utilizing original sources,
including primary texts, rare books in the Fleet Library special collections, and objects at the RISD Museum.

(Spring)

HAVC 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 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 H653  INDIGENOUS ARCHITECTURE OF THE AMERICAS
3 credits  Michelle Charest
This course will explore the architectural traditions of the Indigenous cultures of North America, Mesoamerica, and South America in historic perspective. Examinations will focus on the critical cultural and environmental circumstances which led to the development of distinctive architectural styles throughout the Americas. Approach from an anthropological/archaeological perspective, specific topics of discussion will include the following: construction methods and material choices, spatial arrangements and use areas, the relationship between physical and social community structure, and architectural manifestation of cultural belief systems. Emphasis will also be placed on manipulations of the landscape in response to social and climatic needs. Architectural culture discussed in this course will range widely in scale, dispersal and geography - from the igloo of a small Inuit hunting party to the entire Mayan city of Chichen Itza, to the terrace and irrigation systems of the Inca.

(Fall)

HAVC H654  THE ART OF ART CONSERVATION
3 credits  Ingrid Neuman
How does a museum preserve its art collection?

How do art and science reinforce each other in this field? Does the approach to the conservation of ancient art differ from that of the conservation of contemporary art? How and why do materials composing visual art deteriorate? Which environmental factors adversely affect organic and inorganic materials first or fastest? In this course, the student will gain an understanding for the five agents of deterioration, for issues of physical and chemical stability regarding organic and inorganic materials chosen by artists over the millennia, as well as how the care and handling of art differs in some respects for a museum than for a working artist. Frequent visits through the museum exhibits, storage, and the conservation lab will demonstrate key concepts covered in the class. Ethical issues regarding the determination of the original intent of any given artist as well as ethical issues regarding forgeries and looted art will be discussed. Assignments will focus on the RISD Art Museum's collection.

Restricted to HAVC concentrators or MA candidates in Museum Education.

Sophomore and above

(Fall)

HAVC H656  WORLD TEXTILES: TRADE, TRADITIONS, TECHNIQUES
3 credits  Laurie Brewer
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)

HAVC H734  METHODOLOGIES OF ART AND VISUAL CULTURE
3 credits  Karen Schiff
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.

(Fall)
HAVC H752  CONTEMPORARY PHOTOGRAPHY & CRITICAL THEORY
3 credits  Dalia Linssen
This seminar addresses the intersection of contemporary photographic practices and critical theory. Readings by Walter Benjamin, Roland Barthes, Susan Sontag, Rosalind Krauss, Martha Rosler, Fred Richtin and others will provide a theoretical framework through which to examine a range of topics including: conceptual art and photography, performance art, the documentary tradition, landscape and the body, postmodern 'anti-aesthetics' and appropriation, digital and archival practices, large-scale and tableau photography as well as the institutionalization of the medium in museums, higher education, and the art market. The class is structured around group discussions and is driven by student contributions.
Sophomore and above
(FALL)

HAVC H757  THE ARTIST AND THE GRAND TOUR
3 credits  Suzanne Scanlan
This course investigates the role of the artist on The Grand Tour, a cultural pilgrimage through France and Italy made by British aristocrats during the 18th century. Improved infrastructure for tourism and the excavation of antiquities in Rome, Pompeii and Herculaneum opened up new markets for artists and offered unique opportunities for them to capitalize on their study and training in Italy. Artists set up studios and workshops in Rome where tourists commissioned portraits, prints, sculpture and decorative objects. Eventually, study on the Grand Tour became an essential component of an artist's education and practice. Students will examine a variety of artworks produced during this pivotal era (and into the 19th and 20th centuries), both in Italy and at the RISD Museum, that represent the dynamic cross-cultural relationships between tourists and artists. The goal of this course is to connect students with a transitional period that solidified links between critical making and art-historical scholarship.
There is a REQUIRED trip to Rome over Spring Break. Permission of instructor required.
Estimated travel cost: $3,000.
(SPRING)

HAVC H760  IDENTITY IN FLUX: PHOTO PORTRAITURE FROM DAGUERROTYPE TO SELFIE
3 credits  Jung Joon Lee
This course examines the history of photographic portraiture since the "invention" of the medium in the 1830s up to the present day. Particular attention is given to exploring the ways that identity is created, reinforced, or deconstructed through the limits and capacity of photography. How does photography transform the way identity is constructed through imagery in the early years of its history? How has photography shaped the formation of subjectivity in portraiture? In what ways does photography challenge or reinforce cultural and political hegemony by "representing" a person? How have digital photography and social media transformed the ways that an identity is constructed and shared by others? To answer these questions, examples of photo portraiture, from vernacular to artistic modes and spanning the globe, will be assessed. Each class will focus on theoretical debates on identity and subjectivity in relation to the given topic, with an interdisciplinary approach incorporating art history, cultural studies, critical theory, memory studies, postcolonial theory, and area studies. Student research will be presented as a final presentation and paper.
(FALL)

HAVC H761  SEM:NAVIGATING COMMERCIAL ART GALLERIES
3 credits  Roger Mandle
Art and design students interested in learning about how art galleries work will learn from an inside view of their criteria, operations, expectations and outcomes in this seminar. Students will meet with art gallery owners in a variety of disciplines from antiquities to contemporary art and design. Visits to major galleries and auction houses in Providence, Boston and New York will provide a diverse introduction. Artists and art critics will also meet with students to discuss their perspective on the impact of galleries within the art world today. Students will research and report on the economics of taste, the art market, and methodologies of galleries and auctions. The course will help students understand the dynamics of the art world, and how to either work in art/design galleries or to be represented by them.
Juniors, seniors, and graduate students.
Fee: $175.00
(FALL)

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

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

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
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 2017”.

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**Courses in History, Philosophy, and the Social Sciences**

**REQUIRED FOR UNDERGRADUATES**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>HPSS S101</td>
<td><strong>TOPICS: HISTORY, PHILOSOPHY, &amp; THE SOCIAL SCIENCES</strong></td>
<td>3</td>
<td>Staff</td>
</tr>
</tbody>
</table>

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. S101-10 is available for transfer students and upperclassmen only. Freshmen registration instructions and course descriptions can be found on the Registrar website: www.risd.edu/registrar (FALL/SPRING)

**ELECTIVES**

<table>
<thead>
<tr>
<th>Course Code</th>
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<th>Credits</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>HPSS C503</td>
<td><strong>THE POWER OF IMAGES: IN RENAISSANCE ITALY</strong></td>
<td>3</td>
<td>Pascale Rihouet</td>
</tr>
</tbody>
</table>

This course explores Italian art from ca. 1350 to 1600 within a ritual framework. A ritual can be defined as a codified, solemn, event that occurs within specific temporal and spatial cadres upon occasions such as marriage, birth, death, a ruler's visit to a city ('entry'), a calamity, or a feast day. Rituals work through the display of symbolic objects [here understood as 'images'] such as statues, reliquaries, paintings, elaborate costumes, or flags for which the role of artists was primordial. The power of images resides in their ritual use: colorful paraphernalia and sacred objects flaunted in city-wide processions could ward off the plague, honor a local saint, and turn princely entries or funerals into successful events. Through their symbolic and artistic components, rituals create authority, assert identity, define social status, and maintain order in society. We will study the extant objects themselves as visual evidence for such phenomena as well as representations (in the form of paintings and prints) of ceremonies, spectacles, processions, or ritual domestic settings. We will analyze art through interdisciplinary methodologies: material culture, anthropology, social history, and iconography. Learning about artistic conventions and traditions will guide us to evaluate to what extent works of art manipulate reality in a 're-presentation' - rather than provide a mere illustration.

Also offered as HAVC C503. Register in the course for which credit is desired. (FALL)
History, Philosophy, and the Social Sciences 2016 – 2017

HPSS C504  MYTH-MAKING/IMAGE-MAKING
3 credits  Winifred Lambrecht
This course is designed to explore the relationship between sacred "texts" (including those that have been transmitted verbally for generations) and the images that are associated with them and/or inspired artists in their traditional contexts. We will look at the cultural context of sacred narratives in such communities as the Kwakwaka, the Hopi, the Maya and other Mexican communities, the Dogon, Australian traditional aboriginal groups, and other Pacific communities, time permitting. Topics will include sacred texts and landscape, sacred narratives and the notion of a person, sacred texts and contemporary arts, and other related topics. The course will require a final research project.
Also offered as HAVC C504. Register in the course for which credit is desired.
(SPRING)

HPSS C519  AFRICAN STUDIES: SELECTED TOPICS
3 credits  Winifred Lambrecht
The course offers an introduction to the arts of several sub-Saharan African communities. We will explore the creative process and the context of specific African traditions as well as the impact of the African diaspora on the arts of other communities, particularly in the Caribbean.
Also offered as HAVC C519. Register in the course for which credit is desired.
(FALL)

HPSS C632  SEM: ANCIENT CHINESE ART & ARCHAEOLOGY
3 credits  Paola Dematte
This course is designed to introduce students to the major historical and intellectual developments in the field of ancient Chinese art, and to the local tradition of antiquarian studies. It will provide a general overview of art of the period of the time spanning from the Neolithic to the Han dynasty, concentrating on crucial research issues on such topics as (among others): the iconography of early settled societies, the art of prehistoric jade carving, the art of the ritual bronze vessels of the Shang and Zhou dynasties, the political use of bronze and jade in the dynastic period, lacquer and silk painting in the late pre-imperial phase, and the burial customs and architecture of the early imperial period.
Also offered as HAVC-C632. Register into 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, Kwakwaka, 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
(SPRING)

HPSS C736  ART & ARCHITECTURE OF ANCIENT PERU
3 credits  Edward Dwyer
We will examine the art styles and technologies, as well as the architectural forms and implied social organization found in the archaeological record of ancient Peru. Our goal will be to trace the history of cultural development, in this isolated setting, from the earliest hunter/gatherers to the complex civilization of the Incas. This semester there will be special attention given to three media: architecture, ceramics, and textiles.
Also offered as HAVC C736. Register in the course for which credit is desired.
(FALL)

HPSS S434  THE ANTHROPOLOGY OF INNOVATION
3 credits  Namita Dharia
The human condition is defined by its ability to adapt and innovate. The emphasis on innovation and creative solutions rises powerfully in this decade as the world rises to meet crises such as climate change, economic instability, and global health concerns. In this course we explore the definitions, processes, and politics of innovation through specific case studies and ponder on how to improve the innovations we are interested in. We will move between science, art, and everyday innovation and explore their resonances and differences. We will ask: Why and how do we innovate? What does it mean to innovate? What are the historical and geographic conditions, and the tools and technologies that enable innovation? In this day and age of celebration of entrepreneurial activity and creative collaborations: we ask who is read as innovative and what are the limits of the innovative endeavor?
Sophomore and above
(FALL)

HPSS S435  DESIGN ANTHROPOLOGY
3 credits  Namita Dharia
This course explores the relationship between the fields of design and anthropology. Taking readings from both disciplines we will examine topics such as form, texture, scale, and color to fertilize disciplinary approaches. We will examine design processes and think through them ethnographically. Students will select design objects within Providence and redesign them based on class discussions and activities.
Sophomore and above
In this course, we will engage in critical analysis of processes, and resources that transform raw materials into finished products. Additionally, this complex process and network with respect to issues that include human rights, gender, the environment, and labor standards. We will correspondingly examine the roles of actors such as governments, firms, consumers, international organization, and non-governmental organizations involved in global supply chains.

**HPSS S441 THE MIDDLE EAST: PAST AND PRESENT**
3 credits Andrew Robarts
This course surveys the history of the modern Middle East (1800-present) and is designed to help students contextualize and understand political, economic, and social developments in the contemporary Middle East. Composed of a mix of lectures and discussions, this course begins with a series of foundational lectures on important events and themes in Middle Eastern history prior to 1800 (such as the emergence of three monotheistic religions in the Middle East - Judaism, Christianity and Islam, and the rise, formation, and expansion of Islamic States in the early-modern period such as the Ottoman and Safavid/Persian Empires). Moving quickly into the modern period, this course focuses in equal measure on the Arab Middle East, Iran, and Turkey. The historical roots of the Arab-Israeli conflict are also addressed.

_Sophomore and above_

_HPSS S101 is a prerequisite for undergraduates_

**(SPRING)**

**HPSS S442 ISTANBUL**
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 nineteenth 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 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 S450 SEM: MATRIX OF WISDOM:**  
**PHILOSOPHY & SCI-FI**  
3 credits  Donald Keefer  
Philosophy, the quest for wisdom, seeks answers to life's deepest and most enduring questions. How should we live? What is the truth? What is real? What and who are we in a universe of things unlike ourselves? At its core, philosophy is a discursive, argumentative probing that pokes at our fundamental assumptions about the world. The philosophical mind, of course, welcomes the challenge. In addition to philosophers raising these questions, fiction has been a vehicle for raising these issues and challenging the status quo mindset of its readers. Science fiction in particular, has long been occupied with questions regarding man's place in the universe and the limits and potentials of science. While such philosophical probity rarely makes for great television viewing, there are a few shows, such as Star Trek, The X-Files and others, that are distinguished by their consistent philosophical texts in conjunction with the study and discussion of selected episodes from these extraordinary television series. Participation, several short papers and group presentations are required.  
(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 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._

(SPRING)

**HPSS S481 GLOBAL ENVIRONMENTAL INEQUALITY, LOCAL ENVIRONMENTAL JUSTICE**  
3 credits  Claudia Ford  
In this course we will explore the interdisciplinary subjects of global environmental justice, environmental racism, and other environmental inequalities. The primary goal of this course is for students to comprehend the multiplicity of critical issues, debates, and responses within global and local environmental justice. We will discuss and analyze environmental justice as a movement that involves marginalized communities in diverse ways in a globalized world. Using case studies, this course will consider examples of toxic distribution and exposure, accidents and disasters, regulatory failures, barriers to political participation, and the commodification of land and labor. The course will identify contemporary responses to environmental inequalities including grassroots local and international advocacy, climate justice, food justice, indigenous rights, ecofeminism, and Julian Agyeman's concept of "just sustainabilities."  
(SPRING)

**HPSS S483 ELECTION 2016: ART AND DESIGN IN U.S. PRESIDENTIAL POLITICS**  
3 credits  Andrew Robarts  
Against the background of a US presidential campaign and paying particular attention to the US presidential election on November 8, 2016, this course will explore the place, role, and importance of art and design in US presidential politics, both past and present. Focusing on the theatrical qualities of US presidential campaigns and elections, the topics addressed in this course will include: campaign advertising; the staging and design of presidential debates; the use of fashion to promote political identity; presidential style(s); image and image-making; identity politics; the art of...
campaign posters; electoral maps and map-making; sloganeering; and the geography of the electoral college. (FALL)

HPSS S517 HISTORY OF SEXUALITY: HOMOSEXUALITY
3 credits Scott Cook
This seminar examines the historical forces that in the West (Europe and the United States) gave rise to the identification of the homosexual to certain patterns of psychosexual practices, to the making of such practices sinful, illegal, and pathological, to the emergence if the same-sex subcultures and communities and finally, to the development of a national politics referenced to sexual orientation. We will explore questions of sexuality formation in a sociological but not a biological sense and also look at the ways in which sexuality and gender intersect. Some knowledge of Western history will be very useful (but not formally required) for this course. Readings will be extensive. Attendance and active vocal participation are required, as are exams and an out-of-class essay paper. Sophomore and above (FALL)

HPSS S526 SEM: PHILOSOPHY OF DEATH
3 credits Donald Keefer
Socrates described philosophy as an intellectual preparation for death. He recognized that how we react to, think about, and cope with finality tells us a great deal of what we think about the core of our existence. Philosophers have been divided between a "bald scenario" that death is nothing but the end of our material existence to which we are limited, and the more reassuring view that death is a door to another personal plane of existence. Death is nothing vs. death is everything. We will examine these phenomena from philosophical points of view through reflection primarily on philosophical works but will include religious sources and literary works. While philosophers have primarily focused understandably on the individual confronting death, we will constantly place these questions and their answers within interpersonal and social spheres of consideration. We will focus on: What is Death? The role of death in the meaning of life; personal survival in various scenarios; ethical issues surrounding suicide, euthanasia, and other voluntary ending of life. We will look at a few of the social practices surrounding death and examine their meaning and functionality. Intensive reading, writing, and participation in seminar format. Sophomore and above (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 S539 BUDDHISM AND SOCIETY
3 credits Lindsay French
This course is an anthropological consideration of Buddhism in its social and cultural contexts. Beginning with an introduction to the historical Buddha and the basic principles of his teaching, the course will briefly examine the main branches of Buddhism that were established after the Buddha's death. With this as our foundation, we will then look at how Buddhist principles are put into practice in different societies. The course will focus on how Buddhism (like all religions) is part of a cultural system, with distinctive characteristics and significance in different societies. The course will be run as a seminar and will require a research paper as well as in-class presentations. Open to sophomore and above Fee: $15.00 (FALL)

HPSS S549 MEANING AND MESSAGE: INTRODUCTION TO THE THEORY OF SIGNS
3 credits Donald Keefer
We live amid a world of signs without which we could scarcely communicate or find our way through life. The theory of signs, or semiotics, seeks to understand the nature of signs as vehicles of meaning in our perceptions and messages we send and receive in our spoken, textual, and visual communications. This course moves from the analysis of signs and communication to a critical examination of the extension of semiotics to the surface and hidden meanings of dreams, handwriting, literary and art works. At each step, we will endeavor to test the theories "in practice," to carefully evaluate their merits and limitations. Through this, semiotics will emerge as a humanistic discipline that underwrites our critical and creative understanding of the world as well as funds our creative efforts to make the world anew. Problem-based, discussion and lecture oriented with quizzes, practice-assignments, and short papers. (FALL)
HPSS S564 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 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. Permission of instructor required Also offered as IDISC 2403. Register in the course for which credit is desired.
Course Level: Sophomore, Junior
Fee: $50.00
(FALL/SPRING)

HPSS S583 GLOBAL ENCOUNTERS
3 credits Scott Cook
It is fair to say that the world is a semi-integrated collection of diverse cultures, societies, politics, economies and unequal power relationships. To a considerable degree, this is the legacy of the modern explosion of Western technology, military force, entrepreneurial capitalism, and cultural values onto Africa, Asia and the Pacific. This course will delve into that stage of cross cultural interaction known as the Age of High Imperialism. We will explore its causes and motivations, its major modes of expression, and above all, the experiences and responses of those who colonized. A special emphasis will be placed on the African experience of colonialism. Lectures and discussion. (FALL)

HPSS S590 CONSOLATIONS OF PHILOSOPHY
3 credits Stephen Ott
Philosophy after Alexander the Great differed from what had gone before. Gone with Alexander were the small, self-governing communities in which each citizen had a place and a role to play. Secure in such communities, citizens had begun to philosophize in a disinterested search for knowledge. The conquests of Alexander brought into being a world-empire extending from Greece to India, Egypt to Kazakhstan. There were not citizens of this empire but unconnected and atomistic subjects of a foreign bureaucracy whose lives had been uprooted from all vital community. In such circumstances, people began to look to philosophy for answers to new questions: questions about their place in the world and the meaning of their lives. This course will examine the alternative communities that philosophy after Alexander offered to a vast, disenfranchised, and multi-ethnic population, preparing the ground for the new world-religions of Christianity and Islam that were to follow. (FALL)

HPSS S594 SEM: MODERN BRITAIN
3 credits Scott Cook
The sandwich-railroads-Rhode Island-the Titanic-trial by jury-capitalism-imperialism-navalism-monarchy-TV-ugby-Ascot ties-Jersey cows-tea-gin. In a profoundly significant sense, each of these was or is British. In many areas, a few islands off the coast of Europe known as the British Isles have managed to exert a powerful influence over much of European and Global history. So much so that one wag, paraphrasing Thomas Hobbes (an Englishman) claimed that life in a state of nature was "nasty, short, and British." We will pay close attention to the major currents of Modern British history including: industrialization, social customs, Anglo-Celtic interactions and the formation of a national British identity, overseas ventures, class conflict, sexual politics, and democratization. Midterm, quizzes, final. Lecture and discussion. (SPRING)

HPSS S597 PROPAGANDA
3 credits Thomas Roberts
The course will examine ways that many media, especially film, respond to the great social forces of their time and their culture. Some films, and other creative expressions, reflect an inherent endorsement or criticism of the politics contemporary to them. We will examine social critics' roles in some of the influential movements of the West in the 20th century--the Russian Revolution, German Nazism, the New Deal, World War Two, the Cold War and Third World Liberation movements. Requirements include readings and screenings from each of the eras covered, written assignments and exams, and participation in class discussions. In addition to three hours of class each week, there will be evening film screenings. (SPRING)

HPSS S613 CULTURAL HISTORY OF WESTERN MUSIC
3 credits Donald Keefer
The history of Western classical music lives on through concerts in public venues and recorded performances, enjoyed at home or anywhere on our mp3 players. While the templates for creating new works were discarded over time, the music of Middles Ages, Renaissance, Baroque, Classical, Romantic, and Modern periods is still with us. This course aims to foster listening imaginatively to feel the music in its historical setting not just by learning what to listen for, but also in understanding its internal organization and how it related to the cultures in which it flourished. Class will involve some group singing, performances, listening, lecture and discussion. The course uses quizzes and exams to test
your grasp of the material and requires several short papers. No prior musical experience or training is required.

(FALL)

**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 S656 INTRODUCTION TO PSYCHOLOGY**

3 credits  Jennifer Prewitt-Freilino

As the study of behavior and mental processes, psychology allows us to better understand how people think, feel and act. This introductory course provides a broad overview of the major content areas within the field of psychology (e.g., physiological, developmental, social and cognitive psychology) and will introduce you to the psychological theories and research used to understand human behavior. We will cover a wide variety of topics, including how people learn, process and store information, why people possess distinct personalities, how social situations and cultural norms affect our behavior, how we grow and develop throughout our lives, etc. Throughout the course we will critically evaluate the merit of classic psychological theory and research in understanding people's thoughts, feelings and actions in real world situations. This course will provide a broad knowledge base for those interested in taking upper level psychology classes.

*HPSS S101 is a prerequisite for Undergraduates.*

(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 the will, moral and legal responsibility, use of psychopharmacology for enhancement of mood and cognition, the neural basis of pro-social and anti-social behavior, neuroimaging and privacy, the use of neuroimaging data in courts of law (e.g., to assess truth-telling and the accuracy of memory), brain injury and brain death, the development of neurotechnologies, and the importance of ethical and social guidelines.

(FALL)

**HPSS S677 PSYCHOLOGY OF GENDER**

3 credits  Jennifer Prewitt-Freilino

This course starts with the premise that sex, gender, and sexual orientation are all distinct, yet intertwined, conceptual categories with contested meanings and definitions. We discuss how socially constructed binaries of male/female, masculine/feminine, and gay/straight create status laden social categories and associated roles, norms, and stereotypes that shape people's experiences of gender and sexuality. By exploring the biological, socio-cultural, cognitive, and evolutionary roots of gender development, we will see that gender and sexuality emerge from a complex interaction of factors that are rooted in historical legacies, but are continually maintained through contemporary social, political, and economic practices. We will explore research on gender differences and similarities, and how small differences often get magnified through biases in reporting and publishing. In addition, we will examine how gender and sexuality operate in the "real world" by examining research on family and workplace dynamics, intimate relationships, legal and economic examples of inequality and sexism, as well as how gender and sexuality are represented in media.

*Open to Sophomore and Above*

(SPRING)

**HPSS S705 SEM: PSYCHOLOGY OF EVIL**

3 credits  Jennifer Prewitt-Freilino

Evil has long been a topic of study for theologians and philosophers, but has only recently been studied by psychologists. Although evil is an inherently subjective topic, we will attempt to take an objective, scientific approach to understanding why people engage in evil behavior. Thus, we will begin by attempting to suspend the notion that we can divide the world into good and evil, and instead understand the situational and psychological factors that could lead anyone to harm others. Specifically, we will focus on classic psychological studies that show how everyday people can be led to act in deplorable ways by manipulating the situational circumstances. We will also discuss how inter-group processes can lead to conflict and large scale acts of violence like war and genocide. Finally, we will study the nature of the psychopathic personality in order to better understand those individuals who feel no guilt or remorse for harming others (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)
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.

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
Must also register for: FURN-2451

(SPRING)

Providence is a dynamic city, with a complex history and a wealth of individuals and community organizations working to make the city a better place to live and work. This course looks at Providence and its neighborhoods through the stories of people involved in making change happen. It is designed to introduce students to processes of community engagement through the collection and presentation of oral histories. Students will identify an individual or organization working on a project of interest to them and, through a series of oral history interviews, learn how individuals work to bring about change in complex economic, social, and cultural circumstance. The course will focus on learning about community engagement and development, recording and editing oral history interviews with key players involved in change, and developing a final project based on these interviews that can contribute to the work of the organization or change agent. It will involve the exploration of unfamiliar neighborhoods and issues, significant out of class work setting up and conducting oral history interviews, and close attention to the language people use to express themselves.

Sophomore and above

Permission of instructor required
Prerequisite: HPSS-S101

(SPRING)

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

Permission of instructor and GPA of 3.0 or higher is required.
Register by completing the Independent Study Application available on the Registrar's website.
Course not available via web-registration.

(SPRING)

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

Course not available via web-registration.

(SUMMER/FALL/WINTER/SPRING)

A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study.

Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.

Course not available via web-registration.

(FALL/WINTER/SPRING)

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
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: Jalesa Bryant

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 Student Planning/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 student self-service and Sophomore core studios must take precedence over elective courses. Juniors and Seniors register for electives, nonmajor studios and liberal arts using web-registration in Student Planning.

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 2017”.

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# Illustration 2016 – 2017

## BFA Curriculum in Illustration (2016-2017)

### Division of Fine Arts

#### FALL  

<table>
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<tr>
<th>#</th>
<th>First-Year Courses</th>
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#### WINTERSESSION  

| 3 | See First-Year Program of Study |   |

#### SPRING  

| 15 | See First-Year Program of Study |   |

### Sophomore Year  

| 2000 | Visual Thinking | 3 |
| 2012 | Drawing 1: Visualizing Space | 3 |
| 2024 | Painting 1: Color Perception and Expression | 3 |
| LAEL-LE30 | History of Illustration** or Liberal Arts* | 3 |
| Liberal Arts* | 3 |
| Total | 15 |

#### Junior Year  

| 2000 | Visual Thinking | 3 |
| 2012 | Drawing 1: Visualizing Space | 3 |
| 2024 | Painting 1: Color Perception and Expression | 3 |
| LAEL-LE30 | History of Illustration** or Liberal Arts* | 3 |
| Liberal Arts* | 3 |
| Total | 15 |

#### Senior Year  

| 2000 | Visual Thinking | 3 |
| 2012 | Drawing 1: Visualizing Space | 3 |
| 2024 | Painting 1: Color Perception and Expression | 3 |
| LAEL-LE30 | History of Illustration** or Liberal Arts* | 3 |
| Liberal Arts* | 3 |
| Total | 15 |

### Footnotes:

1. See page 41 for chart: "Undergraduate Degree Recommended Credit Distribution."
2. Sophomores will be registered by the Illustration department in the required History of Illustration in Fall or Spring. The History of Illustration partially fulfills the requirements for Liberal Arts Electives (LAEL).
3. Students must complete a computer literacy requirement before graduating with a degree in Illustration. Students may choose from the following classes to fulfill the computer literacy requirement.

- ILLUSS 3300 Merging Worlds
- ILLUSS 3304 Introduction to Digital Illustration
- ILLUSS 3306 Intermediate Digital Illustration+  
- ILLUSS 3308 Advanced Digital Painting +  
- ILLUSS 3310 Advanced Digital Projects +  
- ILLUSS 3312 Web Design  
- ILLUSS 3316 Type in Motion  
- ILLUSS 3320 Digital 3D for Illustrators  
- ILLUSS 3328 Character & Environ. Design for 3D Gaming  
- ILLUSS 3340 Virtual Reality Design for Science ++  
- ILLUSS 3408 Illustrator as Designer  
- ILLUSS 3590 The Changing Narrative

### Department Office:

Illustration Studies Building, Telephone 401.454.6240

- + See course description for prerequisites
- ++ Not offered during 2016-2017

4. The Illustration Concepts requirement is fulfilled by taking one of these classes.

- ILLUSS 3000 Editorial Illustration  
- ILLUSS 3004 Contemporary Illustration  
- ILLUSS 3012 Style and Substance  
- ILLUSS 3016 New York, New Yorker  
- ILLUSS 3020 Wit’s End  
- ILLUSS 3026 Stereotypes and Paradigms ++  
- ILLUSS 3032 XXXY  
- ILLUSS 3036 What’s Your Story?  
- ILLUSS 3040 Play at Work  
- ILLUSS 3046 Myth and Metaphor ++  
- ILLUSS 3048 Voice + Vision ++  
- ILLUSS 3052 Animalia (pending approval at press time)  
- ILLUSS 3054 The Visual Essay  
- ILLUSS 3590 The Changing Narrative  
- ILLUSS 3632 Making Play: Games  
- ILLUSS 3638 Picturing Sound: Music + Illustration (course pending approval at press time)  
- ILLUSS 3912 Visualizing the Natural Sciences
All Juniors undergo a mandatory review during 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 published ISP/CSP deadline. Only projects with unusual merit and evidence of thorough preparation are approved.

General eligibility requirements for the BFA can be found in the front of this book.

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

Registration information for majors

*Recommended outside electives:* Photography I, Introduction to Photography, Animation Introduction for Illustrators, Silkscreen, Lithography, Intaglio, Painting and Graphic Design electives. Outside elective courses should be selected in consultation with 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 after the initial registration period.

Registration for Independent Study Projects (ISP) and Collaborative Study Projects (CSP) must take place by the published deadline. Students should make themselves aware of this deadline in advance and prepare proposals and seek faculty approval for earlier submission. Check with the Illustration Department office for the last date for applications. Late proposals will be denied.
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 non-majors pending seat availability and permission of instructor. Registration by Illustration department, course not available via web registration.

(FALL)

ILLUS 2004  VISUAL STRATEGIES
3 credits  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 non-majors 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 perspectival studies will build into longer projects integrating observation and invention and concerns for figure and ground. Students will come to grasp the elegance and power of perspective as an approach to drawing, tempered with an awareness of its limitation and alternatives.

Several black and white media in addition to charcoal (mixed media, collage, monoprint, caran d’ache, pastel, etc) and various ways of working (line weight, cross-hatching, additive, subtractive) may be explored.

Major requirement; restricted to sophomore Illustration majors; open to non-majors pending seat availability and permission of instructor. Registration by Illustration department, course not available via web registration.

(SPRING)

ILLUS 2016  DRAWING II: THE ARTICULATE FIGURE
3 credits  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 more, developed works to quick research studies for paintings or other media. Narrative, expressive and conceptual issues will become increasingly consequential as students become more versed in defining, building and shaping their imagery. Various media and methods of working, including a role for limited color, will be introduced.

Major requirement; restricted to sophomore Illustration majors; open to non-majors pending seat availability and permission of instructor. Registration by Illustration department, course not available via web registration.

Prerequisite: ILLUS-2012

(SPRING)
ILLUS 2024  PAINTING I: COLOR PERCEPTION AND EXPRESSION
3 credits  Staff
Students will gain an understanding of basic color characteristics and relationships through observational painting and color mixing exercises. Perceptual phenomena of space and light are directly connected with principles of color organization on the palette, color mixing procedures and adjustment of color interaction in compositions according to properties of hue, value and chromatic intensity. The associative properties of color rooted both in the natural world and in cultural precedent are explored in relation to expressive priorities. Students learn the use of the physical properties of the medium, gaining sensitivity to qualities of volume and depth, the textural character of the artwork and the sense of artistic facture. Painterly precedent from the history of art and contemporary practice will be studied for inspiration and technical insight. The primary medium for the course is oil paint, and students will be introduced to the complex layering and manipulations the medium makes possible. Water-based media such as casein or gouache will play a supporting role as vehicles for color studies and exercises in abstract color theory. The semester ends with an extended project allowing the combination of observed and invented elements and emphasizing compositional color adjustment in connection with the artist's expressive priorities. Major requirement; restricted to sophomore Illustration majors; open to non-majors pending seat availability and permission of instructor. Registration by Illustration department, course not available via web registration. (FALL)

ILLUS 2028  PAINTING II: OBSERVATION AND IMAGINATION
3 credits  Staff
This course will continue the study of color organization and use of the oil medium begun in the fall semester, with increased emphasis on compositional structure and adjustment. Assignments will feature imaginative or hybrid compositions, combining observed and invented components. Using principles of color, directional light and spatial structure to solidify atmospheric unity, we will explore the implication and construction of narrative. Work in class will solidify the student's ability to evoke volume, space and light. We will examine the breadth of creative choice in representational color use to illuminate the expressive qualities of various options. Students will study the role for color in directing the viewer's navigation of a composite subject, or imbuing a simple image with depth and complexity. Color design is introduced as an abstract structure that underlies figurative imagery, providing an important expressive subtext. Quick compositional studies in casein or gouache of a work in progress will be used to focus atmospheric and spatial effect. The historical development of color use in painting and cultural associations of style will be explored in slide lectures and experimentation. A capstone assignment will tie the principles of color and composition to a large narrative painting combining diverse imagery from reference and imagination, and emphasizing clarity and subtlety of structure in service of personally determined content. Major requirement; restricted to sophomore Illustration majors; open to non-majors pending seat availability and permission of instructor. Registration by Illustration department, course not available via web registration. Prerequisite: ILLUS-2024 (SPRING)

ILLUS 3000  EDITORIAL ILLUSTRATION
3 credits  Christopher Buzelli
Magazines, newspapers and other publications rely heavily on pictures to illuminate messages initiated by writers, and more than any other genre of illustration, the editorial field gives voice to the artist. In this alternately reactive and expressive line of work, the illustrator engages in a powerful partnership with the written word, effectively becoming an author of opinions and ideas. This class will approach several editorial assignments, all of which involve an illustrated response to written text. Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts Elective requirement for Illustration majors. (FALL)

ILLUS 3004  CONTEMPORARY ILLUSTRATION
3 credits  Christopher Buzelli
What is it like to make a living creating imagery for the numerous printed outlets of American culture in contemporary times? This course will emphasize problem-solving in a commercial situation while steadily holding on to your personal integrity. In addition to responding to editorial-based assignments, the student will be exposed, through slide lectures to the work of artists and illustrators who are burning a path right through the past and into the future of illustration. Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts Elective requirement for Illustration majors. (SPRING)

ILLUS 3012  STYLE & SUBSTANCE
3 credits  Frederick Lynch
Illustration is an art of visual communication. Style is simply the illustrator's vocabulary. Substance is what the illustrator has chosen to express. The success of an illustration depends on the seamless connection of these two entities. In this course students encounter a wide variety of subject matter
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 broad spectrum of cultural concern are almost always articulate and influential. More importantly, it invariably has an illustrated cover. Students in this course develop a portfolio of cover solutions to different requirements defined by world events, the passing seasons and areas of cultural interest. A light touch, a strong grasp and cultural reach are helpful. 
Major elective; open to non-majors junior and above as non-major elective. 
This course fulfills the Illustration Concepts Elective requirement for Illustration majors.  
(FALL/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; open to non-majors junior and above as non-major elective. 
This course fulfills the Illustration Concepts Elective requirement for Illustration majors.  
(FALL)

ILLUS 3036  WHAT’S YOUR STORY?  
3 credits  Mary Jane Begin  
When we choose a story to read, retell, or illustrate, that choice reveals something about ourselves. What motivates an artist to explore one particular theme over another, whether it is a political issue, personal obsession, or a "purely aesthetic" interest? This course will require students to mine personal meaning in the narrative sources they choose for class projects, ultimately using these analytical conclusions to shape each project's character. Assignments will include the creation of the following: a storyboard; an historical narrative image, a series for a book, a comic and a game or toy. Discussions will include: formatting a single narrative image or a series of images; telling text-free stories; illustrating stories for adults and for children, analyzing plot, character, pacing, and style and communicating the essential meaning of a story to an audience. 
Major elective: restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. 
This course fulfills the Illustration Concepts Elective requirement for Illustration majors. 
Fee: $15.00  
(FALL)

ILLUS 3052  ANIMALIA  
3 credits  Calef Brown  
*Pending Curriculum Committee Review and Approval*  
Animals have enjoyed a prominent place in art for as long as humans have been creating it, beginning with the caves in Lascaux. Along the way they have figured prominently in myths, fables and allegories, enjoyed starring roles in visual metaphors employed by editorial illustrators. This course will provide opportunities for students to engage with any of these forms and also find their own approach to working with representations of animal life. There will be in-depth exploration of creature anthropomorphism and its uses- from social and political satire to its capabilities in a wide range of storytelling methods. From JJ Granville to Spiegelman's Maus, to children's book greats like Richard Scarry and Arthur Geisert, the human-animal/animal-human is an enduring motif that will continue to be reinvented and expanded upon. Students will have the ability to channel projects and assignments towards formats of their choosing - including painting and other gallery-based practices, children's publishing, artist books, comics and zines. 
Major elective: restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. 
This course fulfills the Illustration Concepts Elective requirement for Illustration majors.  
(SPRING)
ILLUS 3054  THE VISUAL ESSAY
3 credits  Frederick Lynch
In this course, students will create comprehensive visual essays on a topic they propose. Participants will engage in extensive investigation and create a series of images that explore, reveal, and/or explain a particular subject or concept. Emphasis will be placed on the development of content through research, and the organization of consistent refined works through presentations that synthesize ideas as pictorial or graphic imagery that may include or refer to textual information. Final presentations may be printed, digital, exhibited as originals or include cross-platform or time-based imagery. A wide range of commercial applications and opportunities will be explored. The semester will begin with short projects that introduce useful skills and approaches. The remainder of the term will focus on a single conceptual endeavor. Contemporary and historical examples of visual essay will be examined and discussed. Student research may lead beyond campus.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Illustration Concepts Elective requirement for Illustration majors.
(SPRING)

ILLUS 3056  WRAPAROUNDS
3 credits  David Porter
It may not be wise to judge a book by its cover; illustrators can clearly be judged by theirs. The creation of a successful book jacket requires conceptual flare, illustrative dexterity and design sensitivity—additionally to a dramatic imagination. The jacket illustration must, like a poster, arrest the attention of passers-by; it must also, like a work of art, convey subtleties specific to the work it encloses. It must resolve visually the paradox of being both carnival barker and intimate confidante at the same time. This course will require the student to construct a portfolio of solutions in various genres of publishing: Mystery, Science Fiction, Literature, Non-Fiction, Biography, etc. Particular attention will be given to the successful integration of type and image essential to each genre. Such work may serve as the nucleus of a larger portfolio requisite for freelance work in this field, or as an adjunct to a professional portfolio of editorial illustration.
Major elective; open to non-majors junior and above as a non-major elective.
(SPRING)

ILLUS 3054  VISIBLE CITIES
3 credits  Jean Blackburn
A society's history is written in its stones. From dystopias of Gotham City or Grand Theft Auto, the hive mind of the Borg and the ecstatic asceticism of the Shakers, to the suburban conformity of Levittown and the Sphinx half-buried in sand, every city, every society, is an embodiment of ideas, history, geography, and beliefs. Each built environment has its own logic, both architectural and cultural. With some provocative writings about the phenomenon of the city as inspiration, you will be asked to conceptualize a place and bring it to life visually. The essence of a city - its buildings, pathways, public and private spaces - depends on how you define the character of its people, its government, its history, its geographic siting and even its language.
After defining a back-story in broad strokes, you will begin researching the implications of those choices visually. Working from thumbnails and sketches to finished conceptualization, you will explore compelling physical and conceptual viewpoints, with a variety of possibilities in the use of media and technique. Rather than limiting ourselves to purely pragmatic architecture, the class will be searching for imaginative visualizations, where form becomes poetic metaphor suggestive of narrative.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
(FALL)

ILLUS 3108  ARTISTIC ANATOMY
3 credits  Eric Telfort
Students in this course will investigate the specific physical structure of the human body, with the aim of producing drawings of greater structural and visual integrity and more fluid descriptions of movement and weight in the figure. We will proceed through the skeletal and muscular systems at a brisk but reasonable pace, learning names, points of articulation and the dynamic functions of each component of the body. Each weekly assignment will consist of a careful, descriptive drawing of an element of the skeletal or muscular system, and a 'dynamic' drawing in which that same element is shown in action in the living figure. We will also review the work of artists, both contemporary and historical, who have made vital artistic use of the elements of anatomical study. The course includes an optional field trip to the Brown University Evolutionary Biology Lab to draw from cadavers. There will be at least one written test on anatomical facts and terminology. The course culminates in a final project on the theme of 'A Human Ideal', exploring past concepts of idealized form in the figure in relation to anatomical reality and contemporary cultural perspectives.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
(SPRING)

ILLUS 3112  DRAWING WITH COLOR
3 credits  Anthony Janello
Color is arguably the single most expressive and mysterious 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 non-majors 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 non-majors pending seat availability and permission of instructor.**

(FALL)

**ILLUS 3216 ADVANCED PAINTING**
3 credits Jean Blackburn
This course will build on the skills established in Sophomore Painting, while broadening the students' understanding of options available to the painter. The primary work of the semester will be on individually directed projects, worked on both in and out of class. Overall, a goal of establishing a personal visual vocabulary of facture and image will be emphasized. Students will be encouraged to particularize their use of the painting medium and their approach to subject and statement through color, painterly touch, format, use of materials, drawing and compositional decisions, stylistic reference and implied narrative. The core medium of the class will be oil paint, but this may be augmented or extended by other media. The course will include group exercises designed to solidify a basic understanding of drawing, the use of the medium and the principles of color. Periodic outside assignments will extend this practice while emphasizing personal choice and expressive adjustment based on individual priorities. A flexible format for in-class work on personal projects will allow group interaction to coexist with individually directed work. The semester's goal for each student will be to define a direction for future work in painting.

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

Prerequisite: ILLUS-2024
Fee: $100.00
(SPRING)

**ILLUS 3224 LANDSCAPE PAINTING**
3 credits Trent Burleson
Throughout history, the natural environment has been a subject of charm and awe for the artist, from the delicately painted frescoes in ancient Roman homes to the 16th century, when the landscape transcended the role of 'background', and gained momentum as a sublime subject in its own right. This is a course on the history of techniques, concepts, possibilities, and purposes in landscape painting. The class will encourage exploration of landscape as sublime subject, as metaphor for human experience or as the battleground for politically charged debate of environmental issues, among other possible approaches. Students will work on location and in studio, learning approaches to plein air painting as well as incorporation of references in the construction of natural environments.

**Major elective; open to non-majors junior and above as a non-major elective.**

(FALL)

**ILLUS 3228 FANTASY PAINTING: THE STUFF THAT DREAMS ARE MADE OF**
3 credits William Drew
From the disturbingly exotic pictures of the Underworld by Hieronymus Bosch and the twisted visual puzzles of M.C. Escher, to the mid-20th Century comic characters of Stan Lee and classic 1950's science fiction films, fantasy images provide a rich source of inspiration for the contemporary artist/illustrator. In this course, we will study the art of Surrealist artists such as Magritte and Max Ernst, the unique fruit and vegetable portraits of Archimboldo, investigate the abstract dream imagery of Hilma Af Klint and Carl Jung, and the seminal graphic novels of Sue Coe (Porkopolis) and Art Spiegelman (Maus). We will interpret text and film as we create our own fantasy paintings working with appropriated imagery, collage, and painting mediums such as oil, acrylic, gouache and watercolor.

**Major elective; open to non-majors junior and above as a non-major elective.**

(FALL)
ILLUS 3236  SPEAK, MEMORY: PAINTING AS MEMOIR
3 credits  William Drew
The visual journal is an invaluable tool in a young artist's development. Based on memory, dreams, fantasy, travel, and intuitive stirrings, each student's own journal will be the source of a group of paintings executed in a variety of mediums such as oil, acrylic and watercolor. In addition to their own journals, students may create images/paintings based on pertinent film, memoirs, essays, or other reflective texts by well-known and lesser-known authors. (Suggested references may include: Christopher Isherwood's I Am A Camera; Arthur Koestler, Darkness At Noon; Allen Ginsberg, Howl; Kerouac, On The Road; Elie Weisel, Night; Vladimir Nabokov, Speak Memory; Francis Ford Coppola, Apocalypse Now; Sylvia Plath, The Bell Jar; William Styron, Darkness, Visible: A Memoir of Madness; Julian Schnabel, The Diving Bell and the Butterfly; Jonathan Swift, Gulliver's Travels; Frank Baum, The Wizard of Oz.)
Major elective; open to non-majors junior and above as a non-major elective.
(SPRING)

ILLUS 3304  INTRO TO DIGITAL ILLUSTRATION
3 credits  Paul Olson
This course introduces digital media for Illustrators using three types of computer applications: image editing (Photoshop), vector graphics (Illustrator), and digital painting (Painter). While orienting students to the technical aspects of digital media, the class also provides an essential link to the Illustration Department's drawing, painting and conceptual curriculum.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Computer Literacy requirement for Illustration majors.
(SPRING)

ILLUS 3306  INTERMEDIATE DIGITAL
3 credits  Eric Telfort/Richard Gann
One commonality amongst all illustrators is the ability to draw. This course builds on principles of traditional drawing, color theory, composition, and with a focus on observational drawing using digital tablet devices. Students will expand on techniques learned at the introductory level to broaden their use of digital mark making tools. Weekly classroom exercise in the first two-thirds of the semester range from careful studies of objects and figures in space, to capturing landscape settings; with the last third engaged in exploring painting from imagination. More involved homework assignments will challenge students to adapt previously acquired drawing skills translated into the digital medium. The main computer application to be used in the course is Photoshop, with an introduction to Painter toward the end of the semester. The goal of the class is to give students a strong foundation in digital painting that can be adapted to their future professional Illustration practice.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Computer Literacy requirement for Illustration majors.
(SPRING/SPRING)

ILLUS 3308  ADVANCED DIGITAL PAINTING
3 credits  Richard Gann
Digital illustration has rapidly become commonplace or even standard in many art-related fields. As illustrators have moved into the digital realm, we find ourselves exploring traditional concepts of picturemaking with ever more complex software. Some software packages strive to mimic paint, ink and graphite, but these programs also give us the freedom to explore mark making in entirely different ways unavailable in traditional media, identifying digital programs as tools to reinforce traditional techniques of illustration.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Computer Literacy requirement for Illustration majors.
(SPRING)

ILLUS 3310  ADVANCED DIGITAL PROJECTS
3 credits  Eric Telfort
This course is designed to allow students to develop high-concept, semester long projects with a focus on digital media. Group or individual projects can be based on, but not limited to, narratives, production art, interactive media, installation, concept design, or work in series. The course will be structured with a professional schedule in mind including three important critique milestones to ensure a substantial end product is delivered at the end of the semester. Special emphasis will be placed on presentation, originality, and clarity of ideas as pivotal to overall quality of this culminating project. The course is very demanding, and research intensive; special consideration with regards to time commitment should be taken before signing up.
Prerequisites: ILLUS-3304 (or pass placement screening) or ILLUS-3306.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
This course fulfills the Computer Literacy requirement for Illustration majors.
(SPRING)

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

Major elective; restricted to Illustration juniors and seniors; open to non-majors 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 non-majors pending seat availability and permission of instructor.
This course fulfills the Computer Literacy requirement for Illustration majors.
(SPRING)

ILLUS 3400  IMAGE DESIGN
3 credits  JooHee Yoon
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 non-majors pending seat availability and permission of instructor.
(FALL)

ILLUS 3404  TYPOGRAPHY FOR ILLUSTRATORS
3 credits  tba
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 non-majors pending seat availability and permission of instructor.
This course fulfills the Computer Literacy requirement for Illustration majors.
(SPRING)

ILLUS 3428  DESIGN FOR GOOD
3 credits  Annalisa Oswald
Design for Good sits at the intersection of illustration, graphic design, and brand identity, with a focus on non-profits and social issues. Working across print, digital, mobile and social media platforms, this course will challenge students to create innovative visual communication that motivates people around a social cause. Students will learn what makes a compelling brand, as well as a compelling story.
Throughout the course of the semester, students will create logos, typographic systems, and brand identities based in illustration. The brand identity will be applied to products & packaging, web sites, social media, infographics, and printed materials.
Through a series of weekly & bi-weekly assignments, students will build a portfolio of pieces that tie together as a unified, illustrated brand identity. Students are encouraged to conduct their own research & interviews with local non-profit organizations as part of this course. Group work in class, research, individual presentations & group critiques are an essential part of this course.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
ILLUS 3432  **ILLUSTRATIVE TYPOGRAPHY**  
3 credits  Calef Brown  
*Pending Curriculum Committee Review and Approval*  
Illustrated typography and hand lettering are enjoying a wonderfully prominent place in the visual landscape of design, publishing and illustration, and have become an increasingly vital part of many illustrator’s professional portfolios. What can illustrated type and its particular characteristics provide as an alternative to established typefaces? How does an illustrator find the right balance between form and function, expression and readability? This course will provide the opportunity to employ drawing, painting, collage, printmaking, photography, digital tools and other media in the creation of unique letterforms. Students will be encouraged to experiment with non-traditional materials - including three-dimensional ones. Beginning with an introduction to basic typographic elements, terminology, and font families, students will move into creating their own unique lettering for projects including posters, book covers, and packaging. Typography will be the central focus, but students will have leeway as to the degree with which it is integrated with other illustrative imagery. Along with these projects students will create a complete unique typeface over the course of the semester. Relevant issues related to hand drawn text-type for comics, picture books, and graphic novels - including appropriateness, readability and voice, will also be covered.  
**Major elective: restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.**  
(SPRING)

ILLUS 3508  **ENTREPRENEURSHIP STUDIO FOR ILLUSTRATION**  
3 credits  Oren Sherman  
*Pending Curriculum Committee Review and Approval*  
This course will allow students to understand, celebrate, and employ their creative processes in a collaborative studio environment that helps them understand how their artwork becomes commercially viable and the value of design thinking in wider field. The course combines the experiential work of a studio with the conceptual learning of business basics: business models, customer understanding, finance, marketing and branding, elements that are essential parts of the creative process that drives design forward. This class encourages students to harness creative thinking, take it off the page and put it to new use. In the studio students will work collaboratively toward the goal of employing inventive thinking in the workplace, be it thinking entrepreneurially within a job environment and/or eventually develop an independently owned and operated enterprise. A fundamental objective of this class is for students to put to use, in the studio, basic business vocabulary, to explore how design vocabulary and design thinking overlap, complement and enhance business vocabulary, and to understand how creative skills can be used to identify and execute business opportunities. Students will be introduced to basic business concepts through the co-requisite course, Entrepreneurial Concepts and Principles (NME-3508) Studio assignments spring from the classroom pedagogy.  
**Major elective: restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.**  
(FALL)

ILLUS 3590  **THE CHANGING NARRATIVE**  
3 credits  Antoine Revoy  
The Changing Narrative will explore the challenges and possibilities of innovative storytelling structure: non-linear, interactive, multimedia. In this class, students will create inventive work at the intersection of physical and digital media, the old and the new. Students will be introduced to classic dramatic structures across cultures-Asian Kishotenketsu, Freytag’s pyramid, Shakespearean tragedy- and learn fundamental digital skills via class demonstrations and exercises. Drawing from these patterns and tools, students will then seek to unveil new storytelling possibilities granted by modern technology (computer animation, touch screen interaction, hypermedia) to traditional artforms (illustration, comics, gaming). What happens when a comic’s panel starts to move? Where does a story go if the reader is allowed to make decisions? Students will investigate these creative avenues and create playful, hybrid stories. Along the course of the semester, assignments will notably include short-form animated illustrations, experiments with gamebooks and cartoon strips, culminating in a final, long-form narrative project.  
**Major elective: restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.**  
This course fulfills the Illustration Concepts Elective requirement for Illustration majors.  
(SPRING)

ILLUS 3600  **THE MAGIC OF BOOKS**  
3 credits  Judy Sue Sturges  
This course celebrates books of all kinds, for readers of all ages. We start by studying picture books for children and make our way through graphic novels (comics), the young adult novel, poetry, fiction for adults, etc. The last part of the semester is spent creating a book of your own choosing from one of these genres.  
**Major elective: restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.**  
(SPRING)

ILLUS 3608  **THE ARTIST’S BOOK**  
3 credits  Judy Sue Sturges  
At their very core, all books convey a sequence of ideas, but the execution varies widely from one volume to another. In
ILLUS 3612  PICTURE AND WORD
3 credits  Judy Sue Sturges
In this class, we will explore the children's picture book as a medium of artistic expression. During the first half of the semester, we will experiment with a number of storytelling techniques and principles while also focusing on different approaches to the format, illustration, and design of picture books. The second half of the semester will be dedicated to the creation of the final project: each student will complete a book dummy for an original children's picture book accompanied by several finished Illustrations.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. 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 non-majors pending seat availability and permission of instructor.
This course fulfills the Illustration Concepts Elective requirement for Illustration majors.
(FALL)

ILLUS 3638  PICTURING SOUND: MUSIC + ILLUSTRATION
3 credits  Calef Brown
*Pending Curriculum Committee Review and Approval*
Illustration, along with painting, printmaking and many other visual art practices, is continually intertwined with music. From illustrators collaborating on videos, packaging and promotion, to creating graphic novel and picture biographies of musicians and musical movements, the tradition of connecting the visual to the acoustic has a rich history. Music will always need to be celebrated larger and in a more tactile way than on a screen—we are seeing the enduring inventiveness of the gig poster, and even the 12" LP cover is still alive as a canvas. Projects in this class will explore promotional, interpretive, and investigative approaches as they relate to musicians, lyrics and titles, as well as parallels between music and visual art. Students will have the chance to interpret musical works in a number of ways, including through narrative approaches, using sculpture, animation and GIFs, and other less conventional means. There will be exploration of analogous aspects of music and visual art—sound and color, time based works, performative aspects and related ideas (e.g.: the movements of the hand while drawing/painting as analogous to playing an instrument). There will be some focus too, on genres and movements where music and art have close relationships, i.e: psychedelia, pop and op art, comics and set design. Lectures and discussion will also be devoted to learning about artists who create both visual and musical work.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts Elective requirement for Illustration majors.
(FALL)

ILLUS 3704  PRINTMAKING TECHNIQUES FOR ILLUSTRATORS
3 credits  Raymond 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 non-majors pending seat availability and permission of instructor.
Fee: $200.00
(FALL)

ILLUS 3706  THE LARGE WOODCUT
3 credits  Leonard Long
As the world's first print technique, woodcut had a profound affect on the development of all printing—especially the Japanese woodblock process which has influenced so many artists. It uses minimal technology, requiring only a sturdy table, a few simple cutting and inking tools, and a wooden spoon to print the block. Despite the simplicity of the
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medium, resulting prints are as individual as the artist who makes them. An artist is able to make many identical prints of their image, which makes woodcut a great tool for experimenting with your ideas. Whether you enjoy work with a bold graphic quality or a delicate organic line, woodcut is an ideal medium for those that enjoy the physicality of materials. The class will cover the basics of woodcut prints to gain an understanding of the three components of this process: color separation, carving, and printing. Participants will learn about the required materials and tools, how to safely and effectively cut an image into the woodblock, and how to print it. The class will focus on how to organize and print large scale, complex, nuanced multicolored woodcuts. Reduction and multi-block techniques will be shown as a means of developing personal imagery. This one-of-a-kind course gives students a traditional printmaking skill that is environmentally friendly, can be done at home, on any scale.

Major elective; open to non-majors junior and above as a non-major elective.
Fee: $280.00
(SPRING)

ILLUS 3712 THE SILKSCREENED POSTER
3 credits JooHee Yoon
Since before the time of Shakespeare, posters (or "broadside" 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 Shephard Fairey. Students will be designing and printing several editions, experimenting with hand-drawn and digitally produced art and typography. The nature of the silkscreened image allows for investigation of various color palettes or structures for a single image. No printmaking or digital experience required.

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

ILLUS 3736 WATERCOLOR: AN INTRODUCTION TO THE MEDIUM
3 credits Joseph McKendry
This course will present the transparent watercolor medium to students in a manner both logical and painless. Students will explore the broad uses for watercolor through still life, figure painting, and outdoor landscape painting. Guest critics and demonstrations may augment class discussions.

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

ILLUS 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; open to non-majors junior and above as a non-major elective.
(SPRING)

ILLUS 3748 PEN, INK & SCRATCHBOARD
3 credits Nicholas Jainschigg
This course introduces students to a variety of pen and scratchboard styles through a series of assignments which include drawing from life and executing well-defined illustrative problems. A variety of pen tips and their effect on pen handling are explored. Other aspects of pen drawing to be considered: Intelligent design of page with subject, the compositional impact of the arrangement of tone, and the sensitive selection of appropriate pen and scratchboard styles for a given problem.

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

ILLUS 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
ILLUS 3772  3-D ILLUSTRATION
3 credits  Jean Blackburn
While most illustrations are flat, working in three dimensions allows for the engagement of a whole new range of material and conceptual possibilities. Whether using plaster, Sculpey, paper clay, wood, latex, fabric, foam or found objects, sculptural materials are enormously nuanced in what they can suggest. In this class we will examine how objects and various sculptural strategies can be used to convey complex concepts and ideas. A survey of contemporary sculpture and 3D illustration will provide plenty of conceptual, process and material inspiration. Projects are structured to introduce you to a variety of materials and methods of working. Character design, model-making, casting, and work with found objects are some of the areas we will explore. A visit to the Rapid Prototyping facility at RISD will illuminate how digital files can be translated into 3D objects. Additionally students will learn how to light and photograph three-dimensional work for reproduction or portfolio. The class promotes development of personal expression, strong conceptual solutions, excellent craftsmanship and good design.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
Fee: $100.00
(FALL/SPRING)

ILLUS 3904  JOURNALISTIC ILLUSTRATION
3 credits  Frederick Lynch
*Pending Curriculum Committee Review and Approval*
In this course, students take on the role of the reportage illustrator and visual essayist by developing a series of images in a sketchbook journal, on site, with emphasis on observation, documentation and investigation of non-fiction subject matter. Finished art will be created for a number of the investigative assignments as well as a completed stand-alone visual essay of a self-generated topic. The long tradition of illustrative reporting will be examined and discussed, as will the contemporary manifestations of journalistic art in print and in digital formats. Emphasis is placed on authorship, concept, and drawing skill development afforded by working on site are also a focus.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
(FALL)

ILLUS 3912  VISUALIZING THE NATURAL SCIENCES
3 credits  Nicholas Jainschigg/Lucy Spelman
This 6-credit course (previously entitled "The Art of Communicating Science") invites undergraduate and graduate students to improve their skills in communicating and illustrating science. The general topic is changing biodiversity, how humans impact plants, animals, and their environment. Examples will be presented from around the world, as well as from Rhode Island. Through a series of exercises, students will practice analyzing and interpreting image files, edit them for best results, backup them religiously, and make excellent inkjet (digital) prints. Beyond technique, there will be at least one visiting artist, regular lectures covering the history of photography, an optional weekend field trip to Boston, and regular group and individual crits geared toward developing your style, focusing your ideas, and making better pictures. Most students use a DSLR (digital single-lens-reflex) camera, which you must provide, but other types are also OK, such as a good point-and-shoot or an ILC (interchangeable lens compact) model. We will discuss cell and tablet phones, but a dedicated camera such as one of the above models, will give you better results and more control. While this course is an introduction to photography, and assumes no prior knowledge, students with some photography background or those with analog-only experience may also benefit.
Estimated Materials Cost: $100.00 - $150.00
Major elective; open to non-majors sophomore and above as a non-major elective.
Fee: $100.00
(FALL)

ILLUS 3780  WORKING ART
3 credits  Leonard Long
This is a survey course designed to enable students to develop a wide body of work in three-dimensional moving art pieces. Students are exposed to a large range of types of movement and the challenges inherent in getting those movements to operate smoothly. The pieces are made from a wide range of materials, including but not limited to wood, cardboard, wire, metal, plastic, Sculpey, and paint. There are three elements in each project: the idea, mechanism and surface treatment. Assignments will be given based on the mechanism. Students bring the subject and story to the piece. The mechanisms covered include: action/ reaction, balance/ counter balance, whirligig, cams and cranks, motion-triggered lights and sound. Molds will be incorporated into the assignments. All projects are painted.
This course requires students to develop a working knowledge of a range of tools, from simple hand tools to more complex tools available in our wood shop. Exercises and focused workshops on tool usage will be a fundamental part of the class. Prior experience with tools is helpful but not necessary.
The class culminates with a "Come Play With Us" show of students' completed projects. Elementary school children and the RISD Community are invited to play with the pieces, with an emphasis on fun. The projects have to work; they need to be built to withstand all types of child's play.
Major elective; open to non-majors junior and above as a non-major elective.
Fee: $70.00
(FALL)
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. Major elective; restricted to juniors and seniors; open to non-majors pending seat availability and permission of instructor. This course fulfills the Illustration Concepts Elective requirement for Illustration majors. Students must register for both LAEL 3912 and ILLUS 3912 and will receive 3 elective plus 3 LAEL credits. (SPRING)

ILLUS 3916 SCIENTIFIC ILLUSTRATION
3 credits  Jean Blackburn
From Leonardo's rich notebook studies to Audubon's great horned owl, to NASA's Mars Rover simulations, scientific illustration derives from rich traditions stressing scientific investigation, good design, close observation and technical mastery. We will begin with a study of the structuring strategies nature uses to create its enormous diversity of forms. Scientific drawing conventions, interesting drawing techniques and tools will be presented. Students will produce a variety of black and white, color and digital solutions exploring aspects of this broad field. The class will culminate with a final project allowing each student to explore a scientific area of interest. Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. (SPRING)

ILLUS 3924 CREATURE LAB
3 credits  Lars Grant-West
This class is designed to train students in the art of creature creation/design. Students will study animal anatomy and physiology with a focus on adaptions to meet specific environments. Following a structured process to design beasts for a variety of genres, the class will explore the genres of fantasy, science fiction and horror. Also featured will be class discussion regarding the psychological implications of different aesthetic choices using existing creatures from film and literature as case studies. Major elective: restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. (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 non-majors pending seat availability and permission of instructor. (SPRING)

ILLUS 3938 WORLDSMITH
3 credits  Lars Grant-West
*Pending Curriculum Committee Review and Approval*
As visual artists, we all have a story to tell. One of the keys to creating a convincing narrative is persuading your viewers of the believability of the world into which you invite them. The creation of graphic novels, games, animations, movies and theater sets often start with a world guide - a document that fully describes the setting. Sometimes these are simply textual or visual references and sometimes they are books in their own right; but regardless of form, their purpose is to make sure that all the creative people working on a project will build a consistent "reality". This course is intended to familiarize students with the process of generating and illustrating the visual parameters of an invented environment in which a story happens - defining first the umbrella under which the story unfolds, then establishing a more particular space/time/habitat that includes anything relevant to the story: environment, history, culture, clothing styles, architecture, animals, etc. Beyond the invention of a setting for a visual narrative, in this course students will also learn how to design a style guide for intellectual property worlds (IP). Each will create a visual "bible" for envisioning their IP world-a document that clearly defines and describes the world within which the narrative unfolds. Major elective: restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor. (SPRING)
ILLUS 3944  **SEQUENTIAL ART: COMICS, MANGA & BANDES DESINEE**
3 credits  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 non-majors 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-comic of their own. Be prepared to write and draw a lot of pages.
Major elective; restricted to Illustration juniors and seniors; open to non-majors pending seat availability and permission of instructor.
Fee: $140.00
(SPRING)

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 seniors; open to non-majors 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.
Fee: $75.00
(FALL/SPRING)

ILLUS 4000  **ADVANCED PROJECTS**
3 credits  Paul Olson
The ability to bring a creative project to a full and successful level of finish is often neglected in the academic environment, but is an essential professional skill. This course requires that students meet goals they set for themselves through individualized projects, but that they meet them fully with the highest degree of resolution and polish. In a written proposal, each student will present his or her project for the semester: a graphic novel, a series of paintings or drawings, a children's book, a suite of prints or posters. Work may be in any medium, in any format and on any theme, but these parameters must be clearly established at the outset. Work on the project will be conducted in the studio during class time and outside of class, and will be focused on full realization of a finished product that meets the specific standards established in the original proposal. Consistency and quality of execution will be the goal, and less successful or preliminary pieces will be re-worked to elevate them to the level of the project as a whole. Students will have one-on-one crits each week and group crits as needed. Finally, students will mount a professional-level juried exhibition of the completed projects in the ISB gallery, with an emphasis on presentation, marketing and a public opening.
Major elective; restricted to Illustration seniors; open to Illustration juniors and non-majors pending seat availability and permission of instructor.
(FALL)
ILLUS 4012  SENIOR PORTFOLIO
3 credits  Staff
This course is designed to help students find their way to the professional marketplace utilizing the best tool available - the portfolio. Be it the freelance advertising, editorial or children's book markets, an animation or gaming studio, a publishing house, gallery or other venue, this course will introduce the components of the portfolio necessary for success. It includes development of both a traditional and on-line presence, discussions on specific industries, copyright issues, client contracts and pricing guidelines. Each student will create new work to augment their existing portfolio, as well as business cards, a resume, a contact list, invoice and letterhead. The course will also include visiting guest lecturers from a variety of industries. The focus will be to complete a portfolio that serves as a professional tool most suited to each individual's talent and aspirations.
Major elective; restricted to Illustration seniors. 
(SPRING)

ILLUS 4400  WKSHP: WEB DESIGN
1 credit  Richard Gann
This course will examine the essentials of web design (html, css) in the context of template driven web hosting professional quality portfolio sites. Image optimization, personal style and user experience will be discussed in depth. Students will create a personal portfolio site using Squarespace, Weebly or Wix. 
Major elective; initial priority given to Illustration juniors and seniors; open to non-majors after first round of registration.
Students must register for workshops during the registration period and add/drop regardless of start date of class. 
(FALL)

ILLUS 4402  WKSHP: MAYA BASICS
1 credit  Nicholas Jainschigg
A one month basic introduction to Maya for 3D image-making. The class will introduce polygonal modeling, UV-mapping and normal-map generation, texturing, lighting, and advanced shader options, the Mental Ray renderer, and some particle, fluid and atmospheric simulators. Animation will not be taught beyond basics required for particle and other effects. 
Major elective; initial priority given to Illustration juniors and seniors; open to non-majors after first round of registration.
Students must register for workshops during the registration period and add/drop regardless of start date of class. 
(FALL)

ILLUS 4420  WKSHP: PIGMENTS & EMULSIONS
1 credit  Nicholas Jainschigg
This is a four-week workshop intended as an introduction to pigments and fast-drying, water-based painting media for illustration. It will begin with an overview of pigments, their history, designation, properties, and differences. Students will be introduced to pigment suspensions as a convenient way to work with various water media, and to acrylic emulsions as an easy introduction to emulsion media. Subsequent weeks will discuss supports and tools as well as several other emulsion media such as casein, gouache, and egg tempera. 
Major elective: initial priority given to Illustration juniors and seniors; open to non-majors after first round of registration.
Students must register for workshops during the registration period and add/drop regardless of start date of class. 
(FALL)

ILLUS 4422  WKSHP: LINE & WASH
1 credit  Nicholas Jainschigg
This one-month workshop will explore the creation of integral line-and-wash analog paintings. Beginning with a history of line-and-wash painting and its significance in the progress of printing and illustration, the course will explore all the minutiae of combining ink line with watercolor wash, including brands of ink, relative waterfastness, and the effects of different nibs on the laying down of the line. A comparison of different papers and substrates for ink and wash, as well as the effect of texture on linework and wash application. Wet into wet techniques for both watercolor and ink application and the proper application of washes and buildup of color. Analysis of watercolor pigments and their application, with distinction made between transparent and semi-transparent pigments. Effects of black vs. colored linework. 
Major elective: initial priority given to Illustration juniors and seniors; open to non-majors after first round of registration.
Students must register for workshops during the registration period and add/drop regardless of start date of class. 
(FALL)

ILLUS 4424  WKSHP: EMULSIONS & GLAZES
1 credit  Richard Gann
Building on techniques explored in Pigments and Emulsions, this four week workshop will review essential properties of pigments and binders, moving on to the use of complex emulsions, tempera paints (casein, gouache, egg) mixed with oil and varnish to slow drying times. In subsequent weeks, the use of glazing in combination with tempera and the mixed technique (tempera into glazes) will be introduced. Students will be expected to come to the first class with two finished tonal drawings from which they intend to develop their paintings. (Students will make two paintings using two different emulsions). 
Major elective: initial priority given to Illustration juniors and seniors; open to non-majors after first round of registration.
Students must register for workshops during the registration period and add/drop regardless of start date of class. 
(FALL)
LAEL LE30    HISTORY OF ILLUSTRATION
3 credits    Susan Doyle/Dalia Linssen
This course surveys the history of western illustration from illuminated manuscripts through approximately 2000 AD. The work shown is culled from a vast cache of artistic production for its power to convey ideas and ideals, report and editorialize events or serve as an enhancement to literature. We consider how evolving technologies in printing and communication have influenced artistic processes, shaped aesthetics and facilitated the distribution of illustration. Emphasis is placed on Illustration's role in reflecting and influencing culture, and its variable relationship to fine art. Each session includes a lecture to which students respond with a critical brief to be handed in upon exiting the class. Additionally there are weekly readings, 2 tests, and a longer and research project. There is no textbook for this class. However, students will be able to access study images and readings through Artstor and on RISD Digication.
Major requirement; restricted to sophomore Illustration majors; open to non-majors pending seat availability and permission of instructor.
Registration by Illustration Department, course not available via web-registration.
Fee: $25.00
(FALL/SPRING)

INDEPENDENT STUDY

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

ILLUS 8960    PROFESSIONAL INTERNSHIP
3 credits    tba
The professional internship provides valuable exposure to a professional setting, enabling students to better establish a career path and define practical aspirations. Enrollment in an internship requires approval of the student's Department Head, using the online form available through the RISD CAREERS website. Internship proposals are carefully vetted to determine legitimacy and must meet the contact hour requirements listed in the RISD Course Announcement and must involve immersion in a professional setting under supervision. Grading is Pass/Fail only.
Major elective; restricted to Illustration juniors and seniors; permission of Illustration Professional Development Advisor required; registration only allowed through RISD CAREERS website by posted deadlines. All internships must be approved in advance.
Course not available via web-registration.
(SUMMER/FALL/WINTER/SPRING)

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

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
Department of Industrial Design

Division of Architecture and Design
Department office: 161 So. Main St., 2nd floor lobby, Telephone 401.454.6160 or 401.709.8547
Department Head: Charles Cannon
Graduate Program Director: Andy Law
Senior Department Administrative Coordinator: Maureen Buttenheim, 401.454.6160, mbuttenh@risd.edu
Department Assistant and Graduate Program Assistant: Elena Quinonez, 401.709.8547, equinone@risd.edu

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 Student Planning/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 student self-service. Registration into electives, nonmajor studios, and liberal arts is done by students using web-registration in Student Planning.

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 web-registration in Student Planning 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 2017”.

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**BFA Curriculum in Industrial Design (2016-2017)**

**Division of Architecture and Design**

161 South Main Street, 2nd floor, Telephone 401.454.6160

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
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<tbody>
<tr>
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<td>#</td>
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<td><strong>Sophomore Year</strong></td>
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<tr>
<td>2455</td>
<td>Wood I</td>
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<tr>
<td>2451</td>
<td>Metal I</td>
<td>3</td>
</tr>
<tr>
<td>2464</td>
<td>Design Principles I</td>
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<tr>
<td><strong>Junior Year</strong></td>
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<tr>
<td>20ST</td>
<td>Special Topic Studio* (take two)</td>
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<tr>
<td>2480</td>
<td>Manufacturing Techniques OR Nonmajor Elective</td>
<td>3</td>
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<td>2480 OR N-M Elect</td>
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<td>Major Elective (Metal II or Wood II) OR</td>
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<td><strong>Senior Year</strong></td>
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<td>24ST</td>
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<td>2477</td>
<td>Designing with Rhino OR Nonmajor Elective</td>
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<td>Liberal Arts*</td>
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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, or an advanced CAD course, 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.

5 The Advanced CAD requirement is fulfilled by taking an advanced CAD offering within the department, in either Fall or Spring.

**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 Industrial Design program must participate in the department’s required laptop program as specified in the "Industrial Design Laptop Program Requirements and Policy Guidelines." Detailed information will be available during the late spring/early summer before students enter the major.
## Master of Industrial Design Curriculum (2016-2017)

**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.

### First Year

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<th>#</th>
<th>Courses</th>
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<td><strong>FALL</strong></td>
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<td>245G</td>
<td>Graduate Shop Orientation</td>
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<td>242G Graduate ID Studio II</td>
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<td>247G</td>
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<td>251G</td>
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<td>248G Graduate Thesis Making</td>
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</table>

### WINTERSESSION

- **Elective¹**: 3 credits

### SPRING

- **Electives¹**: 6 credits

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Master of Industrial Design 2.5 Year Curriculum (2016-2017)
Division of Architecture and Design
Department Office: 161 South Main, 2nd floor lobby, Telephone 401.454.6160

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
LAELE 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 (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: $175.00 (FALL)

ID 2452 METAL II
3 credits A. Cantrell/D. Robinson/J. Pelto/tba
The objective of this course is to develop a more precise, professional and sensitive approach to design while broadening the student's technical base. Precision machine tools such as metal lathes, millers and grinders will be introduced. Logical design and set-up approaches will be discussed. Outside design work will be required with emphasis on engineering drawing and sequence of operations. There will be a strong emphasis on experimenting with the material in order to promote innovative thinking and problem solving. Major elective: ID majors only Prerequisite: ID-2451 or ID-245G Fee: $175.00 (FALL/WINTER/SPRING)

ID 2453 WOOD II
3 credits G. Gordon/C. Appleton/R. Wells
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/WINTER)

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)

ID 2464 DESIGN PRINCIPLES I
6 credits Staff
This course is an introduction to conceptual and manual skills that represent necessary steps in design evolution. Students strengthen skills by completion of several processes and exercises. Critical thinking and concept generation is a primary focus, drawing and model making activities help to establish this process. Throughout the course each student will focus on improving communication skills and the ability to project or sell ideas. Estimated Material Cost: $15.00 Major requirement; ID majors only, registration by ID 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 ID
department, course not available via web registration
Prerequisite: ID-2464
Fee: $45.00
(Spring)

ID 2476  BASIC CAD
3 credits  S. Ham/A. Smith/R. Gordon/tba
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: Students should anticipate
additional costs for supplies and materials.
Major requirement; ID majors only, registration by ID
department, course not available via web registration
Fee: $40.00
(Spring)

ID 2477  DESIGNING WITH RHINO
3 credits  Brian James/Paolo Cardini
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 Material Cost: $200.00
This course fulfills the “Advanced CAD” degree
requirements for majors in Industrial Design.
Major requirement; ID majors only
Junior or above
Prerequisite: ID-2476
(Fall/Winter/Spring)

ID 2480  MANUFACTURING TECHNIQUES
3 credits  Justin Sirotin
This course introduces the students to methods, materials,
and manufacturing processes that translate design activity
into finished goods. A significant portion of downstream
design activity is devoted to manufacturing issues - the
techniques by which materials are selected, shaped, and then
assembled. Students will be evaluated based upon success of
weekly field study research assignments and a final exam.

Major requirement; ID majors only, registration by ID
department, course not available via web registration
Fee: $45.00
(Fall/Spring)

ID 2494  INTRO TO SHOEMAKING
3 credits  Anne Marika Chasse
Shoes are an everyday commodity; but do you know how
many are steps involved? In this course, students will
handcraft a basic pair of cemented construction shoes from
start to finish. This includes beginning by creating a basic
pattern, draping the last, cutting (clicking) the leather,
sewing (closing) the upper, building a stacked leather heel,
and finishing the sole. We will approach the requirements of
constructing a shoe through choice of material,
characteristics of leather, and how to utilize them in laying
out the pattern. In the process of the construction from
pattern to shoe, we will work with basic tools for
handcrafted shoemaking including a shoemaker's knife,
closers hammer, buff stick, lasting pincers to name a few.
Students are expected to complete one pair of shoes and
begin work on a second pair, applying and expanding upon
the techniques learned in the class.
ID majors only
Also offered as APPAR 2494 for Apparel majors
Fee: $100.00
(Fall/Spring)

ID 2510  WKSHP: DRAWING
1 credit  Jorge Paricio Garcia/tba
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. The class
is built on the belief that strong two-dimensional skills
remain the essential tool for product designers.
Students attending the first module will be required to
participate in the final critique on the final day of the
semester.
Junior and above
(Fall/Winter/Spring)

ID 2511  WKSHP: PRODUCT PHOTOGRAPHY
1 credit  tba
This class will cover basic camera optics and lighting
techniques necessary to generate high quality digital images
for either print or digital portfolio applications. The focus of
the class is to master manual controls on the digital camera
such as film and shutter speed settings in conjunction with
aperture openings to obtain whatever the desired effect
might be to best represent two and three-dimensional objects. Manipulation of natural and artificial lighting is the other main focus of the class. Students will learn the use of fill and bounce cards with sun, tungsten and strobe light sources. The emphasis will be on the strobe lighting studio where through a series of assignments students will learn direct, diffused reflected lighting techniques. Students will be required to participate in the final critique during the final week of the semester.

**Junior and above**

(FALL)

**ID 2512**  
**WKSHP: PROCESSING**

1 credit  
**tba**

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

**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 Prototyping. Students will gain multiple competencies by utilizing techniques and methodologies through practice and process. Each studio meets once per week.

**Major requirement; ID majors only**: Permission required for non-majors. Registration of Industrial Design department studio courses is not available via web registration. Some advanced studios have a fee for course supplies or field trips. The fee and any prerequisites are announced during the department's registration lottery.

Fee: $150.00  
(FALL/SPRING)

**LAEL LE38**  
**HISTORY OF INDUSTRIAL DESIGN**

3 credits  
**Matthew Bird**

History is a powerful tool; a basic understanding of the history of design and familiarity with important design movements and designers is essential for thorough design work. By examining the work of other designers, we are better able to identify our own interests and concerns, and avoid repeating mistakes that have been navigated in the past. This lecture-based class will present the history of Industrial Design in a way that links it to today’s studio work, and offers connection points to link past innovation and design activity with future design success. The lectures present a chronological overview of the profession of Industrial Design and its antecedents. Topics discussed will include major design movements, significant designers, manufacturers, and design-related companies, innovations in technology and material use, the development of sales, marketing, and user-focused designing, and the history of design process. Coursework includes extensive reading, in-class presentations based on independent research, projects, and writing.

**Major requirement; Art History credit for ID majors**: Liberal Arts elective credit for non-majors

(SPRING)

**INDEPENDENT STUDY**

**ID 8900**  
**ISP MAJOR**

3 credits  
**tba**

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

**Permission of Academic Advisor and Department Head is required**: GPA of 3.0 or higher is required. Register by completing the Independent Study Application available on the Registrar’s website.

Course not available via web-registration.

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

ID 8965  COLLABORATIVE STUDY
3 credits  tba
A Collaborative Study Project (CSP) allows 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.
GPA of 3.0 or higher is required.
Register by completing the Collaborative Study Application
available on the Registrar's website.
Course not available via web-registration.
(FALL/WINTER/SPRING)

GRADUATE COURSES

ID 239G  GRADUATE COMMUNICATION INTRODUCTION
3 credits  Timothy Maly
Graduate Communication Introduction is a studio course
about writing and speaking as design tools. We think about
writing and speaking in two ways. First as a communication
tool and second as a design tool. On the communication
side, we think about the many ways that writing and
speaking surrounds a designed object (as a proposal, as sales
copy, as instructions to users, as specs for manufacture, as
criticism, etc.). We think about the audiences for those
various kinds of communication and how to think about
what they want and need. We look at examples of great
design communication and we develop and practice our own
skills for succinctly explaining our ideas.
On the design tool side, we think about the many ways that
writing can help clarify and quickly test out ideas. We think
about writing as a form of rapid prototyping alongside
sketching, model making, etc. We talk about what writing is
good at, when other methods might be more useful, and
when to combine methods. We explore techniques such as
design fiction, scenario planning, and other narrative
methodologies that are using in industrial design and related
fields.
Course Goals/Learning Outcomes
There are three main goals for this course.
1. To become a better writer.
2. To become a better presenter.
3. To develop writing and speaking towards becoming a
better designer.
All will involve spending time thinking about what it means
to you to be better at these things, and practicing the skills
needed to make that happen.
Graduate major requirement; ID majors only
(FALL/SPRING)

ID 240G  GRAD INTRO TO INDUSTRIAL DESIGN
3 credits  Thomas Weis
The aim of the course is to open a window on the complex
and multifaceted present design environment. A preliminary
overview about the major historic design movements will be
followed by an extensive description of the design's state of
the art together with a spot on the latest trends. Students will
be invited to think and tinker, learning how to approach a
design project, how to formulate proper research questions
and how to use analog and digital prototyping to experiment,
validate and communicate their own ideas. They will also
initiate a dialogue with forms, functions, and interactions,
defining the borders of the design activity and the actual role
of designers. The main goal of the course is to get students
familiar with the design vocabulary and with the basic tools
involved in design processes.
Areas covered: Ideas and concepts creation, quantitative and
qualitative research, sketch models making, digital
fabrication, physical computing, project's narrative and
storytelling.
Open to ID Graduate Majors only.
Fee: $75.00
(FALL)

ID 241G  GRADUATE ID STUDIO I
6 credits  Paolo Cardini/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
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  A. Takase/S. Arad/C. Cannon/tba
The second studio experience in the MID program focuses on interpretation as a crucial component of problem solving in the design process. Nine thematic briefs are provided, from which students select two. Subsequent design projects represent the students' considered position on the relevance of the selected theme to contemporary design practice. The range of themes explored in the class broadens the critical discourse on issues pertinent to the field of Industrial Design and provides a segue way to the students' declaration of thesis topics.

Graduate major requirement; ID majors only
Registration by Industrial Design department, course not available via web registration
Prerequisite: ID-241G
(SPRING)

ID 245G  ID GRADUATE SHOP ORIENTATION
3 credits  M. Scimeca/M. Johnston/W. Reeves
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
Fee: $400.00
(FALL/SPRING)

ID 247G  GRADUATE THESIS RESEARCH
6 credits  Emily Rothschild/Andrew Law/tba
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
Corequisite: ID-248G
(FALL)

ID 248G  GRADUATE THESIS MAKING
6 credits  Thomas Weis/Cassandra Holman/tba
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 COMMUNICATIONS II
3 credits  Timothy Maly/tba
Graduate Thesis Communications II is a studio course run in parallel with our sibling studio courses which focus on completing your thesis. Together, we will spend the spring semester finishing the thesis and thesis book that you proposed at the end of Graduate Thesis Communications I. We continue to think about writing in two ways. First as a design tool and second as a communication tool. For this course, we put more emphasis on the communication aspect. Together, we will continue to refine and strengthen the manner by which you explain your thesis to yourself and others. We will think about audience, voice, structure, and form. We will explore different ways of communicating the same idea in different contexts and mediums (visual, oral, written). We will examine how to share our work and with whom. At the end of the course, you will have a complete thesis.

Course Goals/Learning Outcomes
There are two main goals for this course.
1. Become a better communicator.
2. Finish your thesis.
The first will involve spending time thinking about what it means to you to be a better writer, and practicing the skills needed to make that happen. The second is pretty straightforward.

Course Organization/Method of Instruction
We will run this studio as a workshop of peers, working in teams of one and providing one another with assistance and support. This is a highly collaborative class and the exercises and work that we do will shift and respond to the needs of the group. We expect you to take the lead in identifying your needs and goals and in supporting your peers.
Major requirement, ID graduate students Only
Corequisite: ID-248G
(SPRING)

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

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

For a listing of Wintersession courses by
subject, refer to the section entitled
“Wintersession 2017”
Interdisciplinary Studies (IDISC), Nonmajor Studio Electives (NMSE) & Nonmajor Elective (NME) Course Offerings

NOTE: The College offers courses that fall outside the disciplinary boundaries of individual departments. These courses are interdisciplinary or multidisciplinary in their subjects and methods. For undergraduates, the courses below, as well as studio courses taken outside of the students’ major, count toward the degree as 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.

For Wintersession courses, refer to the section entitled “Wintersession 2017”.

Courses in IDISC, NMSE, and NME

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. Students will present their work in a public concert during the last week of the semester. Additional notes: In order to conduct work in this course, students will need a laptop computer running a recent OS: Mac, Windows, or Linux. Previous programming experience is recommended, but not required. Estimated Materials Cost: $100.00 Sophomore and above Fee: $175.00 (FALL)

IDISC 1535  AMBIENT INTERFACES: ACTIVATED OBJECTS
3 credits  Alejandro Borsani
This course is a practical and conceptual exploration into electronic sensors, processors and actuators in the context of interactive art and design. Students will turn everyday objects into "ambient interfaces" or "responsive systems" that respond to conditions of the human body, data networks, and the environment. Contemporary works of art and design - from kinetic sculpture and sound art to installation, architecture and product design - will be examined through readings and presentations. Open-source hardware (Arduino) and software (Processing) will be taught along with fundamentals of electronic circuitry. Emphasis is given to the development of creative projects (individual or collaborative), followed by an iterative implementation process (planning, prototyping, testing, analyzing, and refining). The course is structured around a series of tutorials and exercises, culminating in a final project. Students also present work-in-progress and prototypes during class reviews to receive qualitative feedback from the class and the instructor. Participants will engage with physical computing conceptually and technically in their studio work and are encouraged to leverage their individual backgrounds to excel in the respective context. It is encourage that students bring their own laptop. No prior programming or electronics experience is required to take the course. Estimated Materials Cost: $50.00 - $200.00 Open to sophomores and above Fee: $150.00 (SPRING)

IDISC 1580  SPATIAL AUDIO: ENVELOPMENT & IMMERSION
3 credits  Shawn Greenlee
Spatial Audio: Envelopment and Immersion investigates historical and contemporary theories and creative sound practices involving the perception, interpretation, and production of auditory space. Course participants analyze and explore how the sensation of space is activated in the listener through soundscapes, built environments, and audio technologies. Readings from psychology, philosophy, the arts, and sound studies support class discussions and students' writings and projects that examine the reception and composition of works that exploit acoustic phenomena to create immersive experiences. Spatial audio techniques are introduced including the use of multichannel loudspeaker arrays, binaural and surround sound formats, reverberation effects, and recording strategies. Previous experience with digital audio software recommended. Estimated Materials Cost: $100.00 Permission of instructor required, Sophomores and above Also available as LAEL-1580 for Liberal Arts credit Additional notes: This course follows Brown University's academic calendar. (SPRING)
IDISC 2232  FORT ADAMS INSTALLATIONS  
3 credits  Christopher Sancomb/Mary Anne Friel  
The intent of this course is to introduce RISD students from all disciplines to Fort Adams in Newport, Rhode Island as a gateway to exploring the relationship between historic sites and installation art. Through lecture and image presentations, students will be introduced to the history and methodology of site specific installation. Individually and as a group they will consider the relationship of this practice to their respective studio work, and the art world at large. Students will be invited to engage in research and artistic interpretation as a response to the history, architecture, and sense of place at Fort Adams and to develop proposals for site-specific installation for this historic site. Students will create and install the proposed artworks for exhibition at Fort Adams and host a public opening. Students will also have the opportunity to engage with the public by creating independent tour cards, and acting as docents providing guided tours of the exhibition installations. Additionally the course would also create and maintain a class website or blog to share process and progress, along with creating and self-publishing a catalog of the exhibition.  
Course Level: Junior and above  
Fee: $200.00  
(FALL)  

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.  
Permission of instructor required. Also offered as HPSS S564. Register in the course for which credit is desired.  
Course Level: Sophomore, Junior  
Fee: $50.00  
(FALL)  

IDISC 5191  CRITICAL DISCOURSE:OPEN MEDIA (fall)  
3 credits  tba  
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 web registration. Must also register for: FAV-5193  
Fee: $200.00  
(FALL)  

IDISC 5192  CRITICAL DISCOURSE: OPEN MEDIA (spring)  
3 credits  tba  
Seniors undertake a rigorous look at cross-disciplinary media art through a close examination of important related critical theory and art, artist distribution methods and contemporary exhibition strategies. The student's own senior work practice is examined in depth through personal and group efforts. Course work occurs through research, readings, writing, presentations, interdisciplinary critique sessions, group discussion and creative making responses. This course is well-positioned to be a critical support for any student looking for additional insight into the development and refinement of their own current or future works in this area of cross-disciplinary media art practice. Spring semester features an emphasis on curatorial exhibition strategies, features a field trip to a relevant exhibition or performance, and visits by related working artists and curators.  
Open to nonmajors FAV Seniors registered for Senior Studio: Open Media must take this partnered three-credit course towards creating their degree project. Registration by FAV department, course not available via web registration. FAV majors must also register for FAV 5194. Must also register for: FAV-5194  
Fee: $200.00  
(SPRING)  

NME 3508  ENTREPRENEURIAL CONCEPTS AND PRINCIPLES  
3 credits  Bill Foulkes  
*Pending Curriculum Committee Review and Approval*  
Entrepreneurship, the imagining, building and sustaining of a socially impactful organization, is a creative art. Beyond self-awareness and purpose, entrepreneurial success requires insights from the humanities and social sciences as well as knowledge from the physical sciences; and 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 through interdisciplinary study. The objective of this course is for students to understand basic business vocabulary and how the processes and sensibilities of creative expression complement and enhance entrepreneurial thinking and processes. The goal is for students to understand how creative expression can be used to identify and execute business opportunities. The course will use case studies, business articles and recent books on business to highlight this thinking. Students will be introduced to basic business concepts through lectures, analysis of case studies, written assignments and class discussion. Homework assignments will work to reinforce and expand the classroom pedagogy. Topics covered will be business models, marketing, finance, and strategy. Major elective; 15 seats for Illustration juniors and seniors, 5 seats held for Graphic Design majors; open to other non-majors pending seat availability and permission of instructor. As a co-requisite class, the concepts and frameworks above will be applied in Entrepreneurship Studio for Illustration (ILLUS-3508) through a series of art and design projects. (FALL)

NMSE 4106 CLAY IN CONTEXT: SPEC PROJECT
3 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 Elective. This class meets one day a week and meets with CER 4106 which meets two days a week. Contact Ceramics department to determine which day you will go to class Fee: $150.00 (SPRING)

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

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

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

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
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 Student Planning/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 student self-service. Registration into nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

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

**Registration information for Wintersession classes**
Wintersession classes are available to Freshmen and nonmajors, as well as majors. For Wintersession courses, refer to the section entitled “Wintersession 2017”.
Division of Architecture and Design
Mason/CIT Building, 6th floor, Telephone 401.454.6272

<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
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<tbody>
<tr>
<td><strong>First-Year</strong></td>
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<tr>
<td><strong>Sophomore Year</strong></td>
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<tr>
<td>2301 Intro to Interior Studies</td>
<td>6</td>
<td>2302 Intro to Interior Studies II</td>
</tr>
<tr>
<td>2341 Drawing for Interior Architecture</td>
<td>3</td>
<td>2331 Intro to Computing for Interior Architecture</td>
</tr>
<tr>
<td>2315 Building Materials Exploration</td>
<td>3</td>
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<td>LE17 History of Interior Architecture I²</td>
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<td>LE27 History of Interior Architecture II³</td>
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<td><strong>Junior Year</strong></td>
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<tr>
<td>23JR Intro to Interior Studies III</td>
<td>6</td>
<td>2353 Spatial Perception: Light and Color</td>
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<td>2374 Human Factors</td>
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<td>23ST Adv. Design Studio</td>
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<td>2318 Building Structures and Systems for Adaptive Reuse</td>
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<td>Electives⁴</td>
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<td><strong>Senior Year</strong></td>
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<td>2372 Scheme Detailing</td>
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<td>2383 Final Studio Project Seminar</td>
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<td>Electives¹</td>
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<td>Electives⁴</td>
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<td>Total 12</td>
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*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

⁴ 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

**SUMMER**

<table>
<thead>
<tr>
<th>Prior to First Year</th>
<th>Cr.</th>
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<tbody>
<tr>
<td>Courses</td>
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<tr>
<td>On-Campus Summer Program</td>
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<tr>
<td>2322 Intro to Design Studio: Spatial Investigation/ Drawing &amp; Making</td>
<td>3</td>
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<tr>
<td>2324 Intro to Design Studio: Existing Construct</td>
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</tr>
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<td>2326 Intro to Design Studio: Transformation and Intervention</td>
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<table>
<thead>
<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
<th>SPRING</th>
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</thead>
<tbody>
<tr>
<td>First Year</td>
<td>Elective</td>
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</tr>
<tr>
<td>2380 Intro to Design Studio II</td>
<td>6</td>
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<tr>
<td>2304 Structures and Materials for Adaptive Reuse</td>
<td>3</td>
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<tr>
<td>2377 Advanced Drawing and Computing Tectonics</td>
<td>3</td>
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<td>2378 History of Adaptive Reuse</td>
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<thead>
<tr>
<th>Second Year</th>
<th>Elective</th>
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</tr>
</thead>
<tbody>
<tr>
<td>23ST Advanced Design Studio</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>2381 Human Factors, Ergonomics, and Acoustics</td>
<td>3</td>
<td></td>
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<tr>
<td>2397 Design Thesis Preparation</td>
<td>3</td>
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<tr>
<td>Elective</td>
<td>3</td>
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<tr>
<td>Total</td>
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</tbody>
</table>

**Total Credits: 75**

* Courses not required for students taking the "Exhibition and Narrative Environment" option

In 2016-17, a pilot program will be offered to pursue an option in Exhibition and Narrative Environment instead of Adaptive Reuse. Students electing this option will not be required to take coursework marked with an asterisk (*). Instead, they will take coursework related to this new option at the recommendation of the Department Head or the Graduate Program Director.

**Footnote:**
1 Nine-credit on-campus summer program

**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.
(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
Prior to First Year

<table>
<thead>
<tr>
<th>#</th>
<th>Courses</th>
<th>Cr</th>
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</thead>
<tbody>
<tr>
<td>2356</td>
<td>Summer Studio in Scandinavia</td>
<td>6</td>
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<tr>
<td>2357</td>
<td>Scandinavian Design &amp; Architecture</td>
<td>3</td>
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<td>Total</td>
<td></td>
<td>9</td>
</tr>
</tbody>
</table>

FALL
First Year

| 23ST  | Advanced Design Studio               | 6  |
| 2360  | Applied Building Systems for Adaptive Reuse | 3  |
| 2370  | Theory of Adaptive Reuse             | 3  |
| Elective 2 |                                        | 3  |
| Total  |                                      | 15 |

WINTERSESSION

| Electives 2 | 6 |

SUN
Principles of Adaptive Reuse, 3
Adaptive Reuse Design Studio, 6
Graduate Adaptive Reuse Seminar, 3
Elective 2, 3
Total, 15

SPRING

Total Credits: 45

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

INTAR 2302  INTRO TO INTERIOR STUDIES II
6 credits  Elizabeth Debs
This course further develops design principles from the first semester and introduces students to methodological thinking in the relationship between context, scale and use. Real site situations are introduced and students develop individual design processes associating topological relationships between the interior and exterior, at multiple scales of interventions. Students will have the opportunity to explore design issues through both traditional and computer generated design.
Major requirement: BFA INTAR majors only
Registration by Interior Architecture department, course not available via web registration
Prerequisite: INTAR-2301
(SPRING)

INTAR 2304  STRUCTURES & MATERIALS FOR ADAPTIVE REUSE
3 credits  tba
This lecture course is designed to familiarize students with structural principles and systems as they relate to the study of interior architecture. The course will examine the performance and composition of various structural systems, including wood, lightweight metal, steel, masonry, and concrete structures. To gain an understanding of structures, their materials and components in adaptive reuse, we will visit local examples in the built environment.
Major requirement: MDes INTAR majors only
Registration by Interior Architecture department, course not available via web registration
(FALL)

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

INTAR 2315  BUILDING MATERIALS EXPLORATION
3 credits  Mary-Ann Agresti
This class introduces the student to different building materials, their properties and characteristics. Through a series of full scale construction projects and material making processes, the student will be asked to explore these materials and their potential in the design of interior structures.
Major requirement: BFA INTAR majors only
Registration by Interior Architecture department, course not available via web registration
Fee: $46.00
(FALL)

INTAR 2318  BUILDING STRUCTURES AND SYSTEMS FOR ADAPTIVE REUSE
3 credits  Wolfgang Rudorf
While introducing students to the principal concepts of structural design and mechanical systems, the course will attempt to provide a direct link to the built environment with focus on the rehabilitation, preservation and adaptive reuse of existing structures, both historical and contemporary. The presentation of case studies, focus on the structural and mechanical aspects of students' individual studio projects and the excursion to at least one construction site will bridge the gap between class room and the world of building.
Major requirement: BFA INTAR majors only
(FALL)

INTAR 2322  Introduction to Design Studio I: SPATIAL INVESTIGATION/ DRAWING & MAKING
3 credits  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 I: EXISTING CONSTRUCT**

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 majors only

(SUMMER)

**INTAR 2326**

**Introduction to Design Studio I: 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 majors only

(SUMMER)

**INTAR 2331**

**INTRO TO COMPUTING FOR INTERIOR ARCHITECTURE**

3 credits  tba

The objective of this class is to learn basic digital techniques in spatial design. Students successfully completing this course should be able to develop sophisticated digital layouts with image processing software, create CAD based 2D architectural drawings and 3D models, and develop a 3D visualization of a design. In this course, we will also discuss the integration of 2D and 3D data, digital materials, as well as the basics of digital lighting and camera work.

**Major requirement:** BFA INTAR majors only

Registration by Interior Architecture department, course not available via web registration

(SPRING)

**INTAR 2341**

**DRAWING FOR INTERIOR ARCHITECTURE**

3 credits  Jonathan Bell

Introduction to means of representation of ideas for Interior Architecture through various types of drawings: orthographics, axonometrics, perspectives, freehand sketching and mixed media. Work will be done on site from existing structures as well as in the studio concentrating on concept development through drawing.

**Major requirement:** BFA INTAR majors only

Registration by Interior Architecture department, course not available via web registration

(FALL)

**INTAR 2353**

**SPATIAL PERCEPTION: LIGHT & COLOR**

3 credits  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

(SPRING)

**INTAR 2356**

**SUMMER STUDIO IN SCANDINAVIA**

6 credits  Heinrich Hermann

The studio instruction focuses on the process of Interior Architecture within the context of Copenhagen, a city committed to the issues of the environment and climate change. Students will be asked to address a design problem that deals with the relationship between conceptual design and its application within an existing structure. Issues of natural light, materiality and design process are studied through the assignments.

**Major requirement:** MA INTAR majors only

Elective for others with department permission

Summer 2016 dates: June 13 through July 29

(SUMMER)
INTAR 2357  **SCANDINAVIAN DESIGN AND ARCHITECTURE**  
3 credits  Heinrich Hermann  
This seminar combines an overview of Nordic architecture and design through lectures, a Visual Journal course - and workshops that engage with local Adaptive Reuse structures of Copenhagen. Through lectures and readings, students will explore the historical and current conditions of architecture, interior design, and planning from architectural, social, and political points of view. Students will further analyze design solutions as well as design and production processes through a visual journal. As an additional component, students will engage in in-depth site specific strategies of reuse within their studio project.  
Major requirement: MA INTAR majors only  
Elective for others with department permission  
Summer 2016 dates: June 13th - July 29th  
(SUMMER)

INTAR 2360  **APPLIED BUILDING SYSTEMS FOR ADAPTIVE REUSE**  
3 credits  Kurt Teichert  
This course approaches the subject of adaptive reuse through environmental issues, economic analysis and design. These fundamental concepts are applied in real-world projects of reuse to reduce negative impacts to the built environment. Course objectives include an understanding of energy and environmental context, the ability to develop schematic designs for energy efficient interventions in an existing building, the ability to perform basic analyses of the energy and economic performance of building measures and to apply course material to case studies of completed buildings. Students should develop familiarity with energy and environmental impacts associated with the built environment and the rationale for responsible design, energy modeling and calculations, passive and active lighting systems (including daylighting techniques and fenestration) and the thermal performance of buildings including the thermal envelope and passive and active heating systems. The course structure includes a midterm examination, case studies, an individual research paper and a final design project.  
Major Requirement: MA INTAR majors only  
(FALL)

INTAR 2361  **PRINCIPLES OF ADAPTIVE REUSE**  
3 credits  tba  
This course approaches the subject of adaptive reuse through the understanding of the rules and methods of design interventions. Analysis and synthesis regarding construction methods, structure, use, scale and the regulations pertaining to existing structures will be explored. Building on the framework of the International Building Code for Existing Structures, this course also examines the feasibility of reuse as defined by construction regulations and practice. The semester will be based upon case studies of completed projects in adaptive reuse to demonstrate the principles of design and construction within the context of existing structures. Through this course, students develop an understanding for the design process necessary in implementation of adaptive reuse in the design profession. Assigned papers and projects through the semester require the understanding and implementation of these methods and regulations on projects of adaptive reuse.  
Permission of instructor required  
Major Requirement: MA INTAR majors only  
(SPRING)

INTAR 2362  **ADAPTIVE REUSE DESIGN STUDIO**  
6 credits  Eduardo 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 project will serve as a model for engaging other real-world adaptive reuse applications.  
This studio will be taught in conjunction with the 3-credit Adaptive Reuse Seminar, INTAR 2363.  
Permission of instructor required  
Major Requirement: MA INTAR majors only  
(SPRING)

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.  
Permission of instructor required  
Major Requirement: MA INTAR majors only  
(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

(int)AR 2367  ADVANCED COMPUTING: DIGITAL FABRICATION
1 credit  Eduardo Duarte
These 4 week workshops will engage desktop making tools to foster familiarity with digital fabrication in the design of the Interior environment. The student will explore the generation of new tectonic forms through abstract geometrical principles. Components of interior architecture will be modeled and fabricated with rapid prototyping and CNC machines.
Topics will vary from semester to semester. (LAB 06 Digital Fabrication equipment: Laser Cutter, CNC Routing and 3D printing / Rhino 5.0 V. Windows + Grasshopper plug-in, VCarve)

**Major elective:** BFA, MDes, MA INTAR majors only

**Prerequisite:** 3 credits from courses INTAR-2331, INTAR-2377, or INTAR-2356

(FALL)

INTAR 2370  THEORY OF ADAPTIVE REUSE
3 credits  Liliane Wong
 Routinely defined as "transforming an unused or underused building into one that serves a new use," the practice of adaptive reuse is rich and varied. This lecture course will examine the pluralism of this practice through weekly lectures that focus on these varying aspects. The course will also focus on the differences in the implementation of this practice from countries in Northern Europe with its longstanding regard for reuse to countries with emerging practices. The lectures will include case studies of buildings, unbuilt projects, and urban assemblages, which will be contextualized through the common themes which are critical to understanding reuse.

Requirements: weekly lectures and discussions, readings, a mid-term examination and a final presentation.

**Major Requirement:** MA, MDES

Permission of instructor required

INTAR majors only

(FALL/SPRING)

INTAR 2372  SCHEME DETAILING
3 credits  Maryrose McGowan
This course explores the principles of construction and design detailing. The student will detail the construction of a previously designed studio project. Finish materials, window treatments, light fixtures, and furniture will be selected. Construction methods and materials will be examined as well as the performance and appearance retention of finishes. Individual presentations will be made on a variety of traditional and nontraditional materials.

**Major requirement:** BFA INTAR majors only

Registration by Interior Architecture department, course not available via web registration

Fee: $14.00

(FALL)

INTAR 2374  HUMAN FACTORS
3 credits  Faith Baum
The psychology of the client/user influences the design of the environment and the practice of interior architecture. This course will explore issues of anthropometrics (the study of the characteristics of the human body), ergonomics (the application of anthropometric data to design), and proxemics (the study of the effect of cultural/psychological factors on design). During the semester the student will gather facts about the interaction of the environment and a user's culture, gender, stage of life cycle, and physical characteristics. These ideas will be implemented in the design and construction of an object.

**Major requirement:** BFA INTAR majors only

Registration by Interior Architecture department, course not available via web registration

(FALL)

INTAR 2377  ADVANCED DRAWING & COMPUTING TECTONICS
3 credits  tba/Sunkyu Koh
This course focuses on the drawing as it serves to convey different design intentions. As a continuation of the basic drawing coursework in the MDes Summer Program, this course will explore advanced techniques in digital representation.

Students successfully completing this course will be able to understand the construction of 3D drawings, develop sophisticated digital layouts with image processing software, create CAD based 2D architectural drawings and 3D models, and develop a 3D visualization of a design. The integration of 2D and 3D data, digital materials, as well as the basics of digital lighting and camera work will also be discussed.

**Major Requirement:** MDes INTAR majors only

(FALL)

INTAR 2378  HISTORY OF ADAPTIVE REUSE
3 credits  tba
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 SEMINAR:**  
**INVESTIGATING INTERIORITY**

3 credits  
Markus Berger/ Heinrich Hermann/Rafael Luna

This seminar is intended as a reinforcement of and preparation for the self-choice Design Thesis taking place the following Spring. The seminar will assist the student in becoming more aware of factors which determine a successful outcome for a design intervention within an existing building. As the second part of the three-thesis sequence, the course builds upon INTAR 2397 and the student’s approved Design Thesis Feasibility Report.

**Major requirement:** MDes INTAR majors only  
**Registration by Interior Architecture department, course not available via web registration**  
**Also offered as LAEL LE08 for Liberal Arts elective credit.**  
**Register into the course for which credit is desired.**  
(WINTER)

**INTAR 2380**  
**INTRO TO DESIGN STUDIO II**

6 credits  
Markus Berger/ Heinrich Hermann/Rafael Luna

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  
tba

This class introduces the student to an overview of codes and it's 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**  
Fee: $14.00  
(SPRING)

**INTAR 2383**  
**FINAL STUDIO PROJECT SEMINAR**

3 credits  
Liliane Wong

Building on the final advanced studio in the undergraduate program, the seminar engages the graduating senior with research and design studies that expand the focus of the final studio. This will involve expanded reading, group discussions, testing of typology studies, further conceptual development and a writing component. The course will culminate in a group project: the design and installation of the Senior Show as a demonstration of a design intervention within an existing structure.

**Major requirement:** INTAR senior majors only. Permission of instructor required.  
(WINTER)

**INTAR 2397**  
**DESIGN THESIS PREP**

3 credits  
L. Wong/N. Heywood/E. Duarte

This seminar is the first of the three-part Design Thesis sequence in the department of Interior Architecture. This course is designed to assist students in identifying a thesis topic and respective design project through discussions that include studies of precedents, site related issues, program, and regulations, all of which are specific to adaptive reuse. Through group discussion and individual interviews, outline proposals will be approved in principle, requiring each student to prepare a feasibility report for their proposed Design Thesis. This completed feasibility report will be submitted for evaluation at the end of the Fall semester. Approved proposals will proceed to the next course in the sequence, where the proposal will be further refined,
The typography display in the 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. The course will explore the methodology required to work with typographic systems in the 3 Dimensional environment, applying the narrative aspect of information. Specific attention will be devoted to exploring the methodology of designing in different scales and the ability to translate 2 dimensional content to a 3 Dimensional display. Studies will include setting text in small and big scales, the use of grids, and the application of a comprehensive system. This course will be concerned with the process which controls the structure and properties of applying big scale typography and further students understanding of how applying information typographically can challenge a space. Through formal, geometric, and spatial analytic processes, students will build systems with two considerations: The interdisciplinary planning and design process between an Architect and a Graphic Designer as well as the application of a Sign System within the Adaptive Reuse project. Also offered as GRAPH 3198. Register in the course for which credit is desired.

Major elective: BFA, MDes, MA, restricted to Juniors, Seniors and Grads only
INTAR and GRAPH majors only, others by permission of instructor
(FALL—may be moved to WINTER)

LAEL LE17 HISTORY OF INTERIOR ARCHITECTURE I: 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.

INTAR 2398 DESIGN THESIS
9 credits tba
Required for students in the MDes degree program. Under the supervision of their thesis advisor, students are responsible for the preparation and completion of a fully articulated design proposal of their own choice, as described by their "Design Thesis Feasibility Report", submitted at the end of the Fall semester's Design Thesis Preparation class. Major requirement: MDes INTAR majors only
Registration by Interior Architecture department; course not available via web registration
(FALL)

INTAR 23JR INTRO TO INTERIOR STUDIES III
6 credits Janet Stegman
Building on the skills and knowledge developed during the first year in the Department, undergraduate students will focus their attention on a project which requires the hypothetical remodeling of an existing building of some complexity for a proposed new use. Major requirement: BFA INTAR majors only
Registration by Interior Architecture department; course not available via web registration
Prerequisite: INTAR-2301 and INTAR-2302
(FALL)

INTAR 23ST ADVANCED DESIGN STUDIOS
6 credits Staff
Choice of advanced design studios offered by the Department of Interior Architecture. Details & studio descriptions are made available to pre-registered students. 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. Prerequisite: 6 credits from courses INTAR-23JR, INTAR-2302, INTAR-2356, or INTAR-2380
(FALL/SPRING)

INTAR 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 space is built with different...
Major Requirement for BFA INTAR majors only
Art History credit for Interior Architecture majors only
Liberal Arts elective credit for nonmajors on a space available basis.

(FALL)

LAEL LE27 HISTORY OF INTERIOR ARCHITECTURE II: 1850 - 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
Instructor permission required.
Prerequisite: LAEL-LE17
Fee: $50.00

INDEPENDENT STUDY

INTAR 8900 ISP MAJOR
3 credits tba
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Proposals for ISPs are due the semester prior, per the published deadlines in the Academic Calendar.
Permission of instructor and GPA of 3.0 or higher is required.
Register by completing the Independent Study Application available on the Registrar's website.

Course not available via web-registration.

(FALL/WINTER/SPRING)

INTAR 8960 PROFESSIONAL INTERNSHIP
3 credits tba
Refer to the ‘Internship’ section in the Academic Policies portion of this Course Announcement for information on the registration process.
Permission of Instructor Required
Course not available via web-registration.

(SUMMER/FALL/WINTER/SPRING)

INTAR 8965 COLLABORATIVE STUDY
3 credits tba
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study.
Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. Proposals for CSPs are due the semester prior, per the published deadlines in the Academic Calendar.
Course not available via web-registration.

(FALL/WINTER/SPRING)

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
Department of Jewelry + Metalsmithing
Division of Fine Arts
Department office: Metcalf Building, Room 212, Telephone 401.454.6190; email: jewelry@risd.edu or broth@risd.edu
Department Head: Tracy Steepy
Graduate Program Director: Arthur Hash
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 Student Planning/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 student self-service. Registration into nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

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 web-registration in Student Planning 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 2017”.
## BFA Curriculum in Jewelry + Metalsmithing (2016-2017)

**Division of Fine Arts**  
Metcalf Building, Room 212, Telephone 401.454.6190

### FALL  
**First-Year**

<table>
<thead>
<tr>
<th># Courses</th>
<th>Cr.</th>
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<tbody>
<tr>
<td>See First-Year Program of Study</td>
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### WINTER SESSION

<table>
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### SPRING

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<thead>
<tr>
<th>See First-Year Program of Study</th>
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</table>

### Sophomore Year

| Cr. |  
|-----|---|
| 3   | Soph. Jewelry 1 & 2 |
| 3   | Soph. Metalsmithing: Soph. Smithing & Jewelry |
| 3   | Soph. History of Adornment |
| 6   | Liberal Arts¹ |

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</table>

### Junior Year

| Cr. |  
|-----|---|
| 3   | Junior Seminar |
| 3   | From CAD to CAM |
| 3   | Metal Forming and Casting |
| 6   | Nonmajor Studio Elective / Liberal Arts¹ |

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</table>

### Senior Year

| Cr. |  
|-----|---|
| 3   | Senior Studio 1 |
| 3   | Senior Seminar |
| 3   | Professional Practices |
| 6   | Nonmajor Studio Elective / Liberal Arts¹ |

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### Footnotes:

¹See 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.
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**

<table>
<thead>
<tr>
<th>FALL</th>
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<th>SPRING</th>
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<tbody>
<tr>
<td># Courses</td>
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<tr>
<td>Jewelry CAD/CAM</td>
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<tr>
<td>Electroforming</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Metal Fabrication</td>
<td>3</td>
<td></td>
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<tr>
<td>Junior: Color Matters</td>
<td>3</td>
<td></td>
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<tr>
<td>Open Electives*</td>
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<tr>
<td>Total</td>
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</table>

Total Credits: 24 (with Open Electives Total Credits: 33)

**CONCEPTUAL CONCENTRATION**

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<td># Courses</td>
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<td>Open Electives*</td>
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<td>Sophomore History of Adornment</td>
<td>3</td>
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<tr>
<td>Undergraduate Seminars</td>
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<tr>
<td>Graduate J + M Seminar (1 &amp; 3)</td>
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</tr>
<tr>
<td>Open Electives*</td>
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</tr>
<tr>
<td>Total</td>
<td>12/1</td>
<td>Total</td>
</tr>
</tbody>
</table>

Total Credits: 24 (with Open Electives Total Credits: 33)

*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 (2016-2017)

- **Division of Fine Arts**
- Metcalf Building, Room 212, Telephone 401.454.6190

### 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.

<table>
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<tr>
<th>FALL</th>
<th>WINTERSESSION</th>
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<tbody>
<tr>
<td><strong>First Year</strong></td>
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</tr>
<tr>
<td># Courses</td>
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<tr>
<td>441G Grad Studio 1</td>
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<tr>
<td>445G Graduate Jewelry 1</td>
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</tr>
<tr>
<td>447G Grad Jewelry Seminar I</td>
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<td></td>
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<tr>
<td>Elective Graduate Seminar</td>
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<td></td>
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<tr>
<td>Nonmajor Studio Elective</td>
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<tr>
<td><strong>Total</strong></td>
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<td><strong>Total</strong> 3</td>
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<tr>
<td><strong>Second Year</strong></td>
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<td>443G Grad Studio 3</td>
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<td>445G Graduate Jewelry 3</td>
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<tr>
<td>451G Grad Jewelry Seminar 3</td>
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<tr>
<td>Elective Graduate Seminar</td>
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<tr>
<td>Nonmajor Studio Elective</td>
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<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>15</td>
<td><strong>Total</strong> 3</td>
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</tbody>
</table>
Courses in Jewelry + Metalsmithing

J&M 4403  **JUNIOR: COLOR AS CONTENT**  3 credits  Timothy Veske-McMahon
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  Brian Bergeron
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  
(SPRING)

J&M 4406  **ELECTROFORMING**  3 credits  Michael Glancy
This class is an intensive investigation of the processes of electroplating and electroforming copper metal by covering objects of various modeling materials to create new metal objects. All aspects of this technical application are discussed. Students are required to maintain an accurate logbook of their investigation while developing a body of work. Class is limited to three students.  
**Elective**  
Fee: $75.00  
(FALL)

J&M 4407  **SENIOR STUDIO**  3 credits  Timothy Veske-McMahon
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  Tracy Steepy
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 non-majors by permission of the Department and if space is available  
Fee: $25.00  
(FALL)

J&M 4415  **JUNIOR SEMINAR**  3 credits  Timothy Veske-McMahon
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
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
(SPRING)

J&M 4424  **SOPHOMORE METALSMITHING**
3 credits  Arthur Hash
This introductory metalsmithing course blends technical instruction with an investigation of design and concept as it relates to ornament and function. Students develop confidence and proficiency with the basic skills of forming 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  Barbara Seidenath
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  Arthur Hash
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 non-majors by permission of department
Fee: $25.00
(FALL)

J&M 4437 JUNIOR JEWELRY: FROM CAD TO CAM
3 credits Arthur Hash
This course actively applies programming learned in prerequisite CAD class 'Digital 3d Modeling and Rendering' class, to explore various manufacturing process applicable to jewelry. Students will utilize a variety of CAM options combined with traditional fabricating techniques to develop CAD designs using CNC milling and 3D printing. The path of model making in wax and then casting in metal will be used, as well as using the CAD/CAM technology as a means of making tooling and/or molds. Students will also be encouraged to utilize CAD and CAM/CAM to explore designs in other classes.
Major requirement, J+M majors only
Registration by J+M department, course not available via web registration
Prerequisite: J&M-4434 and J&M-4433
Fee: $25.00
(SPRING)

J&M 4438 JUNIOR JEWELRY: DIGITAL 3D MODELING AND RENDERING
3 credits Arthur Hash
This course provides students with fundamental skills required to use Rhinoceros based 3D modeling CAD software. The Rhino program facilitates exploration of materials, and offers opportunities to push traditional fabricating techniques and enhance drawing skills. Assignments will be given to support student's ability to use CAD to visualize 3D form and detail during the first stages of the designing, and conclude the process with formal digital renderings. Students will be encouraged throughout the class to identify and explore the CAD's potential for their individual design needs.
Major requirement, J+M majors only
Registration by J+M department, course not available via web registration
Prerequisite: J&M-4434 and J&M-4433
Fee: $50.00
(FALL)

J&M 4440 SOPHOMORE HISTORY OF ADORNMENT
3 credits Barbara Seidenath
This history seminar provides an overview of personal adornment in both western and non-western societies. The goal is for the student to gain a deeper understanding of the history of jewelry and the context in which the objects are placed. The course is structured around weekly, thematic slide presentations that are supported by visits to RISD Museum collections, local research facilities and fieldtrips. Readings and class discussions examine topics such as placement of value (spiritual, material, social, sentimental). Class projects focus on strengthening research and presentation skills.
Sophomore and above
Major requirement, J+M majors
Open to nonmajors by permission of instructor
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 Arthur Hash
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.
Major requirement, J+M majors only
J&M 4498 SENIOR J&M DEGREE PROJECT  
6-9 credits Tracy Steepy/Arthur Hash  
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. 
Major requirement, J+M majors only  
Registration by J&M department; course not available via web registration  
Fee: $25.00  
(SPRING)

GRADUATE COURSES

J&M 441G GRADUATE STUDIO 1  
3 credits Tracy Steepy  
This course is designed to challenge first year graduates to rethink their previous assumptions about their work, prior training, working methodologies and approaches to their practice. Through a series of rigorous and innovative start-up exercises, graduates are encouraged to expand their subjects, abandon their comforts zones, fail, edit, and (re) direct their work. Equal emphasis is placed on critical thinking and critical making. Faculty, meet weekly, individually with each student to provide constructive feedback and necessary structure. In small group discussions and in-class reviews, first years are required to actively participate in discourse and take responsibility for the collective dialogue. The resulting insight and shared knowledge between students, along with their own personal gain, sets the tone and direction for their work at RISD over the next two years. 
Graduate major requirement, J+M majors only  
Registration by J&M department; course not available via web registration  
Fee: $25.00
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

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

GRAD JEWELRY SEMINAR 1
3 credits  Timothy Veske-McMahon
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

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
J&M 451G  GRADUATE JEWELRY SEMINAR 3
3 credits  Timothy Veske-McMahon
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  Noam Elyashiv
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
(FALL)

J&M 454G  GRADUATE JEWELRY 2
3 credits  Timothy Veske-McMahon
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  Noam Elyashiv
In this studio course, second-year students identify and pursue personally driven research. Weekly individual meetings and studio visits take place with the instructor, and also with scheduled first-year and second-year group critiques. Students are required to maintain a continuous record of their research and development through drawings, writings, samples, models, etc. Active participation in group discussions and critiques is mandatory.
Graduate major requirement, J+M majors only
Registration by J+M department, course not available via web registration
Prerequisite: J&M-454G
Fee: $25.00
(FALL)

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
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
Department Assistant: Renee Mendozzi

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 Student Planning/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 student self-service. Registration into electives and liberal arts is done by students using web-registration in Student Planning.

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

Registration information for Wintersession classes
There are required classes for majors in Wintersession as well as classes available to nonmajors. For Wintersession courses, refer to the section entitled “Wintersession 2017”.

211
(Three Year Program)
Division of Architecture and Design
Department Office: Bayard Ewing Building (BEB), Room 215, Telephone 401.454.6282

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| Second Year |   |   |   |   |   |   |   |   |
| 2204 | Constructed Landscapes Studio | 6 |   | Electives | 6 |   | 2205 Urban Systems Studio | 6 |   |
| 2252 | Plant Materials | 3 |   |   |   |   | 2253 Plants & Design | 3 |   |
| 2266 | Technology & Materials II (Site Engineering) | 3 |   |   |   |   | 223G Issues in Planning & Cultural Geography | 3 |   |
| 225G | Theory I | 3 |   |   |   |   | Elective | 3 |   |
|        | Total     | 15 |   | Total       | 6 |   | Total   | 15 |   |

| Third Year |   |   |   |   |   |   |   |   |
| 22ST | Advanced Design Studio Elective¹ | 6 |   | Elective | 3 |   | 228G Graduate Thesis² | 9 |   |
| 226G | Theory II | 3 |   |   |   |   | Elective | 3 |   |
|        | Elective | 3 |   |   |   |   | Total   | 15 |   |
|        | Total     | 15 |   | Total       | 3 |   | Total   | 15 |   |

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 proceeding 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.

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. (As this book went to press, the minimum GPA after the first semester is under review. Currently at 2.00, the proposal is to raise it to 2.70 effective with students entering in Summer/Fall 2016. Consult the Landscape Architecture department office for more information.)

MLA students who are placed on academic probation based on grades earned in the Fall semester of their final year of study or with a final Fall semester GPA below 3.0 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 (2016-2017)  
(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.  
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**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  Suzanne Mathew/tba
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*
*Fee: $130.00*
*(FALL)*

**LDAR 2203 SITE/ECOLOGY & DESIGN STUDIO**
6 credits  Emily Vogler/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 Cost of Materials: $250.00*
*Major requirement; LDAR majors only*
*Registration by Landscape Architecture Design department, course not available via web registration*
*(SPRING)*

**LDAR 2204 CONSTRUCTED LANDSCAPES STUDIO**
6 credits  tba
This core studio stresses middle scale landscape architectural design. A series of studio problems will explore urban public spaces. Students will endeavor to represent contemporary cultural and ecological ideas in land form. There will be an emphasis on constructive strategies, the use of plants in design and methods of representation.

*Estimated Material Cost: $350.00*
*Major requirement; LDAR majors only*
*Registration by Landscape Architecture Design department, course not available via web registration*
*Prerequisite: LDAR-2203*
*(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 created both an identifiable urban realm and the many sub zones within this. Yet, none of these factors is static and unchanging; and, as a result, urban systems, urban dynamics, and urban identity are likewise in a continuous state of flux.

This studio will explore these systems and the complex issues at play in our urban areas and the potential for positive change.

*Estimated Cost of Materials: $210.00*
*Major requirement; LDAR majors only*
*Registration by Landscape Architecture Design department, course not available via web registration*
*(SPRING)*

**LDAR 2251 TECHNOLOGY & MATERIALS I: MATERIALS AND GRADING**
3 credits  Joseph James
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.

*Estimated Cost of Materials: $250.00*
*Major requirement; LDAR majors only; Open to non-majors by permission of Instructor*
*Registration by Landscape Architecture Design department, course not available via web registration*
*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 non-majors by permission of Instructor*
*Fee: $35.00*
*(FALL)*
LDAR 2253  **PLANTS & DESIGN**  
3 credits  Theodore Hoerr  
This course will explore the use of plants as a design medium while balancing the horticultural considerations. There will be analyses of existing gardens, field trips, and the creation of schematic and detailed planting plans for different types of sites. Topics such as seasonality, texture, color and form will be discussed.  
**Major requirement; LDAR majors only**  
Registration by Landscape Architecture Design department, course not available via web registration; Open to non-majors by permission of Instructor  
Prerequisite: LDAR-2252  
Fee: $35.00  
(SPRING)

LDAR 2254  **T&M III:ADVANCED CONSTRUCTION**  
3 credits  Kellie Connelly/Jade Cummings  
This course deals with advanced problems in landscape construction, materials, and site design, 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  
Prerequisite: LDAR-2266  
(FALL)

LDAR 2256  **DESIGN FOUNDATIONS/FIELD ECOLOGY**  
6 credits  Emily Vogler  
All entering Landscape Architecture students are required to participate in the department's four-week preparatory summer program in design fundamentals and field ecology. This course parallels similar ones being held for new students in other departments within the Architecture and Design Division. The design fundamentals component of the program is intended to 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. The summer program offers a unique opportunity to engage classmates and faculty in a focused discussion of design-related issues which can be sustained over the course of one's studies. The course meets five days a week (including some weekends).  
**Major requirement; LDAR majors only**  
Registration by Landscape Architecture Design department, course not available via web registration  
Fee: $1250.00  
(SUMMER)

LDAR 2257  **ECOLOGICAL PLANNING & DESIGN**  
3 credits  Emily Vogler/tba  
This course instructs landscape architects and students from other disciplines in collecting, interpreting and mapping landscape site data, both natural and cultural, in order to program and design new uses. Employing diverse projects, from specific sites to municipal and regional contexts, it offers experience in site analysis, mapping, air photo interpretation, planning report preparation, programming for site development, and an introduction to GIS.  
**Graduate major requirement for three-year MLA program; LDAR majors only; Open to non-majors by permission of Instructor.**  
Registration by Landscape Architecture Design department, course not available via web registration  
Brown University students are encouraged to participate  
(SPRING)

LDAR 2264  **REPRESENTATION I**  
3 credits  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 non-majors by permission of Instructor  
(FALL)
LDAR 2265  REPRESENTATION II
3 credits  Suzanne Mathew/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 Cost of Materials: $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 it’s 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

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/Laura Marett
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 non-majors by instructor permission
Fee: $25.00
(FALL)

LDAR 226G  THEORY II
3 credits  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. 

*Graduate major requirement; LDAR majors only*

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

Fee: $40.00

(FALL)

**LDAR 228G**  
**GRADUATE THESIS**  
**9 credits**  
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. 

*Major requirement; LDAR majors only*

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

(FALL)

**LDAR 22ST**  
**ADVANCED DESIGN STUDIO ELECTIVE**  
**6 credits**  
Scheri Fultineer/Emily Vogler/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. 

*Major requirement; LDAR majors only*

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

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

Prerequisite: LDAR-2201

(FALL)

**LDAR 231G**  
**TOPICS IN REPRESENTATION**  
**3 credits**  
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 workflows with manual representation methods, enhancing their technical skills while developing creative methodology. Through exploratory exercises, students will be given a more advanced and robust understanding of the possibilities of digital representation, building upon the foundations of Representation I and II. The purpose of this seminar is to impart the familiarity with the various media that will allow students to comfortably engage digital modeling in an integral drawing process which integrates manual and digital techniques in design.

*Estimated Cost of Materials: $250.00 Elective; LDAR majors only, Open to ARCH + INTAR by permission of instructor*  

(FALL)

**LDAR 232G**  
**TOPICS IN REPRESENTATION II**  
**3 credits**  
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 explore 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.

*Estimated Cost of Materials: $250.00*  

Major Elective; Open to ARCH and LDAR majors; Open to others by permission of instructor

Prerequisite: LDAR-231G

(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 non-majors on a space available basis

NCS concentrators encouraged

(FALL)
LDAR W207  GRAD SEM: CONSTRUCTED GROUND
3 credits  K. Foley/A. Anderson/A. Flores
This seminar explores the parallels between designing and constructing the ground. It's focus is on landform - analyzing it as part of a larger natural system; understanding its inherent opportunities and limitations; altering it for human use & occupation; and building it with varying construction methodologies. The means for this exploration will primarily be through three-dimensional representations with two dimensional contour plans; however, diagrams, sketches, sections, and narratives will be necessary throughout the semester.
Graduate; Restricted to MLA students; LDAR majors only
Non-majors by permission of instructor
Prerequisite: LDAR-2201
(WINTER)

LDAR W217  RESEARCH METHODS FOR DESIGN
3 credits  Scheri Fultineer
This seminar introduces a spectrum of research methodologies meaningful to design disciplines focusing on the intersection of the human, built and natural worlds - approaches stemming for the social sciences, environmental sciences, and design practice. Students will work through a variety of written and visual means to explore differences between, and uses of, quantitative and qualitative data collection, analysis, interpretation, and application. Methods to be explored include Grounded Theory, Phenomenological Inquiry, 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.
(WINTER)

LAEL 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)

LAEL 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.
Art History credit for Landscape Architecture majors required; Liberal Arts elective credit for non-majors on a space available basis. Instructor permission required.
(FALL)

INDEPENDENT STUDY

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

LDAR 8960  PROFESSIONAL INTERNSHIP
3 credits  tba
Off-campus professional experience in offices of practicing architects, interior architects, landscape architects, industrial designers or physical planning agencies. Students are required to make all pertinent arrangements with the outside individuals or agencies and to provide the BEB Office with the supervisor's name and sponsor address. Three
professional elective credits are available for those who work a minimum of 20 hours per week for the six weeks of Wintersession. A pass/fail grade is assigned once the professional sponsor has written a letter of evaluation. 
*Course not available via web-registration.*
(SUMMER/FALL/WINTER/SPRING)

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

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
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 Coordinator, Operations and Administration: Gail Hughes
Division Coordinator, Academic Programs: Kasey Kniffin
Division Assistant for Operations and Administration: Karen Montecalvo
Division Assistant for Academic Programs: Coreen Mook

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: First Year Literature Seminar (LAS E101), History of Art and Visual Culture I (HAVC H101), History of Art and Visual Culture 2 (HAVC H102), and Topics in History, Philosophy, and the Social Sciences (HPSS S101). There are no waivers granted for these required courses. Course substitutions for HAVC H102, LAS E101 and HPSS S101 are allowed only for transfer students who have taken an equivalent college course.

Liberal Arts Transfer Policy
Transfer students entering RISD may transfer credits for liberal arts courses taken at other accredited colleges and universities. Credits are transferred in three-credit units only and are acceptable exclusively for courses for which a grade of C or better (or a P in a pass/fail system) has been earned. A 5 credit course from a school on the quarter system will transfer in as a 3 credit course. In order to grant transfer credit, the Liberal Arts office must receive official transcripts from each school attended. After matriculation students may transfer up to 12 credits for courses taken elsewhere and passed with a grade of C or better (or a P in a pass/fail system). Transfer credits are not calculated in a student’s grade point average.

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 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 at least twice a year to discuss course options and to update their records. As part of the process, HAVC concentrators may preregister for History of Art and Visual Culture courses that will be used for the concentration. The concentration coordinator will contact all concentrators with the relevant instructions shortly before the official registration period; this option is offered in the fall and spring semesters only.

Curriculum Requirements for an Undergraduate Concentration in History of Art and Visual Culture

(9 courses = 27 credits)

I. History of Art and Visual Culture (HAVC-H101) – 3 credits
II. History of Art and Visual Culture 2 (HAVC-H102) – 3 credits
III. Methodology/Historiography/Theory (choose one HAVC course in this topic area) – 3 credits
IV. HAVC Seminars (2 courses) – 6 credits
V. 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 elective course.
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 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. Before July 1, 2016, Jennifer Prewitt-Freilino (jprewitt@risd.edu) will be the HPSS Concentration Coordinator. After July 1, 2016, Lindsay French (lfrench@risd.edu) will be the HPSS Concentration Coordinator. A HPSS concentration requires careful selection of courses. Typically, concentrators meet or communicate with the concentration coordinator once or twice a year to discuss course options and to update their records. As part of the process, HPSS concentrators may preregister for HPSS courses that will 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 nine established tracks. Each of the tracks builds on faculty teaching and research strengths and represents a key intersection of one or more of the Department’s core disciplines.

Concentration Track Descriptions and Requirements

Belief Systems

Description: Study of how cultures and societies throughout history have developed worldviews through religious beliefs, philosophical traditions, and folkways.

Requirements: In addition to S101, students will take seven courses related to Belief Systems (five HPSS; two from any department).

Environmental Studies

We encourage students with an interest in this area to consider the Nature, Culture, and Sustainability Studies (NCSS) Concentration.

Description: Study of human-nature relationships, past and present, including the role of science and technology, the impacts of cities, suburbs and rural worlds on the environment, and the ways in which art, design and creativity can contribute toward more sustainable and just socio-ecological futures.

Requirements: In addition to S101, students will take seven courses related to Environmental Studies (five HPSS or relevant LAEL; two from any department).

Gender, Sexuality, and Race

Description: Study of the socio-cultural, legal/ethical, historical, anthropological, psychological, political, and sociological aspects of social identity worldwide, with a particular focus on gender, sexual orientation, and race.

Requirements: In addition to S101, students will take seven courses related to Gender, Sexuality, and Race. Typically, the preponderance of these courses will be taken in HPSS, with relevant non-HPSS courses subject to the approval of the HPSS Concentration Coordinator.

Global Processes

Description: A consideration of cultures, economies, and societies globally, with particular attention to systems and flows of people, information, capital, products, imagery, and ideas; i.e. to the relationships, connections, and disconnections of the globalized world.

Requirements: In addition to S101, students will take seven courses related to Global Processes (five HPSS; two from any department).

Media, Technology, and Cultural Studies
Concentrations 2016 – 2017

Description: Study of the relationships between communications, politics, and culture, past and present, including the rise and role of culture industries, theories of production, reception, and influence; and theoretical debates about culture and society from anthropology, media studies, sociology, and psychology.

Requirements: In addition to S101, students will take seven courses related to Media and Cultural Studies. Typically, the preponderance of these courses will be taken in HPSS, with relevant non-HPSS courses subject to the approval of the HPSS Concentration Coordinator.

Mind, Self, and Behavior
Description: Study of how people perceive, construct, manipulate, and maintain views of themselves and the world around them, and how philosophical principles, physical and social environments, as well as biological factors inform us about people’s identities, motivations, feelings, beliefs, and behavior.

Requirements: In addition to S101, students will take seven courses related to Mind, Self, and Behavior (five HPSS or relevant LAEL; two from any department).

Politics and Policy
Description: Study of social and political issues, worldwide, and the various methods that shape understanding of such issues, including empirical research, legal theory, political analysis, and social theory and practices.

Requirements: In addition to S101, students will take seven courses related to Politics and Policy (five HPSS; two from any department).

Regional Studies
Description: The in-depth study of a region with a focus on histories, cultures, societies, philosophies, religions, aesthetics, political developments, and institutions.

Examples of the regions where students could concentrate their studies include:
- The Americas (including North America, the Caribbean, Central America, and South America)
- Europe and Russia
- The Middle East and Africa
- Asia (East, Southeast, South, and Islamic Asia)
- The Atlantic World
- The Mediterranean Sea

Requirements: In addition to S101, students will take seven courses exploring their specified region in depth. Typically, the preponderance of these courses will be taken in HPSS, with relevant non-HPSS courses subject to the approval of the HPSS Concentration Coordinator.

Scientific Inquiry
Description: Study of the physical and natural sciences, with an emphasis on the importance of understanding science in society, and the influence of the scientific method and experimental practice across the disciplines. This concentration is designed to help students develop a broad range of science-literacies and explore the potential contribution of the sciences and of scientific method to critical making and critical thinking.

Requirements: In addition to S101, students will take seven courses related to Scientific Inquiry (five HPSS or relevant LAEL; two from any department).

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), postcolonial literatures and cultures, environmental literature and film, 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.
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, Peter Dean (pdean@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**

Division of Liberal Arts

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 2017”.

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**PRELIMINARY COURSE IN LITERARY ARTS & STUDIES**

**LAEL LE70**

**FUNDAMENTALS OF WRITING**

3 credits  
Alexia Kosmider/Elinor Celuzza

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)

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**CULTURE, FILM, or THEATER**

**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 LE19**

**MASTERS OF ANIMATED FILM**

3 credits  Marcin Gizycki

This course is an historical and critical study of the work of selected masters of animated film. A spectrum of animated film techniques, styles, national schools, etc., will be presented. The course will cover the period from the pre-Lumiere epoch to the end of the 1970's. The relationships between animated film and other visual art forms will also be studied.

(SPRING)

**LAEL LE47**

**WITH A PEN OF LIGHT**

3 credits  Michael Fink

Hollywood films: how are they "written" by directors, performers, scriptcrafters, cameramen and producers? We will view a selection of films featuring directors who stamped Hollywood and us with their visions, often from other cultures. We will also study the direction Hollywood took in interpreting the Depression, War, and Recovery, and the direction stars, writers and designers chose in defining themselves. This is a course in criticism, history and articulate appreciation.

(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. Instructor permission required.*

Fee: $75.00

(FALL)

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**SCIENCE and MATHEMATICS**

**LAEL 1519**

**LIVING SYSTEMS, LAB AND FIELD**

3 credits  Lucy Spelman/Jennifer Bissonnette

Rhode Island, the second most densely populated state in the nation, has a history of environmental problems that include overfishing, salt marsh degradation and deforestation from
agriculture, and soil and water pollution from the textile and jewelry industry. Its flora and fauna include introduced species as well as nearly extinct ones. Its 35 islands and 400 miles of tidal coastline are subject to rising sea levels from climate change. This 3-credit course is designed to give students the laboratory skills needed to study how humans impact ecosystems at both a micro- and macro-biological level, using the Nature Lab as the base of operations, and Rhode Island as an example. Scientific disciplines and techniques covered will include biochemistry, cell biology, parasitology, microscopy, specimen collection, genetics, zoology, botany, ecology, and GIS mapping. Teaching and learning methods will include lectures, labs, field trips, written responses to weekly readings, discussions, and a final project.

**Sophomore and above**

**LAEI 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 students to improve their skills in communicating and illustrating science. The science content will be delivered through 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. Must also register for: ILLUS-3912

**(SPRING)**

**LAEI 1580 SPATIAL AUDIO: ENVELOPMENT & IMMERSION**

3 credits Shawn Greenlee

Spatial Audio: Envelopment and Immersion investigates historical and contemporary theories and creative sound practices involving the perception, interpretation, and production of auditory space. Course participants analyze and explore how the sensation of space is activated in the listener through soundscape, built environments, and audio technologies. Readings from psychology, philosophy, the arts, and sound studies support class discussions and students’ writings and projects that examine the reception and composition of works that exploit acoustic phenomena to create immersive experiences. Spatial audio techniques are introduced including the use of multichannel loudspeaker arrays, binaural and surround sound formats, reverberation effects, and recording strategies. Previous experience with digital audio software recommended.

Estimated Materials Cost: $100.00

Permission of instructor required, Sophomores and above

Also available as IDISC-1580

Note: This course follows Brown University’s academic calendar. The first class meeting is February 1, 2016.

**(SPRING)**

**LAEI 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.

Also offered as FAV-4599. Permission of instructor required. Class meets at Brown Campus, Granoff Rm. MML

**(FALL)**
LAEL LE07 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)

LAEL LE40 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)

LAEL LE45 TOPICS IN PHYSICS
3 credits Donald Thornton
Advanced and basic topics in the physical sciences are explored in this class. An overview of space-time and the expanding universe is followed by topics in: light quantum, the atom, and quantum physics. Other topics include wave-particle duality, gravity, time, black holes, and the special and general theories of relativity. Then we examine the unification of physics through the emerging result of (super) string theory which in spite of the incompatibility between general relativity and quantum mechanics harmoniously unites (and also requires) these conflicting theories. The already non-intuitive dimensions of space-time beautifully expand in the quantum geometry of string theory.

(FALL)

LAEL LE86 HAITI, “NEW WORLD, FREE WORLD”
3 credits Barrymore Bogues
This course will examine the dual Haitian Revolution as a pivotal moment in the making of the modern world. It will review the various historical interpretations of the Haitian events, examine how these events contribute to or trouble our ideas about modern politics and notions of freedom as well as our conceptions of revolution. The course will engage in these issues working through three archives: Vodou Religion, The Art of the Revolution and conventional historiography about the revolution.

This course is in collaboration with Brown University.
(FALL)

LAEL LE89 INTRODUCTION TO INSECT MORPHOLOGY AND ECOLOGY
3 credits Maria Aliberti Lubertazzi
Has the unfathomable diversity of insects ever fascinated you, but left you wondering where to begin? This is a basic course in entomology for the natural historian and artist. All orders of Class Insecta will be introduced, with both field and lab components whenever possible. Basic insect morphology and ecology will be covered for most orders, with opportunities for artistic rendition and use of both live and dead specimens as models. Students will learn basic insect anatomy and taxonomy for the identification of insects to order-level. Elements of insect ecology will infiltrate everything we look at, in both the field and the lab. Emphasis will be placed on the major orders (beetles, flies, butterflies/moths, etc.); the minor orders will be covered to varying degrees, but this can be adjusted according to the class consensus. Coursework will include field collecting trips, observation and drawing of specimens using a microscope, identification quizzes, and a course project that will emphasize the creation of materials for educational outreach. Additionally, students will finish with their own curated insect collection identified to order-level (or beyond, if student desires).
Fee: $55.00

(FALL)

LAEL LE91 INVESTIGATING THE BOTANICAL WORLD
3 credits Hope Leeson
Plants shape much of the natural world around us. They influence climate and provide organisms with food, shelter and housing. This course is an introduction to studies of the 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 and outdoor class assignments, will focus on observation of plant morphology, adaptations to environmental conditions, as well as observation of plants as they transition out of dormancy. Students will learn to identify plants through recognition of morphological traits,
as well as through the use of dichotomous keys. Documentation of observations, through the use of field journals, will reinforce the importance of scientific record-keeping. Fee: $60.00 (SPRING)

LAELE LE92  VISUAL PERCEPTION
3 credits  Gerald Glaser
In this course we will examine some prominent psychological theories of color, form, depth, and motion perception. As much as possible, we will experience specific examples of visual processes through a number of in class experiments. The roles of learning, memory, imagination, and other cognitive processes will be explored. (SPRING)

LAELE LE96  URBAN ECOLOGY: HOW WILDLIFE INTERACTS WITH URBANIZING LANDSCAPE
3 credits  Maria Aliberti Lubertazzi
We frequently hear about animal (and plant) species that become common nuisances in urban areas, and we hear about how natural habitat loss leads to the disappearance of other species-not to mention the emergence of new diseases. This course will approach the area of urban ecology from a natural science perspective. We will learn about a broad variety of North American organisms (vertebrate, invertebrate, plant and pathogen), from diverse habitat types, and their ecological patterns and processes with regard to urbanization. We will also conduct field experiments to evaluate certain patterns in our greater Providence landscape for ourselves. Ultimately, how do urban wildlife patterns affect the lives of our species, Homo sapiens? Coursework will include frequent readings, outdoor field trips, observational chronicling and group discussions. Fee: $50.00 (SPRING)

LAELE LE99  HUMAN ANATOMY: FORM AND FUNCTION
3 credits  Amy Chew
This course examines the form and function of the human body, with a focus on the musculoskeletal system and surface form. Each week, we will cover a different area of the body, working our way through the trunk and limbs to the neck and head. For each area, we will first consider the anatomical structure, including the bones, muscles, nerves, arteries and veins. We will then study the function, including movement, systems and processes. Each area will be further explored through common injuries and syndromes with an anatomical basis, which are illustrative of function through dysfunction. We will discuss treatments with an anatomical basis, including typical surgical approaches and procedures, and the design of prosthetics. Through this course, we will demystify and develop an appreciation for the wondrous complexity of the human body and its role in art and design. (FALL)

STUDIO HISTORIES

LAELE LE05  WORLD ARCHITECTURE: FROM PRE-HISTORY TO PRE-MODERN: IDEAS AND ARTIFACTS
3 credits  Peter Tagiuri/Emanuel Admassu
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)

LAELE LE06  HISTORY OF GLASS
3 credits  Michelle Jackson
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)
LAEL LE17  HISTORY OF INTERIOR
ARCHITECTURE I: 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 only
Liberal Arts elective credit for nonmajors on a space available basis.

(FALL)

LAEL 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)

LAEL LE22  MODERN ARCHITECTURE

3 credits  Ijlal Muzaffar/Matthew Heins/Mari Hara
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)

LAEL LE26  HISTORY OF FURNITURE

3 credits  John Dunnigan
This course is an introductory survey of the history of furniture. An emphasis is placed on developing a methodology for understanding historical context and transferable critical thinking through furniture. The fundamental methodology presents furniture design as an expression of interdependent relationships involving technology, identity and culture. The course will include lectures, sketching, writing, discussion and exams as well as learning from direct observation of objects including many in the RISD Museum.
Major requirement, restricted to students in Furniture Design - Art History credit for Furniture majors
Liberal Arts elective credit for nonmajors on a space available basis
Non majors permission of instructor required
(SPRING)

LAEL LE27  HISTORY OF INTERIOR
ARCHITECTURE II: 1850 - 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
(SPRING)

LAEL LE30  HISTORY OF ILLUSTRATION

3 credits  Susan Doyle/Dalia Linssen
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.

Course Level: Sophomore, required and restricted to Illustration majors
Fee: $25.00
(FALL/SPRING)

LAEI LE34 HISTORIES OF PHOTOGRAPHY I
3 credits Jung Joon Lee
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)

LAEI LE35 HISTORY OF DRESS
3 credits Hannah Carlson
This class examines fashion in Europe and America from the eighteenth century to the present, covering the industrial revolution through the development of couture and postmodern fashion. It analyzes clothing as a social and cultural artifact, central to the construction of group and individual identity. Lectures and readings explore the production, consumption, use and meanings of dress, and will be supplemented by visits to the RISD museum. Course work will be comprised of group and independent research, written papers, and oral presentations. Required class for Apparel Sophomores; Liberal Arts elective credit for nonmajors.
(FALL)

LAEI LE38 HISTORY OF INDUSTRIAL DESIGN
3 credits Matthew Bird
History is a powerful tool; a basic understanding of the history of design and familiarity with important design movements and designers is essential for thorough design work. By examining the work of other designers, we are better able to identify our own interests and concerns, and avoid repeating mistakes that have been navigated in the past. This lecture-based class will present the history of Industrial Design in a way that links it to today’s studio work, and offers connection points to link past innovation and design activity with future design success. The lectures present a chronological overview of the profession of Industrial Design and its antecedents. Topics discussed will include major design movements, significant designers, manufacturers, and design-related companies, innovations in technology and material use, the development of sales, marketing, and user-focused designing, and the history of design process. Coursework includes extensive reading, in-class presentations based on independent research, projects, and writing.
Major requirement; Art History credit for ID majors
Liberal Arts elective credit for non-majors
(SPRING)

LAEI LE39 HISTORIES OF PHOTOGRAPHY II
3 credits Jung Joon Lee
Part II of a two-semester course that will survey major topics in the Histories of Photography. Emphasis will be given to the diverse cultural uses of photography from its invention to the present day. Such uses include: the illustrated press; amateur photography; studio photography; industrial, advertising, and fashion photography; political and social propaganda; educational and documentary photography; and photography as a medium of artistic expression. Much attention will be paid to how photographs construct histories, as well as being constructed by them.
Major Required
Liberal Arts Elective credit (LAEL)for majors as well as nonmajors
(SPRING)

LAEI 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.
Art History credit for Landscape Architecture majors required; Liberal Arts elective credit for non-majors on a space available basis. Instructor permission required.
(FALL)

LAEI LE82 HISTORY OF WESTERN TEXTILES: FOCUS ON EUROPE AND AMERICA
3 credits tba
From Coptic fragments to 15th-century Italian trade silks, early 20th-century apparel fabrics to mid-century modern casement cloths, this course will utilize the extensive textile and apparel collections of the RISD Museum of Art as points of departure for the study of Western textile design. By way of illustrated lecture (both in the classroom and at the Museum), discussions and readings, students will come to understand the stylistic and cultural significance textiles
have played in the history of Western art and culture from antiquity to the modern era. The manner in which social, economic, technological, and political changes have impacted advancements in textile fibers, fabric structures, color, and design will be explored. Research projects utilizing the textile and apparel collections will afford students the opportunity to partake in hands-on objects based study.

(SPRING)

**INDEPENDENT STUDY**

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

(FALL/WINTER/SPRING)

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

(SUMMER/FALL/WINTER/SPRING)

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

(FALL/WINTER/SPRING)

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
Department of Literary Arts and Studies

Division of Liberal Arts

Division Office: College Building, Room 418, Telephone 401.454.6572; email: liberalarts@risd.edu

Division Coordinator: Gail Hughes

Department Head: Nicole Merola, nmerola@risd.edu

Concentration Coordinator: Patricia Barbeito, pbarbeito@risd.edu

The Department of Literary Arts and Studies offers courses open to undergraduate and graduate students and an undergraduate concentration (like a minor). The requirements for the concentration are in the chapter entitled, “Liberal Arts Concentrations.”

Lecture/Discussion

Most electives, which have an enrollment cap of twenty-five students, are a combination of lecture and discussion. Students write essays in response to the assigned readings and participate in class discussion. In all literature courses, professors help students improve the quality and depth of their critical thinking and writing. Some courses may require exams.

Seminars

A seminar is a small class of no more than fifteen students conducted at an advanced level which requires each student’s independent research, a presentation of this work to the class, and a lengthy end-of-term research paper. Seminars are open to students at the Sophomore level and above, unless instructor permission is granted.

Writing Workshops

A writing workshop is a small class devoted to creating, critiquing, and revising student work. The Department offers workshops in fiction, poetry, and nonfiction. All these courses require reading, writing exercises, and a revised portfolio, and all work is both workshopped in class and critiqued by the instructor. Advanced Workshops assume that students have completed a Beginning Workshop or its equivalent.

Wintersession Registration

For Wintersession courses, refer to the section entitled “Wintersession 2017.”
Courses in Literary Arts and Studies

REQUIRED FOR UNDERGRADUATES

LAS E101  FIRST-YEAR LITERATURE SEMINAR
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. Please contact the department concerning any registration questions.
(FALL/SPRING)

ELECTIVES

LAS C221  LITERARY ART: BLAKE AND HOGARTH
3 credits  Alexander Gourlay
This class can be taken for credit in either LAS or HAVC. William Hogarth (1697-1764) was a practical-minded painter and engraver who sought artistic independence from aristocratic patronage and cultural respect for printmaking as an art. His greatest innovation was a form of narrative painting and printmaking, marketed to the public at large, in which he presented original stories, essentially visual novels, that challenged the groups that had until then controlled the content and distribution of art, that is, the religious and political establishments. William Blake (1757-1827) was a profoundly impractical painter, poet and engraver who challenged church, state, commerce, and everything else, including time and space, illustrating his own stories and visions as well as a very large proportion of past literary works in ways that reveal their visionary potential. We will study an array of Hogarth's serial and independent works, as well as several of Blake's "illuminated books," literary and biblical illustrations, and un-illustrated poems. Students will do independent research and write short papers for all class meetings.
Offered as LAS-C221 or HAVC-C221. Register into the course for which credit is desired.
(SPRING)

LAS E201  THE BIBLE AS NARRATIVE ART
3 credits  Michael Fink
An introduction to the literary dimensions of the Bible with an emphasis on the poetry of its narratives. The intent is to develop creative and interpretive skills and to trace some dominant Biblical themes. Required text: The Oxford Study Bible and comparative contemporary commentaries.
(FALL)

LAS E209  EPIC
3 credits  Mark Sherman
Epic narratives seem antagonistically devoted to their predecessors in the genre and to the cultural mythologies of their own times. Students in this course will read a series of epics written from antiquity to the present and consider as well the genre's incursions into film. Texts might include: Homer's Iliad or Odyssey, Virgil's Aeneid, Dante's Inferno, and Walcott's Omeros. There will be midterm and final examinations, an independently researched essay, and regular short writing assignments.
(SPRING)

LAS E211  MEDIEVAL TO EIGHTEENTH-CENTURY BRITISH LITERATURE
3 credits  Alexander Gourlay
This discussion-based course surveys major and minor works of British literature, mostly poetry, from the late Middle Ages to the Eighteenth Century, with emphasis on the way these works relate to broad cultural phenomena in other areas, including philosophy, theology, and visual arts. Regular homework emphasizes independent critical and investigative reading of complex texts and images; formal writing assignments develop your ability to combine your own insights with those gained from casual and scholarly research, open-book midterm and final exams allow you to demonstrate your ability to analyze unfamiliar works and place them in context with those we have studied. Readings include (mostly short) works by Chaucer (3 Canterbury Tales), Spenser, Sidney, Shakespeare (Sonnets and The Tempest), Donne, Marvell, Herbert, Herrick, Milton, Bunyan, Butler, Behn, Rochester, Locke, Dryden, Pope, Hogarth, Gray, Boswell and Johnson.
(FALL)

LAS E212  ROMANTIC TO EDWARDIAN BRITISH LITERATURE
3 credits  Alexander Gourlay
Although it dovetails with LAS E211, usually offered in the fall, this discussion-based course can be taken by itself. It surveys major and minor works of British literature, mostly poetry and prose fiction, from the late 1700s to the early 20th century, with consideration of the way these works relate to broad social and cultural phenomena including philosophy, gender politics, aesthetics and visual arts. Regular homework exercises emphasize independent critical and investigative reading of complex texts and images; formal writing assignments develop your ability to combine your insights with those gained from research, open-book midterm and final exams allow you to demonstrate your ability to analyze unfamiliar works and place them in
context with those we have studied. Readings include (mostly short) works by Charlotte Smith, Blake, Wordsworth, Coleridge, Keats, Percy and Mary Shelley ("Transformation"), Tennyson, Elizabeth B. and Robert Browning, Hopkins, Housman, Yeats, Stevenson (Dr. Jekyll and Mr. Hyde), Conrad (The Secret Sharer), and Lawrence. (SPRING)

LAS E217 LOSING PARADISE: INVENTING THE WORLD
3 credits Mark Sherman
The focus of this course will be a reading of John Milton's Paradise Lost in the context of western narratives that combine creation myths with a philosophical exploration of human subjectivity and agency. Some ancient pre-texts considered might be the Book of Genesis, Hesiod's Works and Days and Theogony, Aeschylus's Prometheus Bound, and Lucretius's De rerum natura. The course will conclude by reading Mary Shelley's Frankenstein as a response to and extension of this "tradition."
(FALL)

LAS E234 MODERN AND CONTEMPORARY POETRY
3 credits Sarah Osment
This course will provide students with a foundation in modern and contemporary North American poetry. We will explore poetry as a vehicle for self-expression, thought experiment, political transformation, and world-building, and as a thing in its own right. What do poetic forms have to do with the ways that communities, selves, rights, nation-states and worlds have been reimagined in the modern period? Schools and movements will include: Imagism, Objectivism, the Harlem Renaissance, the Confessionalists, the Black Mountain School, the Beats, the New York School, the L=A=N=G=U=A=G=E poets, Conceptualism, Flarf, and experiments in New Media. We will also read from poets who seem to exceed easy categorization-Kathy Acker, Amiri Baraka, Sarah Blake, Cathy Park Hong, Susan Howe, Pamela Lu, Nathaniel Mackey, Fred Moten, Claudia Rankine, Lisa Robertson, Juliana Spahr and John Yau, among others. Rather than represent the range of practices that mark any historical moment, our goal throughout will be to trace particular lines, affiliations and antagonisms across moments within twentieth- and twenty-first century North American verse. (FALL)

LAS E253 INTRODUCTION TO AFRICAN AMERICAN LITERATURE
3 credits Patricia Barbeito
An introduction to the range and diversity of African American literature, from the 19th-century slave narrative to contemporary magical realism and science fiction. We will focus on the development of particular literary movements (a women's sentimental tradition, the Harlem Renaissance, African American modernism) and their relation to the American canon. Authors may include Douglass, Jacobs, Hurston, Wright, Baldwin, Morrison. (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)

LAS E260 THE DETECTIVE NOVEL
3 credits Jonathan Highfield
The game is afoot, so it is time to rely on the little grey cells. In this course we will examine the development of the detective novel in its three primary manifestations - the private eye novel, the procedural novel, and the amateur investigation. We will start out with some classic texts from Arthur Conan Doyle, Agatha Christie, Raymond Chandler, and Georges Simenon, then move to contemporary texts, paying particular attention to the way the genre adapts culturally as it moves from Europe and North America into Asia, Africa, and Latin America. The final project will be a collaborative writing project that will result in the class creating its own detective novel. (FALL/SPRING)

LAS E275 LITERARY VISIONARIES: D.H. LAWRENCE AND FLANNERY O'CONNOR
3 credits Ann Ferrante
In this course, we will explore two controversial and influential writers who struggled to illuminate possibilities for reformation and redemption in the rapidly changing world of the early to mid twentieth century. The British D. H. Lawrence and the American Flannery O'Connor both held religious and philosophical views that informed their writing. Lawrence's lamentation for the separation of people from the earth and the decline of powerful patriarchal spiritual leaders in a corrupt materialistic culture underlies his investigation into human relationships in the Modernist era. O'Connor's Roman Catholicism-with its emphasis on the concept of redemptive grace-provides the backdrop for her exploration into the problematic civilization of the post-World War II era. Lawrence often focuses on the British working class while O'Connor centers on the idiosyncratic population of the American south. Studying these two writers side by side should reveal the fascinating ways in which seemingly diverse writers converge to enlighten readers. We will read texts such as Lawrence's Sons and Lovers and The Complete Collected Short Stories and O'Connor's Wise Blood and A Good Man Is Hard to Find and Other Stories. Students will keep journals, write two papers, and take mid-term and final exams.
LAS E289  **THINGAMAJIGIRL: OBJECTS, HUMANS, FEMININITY**  
3 credits  Joon Lee  
What does it mean to be a "thing"? What does it feel like to be a "thing"? We all feel that we know how it feels to be "human": we are not "things," or "inanimate objects." But what we don't often question is the emotional and social valuations put upon the relationship between humans and things. For most of us, to be treated "as a thing" is to be de-humanized, de-valued, the nadir of existence. This course will question that binaristic tradition of conceptualizing objects through the lens of femininity. Cross-culturally but especially within the Western-European world, women have been treated as "things": toys, trophies, dolls, ornaments, are all metonyms for "female." By studying literary and cultural texts as well as art produced by women and women-identified authors, we will rigorously and critically examine the multiple functions, oppressive and subversive, of the linkages between "woman" and "thing," and in turn, re-think the idea of the object.  
(SPRING)

LAS E300  **CONTEMPORARY NARRATIVES**  
3 credits  Susan Vander Closter  
This course examines contemporary American fiction and film, meaning that the narratives (family narratives, historical narratives, and so on) were written or produced within the past twenty years. Specific titles will change each semester in an effort to study current ideas and styles. Writers of significant stature in American literature, like Philip Roth and Cormac McCarthy, will be included, as will notable new writers, including Adam Johnson, Marisha Pessl, and Jennifer Egan. A film will be scheduled and discussed during class each week. While some narratives directly confront contemporary American culture, others may look at the present indirectly, using history, or focus on events in other parts of the world, as in Paul Theroux's *The Lower River*. Attention will be paid to satirical portraits of the American family and to political narratives, whether they address global conflicts or the politics of work, family, friendship, identity, love, and sex. Short interpretive papers will be required in response to the fiction and film each week. Class attendance and thoughtful participation are mandatory.  
(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 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 E312  **IRISH LITERATURE**  
3 credits  Jonathan Highfield  
Ireland has a long history of literature, stretching from pre-Christian epics through monastic manuscripts right up to the thriving contemporary scene. While there are many important Irish writers before the beginning of the twentieth century, clearly the birth of the Abbey theatre and the poetry of W. B. Yeats and the prose of James Joyce created reverberations still felt in Ireland today. Using Joyce, Synge, and Yeats as a beginning point, in this seminar we will look at a series of contemporary Irish writers whose work builds upon the foundation established in the early years of the twentieth century. One of the themes we will return to again and again in this course is the theme of loss - loss of language, loss of sovereignty, loss of loved ones. What does Stephen mean when he says, "History is a Nightmare from which I am trying to awake"? Why is Yeats left in "the foul rag and bone shop of the heart"?  
(SPRING)

LAS E317  **PRECOCITY & INNOCENCE**  
3 credits  Elizabeth Brogden  
While children have long been objects of literary representation, the practice of depicting children's consciousness in imaginary literature intended for adults and the advent of literature devoted to capturing the imaginations of children both have relatively recent origins in the nineteenth century. In this course, we will read poems, short stories, and novels that privilege youthful subjectivity between 1850 and 1950 alongside contemporaneous debates about childhood, (im)maturity, and coming of age. We will ask what is at stake in the modern/ist enthusiasm for rendering children's minds in fiction. To what cultural, political, and discursive uses were children put during this period? What sorts of desires, aspirations, beliefs, and anxieties are disclosed by texts that emphasize "underage" modes of thinking and feeling? How can we understand the significance of childish fears, longings, capacities, and limitations within transatlantic culture in the decades leading up to and immediately following the turn of the twentieth century? We will consider the relationships between childhood and social institutions such as slavery, boarding school, and organized religion, examining how race, gender, socioeconomic status, and geography influenced (and often determined) the experience and duration of childhood in the
United States and Britain. Throughout the semester, current theoretical frameworks such as queer temporalities, minor affect, and dependency will orient our discussions of the time and space inhabited by children, and nurtured or vitiated by their guardians, from the mid-nineteenth to the mid-twentieth century. (FALL)

LAS E319 FRANKENSTEIN'S LAB
3 credits Shannon Zellars-Strohl
Can we prove that ghosts exist? Are aliens going to invade the earth? Will technology destroy humankind? What are scientists *really* experimenting on their laboratories? For centuries writers have explored the weird side of science in literature, exposing a cultural discomfort with scientific advancements and human interventions in nature. From Dr. Jekyll to Dr. Evil, scientists become villains threatening the population with their amoral desire to wield power over human life through experiments in bizarre pseudo-sciences such as mesmerism, vivification, parapsychology, and artificial intelligence. In this course we will read a variety of texts about these fascinating villains and the "weird sciences" they practice. (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 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)

LAS E360 BRECHT & FO: RADICAL THEATER
3 credits Mark Sherman
In somewhat antithetical ways, Bertolt Brecht (Germany, 1898-1956) and Dario Fo (Italy, b. 1926) undertook the task of transforming the modern theater into a platform for radical social and political change during the first and second halves, respectively, of the twentieth century. This course will offer an introduction to both the theories and major works of Brecht and Fo. Works by Brecht will include the theoretical treatise A Little Organum for the Theater, and plays such as Mother Courage and Her Children, The Life of Galileo, The Three-Penny Opera, St. Joan of the Stockyards, and The Good Woman of Sezuan. From Fo's work we will read Tricks of the Trade, which relates his theories of theatrical performance, and the plays Mirtser Buffo, Accidental Death of an Anarchist, Can't Pay? Won't Pay!, and Johan Padan and the Discovery of the Americas. (SPRING)

LAS E366 RHETORICS OF NEW MEDIA
3 credits Michael Litwack
Digital technologies have not only shaped contemporary culture; they have also shaped how we talk about culture, as well as how we talk about bodies and communities. Is there progressive potential in the trend toward computerization? Or contrarily, in what ways might technophilia and technocracy obstruct collective betterment? We'll take up these and related questions, and study the rhetorics of legitimation that secure diverse ways of thinking about the increasingly digital present. We will read electronic literature, print sci-fi, film, games, and art, along with cultural and political theory spanning the past half century. Taking a long historical view, we'll address topics ranging from globalization to the aesthetics of code, the newness of new media, technics-out-of-control, gamification of war, technologies of race and gender, digital narratology, and the ideology of computationalism. (FALL)

LAS E410 INTRODUCTION TO NONFICTION WRITING WORKSHOP
3 credits Philip Eil
So much of the writing we encounter in the world falls under the umbrella of "nonfiction": memoirs, magazine articles, op-eds, travel narratives, celebrity profiles, true crime stories, biographies, personal essays, restaurant reviews, and more. This course offers an immersive introduction to the genre through reading, writing, and peer-editing assignments. Students will experiment with a number of different forms, including criticism, interviews, personal
essays, and reportage. And they will also read the work of authors ranging from all-time masters like George Orwell and Joan Didion, to more contemporary luminaries like Roxane Gay, Ta-Nehisi Coates, and Sherman Alexie. By the end of the term, students will have not only gained a firm understanding of a branch of literature sometimes called the "art of fact," they will have also generated a substantial nonfiction portfolio of their own.

LAS E412 BEGINNING FICTION WRITING WORKSHOP
3 credits Taylor Polites
While the writing of fiction involves only the writer and the page, the 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.

Sophomore and above
(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.

Sophomore and above
(FALL)

LAS E416 PICTURE AND WORD
3 credits April Prince
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.

Open to Junior and Senior Illustration majors.
Must also register for: ILLUS-3612
(FALL)

LAS E429 TRANSTEXTUALISM
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, mislabeled, 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.

Sophomore and above
(FALL)

LAS E430 LIARY
3 credits Joon Lee
The word "liary" references the seven volumes of Anais Nin's diaries, which, upon their publication, were denounced by Nin's friends as utter fiction, as the "liary." This course will treat this insult as the basis for a literary genre: the fiction of life itself. We will focus on the production of liaries: fiction using real life - your own. But rather than thinking about lived experience as the raw material of fiction which finds expression through words, we will think about words themselves as the medium through which the fiction of life can be constructed. In this course, we will be fully invested in the materiality of words and the functionality of fiction. We will collide with words as if they were a particularly willful batch of clay, to find different ways in which fictional narrative is created when a word is imagined to give contour to the slippery moments of living.

(FALL/SPRING)

LAS E442 HISTORICAL FICTION: WRITING WORKSHOP
3 credits Taylor Polites
As a writer of historical fiction, I am drawn to set stories in the past for many reasons: fascination with another world or way of life, a desire to understand today's world through a study of the past, the desire to time-travel and experience another world through fiction. Students are invited to bring their passions and interests to the table in this course that will combine two disciplines, the study of history and the literary arts. Short works of historical fiction and discussions of craft specific to historical fiction will be read and discussed. Research techniques and resources will be examined. Students will produce one work of historical analysis that relies on the use of primary and secondary sources. The latter half of the semester will be focused on
producing and workshopping fiction set in the past. The course assumes a familiarity with the writing of short fiction and the basic elements of craft. Previous courses in creative writing are preferred but not required; registration is by permission of the instructor and based on the submission of a creative writing sample. Open to sophomores and above. Instructor permission required. Interested students should contact tpolites@risd.edu. (SPRING)

LAS E501 FROM LITERARY TO CULTURAL STUDIES
3 credits Greta Methot
Cultural studies has made its mark in the humanities as a structured discipline since the 1960s. It emerged from a dissatisfaction with traditional literary criticism and sought to widen the latter's focus on aesthetic masterpieces of "high" culture by incorporating "low," popular, and mass culture in an interdisciplinary analysis of "texts," their production, distribution and consumption. Varied "texts" from the world of art, film, TV, advertising, detective novels, music, folklore, etc., as well as everyday objects, discourses, and institutions have since been discussed in their social, historical, ideological and political contexts. This course will provide an introduction to the field and its concerns. It will also encourage students to practice some of its modes of analysis. (SPRING)

LAS E502 CONTEMPORARY CRITICAL THEORY
3 credits Sarah Osment
This course will introduce students to the vast, variegated field of critical theory. We will study the concepts, questions, and debates that have been central to understandings of modern culture. In order to do so, we will explore key contributions in psychoanalysis, semiotics, structuralism and post-structuralism, Marxism and ideology critique, feminist and queer theory, critical race theory and postcolonial studies. As we explore this wide range of approaches, we will interrogate how thinkers have imagined and reimagined terms like "art," "reading," "subjectivity," "modern," "discipline," "nature," "power," "technology," "sovereignty," and "nature," among others. And as we build this critical lexicon, we will examine the social institutions and intellectual formations that shape each debate. What kinds of knowledge does critical theory produce, and what are their blindspots? What forms of personhood and community do these theories outline, and in whose interests? What kinds of insights become visible when we examine conflicting theories together? Thinkers include Adorno, Agamben, Althusser, Barthes, Benjamin, Benveniste, Bhabha, Butler, Chow, Derrida, Fanon, Foucault, Freud, Gramsci, Hall, Haraway, Irigaray, Jameson, Lacan, Latour, Levi-Strauss, Lukacs, Marx, Ranciere, Said, Saussure, Spivak, Terranova, Willliams, and others. (FALL)

LAS E701 SEM: FAMILY NARRATIVES
3 credits Susan Vander Closter
Tolstoy's famous opening sentence of Anna Karenina reminds us that families provide a lot of good material for fiction and film narratives. "All happy families resemble one another," he writes, "but each unhappy family is unhappy in its own way." This seminar will take a look at unhappy and happy families alike and will consider alternative or surrogate family structures and definitions of home. Contemporary writers like Jhumpa Lahiri, Michael Cunningham, Philip Roth, Chang-rae Lee, Jonathan Safran Foer, and Jeffrey Eugenides, just to name a few, take us inside homes where identities are formed and where they clash. We will also study family portraiture in film to extend our understanding of the subject's narrative possibilities. Students must be prepared to participate in class, must know how to read narratives closely, and must be able to write specific and detailed papers each week in response to assigned material. Research outside of the class material is expected. Sophomore and above (SPRING)

LAS E715 SEM: GREEN CULTURAL STUDIES FILM
3 credits Nicole Merola
Broadly defined, a green cultural studies approach asks questions about how the more-than-human other is produced and represented in texts. Furthermore, a green cultural studies approach seeks to explore the stakes and consequences of these productions and representations. In this seminar we will concentrate on discerning and analyzing discourses of nature present in films produced in North America in the twentieth and twenty-first centuries. Possible topics for consideration include: nature documentaries and other representations of the animal, the aesthetics of landscape cinematography, the symbolic role(s) of wilderness, the presence and consequences of environmental rhetoric, gendered encounters with the natural world, narratives of environmental apocalypse and/or toxicity, environmental justice, and cyborgs and other modified or transgenic organisms. To contextualize our primary texts in the films we will read articles on ecocritical theory and methodology, on film theory and philosophy, and on relevant environmental issues. Throughout the semester each student will do independent research. This research, shared with the class on a regular basis, will serve as the foundation for a final essay of at least twenty-five pages. Open to sophomores and above (SPRING)

LAS E751 SEM: NOIR GOES GLOBAL
3 credits Patricia Barbeito
Noir crime fiction and film have enjoyed a resurgence of popularity around the world: from Stieg Larsson's...
internationally best-selling Millennium trilogy to the rise of Havana Noir. Why this fascination with all things noir? Like classic noir, these new crime fictions from around the world serve to "unleash demons...bottled up in the national psyche," but, more particularly, they do so at a time when the very notion of a national psyche is being redefined under the pressures of globalization. Combining gritty realism, moral complexity and striking visual and literary styles, these texts adopt and parody some of the main conventions of classic noir crime traditions in order to comment on the effects of globalization and its neoliberal corporate underpinnings.

Sophomore and above

LAS E786 SEM: "EATING THE WAY BACK HOME": FOOD, LITERATURE & IDENTITY 3 credits Jonathan Highfield
In "The Wretched of the Earth" (1961), Frantz Fanon writes, "The relations of man with matter, with the world outside, and with history are in the colonial period simply relations with food." Fanon recognizes that for the colonized subject existence itself is so threatened that every bit of food one can gain access to is, as he writes, "a victory felt as a triumph for life." The foods people choose to eat and the ways they prepare those foods speak volumes about their relationship to the land and reflect their history. Postcolonial storytellers, writers, and filmmakers use food and foodways as markers of independence, as symbols of cultural colonization, and as signs of continued deprivations. Through foodways one can glimpse famines, invasions, and historical access to trade networks, and food itself can even serve as a vehicle for communication. Since these stories are not constructed in a vacuum, they also can reveal something about what food means in specific historical moments, in specific places, and for specific populations. This course will look at the roles food and foodways play in a series of narratives from formerly colonized spaces. Writers we will read may include Chris Abani, Bessie Head, Tsitsi Dangarembga, and Ken Saro-Wiwa.

Sophomore and above

(SPRING)

LAS E799 SEM: LAS OPEN SEMINAR 3 credits Patricia Barbeito
The LAS Open Seminar is devoted to the development of undergraduate and graduate degree projects that engage the discipline of literary arts and studies, and involves the writing of a longer, research-based project (thesis, artist’s statement, creative work, etc). This engagement may take a variety of different forms, including a direct referencing or interaction with literary texts or issues; a focus on textuality and/or narrativity; a concern with research and the mechanics of writing a longer project. Therefore, as the course title indicates, the seminar has an open structure to accommodate our ability to address and foster each student’s interests and concerns. As the semester progresses, we will move from a discussion of texts that introduce key concepts in the framing of interdisciplinary projects to group analyses and the worksoping of each student’s project. In the first part of the semester, we will discuss a number of conceptual tenets that will ground our theorization of the artistic process, including issues of intentionality and audience; issues of translation and interdisciplinarity; and the relation of form to content. The second part of the semester will be organized and driven by group analyses of the degree and related written project of each class member.

(Note that the course is only open to Juniors, Seniors, 5th Years and Graduate Students.)

For permission to enroll in this course, please contact the instructor, Dr. Patricia Barbeito pbarbeit@risd.edu.

(FALL)

INDEPENDENT STUDY

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

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

Course not available via web-registration.

(FALL/WINTER/SPRING)

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

Course not available via web-registration.

(SUMMER/FALL/WINTER/SPRING)

LAS 8965 COLLABORATIVE STUDY 3 credits tba
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study.

Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.

Course not available via web-registration.

(FALL/WINTER/SPRING)
For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
Department of Painting
Division of Fine Arts
Department office: Memorial Hall, Telephone 401.454.6158; email: gjacobse@risd.edu
Department Head: David Frazer
Graduate Program Director: Kevin Zucker
Department Administrative Coordinator: Gabrielle Jacobsen

The Department of Painting offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses and a program leading to the Master of Fine Arts degree. Classes offered during Wintersession are listed in this Course Announcement and on Student Planning/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 student self-service. Registration into nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

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 2017”.

Painting 2016 – 2017
BFA Curriculum in Painting (2016-2017)
Division of Fine Arts
Memorial Hall, Telephone 401.454.6158

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

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<td>4597 or 4504 or 4521</td>
<td>Professional Practice¹ (or Experiments in Drawing² or Digital Tools in Spring²)</td>
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### Footnote:
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 two of the following courses: Professional Practices (fall), Experiments in Drawing (fall), Digital Tools (fall), Case Studies (spring), Critical Curating (spring). Usually, one course is taken in fall and one in spring.

### 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 (2016-2017)
Division of Fine Arts
Memorial Hall, Telephone 401.454.6158

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<td>452G</td>
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<td>726G</td>
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| Second-Year   |                |               |
| # Courses     | Cr.            |               |
| 460G          | Grad Painting Studio Critique III | Elective | 3 |
| 465G          | Three Critics | Elective | 3 |
|              | Total | Total | 3 | Total | 15 |

**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

### FALL COURSES

#### PAINT 4501  **PAINTING I**  
6 credits  D. Frazer/D. Congdon/J. Gendel  
An introduction to the basic language of the painting discipline. Emphasis on the plastic and formal considerations necessary for work that will become an increasingly personal statement.  
**Major requirement; Painting majors only**  
Registration by Painting department, course not available via web registration  
**Must also register for:** PAINT-4519  
Fee: $40.00  
*(FALL)*

#### PAINT 4504  **EXPERIMENTS IN DRAWING**  
3 credits  Kevin Zucker  
This course examines the definition of drawing in the twentieth century. The student, while working from the basis of their own thematic and formal agenda, is directed to explore contemporary approaches to drawing. Through assignments and weekly group critiques, they will seek to broaden the conceptual basis for their work.  
**Majors take this class or Paint 4521 or Paint 4597**  
**Major elective, Painting majors only**  
Fee: $50.00  
*(FALL)*

#### 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 tempéra 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  
Fee: $55.00  
*(FALL)*

#### PAINT 4507  **PAINTING WORKSHOP**  
3 credits  Kevin Zucker  
This is an intensive program designed to test the student's ability to design, organize, and complete a project of his or her choosing.  
**Major requirement; Painting majors only**  
Registration by Painting department, course not available via web registration  
**Prerequisite:** PAINT-4515  
*(FALL)*

#### PAINT 4514  **PAINTING III**  
6 credits  D. Slick/M. Jones/C. Taylor  
The primary goal of this course will be to shift the responsibility of direction, problem-solving and problem-development from the Faculty Instructor to the student. But this will be accomplished with a great deal of faculty involvement and support. The class will begin with group assignments which will become increasingly independent. Group and individual critiques will continue as an integral part of the curriculum, with an emphasis on contemporary art and criticism.  
**Major requirement; Painting majors only**  
Registration by Painting department, course not available via web registration  
**Prerequisite:** PAINT-4502  
Fee: $35.00  
*(FALL)*

#### PAINT 4519  **DRAWING I**  
3 credits  Andrew Raftery/James Stanley/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.  
**Major requirement; Painting majors only**  
Registration by Painting department, course not available via web registration  
**Must also register for:** PAINT-4501  
Fee: $15.00  
*(FALL)*

#### 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**  
*(FALL)*

#### PAINT 4587  **SENIOR HONORS INTERDISCIPLINARY CRITIQUE**  
3 credits  Samuel Yates  
This is a course in which first-semester seniors who have already demonstrated unusual commitment, ambition and initiative within their majors will pursue and discuss independent work in a setting that reflects, as closely as possible, the interdisciplinary conversation that actually
takes place around advanced art practice today. The course is intended to allow those working within medium-specific vocabularies to test how their work will make meaning in an art world in which a variety of disciplinary histories and conventions coexist, clash, and inform one another, as well as to provide an opportunity for students whose work bridges two or more disciplines (or involves performance/new genres/post-studio approaches) to learn from one another and from faculty capable of addressing all of these sorts of practices. This is a demanding critique course with additional seminar components (readings, screenings, discussions, slide presentations, etc.), and as such students can expect a workload equivalent to a core studio requirement within their major.

Acceptance into the course will be based on a GPA of 3.25 or greater as well as the recommendation of faculty and department heads from the student's major and on review of previous work. Candidates will be identified in discussions between the instructor and department heads during the preceding spring semester. Successful completion of 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 (c. 15 students) in order to provide sufficient attention to each student's work in group and individual critiques while still allowing for seminar-style discussions. *Instructor permission required.*

Prerequisite: HAVC-H490  
(FALL)

### PAINT 4597

**PROFESSIONAL PRACTICES IN PAINTING**

3 credits  Rob Hult

This course would address many practical issues to do with becoming a professional artist after graduation. Some of these issues are: the commercial gallery, the not-for-profit gallery, museums, graduate programs, auction houses, grants, documentation of work, archival storage of work and restoration of artwork. Professionals from the gallery, museum and other fields will be invited to the class to share their expertise with the student. Artists will be invited to talk about their professional experiences. It is a seminar class addressed particularly to the senior painting student.  

*Major elective; Painting majors only*  
*Non-majors by permission of instructor*

Fee: $125.00  
(FALL)

### Spring Courses

#### PAINT 4520

**PAINTERLY PRINTS**

3 credits  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 4502

**PAINTING II**

6 credits  Dennis Congdon/David Frazer/Jacqueline Gendel

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
Fee: $40.00

(SPRING)

PAINT 4515  PAINTING IV
6 credits  Holly Hughes/Duane Slick/Craig Taylor
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
Fee: $35.00

(SPRING)

PAINT 4516  CONTEMPORARY ART & ITS CRITICS
3 credits  Dushan Petrovich
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
Prerequisite: PAINT-4514 and PAINT-4515
Fee: $45.00

(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
Prerequisite: PAINT-4501 and PAINT-4519
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.

Permission of instructor required
Elective; Senior and above
Fee: $50.00

(SPRING)

PAINT 4598  PAINTING DEGREE PROJECT
6 credits  Dennis Congdon/Kevin Zucker/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
Painting 2016 – 2017

Registration by Painting department, course not available via web registration
Prerequisite: PAINT-4507
(SPRING)

WINTER/SPRING COURSES

PAINT 4538  PAINTING FROM OBSERVATION
3 credits  tba
This course is a comprehensive introduction to painting. It will be designed to develop confidence and experience with paint and painting. We will examine historical and contemporary trends and paint from life models and photo sources. Fundamental techniques for basic ground preparation, oil painting mediums and direct as well as indirect processes will be taught. Representational painting will be the primary focus but experiences in abstract painting will also be encouraged. We will learn abstract principles that organize composition, depict spatial illusion and describe form while developing a shared language for critiques. No prior painting experience is required.
(WINTER/SPRING)

INDEPENDENT STUDY

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

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

PAINT 8965  COLLABORATIVE STUDY
3 credits  tba
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of indepedndent study.

Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.
Course not available via web-registration.
(FALL/WINTER/SPRING)

GRADUATE COURSES

PAINT 450G  GRADUATE PAINT STUDIO CRITIQUE I
6 credits  Kevin Zucker/Craig Taylor
This period is designed for the students to evaluate and analyze the directions he/she established as an undergraduate. Criticisms of the student's work will be aimed at identifying strengths and weaknesses and help the students clarify fundamental objectives. Group and individual critiques will occur by resident faculty and visiting artists and critics during the semester. Successful completion of this course is a prerequisite for continuance in the program.
Graduate major requirement
Registration by Painting department, course not available via web registration
(FALL)

PAINT 452G  GRADUATE DRAWING
3 credits  Dennis Congdon
This course presents the graduate student with a series of problems intended to develop drawing as a tool for inquiry into a terrain outside the well-known beaten paths of his/her past studio practice. Expanding the role for drawing in studio experimentation is a goal. Work will be done outside class. There are critiques each week.
Graduate major requirement
Registration by Painting department, course not available via web registration
Fee: $100.00
(FALL)

PAINT 460G  GRADUATE PAINT STUDIO CRITIQUE III
9 credits  Duane Slick/Kevin Zucker
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
Fee: $50.00
(FALL)

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 3 sessions on campus and one in New York or Boston. On-campus meetings will consist of lectures, reading and writing assignments, group critiques and one-on-one studio visits. Off-campus trips will include visits to museums, galleries and artist studios. Small groups of students will be expected to lead several classes. Outside coursework and full participation in class discussion required for successful completion.

Graduate major requirement
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. Fee: $50.00

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.
Permission of instructor required
Graduate elective
Fee: $60.00
(SPRING)

PAINT 451G GRADUATE PAINT STUDIO CRITIQUE II
6 credits Holly Hughes/Kevin Zucker
This period is designed for the student to evaluate and analyze and pursue the directions he/she established in Grad Paint Studio Critique I. Group and individual critiques will occur by resident faculty and visiting artists and critics during the semester.
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
Fee: $50.00
(SPRING)

PAINT 461G GRADUATE PAINTING STUDIO THESIS
12 credits Kevin Zucker/Roger White/tba
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
Fee: $50.00
(SPRING)

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
Department of Photography
Division of Fine Arts
Department Office: Design Center 2nd Floor, Telephone 401.454.6122; email: photo@risd.edu
Department Head: Steve Smith
Graduate Program Director: Brian Ulrich
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 Student Planning/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 student self-service. Registration into electives, nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

Registration information for nonmajors for Fall and Spring
If space permits, classes are available via registration by the department. Many elective courses are available for web-registration in Student Planning by nonmajors.

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 2017”.

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**Division of Fine Arts**  
Design Center, 2nd Floor, Telephone 401.454.6122

### Fall

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### Winter Session

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### Spring

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### Sophomore Year

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<td>5311 Digital Photo</td>
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<tr>
<td>5310 Seminar: Issues and Images II</td>
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<tr>
<td>Department or Nonmajor Studio Elective</td>
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<tr>
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<tr>
<td>5312 Still: Moving</td>
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<td>Department or Nonmajor Studio Elective</td>
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### Senior Year

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</tbody>
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### 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 and liberal arts may be taken during Wintersession or during Fall or Spring.
Division of Fine Arts
Design Center, Telephone 401.454.6122

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 5300  INTRODUCTION TO DARKROOM PHOTOGRAPHY
3 credits  H. Horenstein/J. Edwards/A. Fessler
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 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 5302  SOPHOMORE PHOTO 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 geared towards creating an open an dynamic environment where students engage in the give and take of constructive feedback on their progress. The critique schedule will be enriched by readings, multimedia lectures and class field trips throughout the semester. Attendance at all department visiting artist lectures is required.
Major requirement; Photo majors registration by Photo department, course not available via web registration. Available to nonmajors as an elective. Permission of instructor required.
Fee: $150.00
(FALL)

PHOTO 5303  SOPHOMORE PHOTO STUDIO
3 credits  Thaddeus Russell
A continuation of Photo 5302, providing an open and dynamic environment where sophomore can create photographs and engage in constructive feedback on their progress.
Major Requirement; Available to nonmajors as an elective. Permission of instructor required.
Prerequisite: PHOTO-5302
Fee: $150.00
(SPRING)

PHOTO 5304  INTERMEDIATE DARKROOM PHOTOGRAPHY
3 credits  tba
This course is designed for nonmajors who have taken Intro to Photo for Non-Majors and who wish to continue in photography and develop their own individual approach to the medium.
Estimated Material Cost: $150.00 - $200.00
Elective
Fee for non-photo majors: $100.00 Deposit: $100.00
Prerequisite: PHOTO-5300, ILLUSS-3752, PHOTO-W551 or GRAPH-3202
Fee: $100.00
(SPRING)

PHOTO 5305  JUNIOR STUDIO
3 credits  Henry Horenstein
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
PHOTO 5306  JUNIOR STUDIO
3 credits  Henry Horenstein
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

PHOTO 5307  SENIOR STUDIO
3 credits  Steven Smith
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

PHOTO 5308  PHOTO DIGITAL FOUNDATION
3 credits  Christian Dailey
This course provides majors with a fundamental understanding of the differences between film-based photography and digital imaging and introduces students to the underlying principles, languages and tools of electronic media. Students will learn key concepts in digital imaging such as modes of data capture, file management, processing workflow, color management, resolution, 'non-destructive' image processing, film scanning and inkjet printing. This course will show students how to strategically tailor software tools to their own specific imagery and workflow needs. Students will need their own digital or film cameras for this course.

Fee: $100.00

PHOTO 5309  SEMINAR: ISSUES & IMAGES I
3 credits  Ann Fessler
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.

PHOTO 5310  SEMINAR: ISSUES & IMAGES II
3 credits  tba
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.

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.

Elective; Fee for nonmajors $100.00

Fee: $100.00

Registration by Photography department, course not available via web registration

Prerequisite: PHOTO-5302 and PHOTO-5303

Fee: $150.00

Registration by Photography department, course not available via web registration

Prerequisite: PHOTO-5305

Fee: $150.00

Registration by Photography department, course not available via web registration

Prerequisite: PHOTO-5305 and PHOTO-5306

Fee: $150.00

Registration by Photography department, course not available via web registration

Prerequisite: PHOTO-5305 and PHOTO-5306

Fee: $150.00

Registration by Photography department, course not available via web registration

Prerequisite: PHOTO-5305

Fee: $150.00

Registration by Photography department, course not available via web registration

Prerequisite: PHOTO-5305 and PHOTO-5306

Fee: $150.00

Registration by Photography department, course not available via web registration
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; permission of instructor for nonmajors
Fee for nonmajors $100.00 Deposit $100.00
Prerequisite: PHOTO-5308, may be taken concurrently with PHOTO 5212
Fee: $100.00
(FALL/SPRING)

PHOTO 5308  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; permission of instructor for nonmajors
Fee for nonmajors $100.00 Deposit: $100.00
Prerequisite: PHOTO-5308, may be taken concurrently with PHOTO 5311
Fee: $100.00
(FALL/SPRING)

PHOTO 5311  LARGE FORMAT
3 credits  Steven Smith
This course is designed to give students the skills and experience necessary to employ and control 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.

Estimated Material Cost: $150.00 - $500.00
Major elective; Junior and above
Permission of instructor for nonmajors
Fee for non-photo majors $100.00 Deposit: $100.00
Fee: $100.00
(FALL/SPRING)

PHOTO 5312  LIGHTING
3 credits  tba
This course will focus on basic lighting techniques and principles that will provide students with the skills necessary to feel comfortable in a variety of lighting situations. Students will not only gain an understanding of how light can be manipulated and controlled but also how it can be used to communicate information. The course will serve as an introduction to the studio and to various kinds of tungsten and strobe equipment.

Estimated Material Cost: $150.00 - $200.00
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
(SPRING)

PHOTO 5313  ANTIQUE & ALTERNATE PROCESSES
3 credits  Ann Fessler
In the photographic art world today, exciting new forms of print production have expanded expressive choices for artists, often combining processes from the earliest days of photography with the latest advances in digital media. In this course, students will explore a number of vintage and experimental photographic processes, including cyanotype, wet collodion, platinum/paladium printing, albumen, gum bichromate and liquid light. The goal of the course is to broaden the student's repertoire of photographic printmaking techniques and allow for experimentation with hybrid forms that combine old and new methods in innovative ways.

Estimated Material Cost: $150.00 - $200.00
Open to senior and graduate students from the Division of Fine Arts
Fee for non-photo majors: $100.00 Deposit: $100.00
Fee: $180.00
(FALL)

PHOTO 5314  CONTENT/CONTEXT
3 credits  tba
In this seminar, students will identify the themes/questions/issues present in their work and research the work of others with similar concerns, which may include writers, filmmakers and scientists as well as visual and performing artists. The results of each student's research will be presented as a proposal for a thematic group exhibition to include their own work, the work of other artists, public lectures, events, educational and/or community outreach. This course provides a framework for students to contextualize their own concerns within the larger arena of issues and ideas, and expand their definition of curatorial and artistic practice. In addition to each student's ongoing research and exhibition proposal, the group will curate two thematic student shows for the Red Eye Gallery in the Photography Department to take place during the fall semester.

Estimated Material Cost: $50.00
Open to senior and graduate students from the Division of Fine Arts

PHOTO 5315  STUDIO ARTIST
3 credits  tba
This course will prepare students to be fully engaged studio artists, focusing on developing a personal body of work and learning strategies for creating a cohesive aesthetic vision. Students will develop a process for creating and maintaining their own visual practice, including making and experimenting with work in one or more media. The course will include opportunities to explore various studio spaces and the role of the artist in contemporary art.
Fee for non-majors: $100.00
Fee: $100.00
(FALL)

PHOTO 5235  THE PHOTOBOOK
3 credits  Lindsey Beal
The photo book has seen a resurgence—never before has it been as popular as it is now. In this studio course, students are introduced to artists' books which are based on photography. We will study their history, form and purpose. Students will learn to curate and sequence their photographs into four completely different book formats and explore how each format reinforces or changes their meaning. At the end of the course, students will analyze which book form best matches their current work.
Estimated Material Cost: $150.00
This is a laptop based class. Laptop required
Elective, Sophomore and above
Fee for non-majors: $100.00
Fee: $100.00
(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 lectureers, readings and assignment work, we will address the risks and rewards of making a living as an artist/entrepreneur.
Elective; Junior and above
Fee: $30.00
(SPRING)

PHOTO 5340  FAMILY ALBUM
3 credits  Josephine Sittenfeld
This class will explore artists who make work about family and life experiences that some might argue are too personal, or inappropriate, for public consumption. What strategies do artists use to transform deeply personal experiences into work that is meaningful to others? Lectures and screenings will draw from the rich tradition of family and personal work from photography and film, but will also include work from other disciplines. Assignments will include readings, research, and studio work. Students from all fine art disciplines are welcome. Elective; Sophomore and above
Fee: $30.00
(SPRING)

PHOTO 5341  FROM INSTAMATIC TO INSTAGRAM
3 credits  Odette England
“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  Kelly Egan
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 interpreted 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
(FALL)

PHOTO 5352 AUDIO STORYTELLING
3 credits Ann Fessler
In this course, students will become familiar with a wide range of approaches to audio storytelling and learn the skills necessary to produce narrative audio pieces that are thought-provoking, technically sound, and can stand alone or be used in combination with other media.

The class will cover interview techniques, basic recording gear, editing, and ethical considerations. Each student will produce two short audio pieces and a final project that may combine audio with other media.

Estimated Material Cost: $100-$200
Elective; Junior and above
Open to nonmajors
(SPRING)

PHOTO 5398 SENIOR DEGREE PROJECT
6 credits Steven Smith
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 Jung Joon Lee
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 Jung Joon Lee
Part II of a two-semester course that will survey major topics in the Histories of Photography. Emphasis will be given to the diverse cultural uses of photography from its invention to the present day. Such uses include: the illustrated press; amateur photography; studio photography; industrial; advertising, and fashion photography; political and social propaganda; educational and documentary photography; and photography as a medium of artistic expression. Much attention will be paid to how photographs construct histories, as well as being constructed by them.

Major Required
Liberal Arts Elective credit (LAEL) for majors as well as nonmajors
(SPRING)

INDEPENDENT STUDY

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

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

Register by completing the Independent Study Application available on the Registrar's website.
Course 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.

Course not available via web-registration.
(SUMMER/FALL/WINTER/SPRING)

PHOTO 8965 COLLABORATIVE STUDY
3 credits tba
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study.

Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing
an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered. 
Course not available via web-registration. 
(FALL/WINTER/SPRING)

GRADUATE COURSES

PHOTO 532G  GRADUATE CRITIQUE I  
9 credits  Ann Fessler/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  Ann Fessler/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  Ann Fessler/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  Ann Fessler/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  Brian Ulrich
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)

CROSS-LISTED WITH FAV AND MAY BE TAKEN IN PLACE OF MAJOR ELECTIVES:

PHOTO 5100  INTRODUCTORY CINEMA PRODUCTION  
3 credits  Peter O'Neill/John Terry/Bryan Papciak
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 Material Cost: $220.00 Deposit: $150.00 
Major requirement, registration by FAV department, course not available via web registration 
Fee: $220.00 
(FALL/SPRING)
Photography 2016 – 2017

PHOTO 5101  INTERMEDIATE STUDIO: DIGITAL CINEMA
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 Material Cost: $500.00 Deposit: $150.00
Major requirement, registration by FAV department, course not available via web registration
Prerequisite: FAV-5100
Fee: $225.00
(FALL)

PHOTO 5102  INTERMEDIATE STUDIO: DIGITAL CINEMA
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. During Spring semester, the course is devoted to improving skills in many aspects of live action filmmaking, including conceptualization, budgeting, camera work, and sound recording. Projects are transferred to tape and edited digitally. In addition, there are weekly screenings of works by relevant filmmakers. Participation in class discussions is required. Estimated Material Cost: $500.00 Deposit: $150.00
Major requirement, registration by FAV department, course not available via web registration
Prerequisite: FAV-5101
Fee: $350.00
(SPRING)

PHOTO 5103  INTRODUCTION TO ELECTRONIC MOVING IMAGES
3 credits  Alfred Chin/Andrew Freiband
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 Material Cost: $60.00 Deposit: $150.00
Major requirement, registration by FAV department, course not available via web registration

PHOTO 5113  INTERMEDIATE STUDIO: VIDEO FORMS
3 credits  John Terry/Andrew Freiband/tba
This year-long video production studio focuses on the possibilities of the video medium and the development of an individualized practice within it. Students will be exposed to a wide range of forms including but not limited to single-channel production, installation, performance, documentary, and digital cinema. Estimated Material Cost: $125.00 Deposit: $150.00
Major requirement, FAV majors, registration by FAV department, course not available via web registration
Prerequisite: FAV-5103
Fee: $195.00
(FALL)

PHOTO 5114  INTERMEDIATE STUDIO: VIDEO FORMS
3 credits  Andrew Freiband
This is a continuation of a year-long video production studio, focused on the possibilities of the video medium and the development of an individualized practice within it. Students are challenged to put to practice the research and experiments of the fall semester by producing a finished authored work for exhibition. The practical work of production is emphasized, and participation in the critical workshop environment is required. Continued research, development of technical skill, ability to plan and document process are expected. Estimated Material Cost: $150.00 Deposit: $150.00
Major requirement; FAV majors. Registration by FAV department, course not available via web registration
Prerequisite: FAV-5113
Fee: $195.00
(SPRING)

PHOTO 5115  FAV DIGITAL FOUNDATION
3 credits  Dennis Hlynsky
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 Material Cost: $30.00
Major requirement; FAV majors. Registration by FAV department, course not available via web registration
(SPRING)
PHOTO 5121  EXPERIMENTAL FILM TECHNIQUES
3 credits  Bryan Papciak
An introduction to experimental cinematography, handmade film techniques, and the most fundamental level of filmmaking, this course will emphasize the unique properties of film itself as a visual medium. Projects include in-camera special effects, hand processing, direct animation, optical printing, and contact printing. Students study classic experimental and direct animation films, including work by Len Lye, Norm McLaren, and Patrick Bokanowski. As a final project, each student will make a short piece on film utilizing techniques learned in class. No video or digital processes will be allowed.
Estimated Material Cost: $100.00 Deposit: $150.00
Permission of instructor required
Prerequisite: 3 credits from courses FAV-5100 or FAV-W503
Fee: $300.00
(SPRING)

PHOTO 5125  FILM & VIDEO INSTALLATION
3 credits  tba
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 Material Cost: $150.00 Deposit: $150.00
Open to sophomore and above
Permission of instructor required
Fee: $75.00
(SPRING)

PHOTO 5191  CRITICAL DISCOURSE: OPEN MEDIA (fall)
3 credits  tba
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 an emphasis on curatorial exhibition strategies, 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.
Must also register for: FAV-5193
Fee: $200.00
(FALL)

PHOTO 5192  CRITICAL DISCOURSE: OPEN MEDIA (spring)
3 credits  tba
Seniors undertake a rigorous look at cross-disciplinary media art through a close examination of important related critical theory and art, artist distribution methods and contemporary exhibition strategies. The student's own senior work practice is examined in depth through personal and group efforts. Course work occurs through research, readings, writing, presentations, interdisciplinary critique sessions, group discussion and creative making responses. This course is well-positioned to be a critical support for any student looking for additional insight into the development and refinement of their own current or future works in this area of cross-disciplinary media art practice. Spring semester features an emphasis on curatorial exhibition strategies, features a field trip to a relevant exhibition or performance, and visits by related working artists and curators.
Open to nonmajors FAV Seniors registered for Senior Studio: Open Media must take this partnered three-credit course towards creating their degree project.
Registration by FAV department, course not available via web registration. FAV majors must also register for FAV 5194.
Must also register for: FAV-5194
Fee: $200.00
(SPRING)

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
Department of Printmaking

Division of Fine Arts
Department Office: Benson Hall, Telephone 401.454.6624; email: printmaking@risd.edu
Department Head: Henry Ferreira
Graduate Program Director: Andrew Raftery
Department Administrative Coordinator: Stephanie Darling

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 Student Planning/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 student self-service. Registration into electives, nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

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 web-registration in Student Planning 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 2017”.

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BFA Curriculum in Printmaking (2016-2017)
Division of Fine Arts
Benson Hall, Telephone 401.454.6624

FALL

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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.
Division of Fine Arts
Benson Hall, Telephone 401.454.6624

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**Second Year**
463G Grad Printmaking III: Historical Context & Practice 6/9
Grad Seminar 3
Elective 3/6
Total 15

**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.
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

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

PRINT 4610  WATERBASE SILKSCREEN I
3 credits  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
Major requirement; Print majors only
Elective for nonmajors by permission
Fee: $300.00

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 matrixes. The class will learn to make prints using the traditional print methods of intaglio, lithography and screenprint and build a base of information about the production of the film transparencies from which the matrix is made. Students will be taught the skills necessary to take the photo, computer, or handmade image from a one or a series of positive transparencies to a finished print. "From Light to Ink" is a starting point for growth and exploration in photo printmaking and an introduction to printing in intaglio, lithography and screenprint. No prior knowledge of printmaking is required. This class is most appropriate for Sophomores, Juniors and 1st semester Seniors.
Major requirement; Non-Majors by Permission of Instructor
Registration by Printmaking department, course not available via web registration
Fee: $300.00

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 non-majors by permission
Fee: $300.00

PRINT 4622  SENIOR PRINT WORKSHOP: SEMINAR
3 credits  Daniel Heyman
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.

Major requirement; Printmaking majors only
Registration by Printmaking department, course not available via web registration
Must also register for: PRINT-4651
Fee: $55.00
(FALL)

PRINT 4623 JUNIOR PRINT WORKSHOP: SEMINAR/CRITIQUE
3 credits  Duane Slick
This course sustains the search for personal, idiosyncratic visual direction. Printmaking applications are refined, experimentation is engaged and study incorporates group discussion, readings and critical writing related to texts provided and visits to libraries, museums and galleries. In addition, students will update the resume created during the previous semester, an artist statement will be written, cover letters and employment/grant applications will be addressed at regular intervals throughout the semester. Installation and presentation of work created will be analyzed as a critical component. At the end of the semester, students will discuss their current work in oral/power point format as it relates to personal research of historical and contemporary art/artists. Critiques, group and individual will occur each week and an outside guest critic will be engaged for the final critique.

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 4641 SUITE MINIMANIA
3 credits  Corneilia McSheehy
This course is specifically designed to address the format of a printed suite, a series of related images on a theme or story, using basic intaglio techniques. Progress and mastery of techniques will allow the student to progress to more advanced techniques and color printing. A minimum of six images in the suite is required with a minimum edition of six prints of each image. As this is a course that addresses miniature or small scale, prints are not to exceed 4” on any side. An archival portfolio will be fabricated to professionally present and contain the finished suite accompanied by its related colophon page.

Estimated cost of materials: $75.00
Course can be repeated for credit
Major elective, elective for nonmajors by permission
Fee: $300.00
(FALL)

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 on 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 Non-Majors by Permission
Fee: $150.00
(FALL/SPRING)

PRINT 4648 JUNIOR PRINT WORKSHOP: CRITIQUES
3 credits Cornelia McSheehy
This course primarily involves the search for a personal, idiosyncratic visual statement. Juniors will refine technical application, engage in experimentation and study historical/contemporary artists and movements as the course progresses from scheduled project orientation to more independent bodies of work involving printmaking and its combinations with other mediums. Installation and presentation of work created will be analyzed as a critical component. This course will encompass oral discussion and presentations. Critiques will be frequent, in individual and group format including a group mid-term critique and end of semester critique that includes an invited, guest critic. In addition to the visual component of the course, instruction in seminar form will comprise visual artist professional practice methods that involve resume, cover letter, and employment application. Presentation of work in gallery, museum and professional interaction formats will also be part of the course.
Estimated Material Cost: $100.00
Major requirement; Printmaking majors only
Registration by Printmaking department, course not available via web registration
Prerequisite: PRINT-4606, PRINT-4608, PRINT-4610 and PRINT-4650
Fee: $125.00
(FALL)

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 midterm and final week.
Estimated Material Cost: $100.00
Major requirement, Printmaking majors only

PRINT 4651 SENIOR PRINT WORKSHOP: CRITIQUE
6 credits Brian Shure/tba
This course provides the printmaking major the opportunity to work closely with Printmaking faculty on a concentrated and advanced basis beyond study in a print elective course. Focus on the development of printmaking related work prior to the Degree Project, relying primarily on individual and group critiques, will culminate in the Degree Project Proposal—foundation for both the Written Thesis and Degree Project body of work that is the focus of Spring Semester for senior printmakers.
Estimated Material Cost: $200.00
Major requirement; Printmaking majors only
Registration by Printmaking department, course not available via web registration
Prerequisite: PRINT-4650
Must also register for: PRINT-4622
Fee: $125.00
(FALL)

PRINT 4652 ADVANCED INTAGLIO
3 credits Cornelia McSheehy
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
Prerequisite: PRINT-4606
Fee: $300.00
(SPRING)
work. A degree project exhibition at the end of the semester is required.

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    ISP MAJOR
3 credits     tba
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. An Independent Study may be taken either for credit within the Printmaking major or as a nonmajor studio elective, depending upon the subject matter under study and the major of the student.
Permission of instructor and GPA of 3.0 or higher is required.
Register by completing the Independent Study Application available on the Registrar's website.
Course not available via web-registration.
(FALL/WINTER/SPRING)

PRINT 8960    PROFESSIONAL INTERNSHIP
3 credits     tba
A Professional internship is one of the central experiences of a RISD Printmaking education. Students can participate in the collaborative process between artist and printer in a fine arts publishing shop, work with artist/printmakers in a community-based print facility, learn the newest photographic and digital print techniques in a state-of-the-art shop, assist an individual printmaker in a private studio or choose from many other educational opportunities. The department maintains relationships with many printshops including, Solo Impression, Renaissance Press, Pyramid Atlantic, Kala Institute and many more. Internship lists will be distributed and some printers will come to campus to conduct interviews.
Course not available via web-registration.
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. Course not available via web-registration.
(FALL/WINTER/SPRING)

GRADUATE COURSES

PRINT 461G    GRADUATE PRINTMAKING I: HISTORICAL CONTEXT AND PRACTICE
6 credits     Andrew Raftery/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    Andrew Raftery/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
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
Prerequisite: PRINT-4606, PRINT-4608 and PRINT-4610
Fee: $300.00
(FALL)

For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
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: Jane South
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 Student Planning/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 student self-service. Registration into nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

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 2017”.

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Division of Fine Arts
Metcalf Building, Telephone 401.454.6190

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<th>FALL</th>
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<td><strong>Nonmajor Studio Elective</strong></td>
<td><strong>Senior Studio Elective</strong></td>
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<td>4706 Wood &amp; Metal Shop Practice I</td>
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<td>4692 Metal Fabrication Studio (4691) or Casting Studio (4692) (Fall or Spring)</td>
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**Footnote:**
*See page 41 for chart: Undergraduate Degree Recommended Credit Distribution.

1SCULP-4691, Metal Fabrication Studio, or SCULP-4692 Casting Studio are recommended as part of major elective choices.
2Senior 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 Liberal Arts component of the BFA degree requires a total of 42 credits. To accumulate 42 credits, courses may be taken during Wintersession or during the Fall or Spring semester, as scheduling and interest permits. Consult your advisor, the Liberal Arts Office or the Registrar for additional information.

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

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<td>471G</td>
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| **Second Year** | | |
| # | Courses | Cr. | | Courses | Cr. | | Courses | Cr. |
| 473G | Grad Sculpture Studio III | 9 | | Studio or Seminar Elective | 3 | | 474G | Grad Sculpture Thesis Project | 12 |
| | Studio Elective | 3 | | | | | Studio or Seminar Elective | 3 |
| | Seminar Elective | 3 | | | | | | |
| Total | 15 | | Total | 3 | | Total | 15 |

*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 2232  THE ROCK ON WHICH THE STORM SHALL BEAT: FORT ADAMS INSTALLATIONS
3 credits  Christopher Sancomb/Mary Anne Friel
The intent of this course is to introduce RISD students from all disciplines to Fort Adams in Newport, Rhode Island as a gateway to exploring the relationship between historic sites and installation art. Through lecture and image presentations, students will be introduced to the history and methodology of site specific installation. Individually and as a group they will consider the relationship of this practice to their respective studio work, and the art world at large. Students will be invited to engage in research and artistic interpretation as a response to the history, architecture, and sense of place at Fort Adams and to develop proposals for site-specific installation for this historic site. Students will create and install the proposed artworks for exhibition at Fort Adams and host a public opening. Students will also have the opportunity to engage with the public by creating independent tour cards, and acting as docents providing guided tours of the exhibition installations. Additionally the course would also create and maintain a class website or blog to share process and progress, along with creating and self-publishing a catalog of the exhibition.
Course Level, Junior and above
Fee: $200.00
(FALL)

SCULP 3216  SPATIAL VIDEO
3 credits  Taylor Baldwin
Our eyes are nearly always drawn towards something moving over something inert. What innovative strategies can be employed to incorporate video, sculpture, and physical space into a single work, without one medium dominating the other? How can an artist resolve the fundamental differences between two-dimensional moving images and three-dimensional objects or space? This intensive studio elective will explore methods and issues of assimilating video, photography, sound, performance, objects, and space through studying and constructing multimedia sculpture and installations. Throughout the semester we will be presented with assignments that examine these different possibilities from multiple perspectives, including studio projects that deploy video in a sculptural context, and sculpture that is only activated through a video work. We will study the recent history of artists and designers who engage multimedia techniques and experiment with new formats and technologies. Students will learn the basics of DSLR camera technique, digital video editing, audio production, audio/video display technology, and installation techniques. Students in the course should have an understanding of sculptural materials and fabrication techniques, and should be ready to experiment with the fundamental structure of the presentation of media. Estimated Material Cost: $150.00

Sophomore and above
(FALL)

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 non-majors by permission of department
Course not available via web registration
Fee: $50.00
(FALL)

SCULP 4691  METAL FABRICATION STUDIO
3 credits  tba
We will explore metal by cutting, machining, bending, warping, welding, stitching, binding, and altering the materials to pushand expand students skills and understanding of metal as material for sculpture. We will discuss, experiment and challenge the notion of metal as traditional industrial workhorse, or as coveted art object and embrace or reject these ideas as we create with this medium. Students will be encouraged to pursue other nontraditional uses of metal, through scavenging, collecting, transforming metal from various states into new surfaces and forms. With safety and ingenuity we will put into practice work of the hand and machine, use computer driven techniques in tandem with the deliberate and accidental to experiment with pattern, surface, line, form and color.
This class is for junior sculpture majors and other students with permission of the instructor.
Registration by Sculpture department, course not available via web registration
Fee: $75.00  
(SPRING)

SCULP 4692 CASTING STUDIO
3 credits  tba
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. 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: $1000.00  
(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  tba
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  
(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 tba

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.

Fees: 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 exercises in technical skills taught in WOOD AND METAL SHOP PRACTICE II. Advancing from basic fabrication methods learned in the previous semester, students will progress into workshops in modeling, molding and casting. Students will learn the basic language of form through the lens of basic mold-making methods working in wax, plaster and clay advancing to contemporary silicones and plastics. This workshop will culminate with lost wax ceramic shell casting in our foundry. Major requirement, Sculpture majors only

Registration by Sculpture department, course not available via web registration
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, nonmajors by permission of instructor only.

Fee: $300.00
(FALL)

SCULP 4798 SENIOR SCULP DEGREE PROJECT
6 credits tba

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
Fee: $150.00
(SPRING)

SCULP 7013 ROBOTICS
3 credits Paul Badger

This is a hands-on introduction to robotics for artists class. Topics covered include: machine shop practices, electronic construction and theory, and computer programming. Students will build robots and utilize robotic technology. Students are free to choose their own microcontroller platforms. Peripheral technology will employ servomotors and sensors. Readings will explore the interface between art and technology. Restricted to Senior, Fifth-year, Graduate as Elective Permission of instructor required
Also offered as D+M 7013. Register into the course for which credit is desired.
Prerequisite: SCULP-4765
Fee: $300.00

(SPRING)

INDEPENDENT STUDY

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

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

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

GRADUATE COURSES

SCULP 450G  ADVANCED CRITICAL ISSUES  
3 credits  tba
What is the meaning of the contemporary? Is it a specific temporal constellation, the fall-out from modernism, a condition of the present or rather the artist's role? And if we look into the darkness of the present-what might we see and what stories would we tell? We have entered yet another crisis of representation, one with its own distinct historical stakes. What pressures does this place on us as makers of objects, writing, encounters? How does our work orient itself to these questions? Grad Critical Issues takes up these questions through multiple logics - of the object, of the aesthetic, of the speculative, of the phenomenological, of the psychoanalytic, of the ecological and economic-to consider how trajectories of form and narrative intersect in contemporary 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.
Opening with Rosalind Krauss's seminal text "Sculpture in the Expanded Field," we trace the force of her thinking through Walter Benjamin, Marcel Duchamp, Minimalism, Land Art; consider the genealogies of Harold Szeemann's exhibition When Attitudes Become Form in light of Massimiliano Gioni's Unmonumental or Helen Molesworth's Part Objects/Part Sculpture, as examples. Additional readings include: Theodor Adorno, Giorgio Agamben, Sara Ahmed, Hal Foster, Sigmund Freud, Karl Marx, Rebecca Solnit, among others. 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
(SPRING)

SCULP 451G  ADVANCED CRITICAL ISSUES SEMINAR II  
3 credits  tba
Advanced Critical Issues Seminar 2 introduces a rigorous theoretical framework for thinking and writing about contemporary sculpture practice. Each seminar develops from a specific theme drawing on research from Grad Critical Issues 1, current debates in the field and contemporary events. Past seminars include: Artificial Natures, Precarious Relations, Frankenstein and Crime, Vanishing Points, as examples. Trespassing across sculpture, performance, cinema, fiction, feminist, queer, race and political theory and back again, we will address writings by Walter Benjamin, Lauren Berlant, Judith Butler, Gilles Deleuze, Michel Foucault, Maggie Nelson, Claudia Rankine, Jacques 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
(SPRING)

SCULP 455G  ADVANCED CRITICAL ISSUES II  
3 credits  tba
What is the meaning of the contemporary? Is it a specific temporal constellation, the fall-out from modernism, a
condition of the present or rather the artist's role? And if we look into the darkness of the present—what might we see and what stories would we tell? We have entered yet another crisis of representation, one with its own distinct historical stakes. What pressures does this place on us as makers of objects, writing, encounters? How does our work orient itself to these questions? Grad Critical Issues takes up these questions through multiple logics—of the object, of the aesthetic, of the speculative, of the phenomenological, of the psychoanalytic, of the ecological and economic—to consider how trajectories of form and narrative intersect in contemporary 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. Opening with Rosalind Krauss’s seminal text “Sculpture in the Expanded Field,” we trace the force of her thinking through Walter Benjamin, Marcel Duchamp, Minimalism, Land Art; consider the genealogies of Harold Szeemann’s exhibition When Attitudes Become Form in light of Massimiliano Gioni’s Unmonumental or Helen Molesworth’s Part Objects/Part Sculpture, as examples. Additional readings include: Theodor Adorno, Giorgio Agamben, Sara Ahmed, Hal Foster, Sigmund Freud, Karl Marx, Rebecca Solnit, among others. Student generated research drawn from studio practice will also inform the dialogue.

Graduate major elective; Sculpture majors only

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   tba
Students pursue individual work under advisement of resident faculty, visiting artists and critics during the semester. Individual objectives are clarified and professional practices are discussed. Group interaction and discussions expected.

Graduate major requirement; Sculpture majors only
Registration by Sculpture department, course not available via web registration
(SPRING)

SCULP 473G   GRADUATE STUDIO III
9 credits   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 474G   GRADUATE SCULPTURE THESIS PROJECT
12 credits   tba
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 a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”
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 Student Planning/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 student self-service. Registration into nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

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 2017”

Courses in Teaching + Learning in Art + Design

Collegiate Teaching
TLAD 044G Collegiate Teaching: Preparation + Reflection
TLAD 055G Collegiate Studio: Discipline-Centered Learning

Contemporary Practices
TLAD 652G Context, Content and Practices in Art + Design Education
TLAD 656G Colloquium: Contemporary Practices in Arts Learning
TLAD 657G Arts 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

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

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Total Credits: 36

Footnote:

1 MAT students are not permitted to enroll in more than the twelve (12) required course work credits during the fall or spring semesters.

Notes:

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 (2016-2017)
Department of Teaching + Learning in Art + Design (TLAD)
Division of Graduate Studies Department Office: CIT Building, Room 102, Telephone 401.454.6695

Total Credits: 33

**FALL**

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¹Electives, which include studio, liberal arts, graduate seminars, and professional practice internships, are determined in consultation with the student's academic advisor.

**Notes:**
Total credits for the degree = 33 credits, so 15 credits must be taken in either Fall or Spring.

MA candidates are not permitted to enroll in more than one (1) Independent Study Project (ISP) or Collaborative Study Project (CSP) in Fall, Wintersession, or Spring.
Courses in Teaching + Learning in Art + Design

TLAD 403  COMMUNITY ART PROJECT
3 credits  John Chamberlin
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
(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 and or who plan to teach in higher education 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. Also offered as GRAD 055G. Register into the course for which credit is desired.
Graduate elective
(SPRING)

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. Also offered as GRAD 055G. Register into the course for which credit is desired.
Graduate elective
(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 Beginning Professional Teaching Standards (RIPTS).
Major graduate requirement for MAT; MAT only (SPRING)

TLAD 610G  DEGREE PROJECT
3 credits  Paul Sproll
The Degree Project is the capstone event of an MAT student's program in which 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 monograph essay or thesis book.
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 & 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 IN CONTEXT
3 credits  Nancy Friese
Exploring art and design within the context of the non-profit sector is the goal of the seminar. We will examine the roles and responsibilities of non-profit arts organizations from both a practical and ideological perspective to relate them to one's own artistic or design practice or professional aspirations. The course will visit regional arts non-profits, examining their life cycles and the factors that shape an agency's success and/or failure. Organizations investigated may include: arts councils, service organizations, arts centers, alternative spaces, residency programs, community-based initiatives, foundations, and galleries. A deepening understanding of non-profits arts management including mission and vision, leadership, sustainability, relationships to the community and the public will occur. We will ask whom do they serve, what is their relevancy, and what qualitative results do they achieve? The off-campus visits and on-campus guests will serve as core information to researching and proposing a start-up non-profit, analyzing non-profits, or developing successful residency applications.
This course will be of special interest to studio practitioners and educators whose professional lives are likely to intersect with arts organizations and agencies in the future. MA elective; Elective for other graduate students Also offered as GRAD 657G. Register into the course for which credit is desired.

(FALL)

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 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. MA elective; Elective for all other graduate students Also offered as GRAD 658G
(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 monograph essay or a thesis book. The thesis monograph essay provides candidates with the opportunity to focus on a deep investigation of a single subject framed within the context of learning and through art and design. An essential characteristic of this approach to the thesis is in how it provides evidence of the candidate's ability to move beyond description to analysis and how she/he is able to place the subject of investigation within the realm of scholarship. The thesis book provides a candidate with the opportunity to make sense of their journey through her/his program in a more autobiographical and documentary manner. The thesis book format affords candidates the opportunity to explore how form can be exploited to visualize research. Whether presented as a thesis monograph essay or thesis book, this capstone requirement provides MA candidates with a formal opportunity to make public 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 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)

INDEPENDENT STUDY

TLAD 8900 ISP MAJOR
3 credits tba
The Independent Study Project (ISP) allows students to supplement the established curriculum by completing a faculty supervised project for credit in a specific area of interest. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses. Permission of instructor and GPA of 3.0 or higher is required.
Register by completing the Independent Study Application available on the Registrar's website.
For a listing of Wintersession courses by subject, refer to the section entitled “Wintersession 2017”

**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 elective for MA: MA only
Course not available via web-registration.
(FALL/WINTER/SPRING)

**TLAD 8965 COLLABORATIVE STUDY**
3 credits  tba
A Collaborative Study Project (CSP) allows two students to work collaboratively to complete a faculty supervised project of independent study.
Usually, a CSP is supervised by two faculty members, but with approval it may be supervised by one faculty member. Its purpose is to meet individual student needs by providing an alternative to regularly offered courses, though it is not a substitute for a course if that course is regularly offered.
Permission of instructor required
Course not available via web-registration.
(FALL/WINTER/SPRING)
Department of Textiles
Division of Fine Arts
Department office: College Building, 1st Floor, Room 146, Telephone 401.427.6967; email: textiles@risd.edu
Department Head: Anais Missakian
Graduate Program Director: Brooks Hagan
Department Administrative Coordinator: Alison Huff

The Department of Textiles offers undergraduate courses and a major leading to the Bachelor of Fine Arts Degree. It also offers graduate courses and a program leading to the Master of Fine Arts Degree. Classes offered during Wintersession are listed in this Course Announcement and on Student Planning/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 student self-service. Registration into electives, nonmajor studios and liberal arts is done by students using web-registration in Student Planning.

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 2017”.

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## Division of Fine Arts

College Building, 1st Floor, Room 146, Telephone 401.427.6967

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**Footnote:**

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

1 A Drawing Elective course is required in the Fall of students’ junior year (considered a nonmajor studio elective).

2 Students are required to take CAD in Textiles in the Fall or Spring of junior year (it is offered both semesters).

3 Students are required to take 15 major elective studio credits during their junior and senior years.

4 Students are required to take 9 open elective studio credits which can be in any subject including Textiles.

5 Mid-year graduates may work with their advisor to take Degree Project during the Fall and Winter session.

The TEXT major elective studio courses are listed here by term in which they are normally offered. These studios should be chosen through consultation with your major advisor.

FALL

4804 Weaving II

4805 Changing Fabric Surface

4820 Woven Structure for Pattern

4832 Knitted Fabrics

4830 Apparel Fabrics

4840 Interior Fabrics

4828 Fine Arts Textiles

**Curriculum Notes:**

**SPRING**

4813 Jacquard Design

4842 Industrial Knitting

4806 Computer Interface Dobby Weaving and Design

4807 Design for Printed Textiles

4821 Jacquard For Pattern

4832 Knitted Fabrics

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 student or faculty advisor.

Division of Fine Arts  
College Building, 1st floor, room 146, Telephone 401.454.6967

## Total Credits: 66

### 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 book.

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<tr>
<td>484G</td>
<td>Textile Seminar I</td>
<td>6</td>
</tr>
<tr>
<td>4819</td>
<td>From An Idea to Meaning</td>
<td>3</td>
</tr>
<tr>
<td>Elective 1</td>
<td>0/3</td>
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<tr>
<td>Total</td>
<td>15</td>
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| **Second Year** | | |
| # | Courses | Cr. | Elective | 3/6 | Graduate Studio 1 | 0/3 |
| 484G | Textiles Seminar I | 6 | Elective 1 | 3/6 | 482G | 0/3 |
| 482G | Graduate Studio 1 | 6/3/0 | | | 483G | Thesis Project | 9 |
| Elective(s) | 3/0/6 | | | | 498G | Thesis Writing | 3 |
| Elective(s) 1 | 0/3 | | | | Total | 15 |
Courses in Textiles

TEXT 2232  
THE ROCK ON WHICH THE STORM SHALL BEAT: FORT ADAMS INSTALLATIONS

3 credits  Christopher Sancomb/Mary Anne Friel

The intent of this course is to introduce RISD students from all disciplines to Fort Adams in Newport, Rhode Island as a gateway to exploring the relationship between historic sites and installation art. Through lecture and image presentations, students will be introduced to the history and methodology of site specific installation. Individually and as a group they will consider the relationship of this practice to their respective studio work, and the art world at large. Students will be invited to engage in research and artistic interpretation as a response to the history, architecture, and sense of place at Fort Adams and to develop proposals for site-specific installation for this historic site. Students will create and install the proposed artworks for exhibition at Fort Adams and host a public opening. Students will also have the opportunity to engage with the public by creating independent tour cards, and acting as docents providing guided tours of the exhibition installations. Additionally the course will create and maintain a class website or blog to share process and progress, along with creating and self-publishing a catalog of the exhibition.

Major elective
Registration by Textiles, course not available via web registration
Fee: $200.00
(FALL)

TEXT 4704  
DIGITAL EMBROIDERY

3 credits  Michael Savoia

Digital embroidery transforms hand-crafted couture into a work of fine art. Just like a tattoo where an image is created with needles and color, so embroidered fabric or paper is needle-stitched with colored threads. A basic knowledge of Adobe Photoshop is helpful, but we will also cover the fundamentals of creating a preparatory design file in Adobe Illustrator. This vector design file will then be artistically translated into a Pulse embroidery file that can be saved and sewn out as a multiple or repeat pattern. The resulting personalized textile can be applied to fabrics for apparel or interior applications as well as fine art. 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 personalized images that will be sewn out on a 15-needle Tajima commercial embroidery machine.

Major requirement
Registration by Textiles, course not available via web registration
Fee: $60.00
(WINTER/SPRING)

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
Registration by Textiles, course not available via web registration
Fee: $20.00
(FALL)

TEXT 4801  
FIBERS AND DYEING

3 credits  Richard Killeeney

This course introduces the student to a wide variety of materials and processes involved in the production of both hand and industrially produced textiles. Topics include fiber properties and identification, spinning and yarn construction, natural and chemical dyeing, textile constructions and fabric finishing. Both historical and contemporary examples are studied. Class time is divided equally between lecture and lab work. Lectures are supplemented with weekly readings in the text, videos, museum visits, quizzes and a final exam. Each student also prepares spinning and dyeing samples to be presented in notebook form.

Major requirement
Registration by Textiles, course not available via web registration
Fee: $200.00
(FALL)

TEXT 4802  
WEAVING I

3 credits  Susan Sklarek

This course is an introduction to the use of structure, color, and texture in weaving through a series of experimental samples and finished projects. Students learn to set up and use a 4-harness loom, and a study of drafting and fabric analysis is included. A variety of techniques including hand-manipulated tapestry and loom controlled patterns are taught and explored as a vehicle for the translation of ideas in this medium. The emphasis is on invention and developing a personal approach.

Major requirement
Registration by Textiles, course not available via web registration
Fee: $225.00
(SPRING)
TEXT 4803  **FABRIC SILKSCREEN**
3 credits  Mary Anne Friel
Starting with making their own screens, students learn various stencil making methods for water base dyes and pigments. The design of a continuous surface pattern with a repeating unit is explored in printing. Printing of motifs and borders is included as well. Such methods as dyeing, painting and fabric construction can be used in conjunction with printing.
Major requirement
Registration by Textiles, course not available via web registration
Fee: $130.00
(SPRING)

TEXT 4804  **WEAVING II**
3 credits  Susan Sklarek
Students develop their chosen themes through drawing and executing a series of woven samples. The samples explore structures and materials relevant to the chosen subject matter. Fine arts oriented or design projects which evolve from the investigation are woven.
Major elective
Registration by Textiles, course not available via web registration
Prerequisite: TEXT-4802
Fee: $225.00
(FALL)

TEXT 4805  **CHANGING FABRIC SURFACE**
3 credits  Mary Anne Friel/tba
Students work on a specific theme of their choosing and derive designs and concepts from this theme for work in fabric silkscreen. After completing assignments that focus on specific techniques and design problems, students plan and execute a more defined and larger project relying on the experience incorporated during the first part of the course. Fabric construction and dyeing techniques can be integrated into the work.
Major elective
Registration by Textiles, course not available via web registration
Prerequisite: TEXT-4803
Fee: $250.00
(FALL/SPRING)

TEXT 4806  **24 DOBBY WEAVING AND DESIGN**
3 credits  Elizabeth Scull
This course is an investigation of the technical, formal and material potential of multi-harness weave structures on 24-harness dobby looms. Through extensive sampling of assigned structures, students expand their skills while developing their visual and tactile vocabularies. Stipulations 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, as well as fabric analysis is part of the course. A field trip to New York studios and showrooms complements the class.
Major elective
Registration by Textiles, course not available via web registration
Prerequisite: TEXT-4804
Additional fees may apply for field trip.
Fee: $175.00
(SPRING)

TEXT 4807  **DESIGN FOR PRINTED TEXTILES**
3 credits  tba/Douglas Johnston
This course emphasizes the design process - how to come up with an idea and how to develop it into a finished design - as well as technical skills. Using tools, techniques, and materials from professional studios, students work on paper exploring and analyzing layouts, color, and other design elements within repeated patterns. As students develop their individual styles, they are exposed to design requirements stemming from production methods and the intended end use. Successful work from this course becomes part of students' portfolios. A field trip to New York studios and showrooms complements the classes.
Major elective
Registration by Textiles, course not available via web registration
Prerequisite: TEXT-4800
Additional fees may apply for field trip.
Fee: $50.00
(FALL/SPRING)

TEXT 4813  **JACQUARD DESIGN**
3 credits  Elizabeth Scull
This course investigates pattern in the context of jacquard weaving. Students develop their ideas on paper and execute their designs on the computer, which are used for drafting the structures as well. At least one design from each student is woven on the electronic jacquard loom. Students explore their patterns through color and material experimentation at the loom. During the course, each student develops a small portfolio of jacquard designs. Slides and samples of historical and modern application of the technique are also studied.
Major elective
Registration by Textiles, course not available via web registration
Prerequisite: TEXT-4806 and TEXT-4826
Fee: $225.00
(FALL)

TEXT 4817  **KNITTING MACHINE TECHNIQUES**
3 credits  tba
While learning about the technical possibilities of the manually operated knitting machine, students explore color, pattern, materials and structure. Finishing techniques, such as felting and dyeing are introduced. Through weekly assignments, students develop a sample library that serves as a
resource for subsequent work. A final project involves planning and sampling for a final garment of the students own design, that is then executed at the end of the course. Consideration of the garment form, its proportion to the body, and the coherence of these elements are integrated into the course.

Major requirement
Registration by Textiles, course not available via web registration
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-lifes and objects, and explore the use of icons, symbols and images through experimentation with a wide range of media and processes including charcoal, pen and ink, acrylics, objects and collage. Beyond this, the main goal of the course is the development of a working process to strengthen conceptual and expressive abilities. This approach will allow students to communicate concerns with originality and creativity in ways that can later be applied to work in any discipline and medium.

Major requirement
Registration by Textiles, course not available via web registration
Fee: $10.00
(FALL/SPRING)

TEXT 4820 WOVEN STRUCTURE FOR PATTERN
3 credits tba
This elective course is intended for those whose main interest is pattern but who also want to acquire skills to apply this to woven structures. Using both handlooms and dobby looms, students will explore structural possibilities for building patterns in weaving. Material quality, color, and potential end use will be part of the criteria for analyzing work. Exercises in drafting -- both by hand and on the computer -- as a means of understanding woven structures in a three-dimensional way and generating new structures for patterns will be a strong part of this course.

Major elective
Registration by Textiles, course not available via web registration
Prerequisite: TEXT-4820
Fee: $175.00
(FALL)

TEXT 4821 JACQUARD FOR PATTERN
3 credits Brooks Hagan
This is an elective course for students who want to continue studying woven pattern. Using the NedGraphics software for pattern and Point Carre jacquard software for drafting woven structures, students will develop patterns through experimentation with material and color. The intended end use of the fabric will figure throughout in the design decisions. A field trip to New York studios and shoerooms complements the class.

Major elective
Registration by Textiles, course not available via web registration
Prerequisite: 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 students will have gained a readiness to integrate computer-aided methods into their design processes in other appropriate courses.

Major requirement
Registration by Textiles, course not available via web registration
Fee: $75.00
(FALL/SPRING)

TEXT 4828 FINE ARTS TEXTILES
3-6 credits tba
In this senior level course emphasis is placed on the development and definition of individual direction. Students' work can range from installations to two-dimensional pieces and can employ any techniques and materials, from weaving, printing, knitting, or any improvised construction techniques. Additional fee charged for use of materials beyond class assignments.

Major elective
Registration by Textiles, course not available via web registration
Fee: $100.00
(FALL)

TEXT 4830 APPAREL FABRICS
3-6 credits Joseph Segal
This senior level course is offered to those students interested in designing and making apparel fabrics and accessories. Students are encouraged to explore a variety of techniques including silkscreen and digital printing, weaving, knitting, sewing, and invented techniques, along with designing on paper for industrial and hand production. While students will 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
Registration by Textiles, course not available via web registration
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. 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.

Major elective
Registration by Textiles, course not available via web registration
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 course is offered to those interested in pursuing work for an interior end use, such as furnishing fabric, wall covering, or carpeting to be produced by hand or industrially. At the start, students select an architectural space as a framework. Through analysis and sampling, they will arrive at their own design solutions, which will be showcased as a collection at the end. Researching the design field will generate topics for discussion in class. Techniques include surface pattern, printing, weaving and knitting, along with invented techniques. Additional fee charged for use of materials beyond class assignments.

Major elective
Registration by Textiles, course not available via web registration
Fee: $100.00
(FALL)

TEXT 4842  INDUSTRIAL KNITTING
3 credits  Jessica Asjes
This advanced knitting course investigates the design and creation of knit fabrics using specialized software and a computerized, industrial knitting machine. Students deepen their understanding of a wide range of knit constructions, learn new structures, and experience a different method of creating knit fabric and forms through weekly sampling work and then a final project that is a collection of fabrics for interior and apparel applications, or pieces. The intended end use will guide students' pattern and material studies. Students are introduced to the knitting industry and exciting examples of contemporary and historical knitting and encouraged to forge new paths in the medium. The Spring semester class will go on a field trip to visit New York studios and showrooms which complements the class.

Major elective
Registration by Textiles, course not available via web registration
Prerequisite: TEXT-4817 and TEXT-4832
Additional fees may apply for field trip.
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 disciplines at the school. The project, which will be evaluated by the faculty and visiting critics at the end of the semester, can entail a collection of designs or fine arts work representing the current conclusive state of student's work or an investigation of a new area. The level of concepts, skills, and commitment constitute a major part of the criteria in the evaluation of the work.

Major requirement
Registration by Textiles, course not available via web registration
Mid-year graduates should seek department permission to fulfill 9 credits in Fall and Wintersession.
Use of advanced equipment incurs additional fees.
Fee: $100.00
(FALL/SPRING)

TEXT W497  DEGREE PROJECT AND THESIS PREPARATION
3-6 credits  Anais Missakian
Students work independently to develop ideas, materials and processes in preparation for the spring semester degree and thesis projects. The work is self initiated and self directed. Students meet as a group on a weekly basis.

Senior Textiles majors
Instructor permission required.
(WINTER)

TEXT W498  TEXTILE DEGREE PROJECT
3-6 credits  Anais Missakian
The student's project, designed in consultation with the faculty, can be in one of the textile areas or in combination with other disciplines of the school. The project, which will be evaluated by the faculty and visiting critics at the end of the semester, can entail a collection of designs or fine arts work representing the current conclusive state of students' work or an investigation of a new area. The level of concepts, skills, and commitment constitute a major part of the criteria in the evaluation of the work.

Senior Textiles majors
Instructor permission required.
(FALL)

HAVC H656 WORLD TEXTILES: TRADE, TRADITIONS, TECHNIQUES
3 credits  Laurie Brewer
Interdisciplinary by their very nature, textile traditions share a global history. Around the world textiles have found place in cultures as signifiers of social identity, from the utilitarian to the sacred, as objects of ritual meaning and as objects of great tangible wealth. The evolution of textile motifs, designs, materials and technology across Asia, Africa and the Americas will be explored utilizing the RISD Museum of Art with frequent visits to the textile and costume collections. We will examine such topics as: the function of textiles in the survival of traditional cultures, the impact of historic trade routes and ensuing colonialism, industrialization and its subsequent effect on traditional techniques of textile manufacture. Students will also have opportunities to examine various methods of textile display, analysis and storage appropriate to items of cultural heritage via case studies of specific objects in the RISD Museum. Textiles majors can be preregistered by department (FALL)

LAELE82 HISTORY OF WESTERN TEXTILES: FOCUS ON EUROPE AND AMERICA
3 credits  tba
From Coptic fragments to 15th-century Italian trade silks, early 20th-century apparel fabrics to mid-century modern casement cloths, this course will utilize the extensive textile and apparel collections of the RISD Museum of Art as points of departure for the study of Western textile design. By way of illustrated lecture (both in the classroom and at the Museum), discussions and readings, students will come to understand the stylistic and cultural significance textiles have played in the history of Western art and culture from antiquity to the modern era. The manner in which social, economic, technological, and political changes have impacted advancements in textile fibers, fabric structures, color, and design will be explored. Research projects utilizing the textile and apparel collections will afford students the opportunity to partake in hands-on objects based study. Textiles majors can be preregistered by department (SPRING)

INDEPENDENT STUDY

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

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

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

GRADUATE COURSES

TEXT 480G GRADUATE STUDIO I
3-6 credits  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. Graduate major requirement. Registration by Textiles, course not available via web registration Fee: Varies depending on student projects (FALL)
TEXT 481G  GRADUATE STUDIO II  
3-6 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. 
Graduate major requirement 
Registration by Textiles, course not available via web 
registration 
Prerequisite: TEXT-480G 
Fee: Varies depending on student projects 
(SPRING) 

TEXT 482G  GRADUATE STUDIO III  
3-6 credits  tba 
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. 
Graduate major requirement 
Registration by Textiles, course not available via web 
registration 
Fee: Varies depending on student projects 
(FALL) 

TEXT 483G  THESIS PROJECT  
9 credits  Elizabeth Scull/Anais Missakian/Brooks 
Hagan/Jessica Asjes 
This project represents the culmination of a student's study 
in the Graduate Program. The design projects can encompass 
various textile fields in the areas of interior or apparel 
textiles. A specific architectural context, an area of apparel 
design, an investigation of a particular technique, or a visual 
design sensibility and language can provide a framework for 
the project. The work, executed using any established textile 
techniques or technique that a student has developed, should 
manifest advanced original concepts, high quality of 
execution, and a strong commitment to the field. Written 
documentation and analysis of the sources of the work, how 
it relates to the textiles tradition or larger field of art and 
design, and of the development of the project should 
accompany the studio work. 
Graduate major requirement 
Registration by Textiles, course not available via web 
registration 
Fee: Varies depending on student projects 
(SPRING) 

TEXT 484G  TEXTILE SEMINAR I  
6 credits  Anais Missakian/Brooks Hagan 
This course focuses on issues in the professional textile 
field, such as the effect of production parameters and end 
use on design decisions. While helping students become 
more familiar with the wide ranging market, from the most 
innovative to the traditional, this course aims at providing an 
awareness of how one's own work fits into this context. 
Lecturers include professionals from the field, who advise 
on the studio work required in this class. 
Course is repeated in the second year for credit 
Graduate major requirement 
Registration by Textiles, course not available via web 
registration 
Fee: $150.00 
(FALL) 

TEXT 485G  TEXTILE SEMINAR II  
3 credits  Anais Missakian 
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 
Registration by Textiles, course not available via web 
registration 
Prerequisite: TEXT-484G 
Fee: $75.00 
(SPRING) 

TEXT 498G  THESIS WRITING  
3 credits  tba 
This written portion of the Thesis Project helps students to 
analyze their working process and its results, as well as 
inform future work. While the length and style of the written 
thesis may vary, the paper should contain: an identification 
of the project goals and an analysis of the sources of 
inspiration; the context in which the work fits into the textile 
area and larger field of art and design; a description of the 
working process, techniques, and materials used and their 
connection to application and end use; and finally, an 
evaluation of the project. Accompanying the paper will be 
visual documentation of the project. 
Graduate major requirement 
Registration by Textiles, course not available via web 
registration 
Fee: Varies depending on student projects 
(SPRING) 

For a listing of Wintersession courses by 
subject, refer to the section entitled 
“Wintersession 2017”
Wintersession 2017

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. 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 in Wintersession generally span five to six weeks in January and early February. 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 Student Planning. 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 day when classes are not in session. 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.

Student Planning always has the latest information about class times. If the class meeting time does not appear on Student Planning 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 Student Planning for the days the course is held on RISD’s campus. Dates and times for the travel portion of the class are provided by the instructor or department offering the course.

Costs
Wintersession tuition for full-time students is included in the tuition for Fall and/or Spring 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 Student Planning 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 2016-17 is $1,560.00 per credit. Payment is due at the time of registration which can be no
Wintersession 2017

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 Student Financial Services for details.

Course Options
Note: Freshmen are not eligible for Independent Study, Collaborative Study, or internships. Freshmen are eligible for designated travel courses with the approval of the Dean of Experimental and 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 (5-6 weeks) and usually include an on-campus period of study, either prior to travel, after travel, or both.

Travel courses and other relevant information are posted on the web site of the Office of Global Partners and Programs at: [http://gpp.risd.edu/ehp](http://gpp.risd.edu/ehp) and are also listed on Student Planning.

- 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. Check the academic calendar for ISP/CSP deadlines.

- 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](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 supervisors in advance to help clarify the educational expectations for the internship. Electronic forms for evaluating the student’s work as an intern are provided to the supervisor and student through ArtWorks as the internship is nearing completion. Supervisors and students will submit their internship evaluation forms electronically at the end of the internship period. Students
are graded by the instructor on record for the registered internship. Grading process is supported by the supervisor and student evaluations submitted through ArtWorks.

**Registration Times and Information**

Registration for Wintersession courses is via the web, using Student Planning, except for travel classes, ISP, CSP and internships (see the previous section for how to register for these special classes). Web registration 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. Student Planning 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 the course description. 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://risdregistrar.wordpress.com/students/registration/artworks/>.

**Special Registration Steps and Other Information 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 electronically. *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 be added to the waitlist at the Registrar’s office. If a space becomes available, you will be notified to make payment and register. Payment will be due at the time of registration.

The eligibility requirements for Wintersession travel courses and other off-campus global learning courses and programs is currently under review and could change after publication of this document. The latest information will be available prior to registration in September or October 2016.

**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 Student Planning. 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 deadline indicated in the Academic Calendar, 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. Student Planning 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 classes 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 Timeline for Adding a Second Class**

There is a separate registration lottery for adding a second
class. Information is emailed to all students in October from the Registrar.

Use Student Planning to check for open classes, classes 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 Student Planning. 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 email is sent to the first student on the waitlist informing them of the opening and directing them to go to Student Planning within 48 hours in order to register themselves, if they are interested in the spot. Student Planning is used by the student to register.
- If the student does not register within the 48 hour window, they lose their opportunity, and an email will be sent to the next student on the list, etc.
- If you try to waitlist a course that does not offer this feature, you will get a message that "waitlisting is not allowed for this course." Contact the instructor to see if they are keeping their own waitlist.
- At the end of the registration period, automatic enrollment from the waitlist will end, as will the automatic waitlist feature. On the first day of class, if you are on that waitlist and wish to be 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 electronic 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.
Note: Additional Wintersession courses will be published in Student Planning in October.

APPAREL DESIGN

**APPAR 3057** NORTHERN EUROPE SHOE DESIGN PERCEPTION, HISTORY & PROTOTYPING

3 credits  Kathleen Grevers

Using the creative cultures of Germany, Netherlands and Belgium, students will use the experience of footwear design as a way to more deeply understand and expand their own personal design process. This course will inform through the practice of creative introspections inspired by Da Vinci's methods as well as from Northern European history, design practice and cultural aesthetic. There will be a series studio and factory visits within a variety of design fields supported by museum and gallery visits. Students will also use their sketchbooks as visual and reflective journals to practice insightful daily exercises to advance their design process and footwear designs. During the visit to Northern Europe we will have three presentations, to share cultural explorations, process development and the progress of shoe designs. The final shoe design will represent the influence of these explorations, and the manifestation of an expanded design methodology.

Permission of instructor required.

**APPAR 3100** DRESSED BODIES: BASIC APPAREL TECHNIQUES FOR NON-MAJORS

3 credits  Maria Canada

Dressed bodies, is a course conceived to expose students from external departments across RISD campus to a variety of making practices stemming from traditional apparel design practices. Students are expected to bring their current skill set and their apparel related curiosity with the aims of developing a personal project or enhancing apparel related skills. Clothing development, brand, soft-goods development, principles for creating 3 dimensional works around the body from 2 dimensional sketches and patterns as well as basic sewing skills will be covered throughout the body of this course. Principles learned here may be applied to a variety of fine arts processes as well as product design.

Students will be encouraged to develop a better understanding of materials and construction techniques while exploring deeper relationships between 2D shape and 3D form. This dynamic, technical and creative class; supports students further understanding of sewing construction and how it directly relates to-and impacts any creative or technical project, ultimately broadening the students understanding of both material properties and essential technical components of fabric construction.

*Components of this class are seminar and self-directed.

Fee: $124.00

(WINTER)

ARCHITECTURE

**ARCH 2197** THESIS RESEARCH

3 credits  Staff

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 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/WINTER)
ARCH 2352  ADVANCED TOPICS IN ARCHITECTURAL THEORY
3 credits  Staff
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.
There is an optional field trip planned to Addis Ababa, Ethiopia during spring break, for an additional cost of approximately $2200. Although it is highly recommended, students’ inability to travel will not limit their potential to fully participate in the course. Field trip to be confirmed.

CERAMICS

CER 4025  CERAMIC SCULPTURE:NON-MAJORS
3 credits  tba
The course explores an extensive range of sculptural possibilities for ceramics through the theme of sampling. Students learn basic ceramic construction including handbuilding and moldmaking. Projects include: transformation of found shapes, images or objects, abstraction and introduction to contemporary ceramic sculpture. The emphasis is on experimentation and development of personal ideas.
Fee: $75.00
(WINTER)

CER 4099  CERAMIC FORM AND SURFACE
3 credits  tba
2D vs. 3D, form vs. surface. Investigation of how form suggests the surface and how surface can redefine the form. Various hand building and decorative processes are used. Estimated Material Cost: $100.00
Fee: $120.00
(WINTER)

CER 4103  MOLDMAKING & SLIPCASTING FOR CERAMICS
3 credits  tba
In this class we will utilize an industrial approach and integrate it with a fine art sensibility. Students will learn how to make molds and prototypes; produce porcelain casting slip; strategies in casting; traditional and non-traditional surface applications. Course projects will focus on non-functional concepts.
Many tools are supplied, however, students are required to purchase a tool kit to supplement those already on hand.
Ceramics major requirement; Non majors by permission of instructor.
Fee: $130.00
(FALL/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
(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 2233  FREEZE FRAME: THE CINEMATIC OBJECT
3 credits  Sheri Wills
In this studio class, students explore the sculptural possibilities of light and time, engaging in a hybrid discourse that traverses both cinema and art. From Plato's Cave to Japanese architectural screens to early cinema devices to contemporary installation - projected light and shadow have long functioned as profound metaphors for understanding consciousness and experience. In this course, students will explore cinematic tools to develop projection-based objects and small-scale installations, in which pre- and post-cinema converge. In considering the cinematic object, some questions the class will engage include: Where are the points of contact between time-based media and physical objects? What is a screen? Is the single film frame or the stilled video image an object? How are our experiences of objects time-based? What can one make when carefully considering and recklessly experimenting in the intersecting, fluid borders between object and cinema? Students will work with film, cameras, projectors, and various concepts of screens to deepen their understanding of object-based/time-based media in their existing studio practices. Technical skills covered will include working with film as material, editing concepts, digital compositing, and simple projection mapping. Some of the artists discussed include: Dziga Vertov, László Moholy-Nagy, Len Lye, Anthony McCall, Hollis Frampton, Hiroshi Sugimoto, Tacita Dean, Janet Cardiff, Carlos Garaicoa, Eugénia Balcells, Tara Donovan, Robert Irwin, Pipilotti Rist, Uta Barth, Bill Morrison, Jürgen Rebel, Christian Marclay, and Rosa Barba. Through individual and group projects, screenings, visiting artists, and readings students will explore these concepts to expand and deepen their use of time-based media in their studio practices. Objectives:
- Learning the skills of basic shooting, editing, and manipulation of time and motion in digital video
- Exploring screens, scrims, and projection strategies
- Developing an understanding of movement and duration and how to bring this into one's studio practice

(WINTER)

FAV 5200  EXPERIMENTS IN STOP MOTION ANIMATION
3 credits  Hayley Morris
This is a course demonstrating and exploring the basic techniques of Stop-Motion Animation, with the intent to provide students with hands-on creative experience in learning the potentials of the medium, and an introduction to filmic language. Conceptual skills are exercised through exploring intent, storytelling, storyboarding, editorial concepts, material manipulation, character performance, art direction, lighting and basic sound design. This class is based on process and experimentation. It is meant to provide a strong foundation in the basics of stop-motion animation filmmaking, as well as the confidence to experiment further in one's future work. The idea is to enjoy the process by understanding it; control is born of experimentation and experience.
Estimated Materials Cost: $40.00
Fee: $150.00
(WINTER)

FAV W502  INTRODUCTION TO ANIMATION TECHNIQUES
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 Material Cost: $65.00
Fee: $75.00
(WINTER)

FAV W503  FILM EXPLORATIONS
3 credits  Bryan Papciak
This course is an introduction to the visual aspects of filmmaking. 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 Material 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.  
Permission of instructor required.  
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. Permission of instructor required.  
Fee: $25.00  
(WINTER)

FAV W519  VIDEO EXPLORATIONS  
3 credits  tba  
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 Material 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 Material Cost: $40.00  
Fee: $50.00  
(WINTER)

FAV W527  SENIOR STUDIO: OPEN MEDIA  
3 credits  tba  
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. Permission of instructor required.  
Fee: $50.00  
(WINTER)

FURN 2026  DESIGNING CONSTRAINTS: AN INTRODUCTION TO PARAMETRIC DESIGN THROUGH MAKING  
3 credits  tba  
Parametric design is the process of using algorithmic thinking to facilitate the formal expression of defined parameters. This process has become prevalent in architecture, object design, and many artist practices. This class will examine how the use of parametric design methods can inform the making process. By setting constraints, we are making important decisions about everything we create. Usually these decisions are cast in stone, but what happens when they are open for manipulation? We will be utilizing the algorithmic computer modeling program, Grasshopper, as well as more analogue processes. Using these methods, students will explore the field of parametric through designing and building with their own systems of making. Some of the tools used in this class will include, but not be limited to, 3D printers, pen plotter, plotter cutter and, of course, your hands. Computer modeling experience is preferred, but not required.
**Estimated Materials Cost:** $100.00  
**Fee:** $50.00  
(WINTER)

**FURN 2407**  
**EXPLORING UPHOLSTERY FROM THE BASICS TO THE EXTREME**  
3 credits  
Nathaniel Smith  
This course will focus on the art of upholstery design. It will teach the basics of traditional techniques and materials; cover historic influences; and explore methods used in mass production. The course will also examine extreme upholstery and the use of nontraditional materials and unconventional methods. There will be an emphasis on ergonomics including shaping, angles, and scale and how upholstery transforms the frame and affects the user. This is a hands-on class and will include multiple upholstery projects culminating in a full-scale final project.  
Estimated Cost of Material: $100.00  
*Elective for Majors; Open to Nonmajors.*  
*Permission of instructor required*  
Fee: $125.00  
(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 Material Cost: $75.00  
Fee: $60.00  
(WINTER)

**FURN W502**  
**INTRODUCTION TO FURNITURE**  
3 credits  
tba  
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)

**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: $150.00  
(WINTER)

**GLASS 4323**  
**GLASS SCULPTURE**  
3 credits  
Christopher Taylor  
The first objective of this experimental glass class is to investigate the potential of glass as a sculptural material. This rigorous exploration entails many non-traditional and some traditional techniques with hot and cold glass. Some of the techniques students will learn are: innovative molds for blown and cast glass; assembling glass (cutting, gluing); unusual manipulations of hot glass; combinations of blown and cast or kiln worked glass and some uncommon surface treatments. The greater part of this class will be spent in the studio working with glass directly. However, slide lectures, videos and an artist-centered look into physics and optics will supplement the, generally speaking, more intuitive approach of working with glass. Collaborative and innovative work will be encouraged as will investigations into the innate properties of glass.  
Estimated Material Cost: $200.00  
*Permission of department head or instructor required*  
Fee: $200.00  
(WINTER)

**GRADUATE STUDIES**

**GRAD 010G**  
**COLLEGIATE TEACHING PRACTICUM**  
3 credits  
Dalia Linssen  
This course helps prepare graduate students to be effective educators while fostering a community of shared ideas. Designed to support graduate students while they are teaching in RISD's Wintersession, the course is a practicum
in which participants discuss practical and theoretical concerns related to collegiate teaching and learning. As a forum, the course provides a space for group reflection on teaching experiences and challenges in addition to developing effective learning and assessment strategies. Through structured feedback from faculty, students evaluate their teaching effectiveness and document their development as teacher-scholars through preparing a well-designed teaching portfolio. As an immersive teaching and learning experience, graduate students will have an opportunity to share and apply knowledge of student learning and an awareness of student diversity to their discipline-focused art and design instruction.

(WINTER)

GRAD 144G  (MAKING A) LIVING AS AN ARTIST  
3 credits  Janet Zweig
For this Professional Practices course, we explore the practical possibilities for your life after art school. Emphasis is on balancing your artistic practice with the financial demands of everyday life, on integrating your career path(s) with your artistic values and integrity, on developing realistic goals and strategies, and on finding "branching paths" that open new prospects. Various avenues are explored, such as: exhibiting in galleries and museums, starting a business, working on commission, art writing, social practice, and forming a collective, a publication, or an independent gallery. Current financial, practical, and ethical ramifications of each of these avenues are considered. We discuss what matters when deciding where, geographically, to begin your career. The course provides a number of skills: creating proposals, presentations, artists' statements, and resumes; and obtaining grants, residencies, commissions, art-related employment, studio space, and representation. Also touched upon are art law, copyright, budgeting, and taxes for artists. There are guest speakers from galleries, public art agencies, design businesses, and a trip to New York City. We meet RISD graduate alumni who are currently developing their careers as artists and designers, and hear about their paths from graduation to living as artists.
Graduate elective – seminar  
(WINTER)

GRAD 145G  MAKING V.1  
3 credits  Jennifer Liese
v.1 is RISD's new graduate student-run publication (first issue to launch in May 2016). It is written, edited, designed, illustrated, and produced by RISD graduate students in all disciplines, in the context of this full-year course, with additional contributions from the graduate community at large. (The class meets biweekly in Fall and Spring, for a total of 3 credits. It is expected that students will enroll in both semesters.) The course is composed of two overlapping parts: 1.) a seminar investigating experimental contemporary art, design, cultural, and scholarly publications (in print, online, and live) that feature writing by artists and designers (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 2.) a studio in which the class becomes the v.1 staff-envisioning and making this annual view into what matters to our graduate community and the world beyond. 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 ongoing feedback from the instructor. Artists and designers are contributing to cultural discourse like never before, and writing today takes many forms-scholarly, journalistic, critical, experimental, electronic, image- or design-driven, or hybrid. Together we develop not just a publication (whose form and content will change year to year, hence always being "volume 1"), but significant relationships between writing, art and design practice, and contributing to public discourse.
Graduate elective – seminar  
(FALL/WINTER/SPRING) NOT OFFERED IN WINTER

GRAPHIC DESIGN

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: Open to 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.  
(WINTER)
Liberal Arts portion of this course is designed to familiarize students with Cuban culture in general, and more particularly to explore Cuban performative and visual arts. It will include lectures on both the African roots of Cuban culture and the contemporary arts scene in Havana and beyond. The class will have the opportunity to explore the contemporary art scene in Havana and include travel to Santiago de Cuba, a beautiful colonial city rich in history and cultural treasures. Knowledge of Spanish not required, but helpful. Also offered as HPSS-C412.

Permission of instructor required. All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course either before, or during, the course. Also, in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period.

*Estimated Travel Cost: $2750

***Off-campus Study***

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 as 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.

(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: Open to sophomore and above
Section 2: Open to all

(WINTER)

GRAPH W336 INTRO TO GRAPHIC DESIGN
3 credits tba
An in-depth investigation of the principles and possibilities of graphic design. Through a series of experimental exercises incorporating drawing, collage, and the computer, students will learn the fundamentals of graphic form, sequencing, image making, communicating visually, and integration of type. Slide presentations and lectures will introduce students to both the history of graphic design and contemporary designers.

(WINTER)

HISTORY OF ART & VISUAL CULTURE

HAVC C412 CUBA: PRINTMAKING, HISTORY, AND ART
3 credits Winifred Lambrecht
How does a country forged by revolution and hardened by deprivation nevertheless manage to foster and encourage art making? What can we learn about Cuba's culture and history that allowed it's Printmaking and Art to thrive. A culture and history impacted by European colonialism, slavery and more recently isolation from its powerful northern neighbor. This travel course will explore Cuba; the studio component will include printmaking and visits to Havana's print shops, the Liberal Arts portion of this course is designed to familiarize students with Cuban culture in general, and more particularly to explore Cuban performative and visual arts. It will include lectures on both the African roots of Cuban culture and the contemporary arts scene in Havana and beyond. The class will have the opportunity to explore the contemporary art scene in Havana and include travel to Santiago de Cuba, a beautiful colonial city rich in history and cultural treasures. Knowledge of Spanish not required, but helpful. Also offered as HPSS-C412.

Permission of instructor required. All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course either before, or during, the course. Also, in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period.

*Estimated Travel Cost: $2750

***Off-campus Study***

HAVC C509 PHOTOTEXTUALITY: LITERATURES OF THE EMBEDDED IMAGE
3 credits Karen Carr
Photography and Literature are often seen as separate, yet kindred, disciplines, each working to depict, contest, alter, and reframe that which we think of as reality. This course will explore various ideas about the melding of photography and literature by looking at texts that work to create dialogue between the two mediums, as well as theoretical writings that offer ways of contemplating such fusions. We will study texts by writers/photographers such as: Walker Evans, James Agee, W.G. Sebald, Sigmund Freud, Roland Barthes, Teju Cole, John Berger, Sophie Calle, Paul Auster, Theresa Hak Kyung Cha, and Lance Olsen. Students will write several short essays about the readings, as well as a longer project, which will combine photography and writing.

(WINTER)

HAVC H155 PHOTOGRAPHY OF ART
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. Brassai'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)

HAVC H156  **SOVIET ART AND FILM UNDER LENIN AND STALIN**
3 credits  Marcin Gizycki

This course will examine art in Russia and the USSR from the October Revolution in 1917 to the death of Stalin in 1953 in the context of historical events and changing ideological climate. After the October Revolution, art and film in Russia and later the USSR became a field of unprecedented experimentation that gave birth to many groundbreaking works by artists and filmmakers such as Kazimir Malevich, Vladimir Tatlin, Alexandre Rodchenko, Varvara Stepanowa, the Stenberg Brothers, Sergei Eisenstein, Vsevolod Pudovkin, and others. The introduction of Socialist Realism by Stalin in the 1930s terminated the Avant-Garde in the country and forced artists to become basically producers of propaganda. Despite this, a number of significant works, especially films, subverted ideological limitations.

(WINTER)

HAVC H302  **ART & LIT: TROJAN WAR**
3 credits  Peter Nulton

The Trojan War is one of the most influential stories in the history of Western culture. After a brief examination of the archaeological evidence for such an event, this course will focus on the art and literature inspired by the Trojan War from Ancient Greece through modern times. Readings will include selections from Homer, Virgil, Chaucer, and Shakespeare, and take into account return stories such as the Odyssey. Art with Trojan iconography will be explored from ancient vase-paintings and sculptures through Renaissance and Baroque depictions, up to a contemporary graphic novelization and a brief discussion of films on the subject. Major themes include the interaction of art and literature, and the mutability of an established narrative at the hands of subsequent creators.

(WINTER)

HAVC H320  **BAROQUE ROME**
3 credits  Suzanne Scanlan

In this course, we will examine art in Rome from the end of the 16th century to the beginning of the 18th century, a dynamic period that shaped much of the fabric of the city as we know it today. While analyzing urbanism, architecture, sculpture and painting by many of the major artists of the period (Caravaggio, Bernini, Borromini, Artemisia, Pietro da Cortona), we will also discuss commemoration of the ritual and ceremonial life of the city portrayed in engravings, drawings, printed books and on film.

(WINTER)

HAVC H403  **ROCOCO ROCKS**
3 credits  Pascale Rihouet

A key moment and place in the history of design, eighteenth-century art was innovative and rich in criticism, especially in France. Favorited themes in the graphic arts and sculpture include gallantry (fetes galantes), eroticism, and domesticity. French art dealers were responsible for new designs for furniture and decorative arts; architects developed utopian projects; and seamstresses launched extravagant fashion trends. We will examine how rococo came to be the dominant artistic trend in all Europe and the kinds of controversy that it generated from the mid-century on. Rococo Rocks will provide analytical tools for understanding the visual arts within their social and critical contexts including the Enlightenment. We will navigate between genres and media, assess how works of art were then perceived, and discuss the position of women (whether mothers, wives, or artists). We will also study the ramifications of rococo's continuing curve into twentieth-century art from Art Nouveau to Cindy Sherman and Jeff Koons. Visits to several departments of the RISD Museum are planned as well as to the Hay Library where we will study original eighteenth-century illustrations. Students' final projects consist in designing a rococo-inspired object in any medium (painting, sculpture, textile, print, or drawing) accompanied by an artist's statement.

Fee: $50.00

(WINTER)

HAVC H406  **SEM: THE BAUHAUS**
3 credits  Eric Anderson

The seminar will focus on the theories and practices developed at the revolutionary German art school. Drawing on original statements by Bauhaus figures, as well as a wealth of recent literature, students will consider questions raised at the Bauhaus about the unity of the arts, the role of art and design in politics and the economy, the professional status of women in the arts, and the pedagogy of art and design. Attention will be given to how understanding of the Bauhaus has changed over time, and what the Bauhaus represents today.

*Sophomore and Above*

(WINTER)
HAVC H449  SELF-PORTRAITURE AND THE
DEATH OF THE AUTHOR
3 credits  Jonathan Weinberg
This course will focus on the history of self-portraiture and
modes of self-identity from the vantage point of feminism,
queer theory, and of post-modernist critiques of the so-called
author function. We will look closely at self-portraits by artists
ranging from Rembrandt van Rijn to Cindy Sherman, and from
Albrecht Durer to David Wojnarowicz. Students will be asked
to write about artists’ self-portraits and also construct their own
written and visual autobiographies. We will read memoirs by
artists, as well as essays by Barthes, Foucault, and Krauss.
(WINTER)

HAVC H453  RITUAL PERFORMANCE IN
RENAISSANCE ITALY
3 credits  Pascale Rihouet
This course explores how art articulated the many rituals that
permeated the Italian society from ca. 1350 to 1550.
Ephemeral art and fragile objects that were only sporadically
displayed (processional ones, for example) are rarely
discussed in art history. Well-orchestrated events for birth,
marrige and death were held in domestic or outdoor
settings; citywide processions meant to ward off the plague
or to honor a local saint, and political events such as princely
entries or funerals flaunted colorful paraphernalia such as
precious textiles, costumes, flags, statues, and decorated
tapers. These gatherings often staged the performance of
music, chanting and prayers, or religious drama. The art of
public ritual not only created authority and expressed
devotion but it also asserted one’s rank in society, and
maintained social order. To understand these phenomena, we
will examine inter-disciplinary methodologies in art history
from material culture, anthropology, social history, and
iconography. One field trip to Boston is planned.
Fee: $50.00
(WINTER)

HAVC H459  HINDU TEMPLES IN SOUTH ASIA
3 credits  Mallica Kumbera Landrus
To fulfill evolving forms of worship a new architecture
evolved between 400 and 800 AD in South Asia. The early
wooden buildings are represented in relief and paintings, as
well as elaborately replicated within the ancient cave
monasteries across India. This course traces the Indian
architectural tradition, its transformation into a symbolic
vocabulary for a new structure, the Hindu temple, and the
development of the temple in India from ca. 500-1500 A.D.
Students will be encouraged to explore the social, historical,
and symbolic frames for this architecture. While introducing
students to the remarkable variety of India's temple
architecture, its multiple forms and uses, class discussions
will also address broader issues of how architecture can be
designed to compress meaning while accommodating
multiple agendas of use.
Fee: $160.00
(WINTER)

HAVC H463  SCIENCE OF ART
3 credits  Matthew Landrus
This course will examine scientific and technical
applications developed by Western artists and visual
theorists from the Renaissance to the nineteenth century.
Concentrating on pictorial traditions, the course will address
what artists, authors and artist/engineers have referred to as
scientific, technical, mechanical, and purely mental solutions
to optical, proportional and quantitative visual problems.
General themes will be perspective, form, color, and
mechanical devices, and will include discussions on
intellectual training, notebooks, treatises, and collecting. The
course will examine artists such as Masaccio, Leonardo,
Piero della Francesca, D`rer, Serlio, Carlo Urbino, Cigoli,
Rubens, Vel`zquez, Saenredam, Vermeer, Poussin, Andrea
Pozzo, Canaletto, Phillip 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, the corequisite, and you will be
added to this Art History class by the Registrar. Permission
of Instructor required; This travel course is open to first
year students. Registration begins in October. All students
are required to remain in good academic standing in order
to participate in the WS travel course/studio. Failure to
remain in good academic standing can lead to removal from
the course either before, or during, the course. Also, in cases
where WS travel courses and studios do not reach student
capacity, the course may be cancelled after the last day of
Wintersession travel course registration. As such, all
students are advised not to purchase flights for participation
in Wintersession travel courses until the course is confirmed.
to run, which happens within the week after the final Wintersession travel course registration period. Estimated Travel cost: $4000.00

***Off-Campus Study***

(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. Fee: $110.00

(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 H682  LEONARDO DA VINCI'S DRAWINGS
3 credits  Matthew Landrus
The course will explore the approaches and contexts of Leonardo da Vinci's draftsmanship. Studying primarily some of his surviving 6000 drawings and notes, the course will locate his aesthetic and analytical processes and contexts for a broad range of projects, such as paintings, sculptures, treatise literature, machines, weapons, maps, festivals, built environments, and studies of natural philosophy. We will also examine theoretical pursuits in the liberal and technical arts by Leonardo and his contemporaries, and their assessments of visual art as a science, and studies of natural science as a systematic art. Particularly informative will be Leonardo's responses to contemporary trends, to artisanal traditions, to the antique, to members of princely courts and republics, and more generally to investigative and inventive strategies.

(WINTER)

HISTORY, PHILOSOPHY, AND THE SOCIAL SCIENCES

HPSS C412  *CUBA:PRINTMAKING, HISTORY, AND ART
3 credits  Winifred Lambrecht
How does a country forged by revolution and hardened by deprivation nevertheless manage to foster and encourage art making? What can we learn about Cuba's culture and history that allowed it's Printmaking and Art to thrive. A culture and history impacted by European colonialism, slavery and more recently isolation from its powerful northern neighbor. This travel course will explore Cuba; the studio component will include printmaking and visits to Havana's print shops, the Liberal Arts portion of this course is designed to familiarize students with Cuban culture in general, and more particularly to explore Cuban performative and visual arts it will include lectures on both the African roots of Cuban culture and the contemporary arts scene in Havana and beyond. The class will have the opportunity to explore the contemporary art scene in Havana and include travel to Santiago de Cuba, a beautiful colonial city rich in history and cultural treasures. Knowledge of Spanish not required, but helpful.

Also offered as HAVC-C412.

Permission of instructor required.
All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course either before, or during, the course. Also, in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period.

Estimated Travel Cost: $2750

***Off-campus Study***

(WINTER)

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 S440 RUSSIA: PAST AND PRESENT
3 credits Andrew Robarts
This course is designed to introduce students to the history and culture of Imperial Russia and the Soviet Union. The themes that will be developed in the course include: the historical process of imperial formation, transformation, and collapse; the spatial dimension in Russian imperial history; Islam in Russia; reform, modernization, and "westernization" in the Russian context; migration and human mobility; and political violence and revolution. The question of Russian "national" identity, both historically and today, will be an over-arching theme of this course. From a methodological perspective, therefore, the themes and topics addressed in this course are designed to help students contextualize contemporary economic, political, and social developments in the Russian Federation. This course is organized around assigned readings and in-class discussions designed to isolate and illuminate the various scholarly and disciplinary elements embedded in RISD's art and design curriculum. In combination with engaged reading of the assigned textbook for the course and the content provided through "mini-lectures", films, videos, and literary works will serve to extend the imaginary and visual dimensions of the course. The reading and discussion of historically-based works of literature within the context of Russian history as well as the viewing and discussion of a film on contemporary Russia will, therefore, help elucidate and humanize the various themes developed in the course.

(WINTER)

HPSS 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 S480 FEMINIST THEORY AND ACTIVISM
3 credits Gail Cohee
Some complain that feminist theory is "too academic," that it has no ties to social justice or activism. On the other hand, there are those in the academy who accuse gender/women's studies of not being sufficiently academic, of not being intellectually rigorous. With those two stereotypes in mind, we will read a variety of feminist theorists, some generally thought of as "academic," and some generally seen as "activist." Can academic theory be useful to political and social activists? Can activism inform academic theorizing? With those questions in mind, we will look particularly at feminist theories and activism as they seek to counter, contextualize, and respond to war and other manifestations
of violence; theories and activism around reproductive rights and justice; theories and activism addressing environmental justice and ecofeminism; and theories and activism around bodies and their relationships to the other issues we will examine. Throughout the course, we will keep in mind art's place within feminist theory and activism.

(WINTER)

HPSS S482  HOW TO DO THINGS WITH ART
3 credits  Jeffrey Poland/Barbara Von Eckardt
Drawing on Searle's book Speech Acts and Ian Hacking's Social Construction of What?, this course will engage students, as a class, in the creative development of a theory of art acts. Our exploration will have three stages. First, we will consider the theory of speech acts and theories of social construction as models for doing such things with works of art, as expressing feelings, documenting facts, raising consciousness, or asking questions. Second, students will research and present for discussion and analysis chosen examples of art acts, making use of the RISD Museum as well as the internet and the RISD Library. And finally, each student will make a work whose presentation constitutes an art act. In this way, theory will inform interpretation and making; and interpretation and making will inform theory.

(WINTER)

HPSS S521  SEMINAR: HISTORICAL FUNCTION OF FILM
3 credits  Scott Cook
In this course we will screen and examine narrative, interpretive films that expressly depict a historical event, personality or situation. We will be expressly concerned with ways in which the film can be studied as a historical text and the use of nationalism, mythology or political ideologies in the construction of a particular historical moment. Films to be viewed include: Glory, Potemkin, October Sky, and Nixon.

(WINTER)

HPSS S674  FIELDS OF GLORY: SPORTS AS CULTURAL INFLUENCE
3 credits  Thomas Roberts
In most advanced cultures of the world, the passion for sports has reached into many and unexpected aspects of society. As participants or observers, we all, at one time or another, recognize the power of sports as spectacle, distraction or metaphor. This course will examine the evolution of sport from competition among individual athletes in the ancient world through the rise of team sports in the 19th and 20th centuries. It will then consider the influence of sports on language, politics, gender identity, art and architecture, literature, media, and apparel, among others. Sports inevitably have an interrelation with class, race, and nationalism; and they have developed their own myth & ritual & hagiography, aesthetics, economy, cult of celebrity and statistical idiom. There will be readings, assigned papers, classroom presentations, an exam and field trips to local sports events.

Fee: $35.00

(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)

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 2032  INTRODUCTION TO OIL PAINTING
3 credits  Jason Brockert
Oil painting is one of the richest, most powerfully expressive mediums that exist. It offers a vast diversity of approaches and provides the most flexibility of all the painting materials. To take advantage of that variety, certain technical knowledge is essential. This class is geared as a thorough introduction to the newer oil painter. Our early class focus will be on understanding materials through a variety of life study exercises. Focus on color and composition will promote effectively orchestrated images. Our ultimate goal will be to make powerful images that marry appropriate approaches to oil painting with personal vision. The class emphasis will balance the technical mastery of materials with the clarity of effective visual communication.

(WINTER)
ILLUS 3032 XXXY
3 credits Melissa Ferreira
In this course, we examine gender -- not your biologically assigned equipment, but those social constructs that shape and define what is male, what is female and what is that less absolute space between and beyond. Weekly assignments often begin by reviewing the traditional role of women and men in American culture but through a contemporary lens, examining the astoundingly colorful range of gender and sex identities that cannot be limited to simply pink and blue. We’ll turn stereotypes inside out, flip popular icons upside down, and rework familiar images from hallowed museums. We’ll search for fresh depictions of abstract concepts like conception, contraception, relationships, power, etc. This course offers equal opportunity for XX’s, XY’s and those outside the binary.
*This course fulfills the Illustration Concepts Elective requirement for Illustration majors.*
(WINTER)

ILLUS 3040 PLAY AT WORK
3 credits David Porter
Illustrators invent all the time: a "concept" is nothing more than invention. This course aims to expand the illustrator's definition of and capacity for invention, both on the page and beyond. The object of invention herein is delight. Students in this course will conceive and develop three distinct projects - the for children, the second for adults, the third at the student's discretion. Each project in development will test its premise: it will expose inspiration to proof. The ultimate criterion for success, whatever form the project has taken, will be, "Is it delightful?". If an invention is both original and delightful it may well have commercial potential; while this is not the object of the course, commercial potential will of course be considered. Classes will ideally be of seminar size. They will consist of speculation, discussion, suggestion and critique: skull sessions. Such dialogue is essential to the generation and development of both premise and project; it will comprise the majority of class time.
*This course fulfills the Illustration Concepts Elective requirement for Illustration majors.*
(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 3312 WEB DESIGN
3 credits 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.
*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, including uses ranging from social protest to advertising and the use of the body as a substrate for images. A variety of techniques will explore everything from simple handmade stencils to the use of photo/computer technology to create individual designs. Assignments will be given through the developmental phase, and in-class critiques will play an important role in determining the final product. By the end of the semester, students will also investigate the business/commercial side of silk-screening, including at-home studio setup, recordkeeping and selling the product.
*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 materials and collage elements, including their own drawings and paintings, photographic images and found objects. Techniques used for developing layers of both texture and meaning will be explored and later applied to specific illustration problems.  
*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 publications will be added & subtracted. Quick experiments will be the basis for compositions that will animate shadow boxes and tell stories. Techniques with paper pulp, polymer & air-dry clays will be demonstrated (as low-relief and over armatures). Scavenged objects and supplies to be disassembled & reconstructed in fresh configurations are another way to create images. Whatever the initial steps, pieces will be finished with mixed media, collage and other treatments that unify the whole. Idea and technique come together so these illustrations will be anything but shallow.  
(WINTER)

ILLUS 3920  **SCIFI AND FANTASY ILLUSTRATION**  
3 credits  Nicholas Jainschigg  
This course will be a short introduction to Science Fiction and Fantasy illustration in the form they are most frequently seen--book covers. Subjects will include (besides the usual aliens, futuristic looking machinery, and dragons) materials and techniques, reference gathering, working with a manuscript, working with the paperback format, etc . . . The goal of the course is to familiarize the interested student with the means and methods of producing a realistic illustration of an unreal scene.  
(WINTER)

ILLUS 3940  **COMICS: GRAMMAR OF THE GRAPHIC NOVEL**  
3 credits  R. Kikuo 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  Khipra Nichols  
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  A. Cantrell/D. Robinson/J. Pelto/tba  
The objective of this course is to develop a more precise, professional and sensitive approach to design while broadening the student's technical base. Precision machine tools such as metal lathes, mills 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/Paolo Cardini  
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 Material Cost: $200.00  
Major requirement; ID majors only  
Junior or above  
Prerequisite: ID-2476  
(FALL/WINTER/SPRING)*

ID 2510  **WKSHP: DRAWING**  
1 credit  Jorge Paricio Garcia/tba  
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. The class is built on the belief that strong two-dimensional skills remain the essential tool for product designers. Students attending the first module will be required to participate in the final critique on the final day of the semester.

Junior and above
(FALL/WINTER/SPRING)

ID 2517 DESIGN FICTION-RAPID PROTOTYPING WITH TEXT
3 credits Timothy Maly
There is an element of fiction in all design work and design is always about the future - it imagines the time when the objects and services we make become available to users - but design fiction goes further. Design fiction is a genre of experimental and speculative design that uses the tools and techniques of storytelling to develop conceptual prototypes of near future ideas.

Writing is cheap. It takes moments to describe an object that could take hours or months to build. This allows you to prototype ideas quickly, lightly testing and discarding so that only a much more promising subset of ideas makes it to the physical creation stage.

Drawing from the techniques of science fiction and the foresight community, we will explore how world and scenario-building can be used to enrich our designs. We will experiment with the tools of fiction and genre to examine our ideas from new angles and to find new ways of presenting our concepts to an audience. We will also consider the pitfalls and shortcomings of the approach. At the end of the course, we will present a series of near-future prototypes for better living in strange new worlds.

(WINTER)

ID 2518 DESIGNING THE SALE OF SELF
3 credits tba
Being a designer is far more than addressing user, aesthetic, function, and marketplace. Much of being a designer is about selling yourself - you are a part of the product that the client is buying into. This course focuses around pitching product and self. Who are you? What are you selling? How do you approach your clientele? How do you get your client on board? Developing a design for production can take days, weeks, months, even years - and can be blown apart in very few poor decisions. The goal of this course is to teach students how to plan, prepare, pitch, and close on opportunities. Through a variety of exercises students will learn how to approach a variety of real world scenarios, understand company expectations and anticipate concerns. The course will provide industry exposure through meeting with industry professionals at companies incorporated in the real world exercises. I will pull from my personal pool of contacts to connect students. The course will cover communication techniques, communication faux pas, cold calling, interviews, pitching, networking, freelancing, licensing, making sound decisions, and contracts.

Major Elective
(WINTER)

ID W257 WOOD II
3 credits tba
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 Material Cost: $30.00
ID majors only
Prerequisite: 3 credits from courses ID-2455 or ID-245G
Fee: $85.00
(WINTER)

ID 240G GRAD INTRO TO INDUSTRIAL DESIGN
3 credits Thomas Weis
The aim of the course is to open a window on the complex and multifaceted present design environment. A preliminary overview about the major historic design movements will be followed by an extensive description of the design's state of the art together with a spot on the latest trends. Students will be invited to think and tinker, learning how to approach a design project, how to formulate proper research questions and how to use analog and digital prototyping to experiment, validate and communicate their own ideas. They will also initiate a dialogue with forms, functions, and interactions, defining the borders of the design activity and the actual role of designers. The main goal of the course is to get students familiar with the design vocabulary and with the basic tools involved in design processes. Areas covered: Ideas and concepts creation, quantitative and qualitative research, sketch models making, digital fabrication, physical computing, project's narrative and storytelling.

Open to ID Graduate Majors only.
Fee: $75.00
(WINTER)

INTERDISCIPLINARY STUDIES & NONMAJOR STUDIO ELECTIVES

IDISC 1509 DRAWING MARATHON
6 credits Gwen Strahle
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
6 credits Alba Corrado
This intensive studio is based on the premise that study is an abstractive process. We will begin at a very basic level to define features of this process with exercises in form and small studies of posed models. We'll use oil-based "Clean Clay", first unsupported, then over armatures, and gradually work up to 7/8 scale for portraits and 1/2 scale for figures. While the yield will be three well-resolved portraits and two figures, both studied and invented, our underlying goal is the development of form consciousness, a notion of what organic form is, the idea of its integrity.

To handle the spatial reckoning rigors of this class, students must possess solid drawing skills. They must have earned a grade of B or better in Foundation Drawing. The 6-credit class meets four days a week, Monday-Thursday, 1-6pm, for six weeks. Students must be prepared to dedicate Friday and one day each weekend for additional, scheduled model sessions. They must be able to carry on development and completion of assignments during hours outside class time.

As there will be insufficient time for mold-making or casting, students may choose to take away all finished works and/or provide a blank CD for transfer of photo documentation made by the instructor.

Estimated cost of materials: $100.00

Fee: $200.00

(WINTER)

IDISC 2233 FREEZE FRAME: THE CINEMATIC OBJECT
3 credits Sheri Wills
In this studio class, students explore the sculptural possibilities of light and time, engaging in a hybrid discourse that traverses both cinema and art. From Plato's Cave to Japanese architectural screens to early cinema devices to contemporary installation - projected light and shadow have long functioned as profound metaphors for understanding consciousness and experience. In this course, students will explore cinematic tools to develop projection-based objects and small-scale installations, in which pre- and post-cinema converge. In considering the cinematic object, some questions the class will engage include: Where are the points of contact between time-based media and physical objects? What is a screen? Is the single film frame or the still video image an object? How are our experiences of objects time-based? What can one make when carefully considering and recklessly experimenting in the intersecting, fluid borders between object and cinema? Students will work with film, cameras, projectors, and various concepts of screens to deepen their understanding of object-based/time-based media in their existing studio practices. Technical skills covered will include working with film as material, editing concepts, digital compositing, and simple projection mapping. Some of the artists discussed include: Dziga Vertov, László Moholy-Nagy, Len Lye, Anthony McCall, Hollis Framton, Hiroshi Sugimoto, Tacita Dean, Janet Cardiff, Carlos Garaicoa, Eugénia Balcells, Tara Donovan, Robert Irwin, Pipilotti Rist, Uta Barth, Bill Morrison, Jürgen Rebel, Christian Marclay, and Rosa Barba. Through individual and group projects, screenings, visiting artists, and readings students will explore these concepts to expand and deepen their use of time-based media in their studio practices. Objectives:

- Learning the skills of basic shooting, editing, and manipulation of time and motion in digital video
- Exploring screens, scrims, and projection strategies
- Developing an understanding of movement and duration and how to bring this into one's studio practice

(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 androte memorization of definitions discouraged. The course will stress method, experiments, and risk taking.

Fee: $75.00

(WINTER)

NMSE 0723 *ITALY:(IN)VISIBLE VENICE
3 credits Leslie Hirst
This course presents the opportunity for a cultural and literary interrogation of Venice, in situ, in combination with an immersive studio course. This 3-credit Non-Major Studio (NMSE) is integrated with a mandatory/concurrent 3-credit Liberal Arts (LAS) component. A city of paradoxes or merely contradictions? American historian Thomas F. Madden describes Venice as "a city without land, an empire
without borders.” French philosopher Régis Debray, on the other hand, calls it “a kind of Euro-Disney for snobs,” whereas Italian novelist Italo Calvino treats it as a paradigmatic point of intersection between death and desire, and so the quintessence of every city on earth. Venice’s status as off-shore metropolis at the top of the Adriatic-a marshy haven from invading “barbarians” that has conquered, traded with, and been dominated by its antagonists, including the sea, over more than a millennium-makes it one of the most intriguing and atypical cities in Europe, if not the world.

Co-Requisite: LAS-E723. Permission of instructor required. All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course either before, or during, the course. Also, in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period.

Estimated Travel cost: $4,800.00

***Off-Campus Study***

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INTAR 2118  SET DESIGN STUDIO
3 credits  Michael McGarty
The class seeks to examine set design within a studio environment that is as close as possible to that of the profession, allowing students the opportunity to work on numerous productions in the design roles within theatre and opera. Relevance will be attached to the exploration of visual solutions that are viscerally grounded in the text. Script analysis will be thorough and ongoing. Group participation in this process is essential. Students will be expected to read and research one to two plays per week. All sets will be modeled, with fluctuating levels of completion.

Architecture & Design Majors Only
(WINTER)

INTAR 2300  INTRO TO INTERIOR ARCHITECTURE FOR NON-MAJORS
3 credits  Patricia Roka
This course is primarily intended to provide some insight into the design objectives of the studio projects of the undergraduate and graduate degree programs of Interior Architecture at RISD. As a studio introduction to Interior Architecture for non-majors, the course will focus on the spatial design concerns of the department focusing on how one carves, creates and occupies built space. Projects will explore the realm of work that begins with an architectural volume and transforms it from the ill-used or obsolete, to new purpose and viability, presented in drawings and models.

(WINTER)

INTAR 2379  THEORY SEMINAR: INVESTIGATING INTERIORITY
3 credits  tba
This seminar is intended as a reinforcement of and preparation for the self-choice Design Thesis taking place the following Spring. The seminar will assist the student in becoming more aware of factors which determine a successful outcome for a design intervention within an existing building. As the second part of the three-part thesis sequence, the course builds upon INTAR 2397 and the student’s approved Design Thesis Feasibility Report. Major requirement: MDes INTAR majors only

Registration by Interior Architecture department, course not available via web registration
Also offered as LAEL LE08 for Liberal Arts elective credit.
Register into the course for which credit is desired.
(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)

J&M 3212  CAD CAM CAST
3 credits  Brian Bergeron
This course explores a detailed investigation of the transformation of digitally created models into small refined metal objects through the traditional lost wax casting process. Students will use high resolution 3d printing of appropriate output materials and cnc milling of wax to generate castable objects and then cast in metal using in-house casting equipment and external service bureaus. Students can also utilize service bureaus for outputting their designs directly in metal. Metal castings will then be finished using a variety of techniques. Projects created can be but are not limited to jewelry objects. Objects created can be used as part of a larger project, i.e. drawer pulls, details of a sculpture, buttons for a coat etc.
Prerequisite: Rhinoceros or other 3d modeling software.
Fee: $50.00
(WINTER)

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 W207 GRAD SEM: CONSTRUCTED GROUND
3 credits K. Foley/A. Anderson/A. Flores
This seminar explores the parallels between designing and constructing the ground. It's focus is on landform - analyzing it as part of a larger natural system; understanding its inherent opportunities and limitations; altering it for human use & occupation; and building it with varying construction methodologies. The means for this exploration will primarily be through three-dimensional representations with two dimensional contour plans; however, diagrams, sketches, sections, and narratives will be necessary throughout the semester.
Graduate; Restricted to MLA students; LDAR majors only
Non-majors by permission of instructor
Prerequisite: LDAR-2201
(WINTER)

LDAR W217 RESEARCH METHODS FOR DESIGN
3 credits Scheri Fultineer
This seminar introduces a spectrum of research methodologies meaningful to design disciplines focusing on the intersection of the human, built and natural worlds - approaches stemming for the social sciences, environmental sciences, and design practice. Students will work through a variety of written and visual means to explore differences between, and uses of, quantitative and qualitative data collection, analysis, interpretation, and application. Methods to be explored include Grounded Theory, Phenomenological Inquiry, 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.
(WINTER)

LIBERAL ARTS ELECTIVES

LAELE08 INVESTIGATING INTERIORITY
3 credits tba
This seminar is intended as a reinforcement of and preparation for the self-choice Design Thesis taking place the following Spring. The seminar will assist the student in becoming more aware of factors which determine a successful outcome for a design intervention with in an existing building. As the second part of the three-part thesis sequence, the course builds upon INTAR 2397 and the student’s approved Design Thesis Feasibility Report.
Also offered as INTAR 2379; Permission of instructor required. Register into the course for which credit is desired.
(WINTER)

LAELE14 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)

LAELE33 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
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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. (WINTER)

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
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)

LAELE LE97 *GUYANA: ART & SCIENCE
3 credits Nicole Merola/Lucy Spelman
In this course students will explore the artistic, cultural, economic, and scientific role of biodiversity in today's society. Using Guyana, a biodiverse English-speaking Caribbean nation located along the northeastern coastline of South America as an example, students will approach the topic of biodiversity from multiple perspectives, including the natural sciences, social sciences, humanities, and visual arts. Students will spend the first two weeks of Wintersession at RISD, learning about the social history of Guyana; studying its geological, ecological, and biological history; exploring literature and art produced by Guyanese authors and artists; and examining the challenges and opportunities of both conservation and ecotourism in a developing country. Students will then spend two weeks in Guyana where they will explore the bustling capitol city of Georgetown and do fieldwork at the Karanambu Trust House, a biodiversity research and training station located in the sparsely-populated North Rupununi region of the country. The course finishes with a wrap-up session at RISD.

All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course either before, or during, the course. Also, in cases where WS travel courses and studios do not reach student capacity, the course may be
cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period.

Open to Sophomores and Above.
Permission of instructor required
Estimated Travel Cost: $3,900.00
***Off-Campus Study***
Must also register for: LAS-E717
(WINTER)

LAEI WL17  FILM INVESTIGATIONS
3 credits  Michael Fink
We explore both narrative and nonfiction films and videocassettes. We write essays to establish critical standards. We produce personal film essays by raiding the family album of photos and movies. The course 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 C508  PHOTOTEXTUALITY
3 credits  Karen Carr
Photography and Literature are often seen as separate, yet kindred, disciplines, each working to depict, contest, alter, and reframe that which we think of as reality. This course will explore various ideas about the melding of photography and literature by looking at texts that work to create dialogue between the two mediums, as well as theoretical writings that offer ways of contemplating such fusions. We will study texts by writers/photographers such as: Walker Evans, James Agee, W.G. Sebald, Sig mund Freud, Roland Barthes, Teju Cole, John Berger, Sophie Calle, Paul Auster, Theresa Hak Kyung Cha, and Lance Olsen. Students will write several short essays about the readings, as well as a longer project, which will combine photography and writing.
(WINTER)

LAS E256  AMERICAN LITERARY MASTERPIECES
3 credits  Ann Ferrante
This course focuses on four masterworks of fiction from the periods of American realism and modernism: *Huckleberry Finn*, *My Antonia*, *The Grapes of Wrath* and *Native Son*. Imaginatively centered on sociological issues such as racism, child abuse, the marginalizing of immigrants in American society, and the exploitation of migrant workers, these works have contributed significantly to our understanding both of American history and culture and of tragic human experience. We will discuss reasons why these works have a distinguished place in the American literary canon and consider whether or not they will be perceived as literary masterpieces in the new millennium. If time permits, the class will meet the standards of literary excellence we develop during the course. Students will keep journals and write two papers, and take a final exam.
(WINTER)

LAS E327  WENDELL BERRY AND THE ETHICS OF LAND USE
3 credits  Jonathan Highfield
The Kentucky writer Wendell Berry has created a body of work that examines the interface of the human and the ecological in poetry, fiction, and essays. Berry has developed what William Least Heat Moon calls a "deep map" in a very specific region of Kentucky, moving through time to reveal changing land use and loss of (agri)culture. We will be reading Berry's work and posing questions about human responsibility and our own relationships to land and home.
(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 E379  QUEER FILM
3 credits  Alexia Kosmider
Since the early Hollywood years, films have played a major role in the way American mainstream culture inscribes queerness: the many and diverse queer communities, identities, and experiences. This course begins with an examination of earlier representations of queerness in Hollywood films, tracing queer cinematic images throughout the early 1950s, 1960s, and 1970s. We will screen queer films such as *Nazimova's Salome* (1922) and *The Killing of Sister George* (1968) to analyze their representations of queer identity and examine what they signify to us today. Our examination of queer film will address the following questions: What is gay or lesbian film? What is a queer film? What are the ways in which the discourses of race, gender, and sexuality are interrelated and deployed? The latter half of the course also will examine selected films and documentaries from the new emerging queer cinema and a
selection of film shorts that are currently running in queer film festivals.  
(WINTER)

LAS E384  COLORIZING FILM: THE HISTORY OF BLACK FILM IN THE USA
3 credits  Gloria-Jean Masciarotte
This course will be an intense and focused examination of Black filmmaking in the USA. The critical journey will start with early 20th-century films, including those of Oscar Micheaux. We will then continue on to so-called Race films, marching through the L.A. Rebellion/Los Angeles School of Black Filmmakers and Blaxploitation films. We will end with current independents, exclusive of Spike Lee and Lee Daniels. We will analyze form, content and theoretical interventions in order to sketch, if not fill in, an artistic, cultural, and political practice that remains in the literal shadows of Hollywood and White film hegemony. You MUST be prepared to screen many films, read critical and theoretical essays, and write thoughtful, cogent papers that will help us center filmmaking practices that are too often decentered. 
(WINTER)

LAS E422  ADVANCED FICTION WRITING WKSHP
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. 
(WINTER)

LAS E436  MAGICAL REALISM WRITING WORKSHOP
3 credits  Matthew Purdy
Magical realism brings together the real and the fantastical. When the bizarre and impossible intrudes on our ordinary world, the result can be shocking, moving, funny, powerful. This course will focus on writing magical realist stories. We will read and discuss stories by established writers as well as work by members of the class. Students will write three stories and submit one to a literary journal to be considered for publication. 
(WINTER)

LAS E717  *GUYANA: ART & SCIENCE
3 credits  Nicole Merola/Lucy Spelman
In this course students will explore the artistic, cultural, economic, and scientific role of biodiversity in today's society. Using Guyana, a biodiverse English-speaking Caribbean nation located along the northeastern coastline of South America as an example, students will approach the topic of biodiversity from multiple perspectives, including the natural sciences, social sciences, humanities, and visual arts. Students will spend the first two weeks of Wintersession at RISD, learning about the social history of Guyana; studying its geological, ecological, and biological history; exploring literature and art produced by Guyanese authors and artists; and examining the challenges and opportunities of both conservation and ecotourism in a developing country. Students will then spend two weeks in Guyana where they will explore the bustling capitol city of Georgetown and do fieldwork at the Karanambu Trust House, a biodiversity research and training station located in the sparsely-populated North Rupununi region of the country. The course finishes with a wrap-up session at RISD.

All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course either before, or during, the course. Also, in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period. Open to Sophomores and Above.
Permission of instructor required
Estimated Travel Cost: $3,900.00
***Off-Campus Study***
Must also register for: LAEL-LE97
(WINTER)

LAS E723  *ITALY:(IN)VISIBLE VENICE
3 credits  Mark Sherman
This course presents the opportunity for a cultural and literary interrogation of Venice, in situ, in combination with an immersive studio course. This 3-credit Non-Major Studio Liberal Arts (LAS) component. A city of paradoxes or merely contradictions? American historian Thomas F. Madden describes Venice as "a city without land, an empire without borders." French philosopher Régis Debray, on the other hand, calls it "a kind of Euro-Disney for snobs," whereas Italian novelist Italo Calvino treats it as a paradigmatic point of intersection between death and desire, and so the quintessence of every city on earth. Venice's status as off-shore metropolis at the top of the Adriatic-marshy haven from invading "barbarians" that has conquered, traded with, and been dominated by its antagonists, including the sea, over more than a millennium-makes it one of the most intriguing and atypical cities in Europe, if not the world.
Co-Requisite: NMSE-0723
Permission of instructor required. All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course either before, or during, the course. Also, in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period.

Estimated Travel cost: $4,500 - 4,800

***Off-Campus Study***

(WINTER)

**PAINTING**

**PAINT 4222 **

**ILLUMINATING THE OCEAN**

3 credits tba

"For there is no folly of the beast of the earth which is not infinitely outdone by the madness of men" (Herman Melville, Moby Dick). Located just 35 minutes east of RISD, the New Bedford Whaling Museum offers a fascinating and often disturbing perspective on the emergence of modernity alongside the systematic hunting and harvesting of whales to the brink of extinction. Through several visits to the museum this course asks students to reflect upon and interpret a wide range of interrelated subjects including folk art, nautical culture, colonial politics, marine biology and museum display. With additional access to museum archives students address these topics through research-based projects that employ drawing, painting, and installation with particular attention to contextualizing within differing modes of museum display. The New Bedford Whaling museum boasts a rich collection of unique and unusual artifacts that together issue a cautionary tale by asking visitors to contemplate the tenuous line between pursuit of profit and the destruction of that which we hold most sacred.

Fee: $123.00

(WINTER)

**PAINT 4406 **

**PAINTING FOCUS:GO FIGURE**

3 credits tba

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

This approach to color in painting emphasizes the transposing of elements from the material world to the picture plane using what is referred to as "the color spot theory." Students will be introduced to this specific approach to painting by first examining its roots in the 16th and 17th centuries, continuing on through the early 20th century with Robert Henri and the famed American artist and teacher Charles Hawthorne who first coined the term "color spot theory." This theory would then be refined by one of Hawthorne's students Henri Hensche, who would continue to teach this process of painting through the 1980's. During the semester students will be introduced to other contemporary artists who continue to utilize this approach in their art practices today. Students begin working primarily with palette knives and oil on panel to demonstrate a clearer and more direct understanding of color relativity as applied to the making of multiple color studies from life. It is through this intense focus on color interaction that students will not only gain a deeper understanding of the orchestration of color relationships, but they will also receive the tools and skills necessary to further their own painting practices. Over the course of the semester students will work from direct observation in the studio focusing on color relationships and developing paintings through stages. Individual assistance, critiques, demonstrations and visual models will be given on a regular basis.

(WINTER)

**PAINT 4538 **

**PAINTING FROM OBSERVATION**

3 credits tba

This course is a comprehensive introduction to painting. It will be designed to develop confidence and experience with paint and painting. We will examine historical and contemporary trends and paint from life models and photo sources. Fundamental techniques for basic ground preparation, oil painting mediums and direct as well as indirect processes will be taught. Representational painting will be the primary focus but experiences in abstract painting will also be encouraged. We will learn abstract principles that organize composition, depict spatial illusion and describe form while developing a shared language for critiques. No prior painting experience is required.

(WINTER/SPRING)
PAINT 4711  MONSTER
3 credits  Jerry Mischak
This course will investigate cultural traditions of the "monster", broadly defined as an entity of horrific otherness. Monsters can be microscopic or gigantic, savage or pathetic, infectious or predacious. Monsters of all sorts, real and imagined, continue to invade our lives. Their narrative depiction has developed culturally as a metaphorical exploration of our deepest fears. During the class our interest will be in a three dimensional communication and transcription of monster related imagery. While working with a variety of sculptural materials we will stimulate imagination through films, slides, books and articles. We will distill these influences into our own themes, grandiose, frightening and seductive. Our goal will be to forge connections between themes of fear from the distant, and those of our present lives. (WINTER)

PHOTOGRAPHY

PHOTO 5233  PHOTO INTENSIVE
3 credits  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.
Deposit: $100
Course fee and department receiving fee: $100.00
Fee: $100.00
(WINTER)

PHOTO 5322  PROF. 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
Everyone enrolled in this course must pay the fee.
Fee: $200.00
(WINTER)

PHOTO 5326  IMAGE BANK
3 credits  Odette England
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 Rossler, August Sander, Nina Katchadourian, John Baldessari, Hanne Darboven and others.
Fee for non-majors: $35.00
Fee: $35.00
(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.
**PHOTO W551**  **INTRODUCTION TO DARKROOM PHOTOGRAPHY**

3 credits    Jennifer Edwards/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    Thalassa Raasch
Over a period of five weeks, students will come to know well the magnificent city of Paris with its abundant museums, significant architecture, atmospheric parks and intimate cafes. Paris and its environs will be the catalyst for inspiring students of all levels of photography to begin or to continue to develop technical skills and to explore personal visions. In discussions on the work of past and contemporary photographers, in group critiques which investigate "learning how to see" and how to create "good" photographs, and in individual meetings, students are encouraged to respond in unique ways to photographic problems. 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 arrondisement 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! All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course either before, or during, the course. Also, in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period. Estimated Travel Cost: $5,122.00, airfare not included.

Open to Undergraduate and Graduate Students  
Fee: $100.00  
(WINTER)

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**PRINTMAKING**

**PRINT 4412**  **CUBA: PRINTMAKING, HISTORY, AND ART**

3 credits    Henry Ferreira
How does a country forged by revolution and hardened by deprivation nevertheless manage to foster and encourage art making? What can we learn about Cuba's culture and history that allowed its Printmaking and Art to thrive. A culture and history impacted by European colonialism, slavery and more recently isolation from its powerful northern neighbor. This travel course will explore Cuba; the studio component will include printmaking and visits to Havana's print shops, the Liberal Arts portion of this course is designed to familiarize students with Cuban culture in general, and more particularly to explore Cuban performative and visual arts it will include lectures on both the African roots of Cuban culture and the contemporary arts scene in Havana and beyond. The class will have the opportunity to explore the contemporary art scene in Havana and include travel to Santiago de Cuba, a beautiful colonial city rich in history and cultural treasures. Knowledge of Spanish not required, but helpful.

Registration begins in October at a time to be announced. Permission of instructor required. This travel course is open to first year students. All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course either before, or during, the course. Also, in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which
PRINT 4525  *JAPAN: PAPERMAKING, TEMPLES, & PRINTS
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.
Registration begins in October at a time to be announced.
Permission of instructor required; This travel course is open to first year students. All students are required to remain in good academic standing in order to participate in the WS travel course/studio. Failure to remain in good academic standing can lead to removal from the course either before, or during, the course. Also, in cases where WS travel courses and studios do not reach student capacity, the course may be cancelled after the last day of Wintersession travel course registration period. As such, all students are advised not to purchase flights for participation in Wintersession travel courses until the course is confirmed to run, which happens within the week after the final Wintersession travel course registration period.
Must also register for: HAVC-H525
Estimated Travel Cost: $4,000.00; airfare not included
***Off-Campus Study***
(WINTER)

SCULPTURE

SCULP 2233  FREEZE FRAME: THE CINEMATIC OBJECT
3 credits  Sheri Wills
In this studio class, students explore the sculptural possibilities of light and time, engaging in a hybrid discourse that traverses both cinema and art. From Plato's Cave to contemporary installation - projected light and shadow have long functioned as profound metaphors for understanding consciousness and experience. In this course, students will explore cinematic tools to develop projection-based objects and small-scale installations, in which pre- and post-cinema converge. In considering the cinematic object, some questions the class will engage include: Where are the points of contact between time-based media and physical objects? What is a screen? Is the single film frame or the stilled video image an object? How are our experiences of objects time-based? What can one make when carefully considering and recklessly experimenting in the intersecting, fluid borders between object and cinema? Students will work with film, cameras, projectors, and various concepts of screens to deepen their understanding of object-based/time-based media in their existing studio practices. Technical skills covered will include working with film as material, editing concepts, digital compositing, and simple projection mapping. Some of the artists discussed include: Dziga Vertov, László Moholy-Nagy, Len Lye, Anthony McCall, Hollis Framton, Hiroshi Sugimoto, Tacita Dean, Janet Cardiff, Carlos Garaicoa, Eugénia Balcells, Tara Donovan, Robert Irwin, Pipilotti Rist, Uta Barth, Bill Morrison, Jürgen Rebel, Christian Marclay, and Rosa Barba. Through individual and group projects, screenings, visiting artists, and readings students will explore these concepts to expand and deepen their use of time-based media in their studio practices. Objectives:
- Learning the skills of basic shooting, editing, and manipulation of time and motion in digital video
- Exploring screens, scrims, and projection strategies
- Developing an understanding of movement and duration and how to bring this into one's studio practice
(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)
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)
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.
Fee: $130.00
(WINTER)

TEXT W475  FROM AN IDEA TO MEANING
3 credits  Harel Kedem
Through drawing and painting we will investigate different subject matter in the development of a personal vision and point of view to create meaningful and moving work. We will work from live models, still-lifes and objects, and explore the use of icons, symbols and images through experimentation with a wide range of media and processes including charcoal, pen and ink, acrylics, objects and collage. Beyond this, the main goal of the course is the development of a working process to strengthen conceptual and expressive abilities. This approach will allow students to communicate concerns with originality and creativity in ways that can later be applied to work in any discipline and medium.
Fee: $10.00
(WINTER)

TEXT W478  SURFACE DESIGN
3 credits  tba
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.
Fee: $20.00
(WINTER)

TEXT W480  POJAGI AND BEYOND
3 credits  Chunghie Lee
Students will be exposed to Korean traditional wrapping cloth, and become acquainted with its history, usage and its role in Korean society. They will learn the techniques of making Bojagis. In the process of applying the technique to modern art, students will be challenged to observe their surroundings 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 translate them 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.
Fee: $50.00
(WINTER)

TEXT W497  DEGREE PROJECT AND THESIS PREPARATION
3-6 credits  Anais Missakian
Students work independently to develop ideas, materials and processes in preparation for the spring semester degree and thesis projects. The work is self initiated and self directed. Students meet as a group on a weekly basis.
Senior Textiles majors
Instructor permission required.
(WINTER)

TEXT W498  TEXTILE DEGREE PROJECT
3-6 credits  Anais Missakian
The student's project, designed in consultation with the faculty, can be in one of the textile areas or in combination with other disciplines of the school. The project, which will be evaluated by the faculty and visiting critics at the end of the semester, can entail a collection of designs or fine arts work representing the current conclusive state of students' work or an investigation of a new area. The level of concepts, skills, and commitment constitute a major part of the criteria in the evaluation of the work.
Senior Textiles majors
Instructor permission required.
(WINTER)
Absence from Class, UG, 17; GRAD 29
Absence for Religious Holy Days, UG, 17; GRAD 29
Academic Appeals and Petitions, UG, 19; GRAD, 30
Academic Advising, 11
Academic Dishonesty, UG, 19; GRAD, 30
Academic Records, release of, 9
Academic Standing, Probation and Dismissal,
  UG, 17; GRAD, 29
Academic Standing Committee, UG, 17; GRAD, 29
Academic Year, UG, 20; GRAD, 29
Accreditation, 7
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Address, changes to, 7
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Advanced Standing, UG, 21
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  GRAD, 34; for readmission, UG, 26; GRAD, 35
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  graduate curriculum: 3yr, 52, 2yr, 54; courses in, 56
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Ceramics: department, 61; undergraduate curriculum, 62;
  graduate curriculum, 63; courses in, 64
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Closed courses and waitlists, 13
Collaborative Study, see Independent Study
Commencement, UG, 16; GRAD 27
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  Sustainability Studies, 229
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Course and Credit Restrictions, UG, 21; GRAD, 30
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