



Rhode Island School of Design

RISD Course Catalog 2025-2026

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Furniture Design Department	165
Glass Department	182
Global Arts and Cultures Department	200
Graphic Design Department	200
History, Philosophy, and the Social Sciences Department	235
Illustration Department	292
Industrial Design Department	342
Interior Architecture Department	364
Jewelry + Metalsmithing Department	391
Landscape Architecture Department	409
Liberal Arts Department	430
Literary Arts and Studies Department	441
Painting Department	485
Photography Department	503
Printmaking Department	521
Sculpture Department	541
Teaching + Learning in Art + Design Department	563
Textiles Department	575
Theory and History of Art and Design Department	597

Academic Calendar

The Academic Calendar is available electronically on the [RISD Registrar's Office website](#). The academic year consists of Fall and Spring semesters and an optional Wintersession term. Please note that some programs start in the summer prior to their first Fall enrollment.

Basic dates, detailed dates, as well as instructions on how to subscribe to the Academic Calendar through Google are available.

Introduction to the College

Mission Statement

The mission of Rhode Island School of Design, through its college and museum, is to educate its students and the public in the creation and appreciation of works of art and design, to discover and transmit knowledge and to make lasting contributions to a global society through critical thinking, scholarship and innovation.

Our Values

- We value the material practices of artists and designers as principal modes of engagement with the wider world.
- We value the necessary and crucial contribution of deep disciplinary understanding to effective interdisciplinary practice.
- We value collaborative interplay across design, fine arts and the liberal arts to cultivate deep literacies, to shape cumulative understanding, to transform thought and to expand making practices.
- We value experimental, contextual and culturally diverse methods of creative practice and rigorous scholarship as essential ways of creating knowledge and engaging with complexity and uncertainty.
- We value enlightened engagement with emerging and evolving technologies, along with critical reflection on the interests those technologies serve and the impact they have on diverse peoples, communities and the planet.
- We value a classroom, studio and campus environment that advances principles of social equity and inclusion, environmental and climate justice, and equal access to resources and opportunities.
- We value the development of lifelong skills that integrate the physical, emotional and mental well-being of our entire community.
- We value the careful stewardship of our human, financial and physical resources.
- We value our role as a place-based institution with a commitment to furthering progress in Providence and Rhode Island through mutually beneficial engagement with the community.

[Introduction to the College](#)

Campus Information



Campus Locations

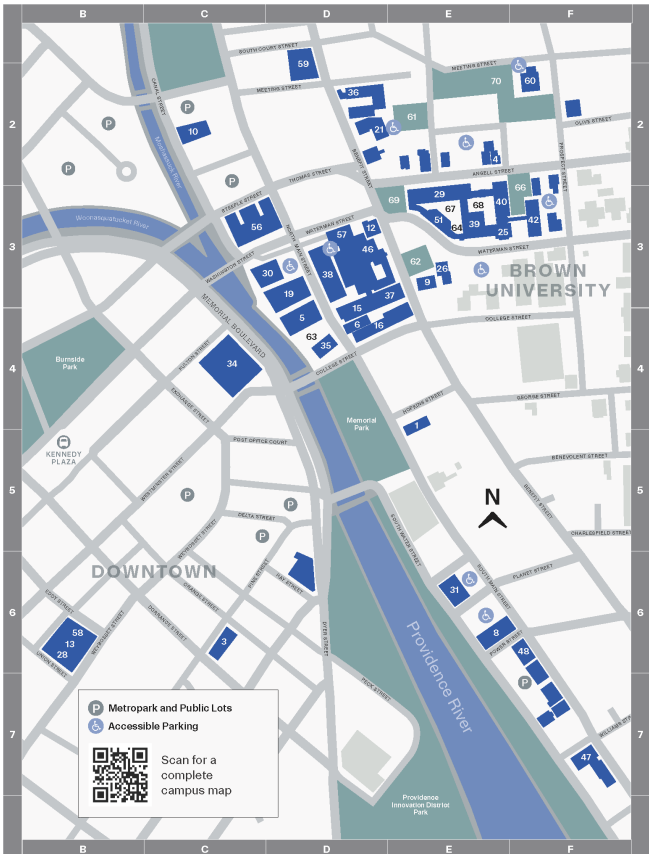
Rhode Island School of Design

20 Washington Place
Providence, RI 02903
(401) 454-6100

Tillinghast Place
231 Nayatt Road
Barrington, RI 02806
(401) 454-6100

Accent Florence Study Center
Via Sant'Egidio, 14
50122 Firenze, Italy
(401) 454-6100

Main Campus Map



BUILDINGS

68-72 South Main Street	1	E5
Aldrich Building	3	C6
Angell Street Studios	4	F2
Auditorium Building	5	D4
Bank Building	6	D4
Bayard Ewing Building (BEB)	8	F6
Benson Hall	9	E3
Canal Street Studios	10	C2
Carr House	12	D3
Catanzaro Student Fitness Center	39	E3
Center for Complexity	1	E5
Center for Integrative Technologies (CIT)	13	B6
Chace Center	15	D4
College Building	16	D4
Design Center	19	D3
Dexter House Studios	21	E2
East Hall	25	F3
Ewing Multicultural Center	26	E3
Fletcher Building	28	B7
Homer Hall	29	E3
Illustration Studios Building (ISB)	30	D3
Industrial Design Building	31	E6
Market House	35	D4
Meeting Street Studios	36	D2
Memorial Hall	37	E4
Metcalf Building	38	D3
Nickerson Hall	40	F3
North Hall	42	F3
Point Street Studios	44	B8
Project Open Door	47	F7
RISD Museum (Farago Wing Entrance)	46	D3
RISD Museum (Main Entrance)	15	D4
RISD Store	19	D3
Roger Mandel Building	34	C4
SoMain Barn Building	47	F7
SoMain Building 1	48	F7
South Hall	51	E3
Washington Place	56	D3
Waterman Building	57	D3
Weybosset Street Studios	58	B6
What Cheer Garage + Studios	59	D2
Woods-Gerry House	60	F2

DEPARTMENTS

Apparel Design	10	C2
Architecture	8	F6
Ceramics	38	D3
Continuing Education	47	F7
Digital + Media	13	B6
Experimental and Foundation Studies	57	D3

BUILDINGS

Film/Animation/Video	35	D4
Furniture Design	56	D3
Glass	38	D3
Graphic Design	19	D3
History, Philosophy & the Social Sciences	16	D4
Illustration	30	D3
Industrial Design	31	E6
Interior Architecture	13	B6
Jewelry + Metalsmithing	38	D3
Landscape Architecture	58	B6
Literary Arts and Studies	16	D4
Painting	37	E4
Photography	19	D3
Printmaking	9	E3
Sculpture	16	D4
Teaching + Learning in Art + Design	47	F7
Textiles	16	D4
Theory and History of Art and Design	16	D4

DINING

Café Pearl	46	D3
Carr Haus Café	12	D3
The Jolly Roger	48	F7
The Met Dining Hall	39	E3
Portfolio Café	34	C4
Watermark Café	19	D3

GALLERIES

BEB Gallery	8	F6
Gelman Student Exhibitions Gallery	15	D4
ISB Gallery	30	D3
Memorial Hall Galleries	37	E4
Red Eye Gallery	19	D3
Sol Koffler Graduate Student Gallery	13	B6
Waterman Gallery	57	D3
Woods-Gerry Gallery	60	F2

KEY SPACES

Admissions	60	F2
Co-Works Research Lab	28	B7
Edna W. Lawrence Nature Lab	57	D3
Fleet Library	34	C4
Market Square	63	D4
Michael P. Metcalf Auditorium	15	D4
Public Safety	51	E3
The Quad	67	E3
RISD Auditorium	5	D4
RISD Beach	69	E3
RISD Museum	15	D4
RISD Store	19	D3
RISD Store 3D	6	D4
Washington Place	56	D3

Building Hours

All academic buildings are accessible during available hours via RISD ID card. Generally, academic buildings are open from 6:00 AM to 2:00 AM during the academic year. Shops and computer labs are accessible during many, but not necessarily all, of the hours a building is open. Graduate students have 24-hour access to their graduate studios at the discretion of their department.

[Introduction to the College](#)

History & Tradition



RISD is a nonprofit college and museum founded in 1877 in the city of Providence, RI. Today 2,518 students from 57 countries engage in 44 full-time bachelor's and master's degree programs, supported by a committed faculty and worldwide network of more than 33,000 alumni. By cultivating expansive and elastic thinking, RISD equips artists, designers and scholars to generate and challenge the ideas that shape our world.

Started by a group of women well before any woman had the right to vote in the US, RISD has always embraced art and design's capacity to stoke curiosity and spur progress. As one of the first independent colleges of art and design in the US—incorporated on March 22, 1877 as both a school and museum—Rhode Island School of Design has always stood out as something of a maverick. By the time RISD began offering full bachelor's degree programs in the 1930s, our reputation for vision and leadership in advanced studio-based education had already begun to grow. The idea behind the college was driven by the desire to support the state's thriving textiles and jewelry industries in particular, with the first courses of study offered at RISD addressing two main areas: Freehand Drawing and Painting and Mechanical Drawing and Design.

Under Metcalf's able leadership, the women who founded RISD embarked on a radical experiment that set a precedent for its ongoing commitment to challenging expectations. In pouring her time, energy, vision and funds into running the institution and ensuring its survival, Metcalf was joined by her daughter Eliza Radeke, who from 1913–31 was the first woman to serve as RISD's president. An avid and eclectic collector, Radeke worked closely with artists, dealers and museum directors to develop the RISD Museum's extensive collection and funded the construction of the gallery that connects Pendleton House to the 1926 museum building named in her honor. Radeke was then succeeded by her niece Helen Metcalf Danforth, who was president from 1931–47 before serving RISD's first Board of Trustees chair from 1947–65. It was during her tenure that RISD earned the right to grant college degrees (as opposed to certificates) in 1932 and became a fully accredited college in 1949.



Accreditation

Rhode Island School of Design is accredited by the New England Commission of Higher Education (NECHE). The New England Commission of Higher Education (NECHE) is a voluntary, non-governmental membership association that serves as an institutional accreditor and promotes educational excellence and quality assurance to its member institutions. Members are degree granting post-secondary educational institutions offering higher education and located inside or outside the United States, including, but not limited to, the States of Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont. NECHE currently accredits over 200 institutions across the globe.

RISD’s most recent comprehensive accreditation review was conducted in 2016.

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

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

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

Academic Administration



President

Crystal Williams

General Counsel

Renee Byas

Vice President for Social Equity and Inclusion

Ray Quirolgico (interim)

Vice President for Institutional Advancement

Amanda Clark MacMullan

Provost

Touba Ghadessi

Associate Provost

Colin Blakely

Vice President for Strategy and Planning and Senior Advisor to the President

Bethany Jankunis

Director, RISD Museum

Tsugumi Maki

Chief Information Officer

Rick Mickool

Vice President for Enrollment Management

James O'Hara

Vice President for Student Life and Engagement

Ray Quirolgico

Vice President for Human Resources

Liz Rainone

Senior Vice President for Finance and Administration

David Rosati

Vice President for Campus Services

Jack Silva

Chief Marketing and Communications Officer

Sofiya Cabalquinto

The Family Educational Rights and Privacy Act (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 the following:

- your name
- local, home, and e-mail addresses
- local and home telephone number
- major field of study
- enrollment status/rank (e.g., undergraduate or graduate; full time; first-year, sophomore, junior, or senior; first-year, second-year, or third-year)
- dates of attendance
- anticipated degree and degree date
- degrees, honors, and awards received
- participation in officially recognized activities
- student ID number, user ID, or other unique personal identifier used by the student for purposes of accessing or communicating in electronic systems
- most recent educational agency or institution attended
- photograph, to anyone within the RISD community and to the general public

Students who wish to have their directory information withheld must notify the Registrar's Office in writing. (Please note that such a notification will prevent RISD from providing your directory information to your friends, prospective employers, arts organizations, and others with whom you may wish us to share such information, so make your decision carefully.) You may give such notification at any time, but it will be effective only prospectively.

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

At any point, new students as well as continuing students may access Workday to Manage their Privacy Settings (to determine whether or not they wish to be included in the public directory), as well as Assign or Remove Third Party Access (to provide parents/guardians/third-parties access to select parts of their financial and academic record). If you choose not to provide third party access, you are urged to inform your parents of your decision. Third party users will receive credentials to access the system directly.

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

Student Records

Current degree-seeking students have electronic access via Workday to view their grades, academic history, class schedule, and additional account information. Information requires a username and password, which all students are assigned as they enter the College. Students needing help logging in should contact Information Technology Services by phone at (401) 454-6106 or email at servicedesk@risd.edu.

In some cases, along with a grade, faculty provide narrative evaluations of student performance. Narrative evaluations are an important part of student assessment and are strongly encouraged for studio classes. These narrative comments are not considered a part of a student's official record.

Current students also have direct access to their Academic Progress report in Workday. The Progress Report lists requirements for graduation and is used for academic advising and degree audits.

Current students (and students on a current leave of absence) have 24-hour access to their Workday accounts. Students that are administratively withdrawn from RISD for any reason will not have access to their account once their withdrawal has been processed, as they are no longer considered RISD students. Withdrawn students that are reinstated to the College will regain access. Contact Information Technology Services with questions regarding access.

Through Workday, faculty advisors also have web access to the academic history of their advisees. Additionally, faculty may view their class rosters, enter class materials, as well as submit final grades and mid-term warnings through Workday.

Student Records

Address Change Policy

Change of Address

All students must have a permanent (home) address and phone number in Workday. For international students on F-1 visas, the permanent address must be in their country of residence outside the United States.

All students except those living in a RISD residence hall must also submit in Workday a local address.

All students who move must update their address in Workday within 10 days. International students on the F-1 Visa must additionally report any change of address or phone number in the Terra Dotta Student Portal with International Student & Scholar Affairs (ISSA) within 10 days. Failure to do so is a violation of your F-1 immigration status.

In Workday, students may also set an emergency contact along with their address, phone and email. Students living on campus may be requested by Residence Life to provide additional emergency contact information.

Student Records

Name Change Policy

Chosen Name

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

The use of a chosen first name will be recognized and applied across as many RISD systems as possible, wherever legal name is not required by law and as long as it is not used for the purposes of misrepresentation or fraud. Your chosen name appears on the Workday student profile, class roster and grading roster, as well as in the My RISD student directory. Your chosen name also appears in systems you may have given parents/guardians access to e.g., Workday, RISD Bucks, etc.

A community member may want to utilize the Chosen Name Policy for the following reasons:

- A middle name instead of first name
- An abbreviated name (Rob instead of Robert, Lizzie instead of Elizabeth)
- An Anglicized name (Wendy instead of Haiyan)
- A name that better represents your gender identity

The Chosen Name Policy applies only to first name. Students may update their Preferred Name in their Workday profile. Setting their chosen first name does not require documentation or approval.

Legal Name

For legal first name and/or last name changes, refer to Workday to update your legal name; supporting documentation is required for legal name changes. For F-1 or J-1 visa status, the first and last legal name must be used on all immigration documents including, but not limited to I-20s and DS-2019s. After a student graduates or separates from RISD, the student's academic file is closed. College records are historical documents and are not altered retrospectively.

Name changes are applied from the time the change is made forward. Please visit the Registrar's Office website for guidance on ordering a new diploma.

For Alumni, please contact alumni@risd.edu to update your name. If appropriate, contact the Registrar's Office to reflect the name change on the official transcript.

Student Records

Transcripts

Students or alumni who need a copy of their academic record (called a 'transcript') must request an official transcript online. The official transcript arranges the academic record in semester sequence, and contains the RISD seal and signature of the Registrar. The transcript is a complete and permanent record of all courses and grades taken at the institution while enrolled. As such, requests to remove courses from the transcript are not entertained.

Official transcript ordering is provided through Parchment.

- Current students may request an official transcript [here](#).
- Alumni may request an official transcript [here](#).

If you have a financial hold preventing transcript ordering and you require a transcript for employment purposes and are unable to fulfill your financial obligations to the Institution at this time, please contact the office associated with your hold. There may be potential for a one-time, temporary release allowing you to order a transcript.

- Fleet Library, library@risd.edu or 401-709-5900

- Student Conduct, conduct@risd.edu or 401-454-6653
- Student Financial Services, sfs@risd.edu or 401-454-6661

Generally, electronic pdf transcripts are processed within 30 minutes, and printed transcripts are processed within 2-4 business days, except during registration or certain times of the year when requests are especially heavy. Please note: printed transcripts need time to flow through the mail system, which can add several days to the process.

Some countries outside of the United States require an “Apostille” on the transcript. Apostilles will be processed with the Office of the Rhode Island Secretary of State once RISD receives all required information and payment.

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

Student Records

Academic Records Retention Policy

ADMISSIONS RECORDS FOR APPLICANTS WHO ENTER	
DOCUMENT	RETENTION PERIOD
Acceptance Letters	10 years after graduation (YAG) or date of last attendance (DOLA)
Advanced Placement Scores	10 YAG or DOLA
Application for Admission/Readmission	10 YAG or DOLA
Application for Admission (Statement of Purpose)	10 YAG or DOLA
Entrance Exam Reports (ACT, CEEB)	10 YAG or DOLA
Letters of Recommendation	Until Admitted (<i>see note 1</i>)
Placement Scores	10 YAG or DOLA
Portfolio submissions	1 year after entrance or as asked for by student
Student Waivers for Rights of Access to Letters of Recommendation for Admission	Until terminated (<i>see note 1</i>)
Test Scores	10 YAG or DOLA
Transcripts (other colleges)	10 YAG or DOLA
Transcripts (high school)	10 YAG or DOLA
REGISTRATION AND ACADEMIC RECORDS	
Academic Action Authorizations (dismissal, etc.)	5 YAG or DOLA
Academic Record Transcript	Permanent
Application for Graduation	3 YAG or DOLA
Audit Authorizations	3 years after date submitted
Add/Drop/Course Withdrawal	3 years after date submitted
Change of Grade	Permanent
Class Schedules for Students	Permanent
Credit by Examination Forms	5 YAG or DOLA
Credit/No Credit Approvals	Permanent
Curriculum/Major Change Authorizations	5 YAG or DOLA
Degree Audit Records	5 YAG or DOLA
Graduation Lists	Permanent
Name Change Authorizations	5 YAG or DOLA
Pass/Fail Requests	2 years after date submitted
Transfer Credit Evaluations	5 YAG or DOLA
Withdrawal Authorizations	3 YAG or DOLA
CERTIFICATION DATA/DOCUMENTS	
Enrollment Verifications	1 year after verification
Teacher Certifications	1 year after certification
PUBLICATIONS, STATISTICAL DATA/DOCUMENTS, AND INSTITUTIONAL REPORTS	
Course Catalog	Permanent
Commencement Program	Permanent
FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT DATA/DOCUMENTS	
Hearing Requests	Life of affected record
Student Requests for Nondisclosure of Directory Information	Life of affected record
Other Related Documents	Life of affected record

Notes:

1. FERPA states that letters of recommendation not accompanied by waivers and retained beyond their intended use may be viewed by the student. Waivers of rights of access filed with letters of recommendation are retained as long as the file is retained. Students who revoke their waivers of rights of access may not see letters of recommendation submitted during the time the waivers were in force.

This Retention and Disposal policy was adopted July 1998. It was reviewed and approved by the academic deans, the Office of Academic Affairs, the Registrar and the Archivist. It has been modified since.

Transfer Credit Policy

Transfer Credit Requirements for Undergraduate Students

Transfer credit is awarded on the basis of credits earned at a regionally accredited, non-profit, college or university and is contingent upon the receipt of an official transcript. Credits are transferable only for courses in which a grade of "C" or better is earned. "P" in a pass/fail system, or other such notations, are interpreted as "C" or better. RISD does not accept credit for life experience, workforce, or military training. RISD does accept prior learning assessments (a maximum of 9 credits) for some Advanced Placement (AP) scores of 4 or 5 sent by the College Board; Advanced Level (A-Level) subject qualification with a grade of "C" or better; or International Baccalaureate (IB) Higher Level (HL) grades of 5, 6 and 7. Credit is not awarded for College Level Examination Program (CLEP), Dante's Subject Standardized Tests (DSST), or workshops or programs approved by the American Council on Education (ACE).

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

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

The College's policy on the transferability of credits after ten years allows such credits to be accepted by the College provided that:

1. the institution from which credits are to be transferred was regionally accredited at the time the credits were earned, and
2. the credit transfer is approved by the appropriate Rhode Island School of Design Department Head (for studio courses) or the Dean of Liberal Arts (for liberal arts courses).

Transfer Credit for Transfer Students

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

Transfer Credit Limitations after Initial Enrollment

After initial enrollment at RISD, undergraduates may only transfer in up to 12-semester credits from another accredited institution once matriculated. Students are eligible to take course credits during the summer or while on a leave of absence from the institution. Non-major studio electives and liberal arts courses intended for transfer back to RISD must be approved by the student's Department Head (studios) or the Dean of Liberal Arts, respectively, before the course is taken. Students who take summer classes or take a leave from RISD and attend another college should keep this credit limitation in mind as they formulate their educational plans. RISD students attending RISD Global Exchange programs are considered enrolled at RISD and this 12-credit limitation does not apply to their semester at the exchange partner school.

Transfer Credit Requirements for Graduate Students

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 for these departments. The credit must be approved for transfer by the student's Department Head, and the Division Dean, and a grade of "B" or better is required.

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

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

First-year Program of Study

Experimental and Foundation Studies Curriculum

All undergraduate students at RISD take the first-year Program of Experimental and Foundation Studies (EFS) studios and Liberal Arts courses.

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

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

Transfer students fulfill the 18 credits of the first-year studios by transfer of credit from another institution or by completion of the RISD 'Summer Experimental and Foundation Studies' along with transfer of credit. The First-year Summer Program consists of 9 credits and is usually taken in the summer before admission.

FALL		WINTERSESSION		SPRING	
FOUND 1001 - Drawing I	3	studio elective	3	FOUND 1002 - Drawing II	3
FOUND 1003 - Design I	3			FOUND 1004 - Design II	3
FOUND 1005 - Spatial Dynamics I	3			FOUND 1006 - Spatial Dynamics II	3
LAS E101 - First-Year Literature Seminar	3			THAD H102 - Critical Introduction to the History of Architecture and Design	3
THAD H101 - THAD I: Global Modernisms	3				
total credits	15	total credits	3	total credits	12

notes:

All students must successfully complete their first-year studios (FOUND 1001, FOUND 1002, FOUND 1003, FOUND 1004, FOUND 1005 and FOUND 1006) and liberal arts course requirements (LAS E101, THAD H101, and THAD H102). Courses in the first-year program are mandatory degree requirements. Refer to the [Division of Liberal Arts](#) for more information on Liberal Arts requirements.

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.

This is the First-year Program for all majors and all students entering as first-year students. Students entering as transfers should read the note below.

First-years are not allowed to drop a studio or Liberal Arts course, as these courses are required for all first-year students. Students must see the Dean of Experimental and Foundation Studies if they want to seek special permission to drop a class. After discussion with the student, the Dean will approve/deny the request.

Experimental and Foundation studies courses are prerequisites to the courses within a major. A student who receives an F or W in one of the First-year Studios: Drawing, Design, or Spatial Dynamics must make up that course. There are 2 ways to do so:

1. Summer Experimental and Foundation Studies at RISD or
2. 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 Division of Experimental and Foundation Studies.

Summer Program in Experimental and Foundation Studies

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.

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.

Majors and Concentrations

Undergraduate Degrees and Concentrations

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

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

Liberal Arts Concentrations:

- Theory and History of Art and Design
- History, Philosophy, and the Social Sciences
- Literary Arts and Studies

Interdisciplinary Concentrations:

- Computation, Technology, and Culture
- Drawing
- Nature-Culture-Sustainability Studies

Students pursuing concentrations are reminded that concentrations may not be declared in order to extend their anticipated graduation date. Students that have completed all degree requirements are not eligible to remain enrolled in order to fulfill concentration requirements. Concentrations that remain incomplete at the time of graduation will be removed from the student record. Upon graduation, successful completion of a concentration is noted on the student's official transcript, and a physical certificate is also issued along with the diploma.

Credit Distribution for Undergraduate Students

All major programs and their specific requirements are listed alphabetically in this catalog. Resources for these curricula are available in several ways:

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

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

The chart below outlines the credit requirements for all undergraduate programs.

Students who enter RISD as First-year students in Fall 2024 and beyond should complete 30 credits per academic year and will earn a **120-credit BFA or 150-credit B.Arch degree**.

TYPE	CREDITS	NOTES
EFS Studios	18	Taken in the first year
Liberal Arts	39	9 taken as part of the first year EFS program
Major requirements [BFA]	51-57	57 in INTAR; 51 in all other majors. Includes Major electives and Open electives
Major requirements [B.ARCH]	81	Includes electives
Non-Major Studio Electives	6-12	6 in INTAR; 12 in all other majors

Students entering RISD prior to Fall 2024 and some transfer students should complete 30-33 credits per academic year and will earn a **126-credit BFA 156-credit B.Arch degree**.

TYPE	CREDITS	NOTES
EFS Studios	18	Taken in the first year
Liberal Arts	42	12 taken as part of the first year EFS program
Major requirements [BFA]	54-60	60 in INTAR; 54 in all other majors. Includes Major electives and Open electives
Major requirements [B.ARCH]	84	Includes electives
Non-Major Studio Electives	6-12	6 in INTAR; 12 in all other majors

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

Graduate Degrees and Concentrations

RISD offers graduate degrees at the Master's Degree level, including the Master of Fine Arts (MFA), Master of Architecture (MArch), Master of Arts in Teaching (MAT), 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 Global Arts and Culture (MA), Master of Arts in Art + Design Education (MA), and Master of Arts as well as a joint degree with Brown University, Master of Arts (MA) in Design Engineering.

Two graduate concentrations are available to enhance advanced degree studies in the Theory and History of Art and Design and in Nature–Culture–Sustainability Studies. These concentrations are described in the Concentrations section.

Additionally, RISD’s Teaching + Learning in Art + Design department offers a certificate in Collegiate Teaching in Art & Design for students interested in developing a reflective teaching practice. Students may pursue the Collegiate Teaching Certificate with or without Instructor Teaching Experience. More information is available on the department’s page.

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

Majors and Concentrations

Declaration of Majors

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

Double Major/Secondary Major

A double major is different from a double degree. A double major represents the completion of work in two academic majors, but for one degree. For example, a student majoring in Graphic Design and Industrial Design will receive only one BFA degree/diploma.

It is rare for a student to double major at RISD due to the amount of extra work involved, requiring at least one additional year of study or more. The minimum credit requirement for a double major is and 159 credits for two 120-credit majors and 168 credits for two 126-credit majors. This cannot be completed in four years.

To pursue a secondary (double) major, students must have a minimum 3.0 GPA to be considered. First-year students are not eligible for a double major since they have not started a specific major. Students interested in pursuing two majors should first consult with their academic advisor in their current department, and, with their advisor or Department Head's assistance, develop a proposal that includes a rationale for pursuit of a double major. The student must then meet with both major Department Heads to create a detailed plan for meeting degree requirements in both departments throughout their academic career at RISD. Students are also required to submit a 'Secondary Major Request' form, available on the Registrar's Office website.

Both Department Heads and Division Dean(s) must approve the Secondary Major Request, which must include the student's proposed plan. The approval process may begin as early as the first semester of sophomore year, once the student has started courses in their major, and cannot begin after the first semester of junior year. Students who have declared a major but have not officially started coursework in the department are ineligible to apply for a double major.

One major will be designated “primary” and the other “secondary.” Students generally pursue both majors simultaneously rather than sequentially, hence the intention to double major must be declared by the middle of the junior year. Both majors must be completed before the degree can be earned unless the student formally withdraws their double major declaration by written notice to the Registrar's Office.

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

Example Schedule

YR	FALL	CR	WINTERSESSION	CR	SPRING	CR	TOTAL
First Year	EFS	9	Primary Major	3	EFS	9	
	Liberal Arts	6			Liberal Arts	3	
		15		3		12	30
Sophomore	Primary Major	12	Liberal Arts	3	Primary Major	12	
	Liberal Arts	3			Liberal Arts	3	
		15		3		15	33
Junior	Primary Major	6	Secondary	3	Primary Major	6	
	Secondary	3			Secondary	6	
	Liberal Arts	6			Liberal Arts	3	
		15		3		15	33
Senior	Primary Major	6	Liberal Arts	3	Primary Major	6	
	Secondary	3			Secondary	6	
	Liberal Arts	6			Liberal Arts	3	
		15		3		15	33
Fifth Year	Secondary	15			Secondary	15	
		15				15	30
TOTAL							159

Students who receive financial aid must seek counseling from Student Financial Services prior to pursuing a secondary major, particularly in regard to aid eligibility in the fifth-year and beyond.

All Non-Major Studio Electives requirements are waived for students pursuing a double major.

Upon graduation, both majors will appear on the official transcript (though only one degree is conferred).

Majors and Concentrations

Change of Major

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

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

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

Majors and Concentrations

Double Major/Secondary Major

A double major is different from a double degree. A double major represents the completion of work in two academic majors, but for one degree. For example, a student majoring in Graphic Design and Industrial Design will receive only one BFA degree/diploma.

It is rare for a student to double major at RISD due to the amount of extra work involved, requiring at least one additional year of study or more. The minimum credit requirement for a double major is and 159 credits for two 120-credit majors and 168 credits for two 126-credit majors. This cannot be completed in four years.

To pursue a secondary (double) major, students must have a minimum 3.0 GPA to be considered. First-year students are not eligible for a double major since they have not started a specific major. Students interested in pursuing two majors should first consult with their academic advisor in their current department, and, with their advisor or Department Head's assistance, develop a proposal that includes a rationale for pursuit of a double major. The student must then meet with both major Department Heads to create a detailed plan for meeting degree requirements in both departments throughout their academic career at RISD. Students are also required to submit a 'Secondary Major Request' form, available on the Registrar's Office website.

Both Department Heads and Division Dean(s) must approve the Secondary Major Request, which must include the student's proposed plan. The approval process may begin as early as the first semester of sophomore year, once the student has started courses in their major, and cannot begin after the first semester of junior year. Students who have declared a major but have not officially started coursework in the department are ineligible to apply for a double major.

One major will be designated "primary" and the other "secondary." Students generally pursue both majors simultaneously rather than sequentially, hence the intention to double major must be declared by the middle of the junior year. Both majors must be completed before the degree can be earned unless the student formally withdraws their double major declaration by written notice to the Registrar's Office.

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

Example Schedule

YR	FALL	CR	WINTERSESSION	CR	SPRING	CR	TOTAL
First Year	EFS	9	Primary Major	3	EFS	9	
	Liberal Arts	6			Liberal Arts	3	
		15		3		12	30
Sophomore	Primary Major	12	Liberal Arts	3	Primary Major	12	
	Liberal Arts	3			Liberal Arts	3	
		15		3		15	33
Junior	Primary Major	6	Secondary	3	Primary Major	6	
	Secondary	3			Secondary	6	
	Liberal Arts	6			Liberal Arts	3	
		15		3		15	33
Senior	Primary Major	6	Liberal Arts	3	Primary Major	6	
	Secondary	3			Secondary	6	
	Liberal Arts	6			Liberal Arts	3	
		15		3		15	33
Fifth Year	Secondary	15			Secondary	15	
		15				15	30
TOTAL							159

Students who receive financial aid must seek counseling from Student Financial Services prior to pursuing a secondary major, particularly in regard to aid eligibility in the fifth-year and beyond.

All Non-Major Studio Electives requirements are waived for students pursuing a double major.

Upon graduation, both majors will appear on the official transcript (though only one degree is conferred).

Enrollment and Registration

Full-time Enrollment Requirement for all Students (Fall/Spring)

The standard enrollment for full time students is 30 credits per academic year for undergraduates and 30-33 credits per year for graduates, to be distributed among the three semesters while maintaining full time enrollment. This can be achieved by taking between 12 to 15 credits in the Fall and Spring semesters and between 0 to 3 credits in Wintersession. Exceptions to the standard enrollment are possible but should be considered in consultation with the student's advisor.

Credit Distribution	Fall Semester	Wintersession	Spring Semester	Total Credits
Option 1	12	3	15	30
Option 2	15	3	12	30
Option 3	15	0	15	30

The college's resources are designed to serve its full-time students and do not allow for the unrestricted enrollment of part-time students. Students are required to register in no fewer than 12 credit hours each Fall and Spring semester. There are academic (and financial) consequences for students registered in fewer than 12 credits. Failure of an international student to be enrolled full-time in a required term is violation of F-1 status and will result in the student losing their immigration status. The student will be required to leave the U.S immediately. All students must be registered for a minimum of 12 credits by the end of the Add/Drop deadline for the semester. Students completing less than 12 credits for the semester will be subject to academic probation.

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

Authorization to attend on reduced credit load must be requested of the Academic Standing Committee no later than the end of the Add period in the semester for which the reduced credit load is requested. See the Academic Calendar for exact deadline dates for each semester. Students should plan accordingly as requests for reduced credit load will not be accepted once the deadline passes and must use the 'Request for Exception to Academic Policy' form available in Etrieve. 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, a reduced credit 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 first-year curriculum requirements.

Students may request reduced credit load provided their plan does not affect their anticipated graduation date or impact any major department requirements. Requests for reduced course load are reviewed by the Academic Standing Committee with limited exceptions. These exceptions include requests that involve accommodations through Disability Support Services, as well as graduating seniors or fifth-year Brown | RISD Dual-Degree students that are in their last year. Seniors and fifth-year students must still follow the Exception to Academic Policy procedure, but once the exception has been approved by the student's advisor and department head, the student is automatically authorized to enroll in a reduced credit load. Note: International students are not permitted to be on a reduced credit load for more than one (1) semester.

Students that are enrolled in fewer than twelve (12) credits as of the end of the Add/Drop deadline and are not approved for a reduced credit load will be subject to academic probation.

Students remain eligible for the same benefits/privileges as students enrolled full-time. However, students seeking a reduced credit load must check with any non-RISD providers (i.e., personal health insurance and any supplemental scholarships that are not sponsored by RISD), as these and other services may be adversely affected by a reduction in semester credit hours. Outside entities are not bound by RISD's decision to grant a reduced credit load/full-time status designation.

Eligibility for financial aid may be impacted by reduced credit load. Any financial aid recipients that are approved for a reduced credit load should be in contact with Student Financial Services (financial aid includes any RISD-sponsored scholarships, student loans, work-study, outside awards, and grants – such as Pell, etc.) via sfs@risd.edu. Student Financial Services can assist students in determining whether their financial aid award(s) will be adversely impacted by a reduced credit load.

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 International Student & Scholar Affairs (ISSA) 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 ISSA for details.

Class Standing

The following defines the number of credits which must be earned for each level of class standing. The number of credits completed indicates a student's class standing. RISD does not differentiate class standing at the Graduate level; there is only one class standing for Graduate Students (class standing of Graduate).

CLASS STANDING	EARNED CREDITS
First-Year	0-30
Sophomore	31-60
Junior	61-90
Senior	91-120
5th Year	121+

Full-time Enrollment Requirement for all Students (Wintersession)

Enrollment for Wintersession is a requirement for all undeclared students, BArch students and all graduate students. Wintersession courses for students in the EFS program should help students determine the choice of their major. For all other BFA undergraduate students, enrollment in Wintersession is optional. The enrollment limit for Wintersession is 3 credits, except for select 6-credit classes, Landscape Architecture, and RISD Global travel.

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

Students are provided the opportunity to take a break from their core studies and experiment with more innovative course offerings suitable to a shorter timeframe. Courses are designed to take into account the compressed and immersive nature of a condensed term. Many students take advantage of this opportunity to explore new practices, interdisciplinary study, travel courses, or internship opportunities. Most courses are available to students without restriction and regardless of major, prior knowledge, or experience. Courses with restrictions are indicated in the description of the course.

In some departments, students may be required to enroll in specific Wintersession courses. Students that are required by their program to take a designated major-required Wintersession course will be pre-registered into the course prior to web-registration opening.

Students may register for 3 credits in Wintersession, with limited exceptions for 6 credit courses, Landscape Architecture students, and RISD Global travel courses.

Registration for Wintersession courses is available via Workday, except for travel classes, ISP/CSP, and Internships (see each section for how to register for these particular classes). Web registration appointment times are available to students in October, and are randomly assigned within the appropriate cohort/class level group and can not be adjusted. Workday allows students to register only after their assigned time begins.

Wintersession Travel Course Registration

Wintersession Travel Courses are open to all enrolled RISD and Brown | RISD Dual-Degree students with a GPA of 2.5 or more, as well as Brown University students, and require an application process to be reviewed by the faculty members teaching the course. RISD and Brown | RISD Dual-Degree students will be given priority.

First-year students are eligible for certain travel courses, with the approval of the Dean of Experimental & Foundation Studies. Additional details regarding the application process can be accessed via the [RISD Global website](#).

Registration for Wintersession Travel Courses is held in advance of on-campus Wintersession registration. Official registration dates are published on the RISD Global website.

See [here](#) for steps outlining the application process.

Meeting Times and Format of On-Campus Courses

Courses in Wintersession generally span five to six weeks in January and early February. While maintaining the same total contact hours, Wintersession courses are not limited to standardized meeting times. Instead, courses may be designed in formats that best support learning opportunities and goals. Classes typically meet twice per week and additionally on alternating Wednesdays.

SCHEDULE A	SCHEDULE B
Courses meet every Monday and Tuesday and alternating Wednesdays (except for Martin Luther King, Jr day) for a total of 12 course sessions.	Courses meet every Thursday and Friday and alternating Wednesdays for a total of 12 course sessions.
SCHEDULE AA (ALTERNATIVE TO A)	SCHEDULE BB (ALTERNATIVE TO B)
This is an alternative to Schedule A in order to provide at least one day off between most course meetings. Courses meet every Monday and Thursday and alternating Wednesdays (except for Martin Luther King, Jr day) for a total of 12 course sessions.	This is an alternative to Schedule B in order to provide at least one day off between most course meetings. Courses meet every Tuesday and Friday and alternating Wednesdays for a total of 12 course sessions.

Wintersession course formats and meeting times are clearly communicated at registration to ensure student understanding and alignment with learning outcomes prior to enrollment.

Note: There are no scheduled days set aside for Wintersession Crits/Exams. All Wintersession Crits/Exams must take place during scheduled course time.

Enrollment and Registration

Course Load and Credit Hours

Credit Hour Definition

For undergraduate courses, as well as most graduate courses, a semester hour of credit typically represents 45 hours of work over the course of a term, the sum of in-class contact time and out-of-class work. A three-credit course represents 135 hours of work. For RISD's 13 week semester a three-credit class should represent approximately 10.5 hours a week of work; in Wintersession's 5-week term this is equal to 27 hours per week.

Examples:

- 3-credit lecture/discussion course that meets 3 hours per week would typically expect students have an additional 7.5 hours of outside work to complete.
- 3-credit studio/laboratory courses that meet 5 hours per week would typically expect students have an additional 5.5 hours of outside work to complete.
- 6-credit studio/laboratory courses may still meet 5 hours per week but would then typically expect students have an additional 16 hours of outside work to complete. Or, if meeting twice per week for 5 hours each, the outside work would equal 11 hours.
- 3-credit EFS foundational studio courses meet 7.5 hours per week would typically expect students have an additional 3 hours of outside work to complete.
- 3-credit Wintersession courses meet 12 times in 5 weeks, the contact time for a studio class is 5 hours, 60 in class hours in total, and 75 out of class hours spent on work (average is 15 hours per week)

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

Academic Year and Course/Credit Load

For most students, the academic year consists of two semesters (Fall and Spring), and a Wintersession term which is optional for some programs. The normal credit load is 30 credits per academic year, with 12 to 15 credits per semester, in Fall and Spring, and 3 credits during Wintersession. Twelve (12) credits per semester is the minimum requirement for full-time enrollment (successfully completing 12 credit each semester is the minimum requirement, along with meeting a minimum GPA standard, to remain in good academic standing).

Registering for less than 12 credits in a semester is not permitted. Students who do not complete at least 12 credits in a semester will be placed on academic probation and run the risk of jeopardizing their financial aid.

International students on an F-1 Visa must enroll in at least 12 credits to maintain their visa status. Any internships done in the United States must be credit bearing and require Curricular Practical Training (CPT) work authorization. Please see the International Student & Scholar Affairs (ISSA) Office for more information.

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

Undergraduate students may take credit bearing courses at RISD in the Summer under limited circumstances. These circumstances include internships (for which registration is completed prior to beginning the internship), Summer Travel courses through RISD Global, and enrollment in the Summer Experimental & Foundation Studies Program, which offers up to nine credits to incoming students, as well as continuing students, seeking to make up coursework in Foundation Studies. RISD Continuing Education offers credit bearing courses that may be approved for transfer to a RISD degree program.

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

Credit Load Maximums

The normal credit load is 12-15 credits per semester, and 3 credits in the Wintersession term, accumulating in 30 credits per year on average. The maximum credit load for Fall and Spring semesters is 16 for students entering prior to Fall 2024 and graduate students; 15 for undergraduates entering Fall 2024 or later. The maximum credit load for Wintersession is 3. The semester credit limit includes professional internships for credit, and any courses taken simultaneously at another institution, including Brown University.

Students may register for no more than two (2) Liberal Arts courses (6 total credits) during the Fall and Spring semesters.

Students with extenuating circumstances may petition to exceed the semester limit to a maximum 18 credits. This petition, available through the Registrar's Office, must receive support from the student's Department Head, Academic Advisor and Division Dean.

During Summer, professional internships taken for credit, RISD Continuing Education courses, or other transferable credits, do not count towards any term credit limits.

Enrollment and 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 Division of Experimental & Foundation Studies, a faculty advisor from the Division of Liberal Arts in the Spring semester of their first year and will continue with a LA advisor through Wintersession and Fall semester of their sophomore year, and a faculty advisor from the department of a student's chosen major. These advisors work cooperatively to facilitate each student's academic experience at RISD. Ensuring that a student is on track for graduation is the advisor's basic responsibility, but the relationship is likely to be more expansive. Broader developmental advising and mentorship might include advice about internships, study abroad, and career opportunities. The names of advisors for each student may be found in Workday.

Students pursuing a concentration will receive additional advising by their Concentration Coordinator. Brown | RISD Dual-Degree Students (BRDD) also have a BRDD Program Advisor. Graduate Students are advised by the Graduate Program Director and their thesis advisor.

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

Additional information about academic advising is available [here](#).

Enrollment and Registration

Adding/Dropping Courses

Adding/Dropping Courses

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

First-years may not change their class schedules without special permission from the Dean of Experimental & Foundation Studies, except during Wintersession.

Once classes begin, registration is no longer available in Workday; adding must be done on the electronic 'Add' form in Etrieve. Adding a class requires the permission of the instructor.

Dropping may be done in Workday for electives and Liberal Arts courses (students should not drop pre-registered classes without first consulting with their department or may jeopardize graduation). The permission of the instructor is not needed to drop a class. Students are strongly advised to consult with their advisor about the consequences of dropping a course.

All registrations (adds or drops) must be finalized by the end of the Add/Drop deadline. It is the responsibility of the student to drop themselves in Workday. A student's failure to drop a course will result in an F grade. Students should be certain that they officially drop classes they are not attending and should not rely on the instructor to officially remove them from a class. Unofficial adds, in which an unregistered student sits in on a class, will not be graded or credited on the academic record. Requests to retroactively add a course after the semester has passed will not be considered.

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

Enrollment and Registration

Auditing Classes

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

In order to audit a course, instructor permission is required. Instructors may accept auditors only if class size and facilities permit. Registration for audit status is available during the Add/Drop period only and must be specifically approved by the instructor. Auditors are expected to obtain all required course materials akin to students enrolled for credit.

Auditors may change to regular enrollment (i.e. for credit and a grade) only during the Add/Drop period. Requests to audit a course after the Add/Drop period will not be accepted. For purposes of maintaining good academic standing, auditing is not counted toward the student's required minimum credit load. However, audited credits do count toward the student's maximum courseload, so students must appeal for an exception for a credit overload if they are already at their maximum semester credit load. Students are eligible to audit a course as long as they are registered in at least 12 credits of graded coursework. There is a maximum of three audits in a student's career and no more than one in a single semester.

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

Enrollment and Registration

Course Withdrawal

Withdrawing from a Course with a Grade of "W"

Students may withdraw from a course with a grade of “W” using the Withdraw function in Workday 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.

Students who are administratively withdrawn from a class due to behavioral issues as outlined in the [Code of Student Conduct](#) will also have the “W” notation on their transcript.

Withdrawing from a RISD Global Learning Program

Prior to Program Commencement:

Requesting to withdraw from a RISD off-campus global learning program (including, but not limited to: RISD Global Exchange, RISD Semester Studies, RISD Global Summer Studies and Wintersession Travel Courses), once accepted, is highly discouraged. Should there be a need to withdraw prior to the program, students must submit a petition to RISD Global at least 45 days prior to the beginning of the program. This petition will be reviewed by a committee and you will be notified no later than 15 days after the petition is received.

Please be sure to provide RISD Global with any pertinent information that supports your request (i.e. medical documentation). Please note, in the case a student is approved to withdraw from the program in advance, a full reimbursement will only be possible if the School has not yet incurred any associated costs. The non-refundable deposit for RISD Global Summer Studies is not eligible for reimbursement.

After Program Commencement:

It is not possible for a student to drop a RISD off-campus global learning program or course (including, but not limited to: RISD Global Exchange, RISD Semester Studies, RISD Global Summer Studies and Wintersession Travel Courses) via the standard Add/Drop process after it has commenced. RISD provides many resources to support students during their RISD Global experiences. In the case of unforeseen and extenuating circumstances (and only after students have spoken with the faculty lead or the host school’s international office, and RISD Global for approval to withdraw from the program), students should be aware that no refund will be issued. Returning to RISD for the in-progress semester is not an option.

[Enrollment and Registration](#)

Course Repeat Policy

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

In rare cases, exceptions to this policy are considered under the following conditions:

1. The course content must be different
2. The student must obtain prior approval from both the course instructor and the course's Department Head using the ‘Exception to Academic Policy’ form. This form requires review and approval from the Academic Standing Committee (ASC). The student may not register for the course until the ASC has completed its review and granted approval.

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

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

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

[Enrollment and Registration](#)

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

Independent Study Project (ISP)

Allows 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.

Collaborative Study Project (CSP)

Allows two or more students to work collaboratively to complete a faculty-supervised project of independent study. Usually, a CSP is supervised by two faculty members, but with approval, it may be supervised by one faculty member.

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

Students (sophomores and above) with a cumulative grade point average of 3.00 or above may register for a particular ISP/CSP by requesting the assistance of a faculty member with appropriate interests and competencies to serve as a tutor. With the consent and assistance of the faculty member, a student should prepare a proposal and an application for the work to be accomplished (electronic application forms can be obtained online from the [Registrar's Office website](#)).

The student will be properly enrolled once the electronic form, along with the required approvals, are completed and sent to the Registrar’s Office. Approval for an ISP/CSP must be submitted to the Registrar in accordance with the timeline outlined in the Academic Calendar. In order to meet this deadline, students are encouraged to meet with their chosen tutor as soon as they know they desire an ISP/CSP in the semester prior.

[Enrollment and Registration](#)

Internships

Internship (Experiential Learning)

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

Eligibility & Credit Limits

Undergraduate Students:

- Eligible after completing the first year for Fall, Wintersession, or Spring internships; Summer internships are permitted after the sophomore year.
- To earn credit for a Summer internship, students must be enrolled for the following Fall semester.
- Must have a minimum 3.00 cumulative GPA.
- Note: Architecture students fulfilling professional internship requirements should refer to the [Architecture department internship requirement](#), ARCH 2199 for more information.
- May apply up to six internship credits toward their degree. Students should plan carefully and enroll within the credit limits outlined for each term.

Graduate Students:

- Eligible once their program begins.
- To earn credit for a Summer internship, students must be enrolled for the following Fall semester.
- Must have a minimum 3.00 GPA.
- May take up to three internship credits, unless otherwise required by the department. Exception: Teaching + Learning in Art + Design may allow six credits.

International Students (F-1 Visa)

Curricular Practical Training (CPT) work authorization is required for students who are physically inside the US for any length of time while working on their internship. CPT is not required if students are physically outside the US for the entire duration of the internship.

- Must be enrolled full-time for one full academic year to be eligible for Curricular Practical Training (CPT) work authorization.
 - Undergraduate Students: Please note many departments may not approve an internship for academic credit until a student has completed at least 1-2 semesters in the major. Students should consult with their academic department.
 - Transfer Students: Time spent at a prior institution with an F-1 SEVIS record may be counted towards this requirement as long as the SEVIS record has been continuously active. Contact jssa@risd.edu with any questions.
- Must have a declared major and the internship must be directly related to the major.
- If a student has returned to RISD from a leave of absence, typically, one full academic year of continuous full-time enrollment must follow before eligibility resumes. Contact jssa@risd.edu for more information.
- Must obtain Curricular Practical Training (CPT) authorization before the internship begins.
 - Apply via the [Terra Dotta portal](#) (Control Center).
 - Contact [International Student & Scholar Affairs \(ISSA\)](#) for assistance.
- To receive credit for a Summer internship, a student must also be registered at RISD the following Fall term.

Registration & Deadlines

Students should register via [ArtWorks](#) by deadlines listed in the Academic Calendar. Students may not retroactively register for internships after the semester has passed. Students must be enrolled in the internship during the semester in which the credit is sought. Exceptions will not be considered to retroactively add internships after the semester has passed.

- Complete the [Internship Registration & Agreement](#) form in ArtWorks.
 - Obtain departmental approval for internships taken for credit.
 - International students must secure CPT authorization.

Evaluation & Grading

Internships utilize a Pass/Fail grading basis. Evaluations are submitted online in ArtWorks by both the [student](#) and employer [supervisor](#) near the end of the term. Once complete, the instructor of record assigns the final grade based on these evaluations.

Career Center Support

The Career Center collaborates with departments to help students find meaningful internships. Students are encouraged to start early and refer to the [Student Internship Info page](#) for additional guidance.

2025-2026 Deadlines

SUMMER 2025*	
Prepare + Apply	Jan – May
Registration Deadline	June 11, 2025
Evaluation Deadline	August 18, 2025
FALL 2025	
Prepare + Apply	June – Sept
Registration Deadline	September 10, 2025
Evaluation Deadline	December 3, 2025
WINTERSESSION 2026	
Prepare + Apply	Sept - Nov
Registration Deadline	December 1, 2025
Evaluation Deadline	January 28, 2026
SPRING 2026	
Prepare + Apply	Dec – Jan
Registration Deadline	February 19, 2026
Evaluation Deadline	April 27, 2026
SUMMER 2026	
Prepare + Apply	Jan – May
Registration Deadline	June 12, 2026
Evaluation Deadline	August 17, 2026

Enrollment and Registration

Interdisciplinary Study Option (ISO)

Permits undergraduate students with an approved study plan to apply 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 3 and 12 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. The applicant's department head must submit course substitutions or waivers in Workday.

Brown Cross-Registration

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

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

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

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

Fall/Spring cross-registration courses at Brown are recorded on the RISD transcript as identified in the [grading grid](#), unless the course is dropped with the RISD Registrar and Brown Registrar prior to the deadline for dropping courses (in Fall RISD students follow RISD's add/drop deadline, and in Spring, RISD students follow Brown's add/drop deadline since Brown's add/drop ends earlier). Course withdrawals must be done within the deadline set on the RISD Academic Calendar. RISD students follow RISD academic deadlines unless the Brown deadline is earlier.

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

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

For more information, refer to the '[RISD | Brown Cross-Registration](#)' on the RISD Registrar's Office website.

Brown Cross-Registration

Brown Cross-Registration Grading

In selecting a grading option, students are reminded that credits graded "P" do not apply toward the minimum of 12 required credits for consideration of semester Honors. The grade option selection will not be changed after the RISD Add/Drop deadline or the Brown deadline, whichever is earlier. Brown courses that contain the designation "S/NC" at the end of the Brown course description may only be taken with that grade option. Grading Options for RISD students taking courses at Brown are outlined below:

Option 1 - Pass/No Credit

GRADE EARNED AT BROWN	GRADE RECORDED AT RISD
A, B, C or S	P (credit earned but not calculated in GPA)
No Credit NC	NC
Incomplete	I (must be completed following RISD deadlines)

Option 2 - Letter Grade/No Credit

GRADE EARNED AT BROWN	GRADE RECORDED AT RISD
A, B, C	A, B, C
No Credit	NC
Incomplete	I (must be completed following RISD deadlines)

Grading System

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

The following grading scale is used for letter grades:

GRADES INCLUDED IN THE GPA			
A	4.000	C-	1.700
A-	3.700	D+	1.300
B+	3.300	D	1.000
B	3.000	F	0.000 (Failure)
B-	2.700	I	0.000 (Incomplete)
C+	2.300	IF	0.000 (Incomplete)*
C	2.000	UW	0.00 (Unofficial Withdrawal)**

*The grade of IF is used when a student fails to complete their incomplete by the given deadline.

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

GRADES NOT INCLUDED IN THE GPA	
AU	Audit Grade
P	Pass
NC	No Credit*
S/U	Satisfactory/Unsatisfactory**
W	Course Withdrawal

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

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

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

All RISD courses are letter graded with the exception of internships, one-credit workshops, and courses taken at Brown University. RISD Internships taken for credit and one-credit workshops are the only RISD courses graded using a pass/fail system (P/F). The grading system for one-credit courses may be designated as a letter grade or pass/fail at the discretion of the department when the course is first established.

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

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

Once an instructor submits their grades in Workday the grades are recorded on the student's permanent record and may be changed only via a request to change a grade initiated by the instructor in Workday. A student who is not satisfied with his or her grade may appeal it by following the grade appeal procedure.

Grading System

Grade Changes

If a grade change is requested by an instructor, the following policy applies:

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

2. In the event that a grade change is requested by an instructor, an instructor may initiate a grade change request in Workday from the class grading roster. When an incomplete grade is replaced by a regular final letter grade the instructor's approval alone is sufficient. When a regular final letter grade is replaced by another, the approval of the instructor's Department Head is required and will be requested via Workday.

No regular letter grade may be changed more than 60 days after the last day of the semester for which it was awarded without the approval of the instructor, Department Head, and the Dean of the Division within which the course was offered.

Grading System

Grade Appeals

A student who wishes to challenge a course grade should follow the procedure described here.

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

1. Discuss the matter first with the course instructor, doing so as soon as possible after receiving the grade. (In most cases, the discussion between the student and the instructor should suffice and the matter should not need to be carried further.)
2. Students initiating Step 2:
 - A Fall or Wintersession appeal must be initiated within four weeks of the start of the Spring semester.
 - A Spring or Summer appeal must be initiated within four weeks of the start of the Fall semester.

If, after discussion with the instructor, or, if the student seriously tried but was unable to establish contact with the instructor, and the student's concerns remain unresolved, the student should see the instructor's Department Head, who, if they believe 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). Students initiating Step 3 must reach out to the Academic Standing Committee within two (2) weeks upon receipt of the Department Head's response (or Division Dean or Vice Provost, response respectively). The student should submit a letter of appeal to the ASC via ascchair@risd.edu.

In a 1-2 page typed letter to the Academic Standing Committee, include the following:

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

The ASC will verify that the student has already moved through Step 1 and Step 2 in the appeal process. Upon ASC consideration, if the committee believes that the challenge may have merit, it will ask the instructor's immediate administrative superior to appoint a three (3) person ad-hoc faculty committee composed of faculty members in the instructor's department or in closely allied fields. If the ASC determines that the appeal does not have merit, the ASC will notify the student, concluding the grade appeal process.

4. If the ad-hoc committee determines that the grade should not be changed, it will so inform the ASC, as well as the person who appointed the committee. The ASC will notify the student of the decision, concluding the grade appeal process.
5. If the ad-hoc committee determines that the grade should be changed, it will request that the instructor make the change, providing the instructor with a written explanation of its reasons. Should the instructor decline, he or she must provide a written explanation for refusing.
6. If, after considering the instructor's explanation, the ad hoc committee concludes that it would be unjust to allow the original grade to stand, the committee will then recommend to the instructor's immediate administrative superior that the grade be changed. That individual will provide the instructor with a copy of the recommendation and will ask the instructor to implement it within ten days. If the instructor continues to decline, that administrative superior will then change the grade, notifying the instructor and the student of this action.

Alternative to the Grade Appeal Procedure – Grade Reevaluation

Once the grade appeal deadline has passed, a student may still request a reevaluation of a final grade with their instructor; however, in order for a grade change to be considered, the instructor must support the change of grade, for the student no longer has recourse to the grade appeal procedure described above in steps 2 - 6. The deadline for a student to request a re-evaluation of a final grade with their instructor is six months after the final day of the semester in which the grade was given.

Grading System

Grade of Incomplete

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

Incompletes must be completed within these deadlines, or earlier if so established by the course instructor, or the grade will automatically revert to an "IF." If an extension to the deadline is requested, the student should file the 'Exception to Academic Policy' form procuring the recommendation 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 the Fall semester begins.

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

Incomplete grades are averaged into a student's semester GPA with a grade point value of 0.00. Incompletes can affect a student's academic standing. If the student's GPA falls below the required minimum as a result, or the student does not successfully complete 12-semester credits (as the 'I' is factored in as an 'F'), that student will be put on academic probation (or dismissed) as appropriate. However, when reviewing a student's record the Academic Standing Committee will take note that this incomplete grade status may be temporary.

Grading System

Honors

Semester Honors (Fall/Spring)

Undergraduate students who achieve a semester grade-point average of at least 3.750 with a minimum of 12 credits included in the GPA calculation earn semester honors at the end of the semester (applies to Fall and Spring semesters only). Semester honors are recognized by a letter from the Academic Standing Committee and appear on the official transcript.

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

Graduation Honors

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

Advanced Standing

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.

In limited circumstances in some departments, undergraduate students may be advanced from one course level to another based on a portfolio review, and the student will be waived from the lower-level course.

The portfolio review usually occurs at the end of the first semester of study at RISD and is done by the student's Department Head at the student's request. Granting of advanced standing does not mean that course credit is granted, and the student must make up the credit from the missing lower-level course by taking an additional elective or transferring in credit. Students should check with their department to learn whether a portfolio review is offered. Advanced standing that is unaccompanied by additional credit transfer may not reduce the number of semesters needed to complete degree requirements. Departments will notify the Registrar's Office of any approved Advanced Standing students. Course substitutions and waivers will be processed in Workday.

Grading System

Mid-Semester Warnings

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

Grading System

Student Submittal of Faculty Evaluations

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

Absence Policy

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

Faculty have the right to excuse absences and to determine how absences (including partial absences) may impact enrollment and evaluation in their class. The instructor will state their pedagogically appropriate policy in the course syllabus.

Unavoidable Circumstances

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

While certain absences may be unavoidable, this does not automatically render them excused. At RISD, active and engaged participation and peer learning are important aspects of the educational experience in the classroom. For this reason, all students are expected to attend every class on time and be prepared to contribute constructively to class activities.

The Office of Disability Support Services may approve a student for a disability-related accommodation that includes a request for more flexible attendance. DSS approved absences are considered excused. If a student feels that the Instructor's decision to excuse or not excuse an absence is unaligned with their absence policy as stated in the course syllabus or in a written response to a request for accommodation, then the student may ask the relevant Department Head to review the Instructor's decision. Any such request must be made within two business days of the student's receipt of the Instructor's decision. If the Department Head believes the student's concerns appear to have merit, the Department Head will promptly discuss the matter with both the faculty member and the Division Dean and then make the final determination. In a case where the Instructor is the relevant Department Head, the student should instead see the Division Dean.

Important Considerations

Depending upon when the instructor submits the form for removal, the student is either dropped from a course, or given a grade of "W" or "F". Requests received during the Add/Drop period will result in a class drop; receipt during the Course Withdrawal Period will result in the posting of a final grade of "W" to the student's record, and receipt after the Withdrawal deadline will result in a final grade of "F".

International Students

International students must attend classes full-time to maintain F-1 Visa status. Please see the office of International Student & Scholar Affairs (ISSA) if there is a medical or academic need for a reduced credit load.

In the event of a need for extended absence, students should refer to the [Leaves of Absence](#) policy.

Academic Standing

Good Academic Standing

Good academic standing is maintained by meeting the standards for credits earned and for grade point average. Students must complete a minimum of 12 credits in the Fall and Spring semesters.

Courses graded Audit (AU), Withdrawn (W), Failure (F, IF, UW), and No Credit (NC) do not count as completed credits. Failure of an international student to be enrolled full-time in a required semester/term is a violation of F-1 Visa status and will result in the student losing immigration status. The student will be required to leave the U.S. immediately.

Undergraduate Students	Must also earn a semester grade-point average at or above the minimum standard of 2.00. To graduate, the minimum cumulative grade-point average required is 2.00
Graduate Students	Must earn a semester grade-point average that meets the following minimum standard: • 2.00 First-year M.ARCH candidates • 2.70 First-semester MLA candidates • 3.00 All graduate students, except first-year M.ARCH candidates and first-semester MLA candidates The minimum cumulative grade-point average required for graduation is 3.00, except for M.ARCH and MLA candidates who need a minimum cumulative GPA of 2.750.

The Academic Standing Committee reviews the academic performance of all students at the end of each semester. Students are expected to meet the minimum academic standards, not only for each semester but also cumulatively. In Fall and Spring, any student completing fewer than the required minimum number of semester credits (without advance approval to do so), or earning a semester 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/academic probation will normally result in the dismissal of the student from the College for a minimum of one year. Students academically dismissed for a second time are institutionally withdrawn and are not eligible to return via reinstatement.

In the first semester of a degree program, students may be considered under provisional (or probationary) enrollment, meaning they must meet specific academic criteria of the minimum GPA and passing of prerequisite courses to continue in the program. This applies to undergraduates in the first semester following their major declaration or a change of major, as well as incoming transfer and graduate students. The Academic Standing Committee considers recommendations for dismissal based on substandard performance during the provisional period from the Department Head and Division Dean for undergraduates, or the Department Head, Graduate Program Director, and Division Dean for graduate students.

Once a student is placed on probation, they 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. Students returning from Academic Dismissal will continue on probation for the semester they return.

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

First-year Program Evaluation

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

Academic Standing Committee

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

The committee also reviews the performance of students who attended the Summer Experimental & Foundation Studies Program, as successful completion of that program may be specified as a condition of acceptance to RISD.

This committee also hears requests from students seeking exceptions to academic policy (e.g. enrolling for less than full-time credit load, walking at Commencement with unfinished degree requirements, etc.) This committee meets regularly during the academic year. Students may file requests for an Exception to Academic Policy with the Registrar's Office.

The Academic Standing Committee includes elected faculty and representatives from Student Life and the Registrar's Office. Decisions rendered by the Academic Standing Committee are final and cannot be overruled. As such, there is no further avenue for appeal after the decision is made.

Academic Appeals & Exception to Academic Policy

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

- An '[Exception to Academic Policy](#)' form submitted by the student, which includes a clear, detailed explanation and adequate reasoning for the exception and the student's current academic progress toward their degree. Cases are reviewed based on the information submitted.

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

- A recommendation from a course instructor
- A recommendation from the student's Academic Advisor
- A recommendation from the student's Department Head
- A recommendation from the student's Division Dean
- A recommendation from the student's Graduate Program Director (graduate students only)
- A recommendation from the Dean of Liberal Arts when the request is in regard to Liberal Arts, or from the Dean of the Division offering the course if the course is outside the student's program division
- A recommendation from Disability Support Services (when applicable)
- A recommendation from International Student and Scholar Affairs, if a student is on an F-1 Visa

Students will receive instructions from the Registrar's Office for submitting their Exception to Academic Policy requests. Note, there are specific deadlines for filing some requests. Check the Registrar's Office website for more information.

The Academic Standing Committee meets on a monthly basis during the academic year. Students should take this timeframe into account when requesting exceptions for items that require a timely response. The student will be notified of the Committee decision via their RISD email.

Leaves of Absence

RISD allows for leaves of absence in the following categories: Personal, Medical, Administrative, Study Abroad, and Military. Students may apply for a leave of absence for a period of up to 1 year (see below for the allowable duration of a military leave). Students are expected to return to RISD at the conclusion of their leave or request a leave extension of up to one more year. Extensions beyond a year may be considered. A student who has not returned to RISD after their leave will be officially withdrawn from the institution.

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

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

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

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

Students on a leave of absence are still considered candidates for the RISD degree even though they are not formally enrolled. If you receive permission from RISD to take classes elsewhere while on leave, you must enroll there as a guest or visiting (non-degree seeking) student, not as a transfer or degree-seeking student. Students can only be candidates for a degree at one institution at a time. Students who experience a change in circumstances may submit an online [Leave of Absence Extension form](#) to extend their hiatus for up to one year if additional time away from RISD is needed.

Students on a leave of absence retain student status and their RISD email even though they are not formally enrolled. Please note: Students on any leave lose card access and the ability to use campus buildings, classrooms, facilities, and resources afforded enrolled students (which includes, but is not limited to, Dining, CAPS, & Health Services). Students on leave may not hold or continue to hold student leadership or employment positions. However, students on leave are still beholden to the [Student Code of Conduct](#) and any and all applicable RISD policies, including the [Residence Life Policies](#) (especially the guest policy) if visiting the residence halls during their leave.

Students who are on leave may be a guest of another student, attend events open to the public, or come onto campus to conduct RISD business unless they have been previously notified by the College that they are prohibited from doing so. Violation of any of this policy or any RISD policy will be referred to the office of Conduct and Community Standards and may affect a student's ability to return within their originally scheduled time frame, regardless if they have been medically cleared or have otherwise completed the conditions of their return.

Leaves of Absence

Personal Leave of Absence

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

Leaves of Absence

Medical Leave of Absence

RISD, through Student Affairs, authorizes medical leaves of absence. The length of time a medical leave is expected to last is determined on a case-by-case basis, allowing the student sufficient time away from campus to achieve sustained stability and to engage in activities that will contribute to a successful return. In order to return, the student must comply with the conditions stated in the Medical Leave Reinstatement [Guidelines](#).

Leaves of Absence

Study Abroad

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

Leaves of Absence

Administrative Leaves

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

Leaves of Absence

Active Military Service Leaves

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

Reinstatement

Reinstatement to RISD after a leave of absence requires completion of the '[Reinstatement Application](#)'. The Reinstatement Application and any required accompanying documents, as described in the sections below, should be submitted by the deadline dates for application.

Students returning to RISD after a leave of absence should contact the Registrar's Office (registrar@risd.edu // (401)-454-6151).

Students returning from a [medical leave of absence](#) should contact Student Life (studentlife@risd.edu // (401)-454-6600).

Reinstatement Application Deadlines

Undergraduate Students

FALL SEMESTER ENTRY	WINTER/SPRING ENTRY
April 1	October 1

Graduate Students

FALL SEMESTER ENTRY	WINTER/SPRING ENTRY
February 15	October 1

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

Students seeking reinstatement after separation from RISD for four or more years may be subject to review and required to seek reinstatement through the Admissions office. RISD may not approve a return after a student's leave of absence has expired. A student who is granted reinstatement after being away from RISD for four years or more is required to satisfy the graduation requirements in effect at the time of their return.

Further considerations:

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

Reinstatement after Academic Dismissal

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

Reinstatement after Dismissals Related to Conduct

Students who were suspended from RISD through a conduct or equity and compliance process must follow the same general procedures and deadlines for reinstatement (<https://risd.coursedog.com/academic-policies/student-records/reinstatement>) as all other applicants. However, additional materials may be required to complete the readmission process, as stated in the outcome letter issued by the suspending office.

Students are responsible for meeting these additional deadlines and submitting them to the appropriate office(s) in order to have a complete reinstatement application. Students with questions about their reinstatement application after suspension should contact either Student Conduct at comstandards@risd.edu or Equity & Compliance at equitycompliance@risd.edu.

Reinstatement after Medical Leave

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

Transfer of Credits Taken While on Leave (Undergraduate students only)

Undergraduate students should seek permission in advance if they intend to request transfer credit for courses completed while on leave. Once matriculated at RISD, students may transfer in up to 12 semester credits. Refer to the Transfer Credit policy for more information.

Graduation Requirements for Undergraduate Students

Bachelor of Fine Arts Degree Requirements

1. A minimum cumulative grade-point average of 2.00.
2. A minimum of four full-time years on the RISD campus in a program leading to a Bachelor of Fine Arts degree and five full-time years leading to a Bachelor of Architecture degree unless this duration is shortened by advanced standing at the time of admission due to transfer credits.
3. Satisfactory completion of the final semester and degree project/thesis as a full-time student at the College, typically in the second semester of the senior year (fifth-year for B.ARCH students).
4. The minimum tuition requirement for graduation is four academic years (BFA) or five academic years (B.ARCH), or the equivalent for transfer students. This tuition requirement is separate from and in addition to any other degree requirements. Tuition charges for the baccalaureate degree are based on full-time status during the academic year.
5. Payment of all financial obligations to the College or satisfactory arrangements for such payment.
6. Filing of a Graduation Application in the senior year by the established deadline.
7. Completion of a minimum of 120* credits, including:
 - **First-year Program** - 18 credits
 - **Major** - 51-57 credits
 - **Liberal Arts** - 39 credits (see below)
 - Theory and History of Art and Design - 12 credits (including THAD-H101 & THAD-H102)
 - Literary Arts and Studies - 9 credits (including LAS-E101)
 - History, Philosophy, and the Social Sciences - 9 credits (including HPSS-S101 or S301)
 - Additional electives in Liberal Arts - 9 credits (consists of three 3-credit courses chosen from electives in any of the above areas - THAD, LAS, HPSS - or from a pool of other courses which carry Liberal Arts credit, such as SCI or LAEL (which include subjects in mathematics, the natural sciences, theater, and the history of specific studio disciplines, among others).
 - The RISD Liberal Arts requirement for BRDD students is 14 liberal arts courses with the distribution: 4 THAD (including H101), and 10 open Liberal Arts electives (except where specific programs have required 'History of' courses, in which case, they must fulfill those requirements and their open liberal arts electives would be reduced accordingly). One of these 10 open Liberal Arts electives must include a required credit-bearing capstone course taken in their 4th or 5th year.
 - **Non-major Studio Electives** - 6-12 credits
 - Typically, studio courses are taken outside of one's major. However, up to 6 of the 12 credits may be in non-major electives that are neither Liberal Arts nor visual art or design studio, such as engineering, music, or theater. Students must obtain the approval of their department head before registering for a course expected to substitute for a non-major studio. Brown| RISD Dual-Degree students may substitute up to 12 credits of their choosing for the RISD non-major studio electives.

*Total Credits for BFA: 120 credits.

Requirement applies to First-year students entering in the Fall semester of 2024 or later. Students who entered prior to Fall of 2024 as well as some transfer students are subject to a 126 credit requirement.

Special Notes about Graduation Requirements for Transfer Students

Transfer students fulfill the Foundation Studies eighteen (18) credit requirement by transfer of credit from another institution or by completion of the RISD Summer Experimental & Foundation Studies Program (9 credits) along with transfer of credit. In a situation in which the student does not have sufficient Foundation credit (even after transfer of credit and completion of the summer program), the Dean of Experimental & Foundation Studies may grant permission to substitute comparable courses earned through extra RISD coursework in any studio area of the College. The total credit requirement for the degree (120/150) is never reduced.

Liberal Arts Degree Requirements: Transfer students who have adequate academic experience in Art History may be waived from THAD-H102 and substitute for a THAD elective course. “Adequate academic experience” is defined as one of the following: passing the AP Art History exam with a grade of 4 or 5; passing (with a C or better) any 3 credit course in Art History at an accredited college or university; or taking an Art History course as part of the International Baccalaureate degree. There are no waivers for THAD-H101. Likewise, HPSS-S101/ S301 and LAS-E101 are required for all students. Entering transfer students admitted with credits applicable may be permitted to substitute these credits for HPSS-S101 or LAS-E101.

Bachelor of Architecture Degree Requirements

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

*Total Credits for B.ARCH: 150 credits. Requirement applies to First-year students entering in the Fall semester of 2024 or later. Students who entered prior to Fall of 2024 as well as some transfer students are subject to a 156 credit requirement.

Graduation Requirements for Graduate Students

Master's Degree Requirements

General eligibility requirements are listed in this section. See the relevant department curricular pages for specific course and 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 MArch and MLA candidates who need a cumulative GPA of 2.75 or higher.
- 2. Fulfillment of the minimum on-campus residency requirements.
- 3. Payment of all financial obligations to the College, or arrangements for such payment satisfactory to the College.
- 4. Filing a Graduation Application by the deadline established in the final year.
- 5. 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 a high-quality professional appearance. Note that formats may vary within departments, as criteria must be developed specifically for 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.
- 6. Successful completion of the following course credit requirements:

DEGREE	PROGRAM LENGTH	TOTAL CREDITS
MArch (2yr), MDes, MFA, MID, MLA-II (2yr)	2 years	
MArch (3yr), MLA-I (3yr) and MFA (3yr)	3 years	111 credits
MA in Art + Design Education	1 year	33 credits
MAT in Art + Design Education	1 year*	36 credits
MA in Interior Architecture	1 year*	45 credits
MA in Global Arts and Cultures	1.5 year	39 credits
MA in Interior Architecture	1 year	
MArch (2yr)	2 year	69 credits
MDes	2 year*	75 credits
MLA-II (2yr)	2 year*	72 credits
MFA, MID (3yr)	2 year	66 credits
MID (2.5yr)	2.5 year	84 credits

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

Changes, substitutions, or waivers to any of the degree requirements must be approved by the student's Department Head (or Graduate Program Director). Students should be in contact with their major departments regarding any such requests.

Graduation, Commencement and Degree Conferral

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 upon matriculation. Students who have been away from RISD for four years or more will be required to satisfy the graduation requirements that are in effect at the time of their reinstatement.

All active students have access to Academic Progress in Workday. Academic Progress is used for purposes of advising and degree audit. It is available to each student as well as their Advisor/Department Head at all times via Workday.

Changes, substitutions, or waivers to any of the degree requirements must be approved by a student's Department Head. Students should be in contact with their major departments regarding any such requests.

Commencement Ceremony

Commencement is an institutional ceremony. RISD holds one Commencement ceremony a year, on the Saturday following the Memorial Day holiday. Students must have degree requirements completed (assuming successful completion of in-progress courses for the Spring) in order to be listed in the Commencement program and participate in the graduation ceremony and activities.

Students who graduate in the Fall semester or complete degree requirements after Wintersession are invited to the Commencement Ceremony in the upcoming Spring. Graduate-level students are also permitted to attend the Graduate Hooding Ceremony, which takes place the day before Commencement.

Students who are within 6 credits of completing their degree requirements and plan to finish those credits before the Summer degree conferral date (August 31st) must receive approval from their Academic Advisor, Department Head, and the Division of Liberal Arts (if applicable). To be eligible to participate in Commencement, students must submit a “Plan to Complete Degree Requirements” form to the Registrar’s Office by April 1st. The plan will be forwarded to the Academic Standing Committee for review.

According to academic policy, students with more than 6 credits remaining or those who must return to RISD in the following semester are not eligible to participate in Commencement during the prior spring. Students with extenuating circumstances may submit an Exception to Academic Policy for review by the Academic Standing Committee. Please note that approval is not guaranteed.

Degree Conferral

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

Students must fill out a diploma name in Workday so that the Registrar’s Office can record the name a student wishes to appear on their diploma.

Students may remain enrolled at RISD only for the duration necessary to complete their graduation requirements. Upon successful completion of all degree requirements, students will be graduated automatically, and are not permitted to extend their enrollment by adding or completing a concentration. If a concentration is not completed by the time of degree conferral, it will be administratively dropped. Students may not remain enrolled in their degree program at RISD once all degree requirements have been fulfilled.

Students who do not complete degree requirements as anticipated by the end of the semester/term will earn their degree as of the next degree conferral date, provided successful completion of all requirements.

The Registrar’s Office is in contact with students regarding the issue of their diploma and any eligible certificates. Diplomas are not released until the Registrar’s Office confirms final degree requirement clearance, and assuming the student has satisfied all financial obligations to the College. Please see the Academic Calendar for official dates.

GRADUATION TERM	CONFERRAL DATE
Fall	Last day of the Fall semester
Spring	First Saturday after Memorial Day
Summer	Last day of the Summer term

The vast majority of RISD students complete their degree requirements at the end of the Spring semester by design of their program’s curriculum. However, select students off-track may be ready to complete requirements at the end of the Fall or Summer terms. Students in the Liberal Arts MA program Global Arts + Cultures are conferred at the end of the Fall semester, assuming successful completion of degree requirements.

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

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

International students on an F-1 Visa should see the International Student & Scholar Affairs (ISSA) Office 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.

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

Some countries outside of the United States require an “Apostille” on the diploma. Apostilles will be processed with the Office of the Rhode Island Secretary of State once RISD receives all required information and payment.

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

Graduation, Commencement and Degree Conferral

Posthumous Degree

In the tragic event that a student passes away without completing all degree requirements, family members or department leadership may request the awarding of a posthumous degree. Requests for a posthumous degree should originate from the family of the deceased student. A request may also originate from the student’s Department, but in this case, the family should be consulted first. Requests should be submitted to the Office of the Provost for review and approval.

RISD will issue a Posthumous Diploma if the student meets the following conditions at the time of death:

- Completed at least 75% of the credits required for graduation;
- Was in good standing with a cumulative GPA of at least 2.0 (UG) or 3.0 (GR);
- Was currently matriculated or if on leave has been on leave no longer than 4 semesters;
- And the request has the approval of the Dean and Provost

The diploma will be awarded with a notation on the student record that it was issued posthumously.

Brown | RISD Dual-Degree Program

The first class of Brown | RISD Dual-Degree students began in Fall 2008. The Brown | RISD Dual-Degree Program is open to students upon admission to both RISD and Brown, and who have applied and been accepted to the Dual Degree Program through the regular admissions process. Current students, readmits, and new transfer students are not eligible. Learn more about the Brown | RISD Dual-Degree program [here](#).

Students may apply to either RISD or Brown early decision, however, students admitted must subsequently submit a regular decision application to RISD or Brown. Candidacy for the Brown | RISD Dual-Degree Program will not be considered until the regular decision round and will be released in the Brown applicant portal.

For the BRDD class of 2028 and earlier, RISD's degree requirement is 14 Liberal Arts courses with the distribution:

- 4 courses in Theory and History of Art and Design (including THAD H101)
- 10 courses in Liberal Arts (may be taken at RISD or Brown)

For the BRDD class of 2029 and later, RISD's degree requirement is 13 Liberal Arts courses with the distribution:

- 4 courses in Theory and History of Art and Design (including THAD H101)
- 9 courses in Liberal Arts (may be taken at RISD or Brown)

RISD programs with a "History of" course must fulfill that requirement; the THAD or Liberal Arts requirements would be reduced accordingly. Program requirements for each RISD major are available [here](#).

In place of Non-Major Studio Electives, BRDD students must earn 12 additional credits of Open Electives, which can be filled with any course at Brown or RISD. BRDD students must participate in 2 Wintersession terms, one in their first year. Additionally, BRDD students must deliver a Capstone Presentation during their final year in the program.

RISD Global Programs

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

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

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

Scholarships

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

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

Global Exchange Program

Global Exchange is open to a select number of eligible RISD and Brown | RISD Dual-Degree juniors, seniors and graduate students, allowing the unique opportunity to spend a semester studying at one of RISD's partner schools across the world. Students interested in applying are encouraged to clearly formulate their objectives and discuss their academic and residency requirements with their Academic Advisor and Department Head.

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

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

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

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

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

Global Summer Studies

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

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

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

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

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

Wintersession Travel Courses

Registration for Wintersession Travel Courses is held in advance of on-campus Wintersession registration and typically opens in early October, preceded by a mandatory application period. Official registration dates are published in the academic calendar. The following steps outline the application process for Wintersession Travel Courses:

1. Students are required to attend the General Information Session hosted by RISD Global or the course instructor's information session, which provides a detailed overview of the course description, as well as what is included in the course's tuition. Information sessions take place between mid-September and early October and are open to all interested students. Certain instructors may permit a one-on-one meeting in lieu of information session attendance. Students are encouraged to reach out to the instructor and/or RISD Global for more information.
2. During the course instructor's information session, instructors will inform students how they can apply for their course via the RISD Global website. Once the instructors have selected their lists of accepted and waitlisted students, these lists will be shared with the Office of the Registrar and Student Financial Services for additional approval to register.
3. Students approved to register will receive acknowledgement on the first day of travel course registration. This e-mail will also include payment details (payments will be made online). Students will have one week (7 days) to submit payment for the course. Upon verification of payment, the student will be officially added to the Wintersession Travel Course roster. If applicable, students must work with the appropriate consulate to understand what is necessary for their visa application. RISD Global cannot formally advise on the visa process, but can provide any necessary institutional supporting documentation.
4. Waitlisted students will also receive an acknowledgement. Should seats become available in the course, waitlisted students will be notified via e-mail and given 48-hours to submit full payment. Upon verification of payment, the student will be officially added to the Wintersession Travel Course roster.

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

Special Student Program

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

The form for Special Student registration is available in the Registrar's Office. Registration is on a space available basis on or after the first class day (and by the Add/Drop deadline). Charges are assessed on a per-credit basis. Payment must be made at the time of registration to Nelnet and confirmed by Student Financial Services. Proof of vaccination is required to Health Services. Final approval and registration will be confirmed by the Registrar.

A maximum of 6 credit hours may be taken in a semester. Audit status and independent study options are not open to Special Students.

An International student may NOT attend RISD on-campus classes as a Special Student due to visa limitations. International students are open to take RISD travel courses as a special student and should make arrangements with their home country for travel to the international location.

Visiting Student Program

There are two ways to attend RISD in a category called "Visiting Student." Students enrolled in degree programs at accredited institutions which are not members of the Association of Independent Colleges of Art and Design (AICAD) may apply through RISD's Admissions Office to attend on a full-time basis, for a period of up to one year, as a Visiting Student. Visiting Student admission is dependent on available space within the applicable academic department. In addition, permission to attend RISD must also be granted by the student's home institution.

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

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

Academic Code of Conduct

Academic Misconduct

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 as integral to 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, including content generated by artificial intelligence. 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.

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, including content generated by artificial intelligence. 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 including content generated by artificial intelligence.

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, including content generated by artificial intelligence 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.

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 director of student conduct to seek further guidance. "Preponderance of the Evidence" is the standard of proof used to decide all student conduct matters which includes but is not limited to Academic Misconduct. Preponderance of evidence is a less rigorous standard than the "beyond a reasonable doubt" standard and "clear and convincing" standards and means that "it is more likely than not" that the Respondent(s) engaged in the alleged misconduct.

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 and/or dean, director 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 Student Life. 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 director 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 [RISD Student Code of Conduct and Procedures](#).)

- 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 to Academic or Student Life and wishes that the board hear the case and determine whether or not a violation of the Academic Code of Conduct has occurred

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.

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 via the grade appeals procedures found [here](#).

Code of Student Conduct

The Code of Student Conduct can be viewed [here](#).

Intellectual Property Policy

Students are subject to RISD's [Policy on Ownership and Use of Intellectual Property Rights](#), which establishes rights of ownership and use in works created at or in connection with the school. The policy covers all legally protectable intellectual property rights.

Title IX Policy

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. For a copy of RISD's Nondiscrimination Notice and more information on reporting incidents of discrimination, discriminatory harassment, and/or retaliation, see the [Nondiscrimination Policy](#).

Tuition and Fees

Student accounts must be paid according to policies and deadlines established by Student Financial Services. Students who do not pay their tuition and fees, or make other acceptable financial arrangements, by the July (Summer), 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, on-campus room selection, and registration; or administratively withdrawing a student from the College. Past due accounts may be assigned to a collection agency and if they are, students may be responsible for collection and/or legal expenses. More details can be found [here](#).

Information on tuition, fees, fines, and refund policies can be found [here](#).

Wintersession

For students enrolled full-time during the fall semester, tuition for [Wintersession](#) is included in their fall invoice. For those entering or readmitted full-time to RISD in the spring, Wintersession tuition is included in the spring semester invoice. No tuition adjustments will be made for students who are not enrolled during Wintersession.

For [Wintersession travel programs](#), associated travel costs must be paid by the published due dates.

Students who complete degree requirements and graduate in the fall are ineligible to participate in Wintersession.

Additional Fees

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

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.

- Apparel Design
- Architecture
- Digital + Media
- Experimental and Foundation Studies
- Film Animation Video
- Furniture Design
- Graphic Design
- Illustration
- Industrial Design
- Interior Architecture
- Jewelry + Metalsmithing
- Landscape Architecture
- Photography
- Textiles

Total Academic Laptop Program costs vary depending on each department's specifications, but total required hardware and software costs generally range between \$2,000 and \$4,500.

Please be sure to account for these additional costs in your financial planning calculations.

Veterans

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

Additional information about utilizing VA benefits at RISD is available [here](#).

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA).

Apparel Design Department

Department Head

Gwen Van Den Eijnde

In Apparel Design, students prepare to be conscious leaders in the field who approach fashion as a platform for cultural dialogue. Through immersive, studio-based practice, you establish unique design languages and clearly articulated creative processes.

Makers of thoughtful and thought-provoking garments, majors generate both fashion and knowledge, continually reimagining what apparel and the systems for producing it can be.

- Learn more about [Apparel Design](#) at RISD
- Department [Location and Contacts](#)

Programs

BFA.APPAR.120 - BFA in Apparel Design

2025 - 2026 | Curriculum | 4-year program

During sophomore year, students begin exploring apparel and bodily ornamentation as a means of identity projection/expression. Studios offer both a conceptual lens through which majors investigate individual and social identity, and core design and construction skills, including interdisciplinary approaches to making.

Through self-expression and visual communication, juniors learn to center their creative voices within their design process and its outcomes. Along the way they focus on knitwear, making both by hand and with knitting machines, to experiment three-dimensionally and explore the unique properties of knit fabrics.

Learning outcomes

Graduates of the BFA program are prepared to:

- develop an approach to apparel design informed by an understanding that clothing the body is an invaluable form of self-expression integral to how people present themselves to and move through the world.
- learn about critical discourses that investigate clothing on ideological terms, examining how apparel designers present and represent bodies, how clothing connects to identity/identities and how aesthetics, apparel design and sensorial human experience relate to one another.
- learn qualitative research methods for investigating identity/identities, sourcing and audience in relation to the work they make.
- gain a deep understanding of positive and sustainable practices in order to question, challenge and participate in the evolving world of fashion as forward-looking agents of change.
- acquire a strong base in traditional making and craftsmanship, including drawing, pattern cutting, flat pattern, and 3D draping, garment construction and fitting.
- develop effective communication and presentation strategies, problem setting, project planning and organization.
- generate and share knowledge.

Free Form Requirements

First year				
FALL		WINTERSESSION		SPRING
<u>Foundation Curriculum</u>	15	studio elective	3	<u>Foundation Curriculum</u>
12				
Sophomore				
FALL		WINTERSESSION		SPRING
APPAR 3102 - Intro to Apparel Studio	6	<i>optional</i>		APPAR 3121 - Sophomore Apparel Studio
				6
APPAR 3122 - Sophomore: Identity/Identities I (Fall) (SEI)	3			APPAR 2132 - Sophomore: Identity/Identities II (Spring)
				3
LAEL 1035 - Histories of Dress	3			Liberal Arts or non-major studio elective
				6
Liberal Arts or non-major studio elective	3			
total credits	15			total credits
				15
Junior				
FALL		WINTERSESSION		SPRING
APPAR 3128 - Junior Machine Knitwear	3	<i>optional</i>		APPAR 3133 - Junior Tailoring Studio
				6
APPAR 3132 - Junior Cut & Sew	3			Liberal Arts or non-major studio elective
				9
APPAR 3130 - Junior: Design I (Fall)	3			
Liberal Arts	6			
total credits	15			total credits
				15
Senior				
FALL		WINTERSESSION		SPRING
APPAR 3140 - Senior Collection Development	6	<i>optional</i>		APPAR 3141 - Senior Apparel Collection
				6
APPAR 3142 - Senior Thesis: Design Identity (Fall)	3			APPAR 3143 - Senior Thesis: Design Identity (Spring)
				3
Liberal Arts or non-major studio elective	6			Liberal Arts or non-major studio elective
				6
total credits	15			total credits
				15

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements. *LAEL 1035 Histories of Dress* fulfills a THAD elective requirement for Apparel Design majors
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Apparel Design

Courses

APPAR 1750 - THE CATEGORY IS...BRING IT TO THE RUNWAY!

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Divas and Divos to the Runway Please! The Category Is? - an multi-disciplinary studio that merges the three most instrumental elements of popular culture: Architecture, Apparel and the Ballroom Industry. This course will explore the elements of wearable architecture design at the it's most effective scale; the figure. Each student will have the responsibility to investigate prominent categories and performers of the Black and Brown LGBTQIA+ Ballroom Community, interpret these figures, and create a wearable that invokes the specific category that the figure walks at a Ball. Students will be introduced to the fundamentals of the Ballroom community and wearable architecture throughout the duration of 3 iterative projects over a 6 week period; WHAT'S THE CATEGORY GIVING?! Group project - (Research of Ballroom Categories) HOLD THAT POSE FOR ME! Investigate and Draw (Graphic Timeline/ Representation) BRING IT AS! - Architectural wearable presentation in traditional ball form. DJ Pump the beat! The Category starts in 5...4...3...2...1!

Estimated Materials Cost: \$50.00 - \$300.00

Elective

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

APPAR 2105 - SHIRT DESIGN

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Apparel Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Shirt Design introduces students to a multitude a ways to develop a shirt collection.

Students will be encouraged to develop a greater understanding of materials and construction techniques, which can be applied in a wide range of creative projects spanning from product design to fine arts.

The class will focus on the fundamentals of draping and drafting techniques, providing students with sewing skills by hand and with the machine.

Students are encouraged to bring personal interests and ideas to this vigorous, technical and creative class that will be concludes with a presentation of the final shirt project.

Elective

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

APPAR 2110 - PROFESSIONAL PORTFOLIO: FASHION DESIGN

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Apparel Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

The Professional Portfolio: Fashion Design elective is a 12-week course focused on the development of the professional portfolio for the practice of fashion design and related disciplines. The course is focused on the development of a unique design identity through art direction, graphic design, typography, layout, formatting and material choices – finalized within a clearly structured modular physical portfolio. As one of the keys to a successful professional portfolio the course focuses on developing a distinct and clear structure in the communication of the process in design. The course includes various lectures and demos focused on navigational systems in layout, format and graphic design, image placement, InDesign, art-direction and presentation strategies with the professional portfolios. This course is recommended to students that have interest in pursuing postgraduate education and/or entering the industry of fashion design and relates fields.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

APPAR 2212 - ADVANCED KNITTING**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The course will focus on gaining advanced knitting technical skills and exploring social justice issues in fashion: sustainability and body image. Students will apply zero waste principles from design to construction while developing sustainable concepts that redefine body image. This interwoven approach will inspire students to become ethically, socially, and environmentally responsible designers. The course will emphasize the sustainable development of knit accessories, adornments, and garments as one simultaneous process based on craftsmanship and creative research. To realize this process, the course will introduce students to the double bed knitting machine, which allows greater versatility in creating rib structures. The course will also engage students with zero waste knitting, and guide them to develop sustainable design missions. Similarly, students will explore the social constructions of culture, history, age, gender, and identity in relation to how society influences body image. This will allow students to reinvent the concept of body image on their own terms in the "Knitting for Diverse Bodies" project. This project will empower students to redefine body image as it connects to their understanding of sustainability, aesthetics, and design identity/identities.

To begin the "Knitting for Diverse Bodies" project, students will first be introduced to fully fashioned knit accessories and adornments such as body ornaments, head pieces, neck pieces, gloves, footwear, handbags, masks, etc.

Second, students will explore how knit accessories and adornments can open up possibilities for creating new design identities in relation to our bodies.

Third, students will create fully fashioned knit garments inspired by their personal research and understanding of body image and sustainability. In doing so, students will follow their original, innovative, creative, and sustainable design missions that integrate with their redefinition of body image/s.

Students will be encouraged to engage with historical, social, and cultural movements for inspiration in developing their sustainable design missions and understanding of body image and body positivity. Each student will share their research to the class, and together will discuss as a group how sustainable design has impacted body image issues, and how students can continue to evolve sustainable design missions and address social and ethical concerns as a designer. Throughout the course, students will create a digital documentation of their creative process, suggestions, and ideas by the use of visual, written, and spoken words.

Estimated Cost of Materials: \$150.00

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

APPAR 2215 - CONCEPT TO CLOTHING**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Concept to Clothing is a 3-credit elective undergraduate studio course open to undergraduate and graduate students (with the approval of faculty member Meg DeCubellis) who seek to learn the fundamental and technical principles of garment development, construction and design. This is a critical making studio which will focus on basic garment making for prototypes as well as supporting individual projects to be worn on the body. Students are expected to show evidence of physical making throughout this course while developing a deeper relationship to making clothing. Students will also tour local factories to witness the making of varying quantities of garments. A professional studio practice will filter through skill building in the areas of construction, draping, pattern making, garment development, fitting, industrial machine skills, and

hand sewing techniques. The development process will include conceptualization, creating specifications, fabricating iterative prototypes, conducting supplier and material research to support each student’s thesis of study. Students are expected to have a project in mind which can be something that they have started to develop in their major. Because class discussion and participation is at the heart of this course, you are required to be in class for all demos and meetings which will determine a large portion of the final grade. Prior sewing experience is required.

Estimated Material Costs: \$150.00 - \$300.00

THE FACULTY MEMBER AND THE DEPARTMENT MAY ADJUST THE INFORMATION LISTED IN THIS SYLLABUS AND COURSE OUTLINE THROUGHOUT THE SEMESTER. THE AIM ALWAYS BEING TO BETTER SERVE STUDENTS BASED ON STUDIO PROGRESS, PERFORMANCE AND UNFORESEEN CONDITIONS.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

APPAR 3043 - THE USES OF ANIMALS IN RELATION TO THE INDUSTRY OF MAN: DESIGN AND NATURE, 1851 AND NOW

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Estimated Cost of Materials: \$20.00

Elective

Student Eligibility

Sophomore Apparel Design Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

APPAR 3060 - WHO WEARS THE PANTS?

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Who Wears the Pants? This course is about trousers - their function, fit, design and development. You will learn how to design and execute custom made trousers by recording and calculating key body measurements to draft, construct and fit a basic pants sloper. Students will acquire skills to manipulate the basic sloper into a variety of styles through pattern drafting exercises integrating trouser shapes and silhouettes, pockets, waistbands, openings, and design details. Classes and individual tutorials cover the development of bespoke trousers from concept to execution. You will gain a better understanding of the apparel design and creative problem solving processes, pattern drafting techniques using metric and imperial measurements, laying out and cutting fabric, constructing a basic trouser, fitting diverse body types, constructing a fly front opening and pockets; including tutorials focused on resolving individual trouser designs. Experience in garment construction recommended.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

APPAR 3061 - NASA SPACESUITS REIMAGINED + REDESIGNED

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

NASA's Artemis 2025 Lunar mission aims to return U.S. astronauts to the moon for the first time since 1972 - when the Apollo 17 mission first landed there. This time, it will not be only men making the journey, as NASA has promised a lunar moonwalk for the first woman and the first person of color. As part of this historic endeavor, NASA is redesigning the spacesuit for the first time in 40 years to accommodate Women and meet the challenges of lunar exploration.

Spacesuits, essential for survival in the harsh environment of outer space, are meticulously engineered to shield astronauts from dangers such as radiation, micrometeoroids, extreme temperatures, and dust. An EVA Suit, or Extra-Vehicular Activity suit, is a marvel of engineering and design, essentially a miniature spaceship tailored to fit the human form, providing life support and mobility in the vacuum of space.

In this interdisciplinary course, students will delve into the intricacies of spacesuit design and technology. Leveraging CLO3D, a cutting-edge fashion design software specializing in 'true-to-life' 3D garment simulation, students will reimagine and redesign NASA's next-generation EVA Suit. Through collaborative projects, teams will conceptualize, pattern, and 3D model innovative spacesuit designs, addressing the unique needs of future lunar explorers.

Students will venture into the metaverse, exploring space in virtual reality using Oculus Quest headsets. Immersed in simulated environments such as the International Space Station, taking Space Walks, and viewing images taken by the Hubble Telescope, students will gain firsthand experience of space exploration. Gravity Sketch, a collaborative VR design tool, will facilitate the creation of the Hard Upper Torso (HUT) in a collaborative VR space, integrating soft designs crafted in CLO.

Drawing from critical design methodologies and informed by research, students will negotiate the complexities of spacesuit design, balancing functionality, mobility, and aesthetics. At the culmination of the course, students will present their finalized spacesuit designs to NASA, contributing to the ongoing evolution of spacesuit technology.

Estimated Cost of Materials: \$40.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

APPAR 3100 - DRESSED BODIES: BASIC APPAREL TECHNIQUES FOR NON-MAJORS

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

APPAR 3102 - SOPHOMORE INTRO TO APPAREL STUDIO

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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 Cost of Materials: \$100.00

Majors are pre-registered for this course by the department. This course is a requirement for Sophomore Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility

Sophomore Apparel Design Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

APPAR 3121 - SOPHOMORE APPAREL STUDIO

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

Building on basic techniques taught first semester, students proceed to more complex cuts for bodices, sleeves, skirts and pants through techniques of draping, drafting and construction. One finished garment is required.

Estimated Cost of Materials: \$125.00

Majors are pre-registered for this course by the department. This course is a requirement for Sophomore Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility

Sophomore Apparel Design Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

APPAR 3122 - SOPHOMORE: IDENTITY/IDENTITIES I (FALL)

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This class evolves around an exploration of identity, social identity and fashion, and how clothing might assume responses not only for the wearer but for the audience too. Although some say that appearances are vain, they are also a way for us to divulge and communicate much to the world. Many of our encounters remain in the domain of the visual and there is rarely time or space to facilitate getting to know a person. Looking and seeing therefore, can oftentimes generate assumptions based solely on appearances. These assumptions can be derived from an individual perspective, but more often than not, are formed and dictated by culture and stereotypes. The class will explore individual and social identities through wearables and how 'They' relates back to each of us/you. Identity, alter ego and ego will also be investigated as a means to examine the interactions that emerge via visibility and invisibility. Some of the questions that will be explored through research, discussions and collaborative activities.

- Who am I?
- Who would I like to be?
- How might clothing create a mask for a persona?
- How might I construct ideas of myself?
- How might clothing become a means to facilitate an altered experience and/or presence?

The course Sophomore Design: Identity/Identities incorporates 4 stages within the development of the course work and is taught by 2 different faculty that guide and support the progression of work from and within their unique expertise. Each Stage of the course builds of one another consecutively covering the areas of research, concept development, design principles, exploration in 2D and 3D developments and performance.

The course works to open students to experimental and alternative ways of making and presenting a garment, existing outside of industrial standards of mass produced fashion. It aims to unpack and disrupt notions of power in the fashion discipline, by allowing students to form an Alter-Ego that empowers them with the communication of their vision and the celebration of their identities.

Alter-Ego

"An alter ego (Latin for "other I", "doppelgänger") means an alternate self, which is believed to be distinct from a person's normal or true

original personality. Finding one's alter ego will require finding one's other self, one with a different personality. The altered states of the ego may themselves be referred to as alterations. A distinct meaning of alter ego is found in the literary analysis used when referring to fictional literature and other narrative forms, describing a key character in a story who is perceived to be intentionally representative of the work's author (or creator), by oblique similarities, in terms

"Beyoncé further explained that Sasha Fierce came about in an effort to separate her timid personality from her stage-slaying persona, giving her the courage to be free and seductive while performing. "Sasha Fierce is the fun, more sensual, more aggressive, more outspoken side and more glamorous side that comes out when I'm working and when I'm on the stage," - Beyoncé on Oprah 2008.

Estimated Cost of Materials: \$250.00

Majors are pre-registered by the department. This course is a requirement for Sophomore Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility

Sophomore Apparel Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode
In-Person

APPAR 3123 - SOPHOMORE: IDENTITY/IDENTITIES II (SPRING)

Terms Typically Offered Spring	Academic Level Undergraduate	Offering Department(s) Apparel Design

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

The design course builds on design process skills from the first semester through assignments that focus on research and its application, conceptual development, and team dynamics. Varied facets of apparel design are explored through lectures, museum research, classroom discussion, and creative exploration.

Estimated Cost of Materials: \$150.00

Majors are pre-registered for this course by the department. This course is a requirement for Sophomore Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility
Sophomore Apparel Design Students only.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

APPAR 3128 - JUNIOR MACHINE KNITWEAR STUDIO

Terms Typically Offered Fall	Academic Level Undergraduate	Offering Department(s) Apparel Design

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Junior Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility
Junior Apparel Design Students only.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

APPAR 3130 - JUNIOR: DESIGN I (FALL)

Terms Typically Offered Fall	Academic Level Undergraduate	Offering Department(s) Apparel Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

In Design/Draw II, Junior students focus on designing for knitwear, experimenting three-dimensionally as they explore the unique properties of knit fabrics. Color, texture, yard, and stitch variations are examined as students also design using the diverse properties of machine knitwear. Students build on self-expression and visual communication to place their creative voices firmly at the center of their design.

Estimated Cost of Materials: \$200.00

Majors are pre-registered for this course by the department. Enrollment is limited to Junior Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility
Junior Apparel Design Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

APPAR 3132 - JUNIOR CUT & SEW STUDIO

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Apparel Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Students concentrate on designing with 'cut and sew' knit fabric. Through draping with knit fabrics on the form, students learn to utilize the inherent properties of knits. Instruction in 'cut and sew' construction is combined with pattern making techniques, enabling students to execute their concepts as finished garments.

Estimated Cost of Materials: \$250.00

Majors are pre-registered for this course by the department. Enrollment is limited to Junior Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility
Junior Apparel Design Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

APPAR 3133 - JUNIOR TAILORING STUDIO

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Apparel Design

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

Students focus on tailoring techniques and the design of tailored apparel. Drafting and classic tailoring techniques are taught and students explore shape and structure through experimentation on the form and creative pattern making. During this process, students use these technical skills to design and execute a jacket and companion piece.

Estimated Cost of Materials: \$400.00

Majors are pre-registered for this course by the department. Enrollment is limited to Junior Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility

Junior Apparel Design Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

APPAR 3140 - SENIOR COLLECTION DEVELOPMENT

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

During three integrated studios, students learn professional collections from concept to presentation. Portfolio assignments are aimed at strengthening students' established styles and experimentation in new areas. Studios build on their draping, drafting and construction skills through individual instruction as they complete a collection for final presentation to the visiting critics. During studio, students explore varied means of presentation and capturing of their process.

Estimated Cost of Materials: \$1,000.00

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility

Senior Apparel Design Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

APPAR 3141 - SENIOR APPAREL COLLECTION

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

This senior level course focuses on the design of unique interpretation of apparel design. The senior collections are a culmination of their skills and an exploration of their design vision. Originality, problem solving, and an organized design process are defined as essential elements of a successful degree project collection. Seniors refine and build their portfolios. Projects are aimed at enabling students to express a diverse but cohesive design vision.

Estimated Cost of Materials: \$1,000.00

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility

Senior Apparel Design Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

APPAR 3142 - SENIOR THESIS: DESIGN IDENTITY I (FALL)

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This class builds over two semesters, and works in concert with Senior Collection Development. As students begin to develop their thesis Collection, they will uncover what motivates them, what they aspire to in the context of their work and creative practice, as well as what they stand for in the world. The class fosters research, invests in the emotional experience of clothing: how it makes the wearer feel, where it comes from, who it serves. Communication is at the heart of the process, and moves between the visual, written, and the spoken word. Writing prompts are used to bridge thinking and making and students learn to articulate their creative process while developing a distinctive design language and identity. As students explore approaches to fashion/clothing as an embodied discipline, they investigate the sense orientated potential for their designs. Classes are navigated through group work, tutorial-based sessions, cross-disciplinary prompts and critiques.

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility

Senior Apparel Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

APPAR 3143 - SENIOR THESIS: DESIGN IDENTITY II (SPRING)

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Building upon the research, explorations and discourses that began during the fall, students are prepared to be resourceful, feeling thinkers who use fashion/clothing as a platform for diverse cultural dialogue. They refine and execute a series of works that demonstrate their philosophy, vision, and establishes their authentic design language and identity. As they develop the capacity to express their mission and concepts in their fullest form/s, they are better equipped to communicate their ideas to their intended audience, and potential collaborators. The two semesters culminate in a portfolio, lookbook, film short and written essay. Students also have the opportunity to collaborate with International Flavors and Fragrances on the scent of their collection. Classes are navigated through group work, tutorial-based sessions, cross-disciplinary prompts and critiques.

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility

Senior Apparel Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

LAEL 1035 - HISTORIES OF DRESS**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Preference is given to Apparel Design Students.

Major Requirement | BFA Apparel Design

Student Eligibility

Sophomore Apparel Design Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAEL 1036 - TOPICS IN FASHION THEORY**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Apparel Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Topics in Fashion Theory introduces students to the ideas and debate that have enriched our understanding of fashion. Through the manipulation of the visual and tactile symbols of clothing (cut, cloth, texture, ornament, and color) fashion expresses individual, community and societal attributes and attitudes. Yet, as Fred Davis notes, social identities are rarely the stable amalgams we take them to be. They can shift over the course of a lifetime and are prodded by social and technological change. Drawing on scholarship in a range of disciplines, including sociology, cultural studies, gender studies and queer theory, the class explores how clothing communicates aspects of identity linked to gender, sexuality, class, race, religion, and nation. We will examine the extent to which fashion is currently formulating effective social commentary, and consider questions, for example, that surround sustainable fashion and cultural appropriation. The class integrates reading and reading responses with discussion and visual analysis of clothing and fashion across the twentieth- and twenty-first centuries. Students will develop a final essay that assesses a debate of interest encountered in class discussion and readings.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

Architecture Department

Department Head

- Anne Tate (Fall 2025, Winter 2026)
- Jacqueline Shaw (Spring 2026)

Graduate Program Director

Debbie Chen

As an integral part of an art and design school, Architecture at RISD emphasizes process, artistic sensibilities and social and ethical responsibility. Students hone the ability to think and communicate through drawing, making, writing and discussing ideas with others as they define and articulate a personal approach to the discipline.

- Learn more about [Architecture](#) at RISD
- Department [Location and Contacts](#)

Programs

BARC.ARCH.150 - BArch in Architecture

2025 - 2026 | Curriculum | 5-year program

Through a program that builds on itself, students learn to think critically; to produce architecture through both reflection and invention; to build using a variety of materials; to understand the technical aspects of architecture; to communicate ideas through drawing, model making, writing and speaking; and to be socially and ethically engaged in society. After exposure to the fundamentals of the field—design, material performance, digital and manual representation, and architectural history—students move on to solidify work by focusing on architectural, urban design and environmental issues, engaging in advanced topics in architectural history and responding to complex architectural design problems.

Learning outcomes

Graduates of the BArch program are able to:

- use critical thinking to build abstract relationships and understand the impact of ideas.
- use and experiment with the representational techniques of the discipline.
- investigate architectural form using spatial principles and material properties.
- comprehend technical aspects of building practices, systems and materials and apply this knowledge to architectural solutions.
- synthesize a range of complex variables into an integrated design solution.
- understand principles for the practice of architecture, including advocacy, ethical actions and project management.
- develop a creative process and frame theoretical questions through making.
- conduct advanced research, including gathering and assessing information and establishing research methods.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
Foundation Curriculum	15	studio elective	3	Foundation Curriculum	12
Sophomore					
FALL		WINTERSESSION		SPRING	
ARCH 2101 - The Making of Design Principles	6	Liberal Arts, major, non-major <i>or</i> open studio elective	3	ARCH 2102 - Architectural Design	6
ARCH 2141 - Architectural Projection	3			ARCH 2142 - Architectural Analysis	3
ARCH 2252 / LAEL 2252 - Phenomena	3			ARCH 2253 - Architectural Anatomy	3
LAEL 1022 - Modern Architecture	3			LAEL 1005 - World Architecture	3
total credits	15		3	total credits	15
Junior					
FALL		WINTERSESSION		SPRING	
ARCH 2108 - Urban Ecologies	6	Liberal Arts, major, non-major <i>or</i> open studio elective	3	ARCH 21ST - Advanced Studio <i>or</i> ARCH 22ST - Advanced Topic Studio (SEI)	6 or 3
ARCH 2254 - Structural Design	3			ARCH 2255 - Enclosure Design	3
ARCH 2256 - Environmental Design	3			Liberal Arts, major, non-major <i>or</i> open studio electives	6 or 9
total credits	12		3	total credits	15
Senior					
FALL		WINTERSESSION		SPRING	
ARCH 21ST - Advanced Studio <i>or</i> ARCH 22ST - Advanced Topic Studio (SEI)	6 or 3	Liberal Arts, major, non-major <i>or</i> open studio elective	3	ARCH 21ST - Advanced Studio <i>or</i> ARCH 22ST - Advanced Topic Studio (SEI)	6 or 3
Liberal Arts, major, non-major <i>or</i> open studio electives	6 or 9			Liberal Arts, major, non-major <i>or</i> open studio electives	6 or 9
total credits	12		3	Total Credits	12
Fifth year					
FALL		WINTERSESSION		SPRING	
ARCH 2196 - Thesis Seminar	3	ARCH 2197 - Thesis Discursive Workshops	3	ARCH 2198 - Thesis Project	6
ARCH 2278 - Building Assembly and Systems Design	3			ARCH 2191 - Principles of Professional Practice	3
Liberal Arts, major, non-major <i>or</i> open studio electives	6			Liberal Arts, major, non-major <i>or</i> open studio elective	3
total credits	12		3	total credits	12

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements. *LAEL 1005 World Architecture* and *LAEL 1022 Modern Architecture* are required of Architecture majors; *LAEL 1022* fulfills a THAD elective for Architecture majors
- **MAJOR ELECTIVE - 3 CREDITS** in Architecture
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Architecture
- **OPEN ELECTIVE - 3 CREDITS** in a studio course within or outside of Architecture
- Two(2) *ARCH 21ST Advanced Studio* and one (1) *ARCH 22ST Advanced Topic Studio* are required during the junior and senior year. Students planning on taking an alternative curriculum path from the recommended curriculum path (shown above) must notify the Senior Academic Specialist during the pre-registration period of the prior year. Once a student is assigned to ARCH 21ST - Advanced Studio during the pre-registration period, the student may not drop it, even during the add/drop period
- *ARCH 2199 Professional Internship* is the required summer internship course. It may be completed in any summer prior to entering the final year. Total hours required are 280. This internship can count for NCARB Architectural Experience Program AX-P. The internship hours for ARCH 2199 can be used towards architecture licensure through the NCARB Internship. Student's intent upon becoming registered architects in the USA after graduation should enroll in the AXP as soon as possible. AXP is the internship program required by all registration jurisdictions. The work experience accomplished during ARCH 2199, the department's minimum Internship experience (280 hours) can be recorded as acceptable experience in the AXP (3,740 hours) and thus accelerate one's pace towards architectural licensure. Visit the NCARB website for more information.
- Students who engage in an internship before admission to RISD may be able to fulfill the internship credit. If you believe this applies to you, please submit the following to the Architecture Department office:
 - 280 hours of internship experience prior to being at RISD
 - A signed letter from your employer verifying that you successfully completed the 280 internship hours
- *ARCH 8960 Professional Internship* is an optional internship, which may be taken during the summer or in Wintersession. Depending on the nature of the work, the internship may count for major elective credit or for non-major elective credit. Total hours required are 180.
- RISD Global organizes several study abroad options for students. Architecture students are encouraged to plan to do their study abroad exchanges during the fourth year (either the fall or spring semester). Students should take the following steps, one year prior to study, to plan for the semester abroad: meet with academic advisor and meet with Global Office advisor, create a course plan to meet department requirements while abroad and notify department administration of intent to study abroad by contacting the Senior Academic Specialist. Notification should include the intended school, and what courses you will be taking to substitute for RISD courses. Applications for study abroad should be submitted to Global according to the Global office deadlines.
- Students entering the Department of Architecture must participate in its [Academic Laptop Program](#), purchasing hardware, software, and upgrades. Students should direct questions to the Computer Technician in the Architecture Department.

National Architecture Accrediting Board (NAAB) Accreditation

In the United States, most 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 offered by institutions with U.S. regional accreditation, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted an eight-year term, an eight-year term with conditions, or a two-year term of continuing accreditation, or a three-year term of initial accreditation, depending on the extent of its conformance with established educational standards. Doctor of Architecture and Master of Architecture degree programs may require a non-accredited undergraduate degree in architecture for admission. However, the non-accredited degree is not, by itself, recognized as an accredited degree.

Rhode Island School of Design department of Architecture offers the following NAAB-accredited degree program(s). The next accreditation visit for all programs will be in 2031.

- BArch (150 credits; entering the department 2025 and after)
- BArch (156 credits; entering the department 2024 and before)
- MArch (pre-professional degree + 69 credits)
- MArch (non-accredited undergraduate degree + 111 credits)

MARC.ARCH.2YR - MArch in Architecture (2-year program)

2025 - 2026 | Curriculum | 2-year program

At the discretion of the admission committee, applicants with a four-year undergraduate degree in architecture may be admitted to the Masters of Architecture advanced standing track. Successful advanced standing students typically complete degree requirements in two years.

Requirements for advanced standing consideration:

- a four-year undergraduate degree in architecture at an accredited college or university
- at least two semesters of six-credit studios in architecture
- demonstrated design proficiency (in the view of the admissions committee)
- equivalent of two semesters of graduate level studio work

- 24 credits (or equivalent) of architecture courses, including 18 credits of architectural technology (including structures and environmental control systems), architectural history and construction of architectural drawing
- six credits of undergraduate coursework for a total of 42 required credits
- a minimum grade of C for any course counted towards advanced standing

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
ARCH 101G - Graduate Core 1 Studio: Subjects. Tools. Process.	6	elective	3	ARCH 21ST - Advanced Studio	6
ARCH 320G - Graduate Theory Seminar: Making Discourse	3			ARCH 255G - Enclosure Design	3
elective(s)	6			electives	6
total credits	15	total credits	3	total credits	15
SUMMER					
ARCH 2199 - Professional Internship	(3)				
Second year					
FALL		WINTERSESSION		SPRING	
ARCH 2196 - Thesis Seminar	3	ARCH 2197 - Thesis Discursive Workshop	3	ARCH 2198 - Thesis Project	6
ARCH 21ST - Advanced Studio	6			ARCH 2191 - Principles of Professional Practice	3
ARCH 278G - Building Assembly and Systems (BASD)	3			electives	6
elective	3				
total credits	15	total credits	3	total credits	15

notes:

- Two (2) ARCH 21ST - *Advanced Studios* are required. One of these may be in an allied department (Landscape Architecture or Interior Architecture).
- ARCH 2199 - *Professional Internship* is the required summer internship course. It may be completed in any summer prior to entering the final year. Total hours required are 280. Professional ARCH Internship credit can be granted providing students can verify an equivalent experience through a previous internship which requires a letter from the firm/company. This internship can count for NCARB Architectural Experience Program AXP. The internship hours for ARCH-2199 can be used towards architecture licensure through the NCARB Internship. Student's intent upon becoming registered architects in the USA after graduation should enroll in the AXP as soon as possible. AXP is the internship program required by all registration jurisdictions. The work experience accomplished during ARCH-2199, the department's minimum Internship experience (280 hours) can be recorded as acceptable experience in the AXP (3,740 hours) and thus accelerate one's pace towards architectural licensure. Visit the NCARB [website](#) for more information.
- ARCH 8960 - *Professional Internship* is an optional internship, which may be taken during the summer or in Wintersession. Depending on the nature of the work, the internship may count for major elective credit within the department or for non-major elective credit. Total hours required are 180.
- Students entering the Department of Architecture must participate in its [Academic Laptop Program](#), purchasing hardware, software, and upgrades. Students should direct questions to the Computer Technician in the Architecture Department.

National Architecture Accrediting Board (NAAB) Accreditation

In the United States, most 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 professional degree programs in architecture offered by institutions with U.S. regional accreditation, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted an eight-year term, an eight-year term with conditions, or a two-year term of continuing accreditation, or a three-year term of initial accreditation, depending on the extent of its conformance with established educational standards.

Doctor of Architecture and Master of Architecture degree programs may require of a non-accredited undergraduate degree in architecture for admission. However, the non-accredited degree is not, by itself, recognized as an accredited degree.

Rhode Island School of Design, Architecture department offers the following NAAB-accredited degree program(s):

- Bachelor of Architecture (156 credits)
- Master of Architecture (non-accredited degree + 111 credits)

- Master of Architecture (non-accredited degree in architecture + 69 credits)
- Previous accreditation visit for all programs: 2023

MARC.ARCH.3YR - MArch in Architecture (3-year program)

2025 - 2026 | Curriculum | 3-year program

RISD's Master of Architecture program is one of the few in the US embedded in a college of art and design. Here, architecture is taught in a way that understands the practice of design and making as a thoughtful, reflective process that both engenders and draws from social, political, material, technological and cultural agendas. The program aims to empower students to exercise their creativity by understanding their role as cultural creators and equipping them to succeed in the client-based practice of architecture.

The three-year curriculum builds on fundamental areas underpinning the creative practice of architecture: representation and fabrication; technologies and professional ethics; history and theory; and design and the process of projecting architecture. Throughout the program, ideas are expressed not only discursively but through actual production.

Free Form Requirements

Preliminary year					
SUMMER					
FOUND S101 - Studio: Drawing FOUND S103 - Studio: Design FOUND S105 - Studio: Spatial Dynamics	(9)				
First year					
FALL		WINTERSESSION		SPRING	
ARCH 101G - Graduate Core 1 Studio: Subjects, Tools, Process.	6	elective	3	ARCH 102G - Graduate Core 2 Studio: Constructions	6
ARCH 201G - Graduate Representation Studio: Drawings	3			ARCH 202G - Graduate Representation Studio: Models	3
ARCH 252G / LAEL 252G - Phenomena	3			ARCH 253G - Architectural Anatomy	3
LAEL 1022 - Modern Architecture	3			LAEL 1005 - World Architecture	3
total credits	15	total credits	3	total credits	15
SUMMER					
ARCH 2199 - Professional Internship	(3)				
Second year					
FALL		WINTERSESSION		SPRING	
ARCH 103G - Graduate Core 3 Studio: Cities	6	elective	3	ARCH 21ST - Advanced Studio	6
ARCH 254G - Structural Design	3			ARCH 255G - Enclosure Design	3
ARCH 256G - Environmental Design	3			ARCH 301G - Graduate Seminar: Disciplinarity	3
Elective	3			elective	3
total credits	15	total credits	3	total credits	15
Third year					
FALL		WINTERSESSION		SPRING	
ARCH 2196 - Thesis Seminar	3	ARCH 2197 - Thesis Discursive Workshop	3	ARCH 2198 - Thesis Project	6
ARCH 278G Building Assembly and Systems Design	3			ARCH 2191 - Principles of Professional Practice	3
ARCH 21ST - Advanced Studio	6			electives	6
elective	3				
total credits	15	total credits	3	total credits	15

notes:

- With department permission, approved courses taken at Brown University through the cross-registration agreement may substitute for LAEL 1005 - *World Architecture* and/or LAEL 1022 - *Modern Architecture*. Contact the Senior Academic Specialist prior to registration for a list of qualifying courses and procedural instructions.
- Two (2) ARCH 21ST - *Advanced Studios* are required. One of these may be in an allied department (**Landscape Architecture** or **Interior Architecture**).
- ARCH 2199 - *Professional Internship* is the required summer internship course. It may be completed in any summer prior to entering the final year. Total hours required are 280. Professional ARCH Internship credit can be granted providing students can verify an equivalent experience through a previous internship which requires a letter from the firm/company. This internship can count for NCARB Architectural Experience Program AXP. The internship hours for ARCH-2199 can be used towards architecture licensure through the NCARB Internship. Student's intent upon becoming registered architects in the USA after

graduation should enroll in the AXP as soon as possible. AXP is the internship program required by all registration jurisdictions. The work experience accomplished during ARCH-2199, the department's minimum Internship experience (280 hours) can be recorded as acceptable experience in the AXP (3,740 hours) and thus accelerate one's pace towards architectural licensure. Visit the NCARB [website](#) for more information.

- ARCH 8960 - *Professional Internship* is an optional internship, which may be taken during the summer or in Wintersession. Depending on the nature of the work, the internship may count for major elective credit within the department or for non-major elective credit. Total hours required are 180.
- Students entering the Department of Architecture must participate in its [Academic Laptop Program](#), purchasing hardware, software, and upgrades. Students should direct questions to the Computer Technician in the Architecture Department.

National Architecture Accrediting Board (NAAB) Accreditation

In the United States, most 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 offered by institutions with U.S. regional accreditation, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted an eight-year term, an eight-year term with conditions, or a two-year term of continuing accreditation, or a three-year term of initial accreditation, depending on the extent of its conformance with established educational standards.

Doctor of Architecture and Master of Architecture degree programs may require a non-accredited undergraduate degree in architecture for admission. However, the non-accredited degree is not, by itself, recognized as an accredited degree.

The Architecture Department at RISD offers the following NAAB-accredited degree program(s). The next accreditation visit for all programs will be 2031.

- Bachelor of Architecture (156 credits)
- Master of Architecture (non-accredited degree + 111 credits)
- Master of Architecture (non-accredited degree in architecture + 69 credits)

Courses

ARCH 1519 / HPSS S151 - RETHINKING GREEN URBANISM

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Architecture, History, Philosophy, and the Social Sciences

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

As over half the world's population has come to live in cities, urbanization has moved to the center of the environmental debate. This course will provide an interdisciplinary engagement between Sociology and Architecture to reflect on the past, present and future of ecological urbanism. Co-taught by professors from Architecture and Liberal Arts, the seminar will interrogate the ways in which green urban design has been conceptualized to date. It will explore cutting edge contemporary debates around the future of the green urban project and ask students to think forward into the future.

Elective

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

ARCH 1560 / IDISC 1560 / ID 1560 - *PORTUGAL: DESIGN WITH AND FOR NATURE AZORES

Terms Typically Offered	Academic Level	Offering Department(s)
Summer	Undergraduate	Architecture

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

In this 3-week, 3-credit summer course, we will learn about design with nature, by designing for nature inspired by the Azores. We will explore the potential of biofibers working with our partners from University of Azores. Biofibers were for centuries one of the primary materials used in the design of ordinary products and building components. With the introduction of plastics and other synthetic materials at the advent of the 20th century, the use of the natural materials declined. But thanks to a

growing environmental consciousness and new attitudes, traditional crafts are being reconsidered in innovative ways. In the Azores and Portugal, the traditional handicraft culture is still thriving. Artisans continue to create beautiful objects including wonderful woven baskets, hats and fiber dolls. We will explore these traditions and then look at new approaches that use multiple techniques for a varied set of applications that range from pressed composite containers, algae based fabrics, to 3d printed woven and compressed building components.

Through multiple field trips, we will learn about the island’s rural and urban landscapes. We will examine the crossovers between our communities and study the intersection of ecology, traditional economy, and contemporary cultural activities. The main focus of this research is to use the invasive Contreira plant (Kahili ginger) as a resource for the development of a bio-based composite using biopolymers (i.e., PHA, PLA, cellulose, or starch) in order to produce a new sustainable material for biodegradable building solutions, such as textiles (netting) and other malleable surfaces. We also will visit with, and work in the studio of, a local arts organization called Walk & Talk who will be hosting their annual summer arts festival. In addition, students will be exposed to local craft traditions from wood working, basket weaving, to embroidery as a means to learn from past and to look toward an ecologically hopeful future.

Estimated Cost of Materials: \$100.00

Students must complete an application through RISD Global to be added to this course. A minimum GPA of 2.5 is required, good conduct standing, and permission of the instructor. GPA, Student Conduct Standing, and standing with Equity and Compliance will be verified and may preclude a student from participation, either before or during the term. Most courses are open to first year students with approval from the Dean of Experimental and Foundation Studies.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 1587 / GLASS 1587 - *JAPAN: LOOKING AT, LOOKING THROUGH, LOOKING BACK: GLASS AS AN INTERVENTION OF EXISTING ARCHITECTURE

Terms Typically Offered

Summer

Academic Level

Undergraduate

Offering Department(s)

Architecture, Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

We will travel to Akita City, Japan where we will embark on a concentrated studio course that utilizes glass-making to challenge traditional Japanese Architecture. After a brief, pre-trip introduction to glass making techniques in the RISD Glass facilities, we will first go to Toyama City, nicknamed Japan’s Glass City. Here we will visit the Toyama City Institute of Glass Art, The Toyama Glass Studio, and the Toyama Glass Art Museum designed by famed architect Kengo Kuma. We will also visit the private glass manufacturing studio of Peter Ivy, owner of Flow Lab. This three-day foray into Toyama will serve as a springboard of inspiration as we next travel to Akita City where we will set up our base location for this course. Utilizing the glass facilities of the Akita University of Art, we will set about exploring the possibilities of the medium to act as a barrier (windows/screens), a lens (lighting), a mirror and a sculptural medium. Matsukra Family Residence, now a public site of traditional Japanese architecture, will serve as our installation space. We will visit this site upon initial arrival to Akita City to conceive of ways glass might act as an intervening element while simultaneously enhancing and challenging the way we might engage with it. In the studio we will cover basic ways of manipulating glass that can quickly yield a variety of unique forms.

By the third week we will be ready to install our intervention of the architecture and will share it through a week-long exhibition open to the public. During our stay in Akita City we will also venture out into neighboring towns to visit specific architectural and cultural sites in an effort to enhance our understanding of local aesthetics both traditional and contemporary.

Registration is not available in Workday. Students must complete an application through RISD Global Summer Studies. A minimum GPA of 2.5 is required for all RISD students. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Additional information including deadlines and travel costs can be found on the Global Summer Studies website.

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 2080 / IDISC 2080 / PRINT 2080 - BUILDING PRINTS**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Architecture, Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course brings together printmaking and architecture, with their respective modes of working and sensibilities. There is long tradition connecting the two disciplines; here we will focus on a fundamental, physical connection, experimenting with materials and ways of assembling them to make prints. We will think of the press bed almost as a construction site. Collecting materials from everyday life, we will explore their characteristics and qualities--textures, patterns, opacities and translucencies--in the process of transferring them onto paper. The main technique of the course will be monotype, but we may also employ other techniques, such as soft ground, collagraph, and laser etching depending of students' experience and interest. We will start with simple monochrome prints, progressively moving to more open-ended, elaborate and ambitious experiments, including multicolor prints and three-dimensional assemblages. Students will produce weekly sets of prints exploring themes and variations. Above all, the work of the course should be thought of as an opportunity to develop careful experimental habits.

Estimated Cost of Materials: \$60.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 2252 / LAEL 2252 - PHENOMENA**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. Preference is given to Sophomore Architecture Students.

Major Requirement | BArch: Architecture

Student Eligibility

Sophomore Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

ARCH 252G / LAEL 252G - PHENOMENA**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. Preference is given to Architecture Students.

Major Requirement | MArch: Architecture (3yr)

Student Eligibility

GR Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

ARCH W132 - MID-CENTURY MAKING**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

It's no coincidence that some of the most timeless pieces of furniture were designed by Architects. Iconic designs by mid-century architects like Charles Eames, Alvar Aalto, and Eero Saarinen are still in production today with originals valued well into the thousands of dollars. But what makes these pieces so timeless? This winter-session course will begin with a brief survey of American mid-century design with a focus on material, form, and construction techniques. Students will then choose one mid-century design and present their own critical analysis. Building on their exploration, students will be asked to develop their own designs through conceptual sketches, CAD, digital modeling and rapid prototyping. Students will then create shop drawings from which a full-scale piece of furniture will be created.

Estimated Cost of Materials: \$250.00

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 21ST - ADVANCED STUDIO**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

Yes

These studios, two of which are required for graduation, are offered by individual instructors to students who have successfully completed the core curriculum. They are assigned by lottery. Once assigned to an advanced studio, a student may not drop studio.

Note: 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.

Estimated Cost of Materials: \$50.00 - \$200.00

Majors are pre-registered for this course by the department. Preference is given to Architecture Students.

Major Requirement | BArch, MArch (3yr), MArch (2yr): Architecture

Student Eligibility

Junior, Senior or Graduate Architecture Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 22ST - ADVANCED TOPIC STUDIO

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Settler-colonial and extractive practices in Architecture are underpinned by the methods practiced, and are further modeled and reinforced through the precedents we uphold in the design studio. Directly addressing the racial and economic dimensions of space, materials, and labor, the Advanced Topic Studio will de-center methods of making that perpetuate and normalize extractive practices. Students will interrogate questions of authority and knowledge production beyond institutions in order to challenge solution-based studio formats. The Advanced Topic Studio models alternative practice methodologies emphasizing collective learning and knowledge production, and the ethics of research.

With a goal to expand upon material histories previously encountered by focusing on historically marginalized cultures, students will be asked to pursue their own material within the course framework to develop deeper analysis and research capacities. Students will question the tools of colonization and extraction in our field, recognize the intersectional overlap between environmental and social justice, explore the potential for collaboration between design and activism, recognize the interconnectedness of systems of power in relation to design processes, explore the potential of design to create equitable and sustainable environments, and apply the knowledge gained to real-world contexts.

Majors are pre-registered for this course by the department. Preference is given to Architecture Students.

Major Requirement | BArch: Architecture

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 101G - GRADUATE CORE STUDIO 1: SUBJECTS. TOOLS. PROCESS.

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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

Estimated Cost of Materials: \$500.00

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Architecture Students.

Major Requirement | MArch (2yr) and (3yr): Architecture

Student Eligibility

GR Architecture Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 102G - GRADUATE CORE 2 STUDIO: CONSTRUCTIONS

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Architecture Students.

Major Requirement | MArch: Architecture (3yr)

Student Eligibility

GR Architecture Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 103G - GRADUATE CORE 3 STUDIO: CITIES

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

The Core 3 Cities studio uses the lens of housing and housing policy to dissect the ways in which these architectural choices impact residents' access to dignity in their cities. In the market of the built environment, where does architecture start? You may think it is the napkin sketch or AutoCAD but think instead of something more mundane: the government official's zoning map or the development firm's financial projection. In the architectural profession, we often lament our lack of agency in the creation of space.

The architect must wait for the client, the request for proposal, or the competition. We are then at the mercy of local, state, and federal policy-responding to regulations, sightlines, zoning, and more. But how can we see the mechanisms of governance and finance as inherent parts of design? The Core 3 Cities studio uses the lens of housing and housing policy to dissect the ways in which these architectural choices impact residents' access to and dignity in their cities. Through assignments, readings, and discussions we will explore what is at stake in the urban environment and endeavor to discover new forms of design intervention that respond with nuance to those stakes.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Architecture Students.

Major Requirement | MArch: Architecture (3yr)

Student Eligibility

GR Architecture Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 201G - GRADUATE REPRESENTATION STUDIO: DRAWINGS

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Architecture Students.

Major Requirement | MArch: Architecture (3yr)

Student Eligibility

GR Architecture Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 202G - GRADUATE REPRESENTATION STUDIO: MODELS

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course centers around the digital model as a thing to be built, as a multivalent medium for architectural discourse, and as representation of built form. This course uses abstraction as the common thread between its prerequisite, Architectural Drawing, and an inquiry into the elements, natures, structures, and forms of the complex, temporal, cultural, material and political construct often referred to as "the building." Operations in the course are the techniques of analysis, translation and synthesis. The contemporary digital model is delimited and constrained by architectural software. This course recognizes that expertise in multiple digital modeling software-from Rhino to Building Information Modeling (BIM)-is as imperative as are skills to manipulate, undermine, link, automate and hack the media that dominate the discipline of

architecture. A series of creative prompts engage the computational principles that underpin all digital modeling software. This "under the hood" approach is balanced by "over the hood" approaches that see students designing workflows, automation and output between software and material. The course engages the digital model as sample, system, and database as well as continually interrogates the translational relationship between model and drawing and model and image.

Majors are pre-registered for this course by the department. This course is a requirement for first-year MArch (3yr) Architecture Students.

Major Requirement | MArch: Architecture (3yr)

Student Eligibility

GR Architecture Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 253G - ARCHITECTURAL ANATOMY

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. This course is a requirement for first-year MArch (3yr) Architecture Students.

Major Requirement | MArch: Architecture (3yr)

Student Eligibility

GR Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

ARCH 254G - STRUCTURAL DESIGN

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. This course is a requirement for second-year MArch (3yr) Architecture Students.

Major Requirement | MArch: Architecture (3yr)

Student Eligibility

GR Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

ARCH 255G - ENCLOSURE DESIGN**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Comprehensive design of building enclosures - integrated consideration of structural design, tolerance, detailing, thermal transmission, air transmission, and moisture transmission. Introduce typical and atypical systems of enclosure with emphasis on relative advantages of different systems depending on location, intended performance, and design intent.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Architecture Students.

Major Requirement | MArch (2yr) and (3yr): Architecture

Student Eligibility

GR Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

ARCH 256G - ENVIRONMENTAL DESIGN**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. This course is a requirement for first-year MArch (3yr) Architecture Students.

Major Requirement | MArch: Architecture (3yr)

Student Eligibility

GR Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

ARCH 278G - BUILDING ASSEMBLY AND SYSTEMS DESIGN**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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

Majors are pre-registered for this course by the department. This course is a requirement for second-year MArch (2yr) and third-year MArch (3yr) Architecture Students.

Major Requirement | MArch (2yr) and (3yr): Architecture

Student Eligibility
GR Architecture Programs of Study

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

ARCH 301G - GRADUATE SEMINAR: DISCIPLINARITY

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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

Majors are pre-registered for this course by the department. This course is a requirement for second-year MArch (3yr) Architecture Students.

Major Requirement | MArch: Architecture (3yr)

Student Eligibility
GR Architecture Programs of Study

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

ARCH 320G - GRADUATE THEORY SEMINAR: MAKING DISCOURSE

Terms Typically Offered
Fall

Academic Level
Graduate

Offering Department(s)
Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is a theoretical seminar course that will be concerned with ideas and architectural knowledge that may be cultivated and tested through discourse. The course discussions will focus on an expansive role of architectural tools. While acknowledging a wealth of disciplinary conventions, histories and theories, this course recognizes that the forms of representation within the discipline of architecture have the capacity to affect the discipline of architecture and are not fixed. Students in this course will be expected to build upon their previous architectural education through a series of directed projects aimed at advancing architectural theories, ideas and methods. Some of the questions that students will be expected to address are: What are the practical, theoretical, and creative implications of a drawing that functions as architecture? How do architects change the way we make and think thanks to digital media? How do architects represent and model natural forces? How do architects express political or social agendas? What is the nature of an architectural contribution to interdisciplinary discourse? How can representation enable new kinds of artistic and research-based practices for architecture? Students will be expected to self-direct their process while framing their work intellectually in a seminar environment.

Estimated Cost of Materials: \$150.00

This course is limited to first-year MArch (2yr) Architecture Students.

Major Requirement | MArch: Architecture (2yr)

Student Eligibility

GR Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

ARCH 1528 - *BRAZIL: ADAPTIVE REUSE + LINA BO BARDI**Terms Typically Offered**

Summer

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Throughout the 1980's, São Paulo was still reeling from the aftermath of a 21-year military dictatorship as well as the modernist architecture project of Brasília. Left with an abundance of modernist buildings that had fallen into disrepair, compounded by the need for state-funded services, architectural practices around adaptive reuse exploded onto the newly democratic scene. Within two decades, former industrial buildings like factories became the framework for new architectural development for social services like housing, museums, and community centers. Of the many successful examples of adaptive reuse throughout Brazil, this course will focus on the prolific work of architect Lina Bo Bardi, which she developed from the 1960s through the 1990s in São Paulo and Salvador de Bahia.

Adaptive reuse is the practice of rehabilitating existing, and often obsolescent, buildings. Obsolescence in buildings happens when a structure is no longer able to function as designed, either technically or socially. Technical obsolescence occurs when a building's systems are unable to operate efficiently, while social obsolescence occurs when a building no longer serves the needs of the publics that occupy the space. Contemporary discourse around adaptive reuse affirms that the most sustainable building is one that already exists; as a practice for building, adaptive reuse produces less carbon emissions than new construction, while simultaneously retaining the identity and memory of a place.

Through our travels, we will encounter a number of adaptive reuse projects in São Paulo and Salvador de Bahia, including SESC Pompéia, Teatro Oficina, Centro Cívico LBA, and Museum of Modern Art of Bahia to name a few. Each of these projects address technological and social reuse; they imbue new cultural significance into existing and vernacular buildings. In the case of SESC Pompéia, Bo Bardi converts a decommissioned factory into a cultural and sports center. Teatro Oficina is Bo Bardi's rehabilitation of a historic office building that was destroyed in a tragic fire into a community theater. Each of the projects will investigate the unique, place-based history of the existing structure and its respective public.

Lina Bo Bardi (1914 - 1992) was an Italian-born Brazilian architect whose work combined a Modernist sensitivity with a profound commitment to the preservation of the vernacular and a design process guided by social responsibility. Today, Lina Bo Bardi is considered one of the most prominent and consequential Modernist architects, and her body of work is appreciated for its ability to reflect the common, the vernacular, and the artisanal as an intrinsic part of a contemporary culture.

Though today we can easily point to her work as examples of successful reuse, Lina Bo Bardi never explicitly described her practice or projects as adaptive reuse. Instead, she was particularly interested in thinking through human interfaces as a method for the reclamation of new public spaces. Her inherent knowledge of and appreciation for traditional and local methods of building had profound effects on her realized projects; her work is distinguishable from other examples of adaptive reuse precisely because she was able to focus on local knowledge that had been previously marginalized through the advent of modernism.

Bo Bardi often developed her projects in-situ, opting to design and work on a live building site, which allowed her to develop collective and experimental relationships with local craftsmen, artists and builders. Furthermore, Bo Bardi’s office never produced standard technical drawings and plans for construction. Most of her drawings were understood as a collection of singular ideas that existed within a wide range of scales, patterns, relationships, and themes. She often crafted colorful and expressive drawings using a plethora of pens, paints, watercolors and brushes. Together, we will investigate the strategies in which Lina Bo Bardi communicated and implemented these feminist ideas and practices within the urban contexts of São Paulo and Salvador de Bahía.

Registration is not available in Workday. Students must complete an application through RISD Global Summer Studies. A minimum GPA of 2.5 is required for all RISD students. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Additional information including deadlines and travel costs can be found on the Global Summer Studies website.

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

3

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 1735 - DESIGN-BUILD: THE FABRIC FESTIVAL

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The studio is a collaboration with Fabric Arts Festival - Fall River and Walk&Talk Azores, focused on the impact design-build has within the public realm. This course emphasizes and develops skills and techniques for students to engage with a community and work collaboratively toward the development of an installation. Co-taught by a visiting artist (Nuno Pimenta) and a RISD Architecture faculty member (Anastasia Laurenzi), students will learn about public art practices, creative place-making strategies and how to develop creative projects in collaboration with community stakeholders.

Students will:

- Learn methods and techniques to support and structure community-organization-designer relationships
- Gain at-scale fabrication and design-build skills
- Learn models and methods of design collaboration

Estimated Cost of Materials: \$100.00 - \$200.00

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 2007 - ARCHITECTONICS

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Elective

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

ARCH 2101 - THE MAKING OF DESIGN PRINCIPLES

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Architecture

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

This course, the first in a two semester sequence, explores design principles specific to architecture. Two interrelated aspects of design are pursued:

- the elements of composition and their formal, spatial, and tectonic manipulation
- meanings conveyed by formal choices and transformations.

Estimated Cost of Materials: \$50.00 - \$200.00

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Architecture Students.

Major Requirement | BArch: Architecture

Student Eligibility
Sophomore Architecture Students only.

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

ARCH 2102 - ARCHITECTURAL DESIGN

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Architecture

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

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: \$50.00 - \$200.00

Majors are pre-registered for this course by the department. This course is a requirement for Sophomore Architecture Students.

Major Requirement | BArch: Architecture

Student Eligibility
Sophomore Architecture Students only.

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode

In-Person

ARCH 2108 - URBAN ECOLOGIES**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

The Urban Ecologies core studio introduces students to the city as a designed environment with an emphasis on sustainability, giving them the tools to work through impressions, analysis and design operations as ways to understand the relationship between naturally formed and culturally constructed landscapes and strategies for urban ecological development. Students confront the design of housing as a way to order social relationships and shape the public realm and attack the problems of structure, construction, access and code compliance in the context of a complex large-scale architectural design.

Estimated Cost of Materials: \$50.00 - \$200.00

Majors are pre-registered for this course by the department. Enrollment is limited to Junior Architecture Students.

Major Requirement | BArch: Architecture

Student Eligibility

Junior Architecture Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 2141 - ARCHITECTURAL PROJECTION**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Estimated Cost of Materials: \$20.00 - \$100.00

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Architecture Students.

Major Requirement | BArch: Architecture

Student Eligibility

Sophomore Architecture Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 2142 - ARCHITECTURAL ANALYSIS

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$20.00 - \$100.00

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Architecture Students.

Major Requirement | BArch: Architecture

Student Eligibility

Sophomore Architecture Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 2178 - INTEGRATED BUILDING SYSTEMS

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Prerequisite: All required technologies courses.

Majors are pre-registered for this course by the department. Enrollment is limited to Architecture Students.

Major Requirement | BArch, MArch (3yr), MArch (2yr): Architecture

Student Eligibility

Senior or Graduate Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

ARCH 2191 - PRINCIPLES OF PROFESSIONAL PRACTICE

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Architecture Students.

Major Requirement | BArch, MArch (3yr), MArch (2yr): Architecture

Student Eligibility
Senior or Graduate Architecture Students only.

Weekly Contact Hours 3	Instructional Method Lecture

Delivery Mode
In-Person

ARCH 2196 - THESIS SEM: NAVIGATING THE CREATIVE PROCESS

Terms Typically Offered Fall	Academic Level Undergraduate	Offering Department(s) Architecture

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

We begin work on your Thesis Projects from the outset of the semester: navigating arbitrary beginnings; setting boundaries like nets; developing a whole language of grunts, smudges and haiku; gathering the unique and unrepeatable content, forces, and conditions of your project; hunting an emerging and fleeting idea; recognizing discoveries; projecting forward with the imagination; and distilling glyphs, diagrams and insight plans.This course satisfies the prerequisite requirement for Thesis Project.

Estimated Cost of Materials: \$50.00 - \$200.00

Majors are pre-registered for this course by the department. Enrollment is limited to Architecture Students.

Major Requirement | BArch, MArch (3yr), MArch (2yr): Architecture

Student Eligibility
Senior or Graduate Architecture Students only.

Weekly Contact Hours 3	Instructional Method Seminar

Delivery Mode
In-Person

ARCH 2197 - THESIS DISCURSIVE WORKSHOP

Terms Typically Offered Wintersession	Academic Level Undergraduate	Offering Department(s) Architecture

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

Thesis Discursive Workshop utilizes Wintersession to hone students' discursive skills, both written and oral, so that they can choreograph a robust discussion around their work. This course establishes a consistent discursive trajectory to the ongoing individual design development of the thesis project that begins in the Fall. In addition to providing a forum in which students might draw out, articulate, and position some of the central claims and aims of their thesis work, this course also aims to instigate careful thought about the written component of the eventual thesis book and the way that this written component might inform or be informed by design work. The

assignments of the course are designed to create the infrastructure of a student's eventual thesis book, the elements of any/many book(s). They are not the book content itself, but organize, clarify, define, contextualize, reference, etc. the work contained therein. These elements, for the purposes of this course, are: synopsis (back page/cover flap summary), cover art, bibliography, table of contents, title, index, and appendix/appendices. In this five-week intensive workshop, students will develop and refine the following skills, relating each development to a component of their eventual book via an assignment:

- Crafting the thesis polemic or narrative
- Positioning the thesis
- Contextualizing and formatting the thesis
- Curating and editing the thesis
- Persuasively articulating the thesis

Scheduled to be determined with advisor.

Estimated Cost of Materials: \$50.00 - \$200.00

Majors are pre-registered for this course by the department. Enrollment is limited to Architecture Students.

Major Requirement | BArch, MArch (3yr), MArch (2yr): Architecture

Student Eligibility

Senior or Graduate Architecture Students only.

Weekly Contact Hours

6

Instructional Method

Workshop

Delivery Mode

In-Person

ARCH 2198 - THESIS PROJECT

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

Under the supervision of a faculty advisor, students are responsible for the preparation and completion of an independent thesis project.

Estimated Materials Cost: \$50.00 - \$200.00

Permission for this class is based on the student's overall academic record, as well as their performance in the Wintersession course ARCH 2197: Thesis Discursive Workshop. If the department recommends against a student undertaking ARCH-2198: Thesis Project, two advanced elective studios must be taken instead.

Majors are pre-registered for this course by the department. Enrollment is limited to Architecture Students.

Major Requirement | BArch, MArch (3yr), MArch (2yr): Architecture

Student Eligibility

Student has completed or is in process of completing ARCH 2196 - THESIS SEM: CREATIVE PROCESS.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ARCH 2199 - ARCHITECTURE PROFESSIONAL INTERNSHIP

Terms Typically Offered

Fall, Spring, Summer, Wintersession

Academic Level

Graduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Registration is not available in Workday.

Major Requirement | BArch, MArch (3yr), MArch (2yr): Architecture

Student Eligibility

All Architecture POS (UG and GR)

Weekly Contact Hours

10

Instructional Method

Internship

Delivery Mode

In-Person

ARCH 2253 - ARCHITECTURAL ANATOMY

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. Preference is given to Sophomore Architecture Students.

Major Requirement | BArch: Architecture

Student Eligibility

Sophomore, Junior, Senior or Graduate Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

ARCH 2254 - STRUCTURAL DESIGN

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. Preference is given to Junior Architecture Students.

Major Requirement | BArch: Architecture

Student Eligibility

Junior Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

ARCH 2255 - ENCLOSURE DESIGN

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Comprehensive design of building enclosures - integrated consideration of structural design, tolerance, detailing, thermal transmission, air transmission, and moisture transmission. Introduce typical and atypical systems of enclosure with emphasis on relative advantages of different systems depending on location, intended performance, and design intent.

Majors are pre-registered for this course by the department. Preference is given to Junior Architecture Students.

Major Requirement | BArch: Architecture

Student Eligibility

Junior, Senior or Graduate Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

ARCH 2256 - ENVIRONMENTAL DESIGN

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. Preference is given to Junior Architecture Students.

Major Requirement | BArch: Architecture

Student Eligibility

Junior Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

ARCH 2278 - BUILDING ASSEMBLY AND SYSTEMS DESIGN

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Architecture
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Fifth-year Architecture Students.

Major Requirement | B.Arch: Architecture

Student Eligibility
Senior or Graduate Architecture Students only.

Weekly Contact Hours	Instructional Method
3	Lecture
Delivery Mode	
In-Person	

ARCH 2296 - DIRECTED RESEARCH SCOPE SEMINAR

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Architecture
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Fifth-year Architecture Students.

Major Requirement | B.Arch: Architecture (Directed Research Track)

Student Eligibility
Senior Architecture Students only.

Weekly Contact Hours	Instructional Method
3	Seminar
Delivery Mode	
In-Person	

ARCH 2298 - DIRECTED RESEARCH STUDIO

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Architecture
Min. Credits:	Max. Credits:	
6	6	

Repeatable:
No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Architecture Students.

Major Requirement | BArch, MArch (3yr), MArch (2yr): Architecture

Student Eligibility
Student has completed or is in process of completing ARCH 2296 - DIRECTED RESEARCH SCOPE SEM.

Weekly Contact Hours	Instructional Method
10	Studio

Delivery Mode
In-Person

ARCH 2350 - ADVANCED TOPICS IN ARCHITECTURAL DRAWING

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Architecture

Min. Credits:	Max. Credits:
3	3

Repeatable:
Yes

This 3 credit advanced seminar offers students the opportunity to focus on drawing topics pertaining to architecture. Drawing is treated as a space for architectural research and/or as an autonomous work of architecture. The notion that drawing serves architecture merely as representation is questioned and critiqued. The theoretical and technical focus on the process of drawing will cultivate and address issues that have for hundreds of years served as the core of the architecture discipline. Simultaneously, the research may allow for the generation or assimilation of ideas, cultures and knowledge from other fields into architecture.

Estimated Cost of Materials: \$20.00 - \$100.00

Elective

Student Eligibility
Junior, Senior or Graduate Architecture Students only.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

ARCH 2352 - ADVANCED TOPICS IN ARCHITECTURAL THEORY

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Architecture

Min. Credits:	Max. Credits:
3	3

Repeatable:
Yes

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:

- Expand the capacity to speculate productively.

- Develop the skeptic's eye and mind.
- Equip the ability to recognize connections that trigger discovery and invention.

Elective

Student Eligibility

Junior, Senior or Graduate Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

ARCH 2354 - ADVANCED TOPICS IN ARCHITECTURAL TECHNOLOGY

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

Yes

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 Cost of Materials: \$30.00 - \$50.00

Elective

Student Eligibility

Junior, Senior or Graduate Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

ARCH 3860 - REASSEMBLY: WORKING LOGICS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

ReAssembly: Working Logics is a workshop-based studio rooted in hands-on research centered around material-specific methodologies and multivalent modes of production. At the intersection of architecture, art, and fabrication – the course will investigate the material and cultural implications within various design workflows. We will develop digital, automated, and manual workflows to investigate tectonic possibilities and novel design outcomes. Existing precedents will be closely studied to reimagine and refabricate various assemblies within architecture and other material-based practices. These working logics will leverage tools and techniques such as CNC milling and other means of digital fabrication in the development of large-scale prototypes. The workshop aims to build skills and language around compositional, tectonic, and conceptual explorations of contemporary architectural fabrication.

Estimated Cost of Materials: \$250.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FOUND S101 - STUDIO:DRAWING**Terms Typically Offered**

Summer

Academic Level

Undergraduate

Offering Department(s)

Architecture, Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Enrollment is limited to first-year students.

Major Requirement | BFA, BArch, MArch (3yr)

Weekly Contact Hours

7.5

Instructional Method

Studio

Delivery Mode

In-Person

FOUND S103 - STUDIO: DESIGN**Terms Typically Offered**

Summer

Academic Level

Undergraduate

Offering Department(s)

Architecture, Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Enrollment is limited to first-year students.

Major Requirement | BFA, BArch, MArch (3yr)

Weekly Contact Hours

7.5

Instructional Method

Studio

Delivery Mode

In-Person

FOUND S105 - STUDIO: SPATIAL DYNAMICS**Terms Typically Offered**

Summer

Academic Level

Undergraduate

Offering Department(s)

Architecture, Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

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.

Enrollment is limited to first-year students.

Major Requirement | BFA, BArch, MArch (3yr)

Weekly Contact Hours	Instructional Method
7.5	Studio
Delivery Mode	
In-Person	

IDISC 3015 - SITE SPECIFIC FURNISHING

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Architecture, Furniture Design
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

In this collaborative studio between furniture design and architecture, students will create furnishings that respond to and engage with a particular, culturally significant setting: the architecture of Louis Kahn. Louis Kahn is considered to be one of the most influential architects of the 20th century, known for a unique vision of Modernism — monumentality with material austerity. Students will study the life and works of Kahn, which included both architecture and furniture. The class will visit nearby significant Kahn projects, which may include the Yale Art Gallery, the Yale Center for British Art, and the Phillips Exeter Academy Library. A regional Kahn building will be selected as the architectural context for students to respond to. Although the emphasis of the class will be on designing and making furniture, it will operate as an interdisciplinary collaboration between furniture design and architecture students, with each discipline contributing its distinct expertise, skills, techniques, and knowledge. The studio is offered in partnership with Form Portfolios, a local design business that works with the estates of renowned designers, including Louis Kahn, to steward their legacies. Representatives from Form Portfolios will contribute their knowledge and expertise of Kahn specifically, and the design industry more generally, in supporting the development of student projects.

Estimated Cost of Materials: \$150.00

Elective

Student Eligibility
Junior, Senior, or Graduate Students in Architecture or Furniture Design.

Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

LAEL 1005 - WORLD ARCHITECTURE: FROM PRE-HISTORY TO PRE-MODERN: IDEAS AND ARTIFACTS

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Architecture
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

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.

Majors are pre-registered for this course by the department. Preference is given to Architecture Students.

Major Requirement | BArch: Architecture, MArch: Architecture (3yr)

Student Eligibility

Sophomore, Junior, Senior or Graduate Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAEL 1022 - MODERN ARCHITECTURE

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. This course is a requirement for Sophomore Architecture Students and first-year MArch (3yr) Architecture Students.

Major Requirement | BArch, MArch (3yr): Architecture

Student Eligibility

Sophomore, Junior, Senior or Graduate Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

Architecture and Design Department

Dean of Architecture + Design

John Caserta

The studio departments situated in Architecture + Design offer a variety of courses to majors and non-majors alike. In addition to non-major and all major elective courses listed within each department, the division itself lists courses open to students outside of individual departments.

In addition to the programs administered within each department, the division helps to oversee the Master of Arts in Design Engineering, offered in conjunction with Brown University's School of Engineering.

The Division of Architecture + Design includes seven academic departments:

- [Apparel Design](#)
- [Architecture](#)
- [Furniture Design](#)
- [Graphic Design](#)
- [Interior Architecture](#)
- [Industrial Design](#)
- [Landscape Architecture](#)

Courses

AD 2356 - GRADUATE LANGUAGE INTENSIVE

Terms Typically Offered

Fall, Spring, Summer, Wintersession

Academic Level

Graduate

Offering Department(s)

Architecture and Design

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

Graduate Language Intensive is an elective course for incoming multilingual/international graduate students in any department who want to work on their communication skills before the first semester. As a structured warm-up to their degree program, it will support students in developing academic, studio, and conversational skills in English. The immersive schedule includes a variety of interactive lessons, independent assignments, visits to campus resources, and one-on-one meetings with the instructor. Students will access and learn to use the Center for Arts & Language's resources on writing, reference lists for disciplinary terminology, readings, and other materials. The primary objectives are for students to come away with an expanded vocabulary, greater confidence in speaking and writing about art and design, and a practice-based introduction to some primary characteristics of American academic culture.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person, Online

CER 425G / GRAD 425G - INTRODUCTION TO CERAMICS FOR GRADUATE DESIGN MAJORS

Terms Typically Offered

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Ceramics, Architecture and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

As Graduate Design students we will consider how ceramics processes could inform your design work. Through demonstrations, discussions, projects, critiques, and much hands-on work, you should arrive at a fundamental understanding of ceramic hand building as a means to make art. You'll begin to understand what clay can and cannot do in its various stages. Unlike wood or metal - ceramics does not have an inherent structure - it must be built into the form and be made to withhold the stress of shrinkage and crack-age during the drying and firing stages. Hand building is the first step to understanding ceramics and the tools, materials and equipment in ceramic production used by designers. Along with hand building students will be introduced to mold-making, digital ceramics, simple clay and glaze chemistry and the various firing processes.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER 4025 - CERAMIC SCULPTURE: NON-MAJORS

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Ceramics, Architecture and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

GRAD W97G - INVESTIGATIONS: BETWIXT & BETWEEN**Terms Typically Offered**

Wintersession

Academic Level

Graduate

Offering Department(s)

Architecture and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The unknown gap of the 'betwixt and between' is a space of great curiosity and charge. It is a space that has captured the imagination of many artists, designers and writers throughout time. The main interest in this course is to investigate the nature of this space, how it is experienced, understood and given meaning from multiple viewpoints in art, design and literature, and ways in which it can become a space of significance for our practice as artists and designers. As background to our own research, we examine features of the betwixt and between as it is evoked in the writings of the pre-Socratic thinkers, the theories of anthropologist Victor Turner, the lectures of composer John Cage, William S. Burroughs and Brion Gysin's book titled The Third Mind, and philosopher Gaston Bachelard's view of spatial poetics. Artists also walk us to that space, as is the case with Eva Hesse's threshold Works on Paper, Anselm Kiefer's preoccupation with ambivalence, and Anish Kapoor's sublime voids. Most importantly, we will make and write as a way to see and understand the various forms and ways the betwixt and between presents itself in our own work.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

GRAD 031G - MAPPING THE INTELLIGENCE OF YOUR WORK**Terms Typically Offered**

Fall, Wintersession

Academic Level

Graduate

Offering Department(s)

Architecture and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This seminar is for graduate students who are preparing their written thesis. Within the context of this writing-intensive course, we examine the thesis form as an expressive opportunity to negotiate a meaningful integration of our visual work, how we think about it, and how we wish to communicate it to others. In support of this exploration, weekly thematic writing sessions are offered to open the imaginative process and to stimulate creative thinking as a means of discovering the underlying intelligence of our work. In addition, we also engage in individual studio visits to identify and form a coherent 'voice' for the thesis, one that parallels our actual art involvement. Literary communications generated out of artists' and designers' processes are also examined. The outcome of this intensive study is the completion of a draft of the thesis.

Elective

Student Eligibility

Academic Level in the selection list Graduate

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

GRAD 078G - FULL SCALE**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Architecture and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will focus on the graduate level inquiry of wood-based construction designs and commensurate skills. Lighting and upholstery techniques, as well as outside vendor protocols, may also be employed pursuant to the graduate student's design needs. Graduate students will 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 techniques and skills followed by six weeks of dedicated, full scale, designed and executed piece. Located in the Center for Integrated Technologies, CIT Bldg, the Graduate Studies Wood Studio will focus on contemporary and traditional: joinery, shaping, and vacuum lamination construction techniques. In addition, metal (cold working) techniques and manipulation are also covered. Surface treatments and finishing methods for metal and wood will be covered throughout this class.

Elective

Student Eligibility

Academic Level in the selection list Graduate

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAD 112G - ORIGIN POINT: GRADUATE THESIS IDEATION WORKSHOPS**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Architecture and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Join a community of thesis writers, whether as a first-year graduate seeking to unearth a direction for the Master's written document or as a second-year graduate engaging the completion process. In an atmosphere that allows you to open up, "stretch out" in reflection, and dynamically gather in exchange, this writing-intensive seminar will enable you to explore relevant ideas, themes, core values, and conduct research in support of the inquiry process. Sessions involve scrutinizing various angles of your perspective as an artist/designer and to 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: narrative essay, poetic formations, lists, annotation, review, extended caption, as well as several levels of research: bibliographic, archival, fieldwork, dialogue, interviews. Emphasis will 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. The writings and insights from this time can then be used productively to further the breadth and depth of your ideas through open-ended exploration and self-generated work.

Student Eligibility

Academic Level in the selection list Graduate

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GRAD 146G - BIODESIGN SEMINAR**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Architecture and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The course aims to create sufficient awareness of what yields life on earth, and a complementary biocentric view of the world. New ethical and critical challenges are continually presented to human society with the growth of material science and its implications for design; the course introduces sources and research references to assist with our understanding of these challenges. We explore aspects of human knowledge of living systems, providing a research-based approach to such topics as BioDesign; biomimicry in materials, processes, and structures; functional morphology and the cognitive phenomena of Biophilia. The 'affinities and aversions' we as humans have regarding natural living systems are in everything: from the spaces we inhabit to the metaphors we employ in order to understand complexity in general, including issues connected with health, recuperation and resilience. Using the recently extended facilities and resources of the Edna Lawrence Nature Lab, faculty and graduate students together create opportunities to experiment, observe, and learn about the networked aspects of living systems, materials, structures and processes. Theoretical frameworks associated with the biology of living systems, the growth and formation of natural materials including the contemporary revolutions in evolutionary theory are introduced and examples discussed with visiting specialists.

Estimated Cost of Materials: \$30.00

Elective

Student Eligibility

Academic Level in the selection list Graduate

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

IDISC 2382 - BUSINESS PRINCIPLES: DESIGN AND ENTREPRENEURSHIP**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design, Architecture and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The objective of Business Principles is for students to understand basic business vocabulary, to explore how design vocabulary and design processes overlap, complement and enhance business vocabulary and processes; and, to understand how design thinking skills can be used to identify and execute business opportunities. Students will learn how the frameworks that guide business overlap, complement, and enhance design frameworks and approaches. This course seeks to educate students to understand business as a critical design factor - a defining constraint or liberating perspective.

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.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

IDISC 2511 - DESIGN + ENTREPRENEURIAL THINKING

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Architecture and Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Entrepreneurship--the imagining, building and sustaining of socially impactful organizations--is a creative art. It requires insights and knowledge from the humanities and the social and physical sciences, and demands self-awareness and purpose. The premise of this lecture course is that designers and artists are uniquely gifted with critical entrepreneurial qualities. This course will allow students to better understand how and where their skills and perspectives fit into the world of entrepreneurship and business. The objective of Design and Entrepreneurial Thinking is for students to understand a basic business vocabulary, to explore how design vocabulary and design processes overlap, complement and enhance business vocabulary, and to understand how design thinking skills can be used to identify and execute business opportunities. This course seeks to educate students to recognize business as a critical design factor--a defining constraint or liberating perspective--along the same lines that other design principles are taught. This course will use Harvard Business School case notes, case studies, and recent business books to highlight this thinking. Students will be introduced to basic business concepts through lectures, case studies, assignments and class discussion. Homework assignments will work off the classroom pedagogy. Topics covered will be business models, marketing, finance, and strategy.

Elective

Student Eligibility

Primary Program of Study not in the selection list BFA: Undeclared (120), BFA: Undeclared (126), BFA: Undeclared Brown|RISD Dual Degree (120), BFA: Undeclared Brown|RISD Dual Degree (126), BFA: Undeclared Florence (120)

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

IDISC 3212 - THEORIES OF CHANGE: DESIGN FOR IMPACT

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
Architecture and Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

To effectively address complex problems and work with diverse teams, designers must become skilled at directing their efforts in the service of new outputs and outcomes. This three credit seminar will introduce students to various theoretical and applied frameworks for measurable action. We will investigate how seeking impact shapes design activities, and examine how to use evidence-based practices to assess the effectiveness of our work. The course will read across literature in the social sciences, international development, activism, social-practices, design and business. Students will engage texts with one another in critical discussions and individually through written analysis.

Elective

Student Eligibility

Academic Level in the selection list Graduate And Academic Unit (Computed) in the selection list Apparel Design, Architecture, Architecture and Design, Furniture Design, Graphic Design, Industrial Design, Interior Architecture, Landscape Architecture

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

Ceramics Department**Department Head, Graduate Program Director**

Lesley Baker

Ceramics offers a rigorous, hands-on investigation of clay as a multifaceted medium with great expressive possibilities. In this major you explore the rich multicultural history of ceramic objects and through interaction with professors, peers and visiting artists, learn the full range of contemporary practices and ideas.

- Learn more about [Ceramics](#) at RISD
- Department [Location and Contacts](#)

Programs

BFA.CER.120 - BFA in Ceramics

2025 - 2026 | Curriculum | 4-year program

Sophomores are introduced to sculpture and pottery through the processes of throwing, hand-building, mold-making, glazing and firing. Technique is integrated with ideas, aesthetics and personal expression in the context of contemporary and historical ceramic practice. Juniors move beyond the studio and into the world through commissions and community-engaged projects. Digital technology is central in the Materials Research class for clay, glaze and advanced kiln firing approaches.

Learning outcomes

Graduates of the BFA program are prepared to:

- demonstrate proficiency in ceramic construction skills (hand-building, slip-casting, mold-making, and wheel-throwing) along with clay and glaze composition and effects of the firing sequence.
- develop work for different contexts, including indoor and outdoor installation, tile-work and tableware for restaurants.
- articulate the effects of ceramics in various environments (gallery, home, restaurant, architectural), including consideration of visual, functional, environmental and political aspects.
- understand the effects of new technologies on the field.
- identify and commit to focused study of a particular field in ceramics, such as sculpture, environmental arts, architecture, pottery or design.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
<u>Foundation Curriculum</u>	15	studio elective	3	<u>Foundation Curriculum</u>	12
Sophomore					
FALL		WINTERSESSION		SPRING	
CER 4103 - Moldmaking and Slipcasting	3	<i>optional</i>		CER 4108 - Pottery	6
CER 4121 - Object as Idea in Clay	3			CER 4132 - Figure Modeling	3
CER 4115 - Ceramics: Global Perspectives	3			Liberal Arts	3
Liberal Arts	6			Liberal Arts or non-major studio elective	3
total credits	15			total credits	15
Junior					
FALL		WINTERSESSION		SPRING	
CER 4114 - Topics in Ceramic Material Science	3	<i>optional</i>		CER 4129 - Ceramic Sculpture	6
major studio elective	3			major studio elective	3
Liberal Arts	6			Liberal Arts	6
non-major studio elective	3				
total credits	15			total credits	15
Senior					
FALL		WINTERSESSION		SPRING	
CER 4116 - Senior Tutorial Studio	3	<i>optional</i>		CER 4198 - Senior Thesis	9
major studio elective	3			Ceramics directed elective	3
Liberal Arts	6			Liberal Arts or non-major studio elective	3
non-major studio elective	3				
total credits	15			total credits	15

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements.
- **MAJOR ELECTIVES - 9 CREDITS** in Ceramics taken during the junior and senior year; students will work with a faculty advisor to determine their course of study. Courses that satisfy this requirement include *CER 3208 Ceramics & Print*, *CER 4175 Advanced Pottery & Ceramic Production*, *CER 4106 Clay in Context and CER 3311 - Digital Ceramics*.
- **CERAMICS DIRECTED ELECTIVE - 3 CREDITS** chosen in consultation with faculty advisor.
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Ceramics.

MFA.CER.2YR - MFA in Ceramics (2yr)

2025 - 2026 | Curriculum | 2-year program

This studio-based program offers a contemporary, urban context for rigorous investigation and dialogue in support of individual artistic development. Graduate study—and the inherent invitation to take risks and reinvent personal processes and thinking—occurs in the privacy of individual studio spaces, through independent research and experimentation in consultation with faculty advisors, as well as through inspiring interaction with peers. Many MFA candidates also choose to enrich and broaden their practice through interdisciplinary work.

Graduate students engage in independent studio work in ceramics, both on campus and off—through field research and participation in conferences in New York, Boston, Europe, Japan and elsewhere. Through active participation in studio critiques and seminars, graduate students investigate the social, historical, philosophical and technical foundations of ceramics, critical theory and contemporary issues. They learn to articulate their ideas through written and verbal communication as well as visual presentation.

Learning outcomes

Graduates of the two-year MFA program are prepared to:

- analyze fields of study in ceramics from different philosophical and historical perspectives.
- perfect clay construction, material experimentation and effects of firing.
- identify qualities in works of art and be able to reconstitute these qualities through making.
- understand the medium as a vehicle for expression and cultural advancement.
- distinguish roles of form and function in an object.
- collaborate through dialogue and making.
- articulate and develop one's own visual language and manner of making.
- demonstrate installation skills and aesthetic sensibility for exhibiting work.
- evaluate one's own motivations for a chosen direction of work.
- situate one's work in both historical and contemporary contexts and base development of a chosen form on a thorough understanding of history.
- manage and maintain a professional studio practice.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
CER 410G - First-year Graduate Studio Ceramics	9	elective	3	CER 411G - First-year Graduate Studio	9
CER 416G - Topics in Ceramic Material Science	3			graduate seminars	6
CER 417G / GRAD 417G - Ceramics: Global Perspectives	3				
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
CER 412G - Second-year Graduate Studio Ceramics	6	elective	3	CER 415G - Graduate Studio Thesis	12
GER 413G / GRAD 413G - Seminar: Source Presentation	3			non-major studio elective	3
graduate seminar	3				
non-major elective	3				
total credits	15	total credits	3	total credits	15

Courses

CER 3208 / PRINT 3208 - CERAMICS AND PRINT

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
Ceramics, Printmaking

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Ceramics and printmaking have a shared ethos in the production of multiples and process-driven technical methods. This is reflected in industry but is not often explored in an academic context. This course would be the first at RISD to explore the rich resources of the Ceramics and Printmaking Departments to promote research into innovative ways to combine the disciplines. For almost three centuries ceramics have been enhanced by printed elements. The combination of ceramic and print technologies have tremendous potential for new applications in functional and sculptural approaches to ceramic multiples and printed editions. RISD has all the facilities in ceramics and printmaking required to pursue research in this field. Students will learn ceramic techniques such as hand-building and slip casting to create forms to hold screen printed, intaglio, relief, and digital images. Historical techniques will be presented and new methods and combinations will be developed.

Estimated Cost of Materials: \$200.00

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER 413G / GRAD 413G - SEMINAR: SOURCE PRESENTATION

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Major Requirement | MFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

CER 417G / GRAD 417G - CERAMICS: GLOBAL PERSPECTIVES

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Ceramics Students.

Major Requirement | MFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

CER 425G / GRAD 425G - INTRODUCTION TO CERAMICS FOR GRADUATE DESIGN MAJORS**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Ceramics, Architecture and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

As Graduate Design students we will consider how ceramics processes could inform your design work. Through demonstrations, discussions, projects, critiques, and much hands-on work, you should arrive at a fundamental understanding of ceramic hand building as a means to make art. You'll begin to understand what clay can and cannot do in its various stages. Unlike wood or metal - ceramics does not have an inherent structure - it must be built into the form and be made to withhold the stress of shrinkage and crack-age during the drying and firing stages. Hand building is the first step to understanding ceramics and the tools, materials and equipment in ceramic production used by designers. Along with hand building students will be introduced to mold-making, digital ceramics, simple clay and glaze chemistry and the various firing processes.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER W152 - POTTERY**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

CER W40G - WRITTEN THESIS 2ND YR. GRADS**Terms Typically Offered**

Wintersession

Academic Level

Graduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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. Schedule individually arranged with instructor.

Enrollment is limited to second-year Graduate Ceramics Students.

Student Eligibility

GR Ceramics Programs of Study

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

CER 410G - FIRST YEAR GRADUATE STUDIO CERAMICS

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Ceramics

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

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. Majors are pre-registered for this course by the department.

Enrollment is limited to Graduate Ceramics Students.

Major Requirement | MFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER 411G - FIRST YEAR GRADUATE STUDIO CERAMICS

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Ceramics

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

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.

Major Requirement | MFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

15

Instructional Method

Studio

Delivery Mode

In-Person

CER 412G - SECOND YR.GRAD STUDIO CERAMICS**Terms Typically Offered**
Fall**Academic Level**
Graduate**Offering Department(s)**
Ceramics**Min. Credits:**
6**Max. Credits:**
6**Repeatable:**
No

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.

Major Requirement | MFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours
10**Instructional Method**
Studio**Delivery Mode**
In-Person**CER 415G - GRADUATE THESIS, CERAMICS****Terms Typically Offered**
Spring**Academic Level**
Graduate**Offering Department(s)**
Ceramics**Min. Credits:**
12**Max. Credits:**
12**Repeatable:**
No

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.

Major Requirement | MFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours
20**Instructional Method**
Studio**Delivery Mode**
In-Person**CER 416G - TOPICS IN CERAMIC MATERIAL SCIENCE: GRADUATE****Terms Typically Offered**
Fall**Academic Level**
Graduate**Offering Department(s)**
Ceramics**Min. Credits:**
3**Max. Credits:**
3**Repeatable:**
No

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.

Major Requirement | MFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

CER 1025 - KILN DESIGN

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

Kiln Design will begin with the history of kiln development leading to students understanding how to design a kiln for specific needs including temperature, atmosphere, size, fuel and available materials.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

All Ceramics POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

CER 2025 - WKSHP: KILN BUILDING

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

This course will involve learning about the history and types of atmospheric kilns. Students will then build a kiln, make work for the specific type of atmosphere of the kiln, fire the kiln and conclude the workshop with a critique of the work.

Estimated Cost of Materials: \$50.00

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

CER 3025 - KILN METHODS & MAKING

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Kilns are typically the final step of the ceramic process. This course an introduction to historical and contemporary firing methods, kiln design and kiln construction. With a focus on atmospheric firing, students will learn about different types of kilns and how to design and build a kiln for specific results. What takes place within a kiln as it fires and how to control aspects of each unique firing will also be covered. Studio projects will be developed with consideration of the type of kiln to be used and then be fully involved in all aspects of the firing process.

This course is open to all juniors, seniors, fifth-years, and graduate students by permission of the instructor or department head. Prior experience with ceramics is preferred.

Estimated Cost of Materials: \$150.00

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER 3311 - DIGITAL CERAMICS**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will explore digital design and production methods of ceramic objects within the context of contemporary art and design. Students will undertake a series of projects utilizing 3D modeling applications to produce forms that can be fabricated by additive technologies including direct extrusion of clay. Students will also build an open source printer to gain a better understanding of the adaptability and control of the tools they will be using. Rhino will be used as the primary CAD tool and students will need to provide their own laptop with Rhino installed. Experience with both ceramics and 3D modeling preferred.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER 4025 - CERAMIC SCULPTURE: NON-MAJORS**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Ceramics, Architecture and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

CER 4103 - MOLDBAKING & SLIPCASTING FOR CERAMICS**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this class we will utilize an industrial approach and integrate it with a fine art sensibility. Students will learn how to make molds and prototypes; produce porcelain casting slip; strategies in casting; traditional and non-traditional surface applications. Course projects will focus on non-functional concepts. Many tools are supplied, however, students are required to purchase a tool kit to supplement those already on hand.

This course is a requirement for Sophomore Ceramics Students.

Major Requirement | BFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER 4106 - CLAY IN CONTEXT: SPECIAL PROJECT**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER 4108 - POTTERY**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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 | BFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

CER 4114 - TOPICS IN CERAMIC MATERIAL SCIENCE**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

A seminar exploring ceramic idea, method, and expression in ceramic art from the technical perspective. Raw materials, clay bodies, glazes and glaze calculation are studied. The potential connection between technical understanding and the fulfillment of your vision and aesthetic expression is examined. Independent research is required.

Major Requirement | BFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

CER 4115 - CERAMICS: GLOBAL PERSPECTIVES**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Ceramics: a Global Perspective will focus on two non-western ceramic traditions/movements: the Indigenous Ceramics of the Americas and Asian Ceramics. These two seemingly disparate movements have had a profound influence upon western, modern and contemporary ceramic art. Indigenous Ceramics of the Americas provides a 'close to home/under the surface foundation' of material and design. Asian ceramics, with its global reach of historical trade roots, provides insight into the movement and transformation of material, technology, and use value.

This combined seminar and studio class provides a historical context and hand on experience of historical developments and hierarchical structures in the ceramic arts. To enhance the students' understanding of traditional materials and technology upon form and content, students will make ceramics (using the corresponding traditional techniques) alongside art historical study. Each clay and firing type embodies making parameters that effect form, color, content and use. Through the remaking of historical forms, students acquire a nuanced understanding of the importance of technology upon the content and use value of objects made.

The class will focus on three distinct regions and periods in ceramic history: Indigenous Practice of the Americas (Peru, New Mexico), Asian Porcelain, Production and Kiln Technology (Korea, Japan, China) and the Silk Road Trade Routes from Asia into the Middle East, Africa and up into Western Europe effecting ceramic production between 1600 – 1900. The class will culminate by illuminating the effects of colonialism and globalization of these three periods upon late 20th century, and current ceramics. In particular, we will become sensitive to the cultural appropriation of Indigenous culture and Asian aesthetics by teaching its philosophy, colonial history and initiate sensitivity to stereotypes and cultural erasure within ceramic production and its communities.

The Ceramics department has visiting artists representing artists from many world cultures and students are required to attend these lectures. Independent research is required.

Major Requirement | BFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

CER 4116 - SENIOR TUTORIAL STUDIO

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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. Students are pre-registered for this course by the department.

Enrollment is limited to Senior Ceramics Students.

Major Requirement | BFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

CER 4117 - DRAWING TAKES FORM

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Senior or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER 4121 - OBJECT AS IDEA IN CLAY**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

This course is a requirement for Sophomore Ceramics Students.

Major Requirement | BFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER 4129 - CERAMIC SCULPTURE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

Ceramic Sculpture will cover a range of concepts, traditions and techniques that are specific to the disciplines of both ceramics and sculpture. Projects will revolve around the topics of space, structure and form and the development of ideas. Techniques and processes including hand building, surface treatment and glazes will be covered. Clay is a subtle material allowing an exchange between the medium and the self. Through making, your skills and confidence will develop giving you more control over the objects you wish to realize. Students will approach these dynamics through installation, large construction and small-scale object making. Designed for students at an advanced level, using clay as a primary material and involving a variety of processes and forming methods.

Major Requirement | BFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

CER 4132 - FIGURE MODELING**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

A posed model will serve as the visual base from which students will compose and articulate 3-dimensional form in clay. Class projects include a series of small standing figures, a portrait, and a series of larger figures or large fragments of figures. Students will learn to build armatures and use clay modeling tools effectively. Outside assignments include skull study, a hand study and drawings from figurative sculpture found in and around Providence. Strong emphasis is given both to whole sight and to abstraction of essentials - proportion, spatial relationship, and axial orientation.

Major Requirement | BFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER 4175 - ADVANCED POTTERY & CERAMIC PRODUCTION**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 | BFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER 4197 - SEMINAR: SOURCE PRESENTATION**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

CER 4198 - SENIOR THESIS**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Ceramics

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

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 | BFA Ceramics

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

IDISC 1506 - WKSHP: INTRODUCTION TO WOODWORKING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Fine Arts, Ceramics

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

This class provides new and current Ceramics, Glass, Jewelry + Metalsmithing students with a comprehensive safety orientation for future use of the wood facility in the Fine Arts Division. Instructor will orient students in the safe operation of stationary machines in the wood facility, including the miter saw, band saw, table saw, disc sander, drum sander, drill press, and panel saw. Instruction will also be provided for different ways of building and joining with wood through the use of hand tools and stationary machines. Passing this course is required in order to use all machines in the Fine Arts wood facility.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

Computation, Technology, and Culture Department**Program Head**

Clement Valla

Recognizing digital technology's growing influence on art and design practices—and the influence of artists and designers on the digital landscape—the Art and Computation BFA at RISD offers you a deep understanding of and ability to create within the technological structures of the 21st century.

As an Art and Computation major and student in Computation, Technology and Culture (CTC)—the program's home department—you work with code, software and other technological interfaces as creative mediums in their own right, and learn to incorporate them into a wide range of art and design practices.

- Learn more about [Art + Computation](#) at RISD
- Department [Locations and Contacts](#)

Programs

BFA.AC.120 - BFA in Art and Computation

2025 - 2026 | Curriculum | 4-year program

For the duration of the degree program, Art and Computation majors take core studios alongside their peers in the Computation, Technology and Culture (CTC) department's Sound BFA program (one per semester, from sophomore to senior year). These studios introduce you to core themes in computational art and design, including interaction, networks and simulation, with the second studio building on the first with more advanced concepts and skills.

During your sophomore year, you will also engage in required intros to histories, theories and methods of computational art making. In junior year you delve deeper into code and digital technologies as a creative mediums, while considering key social, economic, political and scientific issues that affect the field. Further supported by studio electives and liberal arts courses across the RISD curriculum, the Art and Computation BFA culminates in a senior-year degree project through which you create a substantial body of work that expresses your interests in computational creative practice.

Learning outcomes

Graduates of the BFA program are prepared to:

- write source code, author software, and program hardware to create art and design projects across multiple programming languages.
- develop procedural literacy by engaging with systems, algorithms, and processes, and understanding computational aesthetics.
- investigate and design human-computer interactions, exploring how humans and machines collaborate and interact as an integral part of creative practice.
- explore the creative potential of technologies, combining traditional art-making techniques and crafts with digital fabrication, installations, and interactive media.
- critically analyze the cultural, historical, and societal impacts of computational technologies, and articulate their influence on contemporary art and design practices.
- engage with the ethics and politics of technology development and use, considering issues such as power, equity, and social and environmental justice.
- independently develop and manage significant computational art or design projects, demonstrating problem-solving and iterative design skills.

Free Form Requirements

First year				
FALL		WINTERSESSION		SPRING
Foundation Curriculum	15	studio elective	3	Foundation Curriculum
				12
Sophomore				
FALL		WINTERSESSION		SPRING
CTC 2101 - Introduction to Computation	3	optional		CTC 2102 - Introduction to Physical Computation
				3
CTC 2510 - CTC Core Studio 1	3			CTC 2520 - CTC Core Studio 2
				3
CTC 2515 - Seminar: Histories and Futures of Computational Art & Design	3			major, non-major or open studio elective
				3
major, non-major or open studio elective	3			Liberal Arts
				6
Liberal Arts	3			
total credits	15			total credits
				15
Junior				
FALL		WINTERSESSION		SPRING
CTC 3101 - Materializing Code	3	optional		CTC 3102 - Human-Machine Interactions
				3
CTC 3510 - CTC Core Studio 3	3			CTC 3520 - CTC Core Studio 4
				3
CTC 3515 - Seminar: Critical Issues on Technology	3			major, non-major or open studio elective
				3
major, non-major or open studio elective	3			Liberal Arts
				6
Liberal Arts	3			
total credits	15			total credits
				15
Senior				
FALL		WINTERSESSION		SPRING
CTC 4510 - CTC Core Studio 5	3	optional		CTC 4590 - Degree Project
				6
major, non-major or open studio elective	6			major, non-major or open studio elective
				3
Liberal Arts	6			Liberal Arts
				6
total credits	15			total credits
				15

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements
- **MAJOR ELECTIVES - 6 CREDITS** chosen from courses in the Computation Technology and Culture (CTC) department
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of the CTC department
- **OPEN ELECTIVES - 6 CREDITS** may be a combination of studio courses, including those in the CTC department

BFA.SOUND.120 - BFA in Sound

2025 - 2026 | Curriculum | 4-year program

Each fall and spring for the duration of the degree program, Sound majors take core studios alongside their peers in the Computation, Technology and Culture (CTC) department's Art and Computation BFA program. These studios introduce you to core themes in computational art and design, including interaction, networks and simulation, with the each studio building on the previous with more advanced concepts and skills.

In sophomore year you engage in hands-on practice in the areas of programming and immersive 3D sonic design, complimented by examinations of the history, philosophy and politics of sound. Junior year brings you deeper into the realm of sound composition and performance, toward the development of an individualized creative practice that culminates in your senior year with a final degree project.

Learning outcomes

Graduates of the BFA program are prepared to:

- Design for human computer interaction with an emphasis on auditory display, sound-based interactions, and new interfaces for musical expression.
- Construct and compose sound-based works using digital audio workstations, modular synthesizers, DIY electronics, custom software, and embedded programming platforms.
- Author code in audio programming languages for sound synthesis and signal processing to create custom instruments, interfaces, installations, compositions, performances, and sound art.
- Demonstrate critical listening and analysis skills for creative, technical and social applications.
- Situate sound-based artists, designers, and works within broader socio-political, historical, and cultural contexts.
- Bridge sonic arts and sound design disciplines with other fields and conduct individual and collaborative research projects.
- Engage with international platforms for sharing sound-based practice, research and scholarship through speaking, writing, exhibition, performance, documentation, and other forms of exposition.

Free Form Requirements

First year				
FALL		WINTERSESSION		SPRING
Foundation Curriculum	15	major or non-major studio elective	3	Foundation Curriculum
Sophomore				
FALL		WINTERSESSION		SPRING
CTC 2510 - CTC Course Studio 1	3	optional	CTC 2520 - CTC Core Studio 2	3
SOUND 2101 - Spatial Audio: Envelopment & Immersion	3		SOUND 2102 - Programming Sound: Performance Systems	3
SOUND 2515 - The Soundscape: Place, Power and the Politics of Sound	3		SOUND 2520 - A Hands-on History of Electronic Music	3
non-major studio elective	3		Liberal Arts	6
Liberal Arts	3			
total credits	15		total credits	15
Junior				
FALL		WINTERSESSION		SPRING
CTC 3510 - CTC Core Studio 3	3	optional	CTC 3520 - CTC Core Studio 4	3
SOUND 2510 - Modular Synthesis Studio or SOUND 3515 - Sonic Practices	3		SOUND 3102 - Sound Synthesis: Analog/Digital or SOUND 2515 - Sonic Practices	3
major studio elective (SEI)	3		major studio elective	3
Liberal Arts	6		Liberal Arts	6
total credits	15		total credits	15
Senior				
FALL		WINTERSESSION		SPRING
CTC 4510 - CTC Core Studio 5	3	optional	SOUND 4590 - Degree Project	6
SOUND 2510 - Organized Sound	3		major elective	3
non-major studio elective	3		non-major studio elective	3
Liberal Arts	6			
total credits	15		total credits	12

Courses

CTC 2515 / LAEL 2515 - HISTORIES & FUTURES OF COMPUTATIONAL ART & DESIGN

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Computation, Technology, and Culture

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

This course investigates the impact of computation and media technologies on artistic production and the way artists have utilized new technologies like computers, electronics, the internet, mobile devices, AI, robotics, and other tech media to create works of art. Students will analyze the works of pioneering new media artists, study the impact of technological advancements on artistic practices, and discuss the social, ethical, political, and cultural contexts that have shaped the aesthetics of computational art practices. Through a combination of readings, discussions, case studies, and project-based work, students will engage with key debates, texts, and methodologies that address the histories and potential futures of this dynamic and rapidly evolving field.

Estimated Cost of Materials: \$150.00

Major Requirement | BFA Art + Computation

Student Eligibility

Sophomore Art + Computation or Sound Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

CTC 2019 - WORLDS WITHIN: EXPRESSIONISTIC GAMES AND CREATIVE AGENCY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies, Computation, Technology, and Culture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course, students will play, critique and make artistic games. These can generally be characterized as simple, conceptually-based and personal interactive experiences. Unlike mainstream games, these games highlight individual narratives, emphasizing self expression, non-linear logic and creative inquiry. Using the free and widely supported Unity Engine, students will learn the basic programming, 3D modeling (using the built-in ProBuilder plugin) and environmental storytelling, with no prior experience required. This will give students the technical and conceptual framework necessary to build their own "world", one where they set the rules for a change.

Final projects could address identity, agency and self-expression though are not limited to these themes. Every week a new tool will be introduced alongside a playable prototype (made by myself) that demonstrates how the tool can be used and misused (in a productive way). Students will receive a homework assignment based solely on the weekly topic, challenging them to craft an experience within a limited set of parameters that will slowly expand. Additionally, a curated selection of related games and relevant texts will be provided every week.

Estimated Cost of Materials: \$100.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 2102 - INTRODUCTION TO PHYSICAL COMPUTATION**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Computation, Technology, and Culture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is a practical and conceptual exploration into electronic sensors, processors and actuators in the context of interactive art and design. Students will turn everyday objects into ambient interfaces or "responsive systems" that respond to the conditions of the human body, data networks, and the environment. Contemporary works of art and design - from kinetic sculpture and sound art to installation, architecture and product design - will be examined through readings and presentations. Open

source hardware (Arduino) and software (Processing) will be taught along with the fundamentals of electronic circuitry. Emphasis is given to the development of creative projects (individual or collaborative), followed by an iterative implementation process (planning, prototyping, testing, analyzing, and refining). The course is structured around a series of tutorials and exercises, culminating in a final project. Students also present work-in-progress and prototypes during class reviews to receive qualitative feedback from the class and the instructor. Participants will engage with physical computing conceptually and technically in their studio work and are encouraged to leverage their individual backgrounds to excel in the respective context. Prior experience with electronics and programming is recommended but not required.

Estimated Cost of Materials: \$200.00

Major Requirement | BFA Art + Computation, BFA Sound

Student Eligibility

Sophomore Art + Computation or Sound Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 2104 - EXPERIMENTAL UNREAL

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Computation, Technology, and Culture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This studio course reimagines game engine software as a critical tool for contemporary art and design practice. Moving beyond traditional gaming applications, we will use Epic Games Unreal Engine to invent unconventional approaches to digital art-making including: emergent design, speculative world building, as well as AI and physics-based processes (Note: traditional gameplay systems, player controller mechanics, and character animation will not be covered in the course).

The course emphasizes conceptual development alongside technical experimentation. Students will focus on the fundamentals of Blueprints visual scripting, the Niagara particle system, and AI Behavior Trees. In addition, we will discuss historical, experimental film, animation, music, architecture and process-based art movements such as Situationism, Gutai, and Neoconcretismo. Students from every fine art and design department are encouraged to join. Students will learn to bring their current art and design work into Unreal as 2D, 3D and motion assets. The semester culminates in self-directed projects that align with individual creative practices.

Estimated Cost of Materials: \$150.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 2257 - DRAWING WITH COMPUTERS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Computation, Technology, and Culture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Exploring the question, "What if my computer made my drawings for me?" this course investigates the use of computational methods for creating drawings. Drawing inspiration from the likes of Mark Wilson, Vera Molnar, and Harold Cohen's work with AARON, a life-long software that crafts significant art pieces, we will explore the historical and practical aspects of coding as a creative tool. Students will research the origins of computational making, learn basic scripting for artistic aims, understand generative drawings' material outputs, and participate in hands-on projects to foster innovation and exploration in computer-assisted drawing.

Elective

Student Eligibility

Sophomore Art + Computation or Sound Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 2510 - CTC CORE STUDIO 1

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Computation, Technology, and Culture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course introduces the core themes of computational art and design, including interaction, networks, and simulation. Students will engage with these topics through modern digital production techniques, examining them from formal, material, historical, and social perspectives.

Estimated Cost of Materials: \$150.00

Major Requirement | BFA Art + Computation, BFA Sound

Student Eligibility

Sophomore Art + Computation or Sound Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 2520 - CTC CORE STUDIO 2

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Computation, Technology, and Culture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course builds on the themes covered in the prerequisite Core Studio 1, introducing more advanced digital production methods and themes. Students are encouraged to explore and develop personal working methods and interests through studio projects, fostering a self-directed practice that culminates in a final end-of-year critique.

Estimated Cost of Materials: \$150.00

Major Requirement | BFA Art + Computation, BFA Sound

Student Eligibility

Sophomore Art + Computation or Sound Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 2530 - DIGITAL MATERIALITY

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Computation, Technology, and Culture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

The material qualities of textile design and fabrication refer to our relationship to all aspects of the physical and tangible world. While computation has long been responsible for pushing the traditional techniques of textiles to high levels of mechanical industrial expression, digital sensibility and know-how of digital technologies are now increasingly seen as means to push the frontier and very definition of fabric. Parallel advances in digital fabrication and the invention of smart materials now allow for added dimensionality and functionality in fabric, and computation is a key interface for material exploration. In this course, students will learn to modulate the performance and behavior of fabric through its geometry and other systems of continuous structural surface within a computational framework. This course will provide students with the opportunity to push the boundaries of fabric design across disciplines and studio practices.

Estimated Cost of Materials: varies by individual project.

Elective

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

CTC 3101 - MATERIALIZING CODE

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Computation, Technology, and Culture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course explores the translation of digital processes into physical works through fabrication and installation, with a focus on how computational design can be realized in tangible forms. Students will develop projects that utilize code as a tool for creating objects, installations, and interactive environments, bridging the gap between digital and material practices. Throughout the course, students will experiment with digital fabrication techniques such as 3D printing, CNC milling, laser cutting, and other methods for physicalizing digital designs. The emphasis will be on how code can act as both a creative medium and a method for generating physical outcomes. Students will also engage in critical discourse around the materiality of code, exploring questions of authorship, the aesthetics of digital and physical systems, and the cultural implications of digital fabrication in contemporary art.

Major Requirement | BFA Art + Computation

Student Eligibility
Sophomore Art + Computation or Sound Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

CTC 3102 - HUMAN-MACHINE INTERACTIONS

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Computation, Technology, and Culture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This studio investigates the dynamic relationship between humans and computational systems, focusing on how artists and designers can engage, mediate, and materialize interactions between people and machines. Students will create interactive works that explore the cultural, ethical, and material implications of computation in our daily lives. Projects will range from responsive installations and generative artworks to tangible interfaces and digital environments. Through the combination of code, hardware, and critical theory, students will explore the potential of computation as an artistic medium, considering both technical and conceptual frameworks.

Major Requirement | BFA Art + Computation

Student Eligibility
Junior Art + Computation Students only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

CTC 3510 - CTC CORE STUDIO 3

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Computation, Technology, and Culture

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This course deepens the exploration of computational art and design, pushing students to experiment with more complex methods. Emphasizing independent inquiry, students will refine their creative process and technical skills, developing a cohesive body of work. The course encourages critical engagement with emerging technologies and their social, cultural, and artistic implications. This course also provides guidance for students to articulate and present their body of work, engage in discussions about the field, and explore various directions to position their practice.

Major Requirement | BFA Art + Computation, BFA Sound

Student Eligibility
Junior and Senior Art + Computation or Sound Students only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

CTC 3515 - SEMINAR: CRITICAL ISSUES ON TECHNOLOGY

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Computation, Technology, and Culture

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This course introduces students to the power and politics of technologies and offers an in-depth exploration of the critical issues surrounding technological practices and discourses and its impact on society, culture and the environment. It examines how technological advancements—ranging from artificial intelligence and digital platforms to biotechnology and data systems—shape and are shaped by social, economic, and political forces. Through readings, lectures, case analysis and class assignments, students will engage with key theoretical perspectives from science and technology studies, cultural studies, queer, feminist and critical race theory to analyze topics related to algorithmic bias, surveillance, digital labor, ethical considerations in AI, digital colonialism, data geopolitics, bioethics, and the environmental implications of technological innovation.

Major Requirement | BFA Art + Computation

Student Eligibility

Junior Art + Computation Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

CTC 3520 - CTC CORE STUDIO 4**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Computation, Technology, and Culture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Building on prior knowledge, emphasis will be placed on self-guided, rigorous, research and experimentation. The class will provide structured opportunities for encouraging iterative development and refining ideas through prototypes and drafts, and developing project management/research skills over long-term projects. The course culminates in a public presentation of individual projects, fostering professional development and critical discourse.

Major Requirement | BFA Art + Computation, BFA Sound

Student Eligibility

Junior and Senior Art + Computation or Sound Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 4510 - CTC CORE STUDIO 5**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Computation, Technology, and Culture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course marks the beginning of the senior degree project, where students will embark on a year-long, self-directed exploration of their chosen theme. Emphasis will be placed on developing a coherent proposal, conducting in-depth research, and creating a series of experimental works that lay the foundation for their final presentation. Regular critiques, individual mentoring, and group discussions will support students in refining their artistic voice, developing their skills, and articulating the critical context of their work.

Major Requirement | BFA Art + Computation, BFA Sound

Student Eligibility

Senior Art + Computation or Sound Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 4590 - DEGREE PROJECT**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Computation, Technology, and Culture

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

In the concluding phase of the degree project, students will focus on the production, refinement, and presentation of a substantial body of work. The course will provide opportunities for advanced critique sessions, peer feedback, and technical development, culminating in public presentation, distribution and a comprehensive review. Students will demonstrate their ability to synthesize concept, technique, and context.

Major Requirement | BFA Art + Computation

Student Eligibility
Senior Art + Computation Students only.

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

SOUND 2002 - SONIC MAPPING: NARRATIVES, SOUNDSCAPES AND ARCHIVES

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
Computation, Technology, and Culture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This project-based course explores the role of sound in storytelling, research, and artistic expression. Students will engage in hands-on field recording, critical listening, and curating thematic sound archives, using these collections to create narrative-driven audio projects. Through readings and discussions, students will explore key theories in sonic arts, sound design, and sound studies, integrating these concepts into their work. The course encourages interdisciplinary collaboration, connecting sound with visual arts, literature, and digital media. Dialogues on contemporary issues in sound, such as its social and cultural impact, will be central to the learning process. By the end of the course, students will have developed a body of work that demonstrates technical skill and proficiency in creative storytelling using sound.

Elective

Student Eligibility
Completed or is in process of completing 30 credits.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

SOUND 2008 - A HANDS-ON HISTORY OF ELECTRONIC MUSIC

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Computation, Technology, and Culture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

In A Hands-On History of Electronic Music, we will study the development of electronic music from a tactile approach using historical studio techniques. While learning about pioneering and underrepresented artists within the genre, students will use reel-to-reel tape machines, tube signal generators, modular synthesizers, and early computer music concepts to recreate key compositions within the field. Critical listening and analysis skills will be cultivated through guided exercises and projects. The hands-on approach this course takes will support a foundational understanding of electronic music history through methodologies as they evolved into current practice.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SOUND 2010 - MODULAR SYNTHESIS STUDIO

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Computation, Technology, and Culture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Modular synthesizers offer a tactile approach to sound production that is consistently inventive by design. Emerging from the 1960s counterculture, they are a product of expansive thinking that challenged conventions in both instrument design and creative practice. Six decades later, the limits of possibility only increased. In Modular Synthesis Studio, we will learn and apply concepts of voltage controlled synthesizers to creative coding and embedded computing platforms. Imbued with the spirit of community, together we will design and build a one-of-a-kind RISD modular synthesizer by semester end, while also creating new sound-based works with the system.

Prior programming experience with Cycling 74's Max and modular synthesizers is recommended but not required. A Mac or Windows laptop with a recent operating system will be necessary for classwork. A temporary Max license will be provided for the duration of the semester.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

Digital + Media Department

Department Head

Shawn Greenlee

Digital + Media (D+M) operates at the nexus of art and technology, creating a framework for you to discover emergent creative practices and make research-driven, critically-informed work. Offered at the graduate level only, the program encourages you to explore many mediums, such as sound, land and the body, and to challenge the social constructs that produce and are enforced by new technologies.

- Learn more about [Digital + Media](#) at RISD
- Department [Location and Contacts](#)

Programs

MFA.DM.2YR - MFA in Digital + Media (2yr)

2025 - 2026 | Curriculum | 2-year program

MFA candidates in Digital + Media explore art, technology and emergent practices. The program encourages students to use a wide range of research methods and forms—both digital and analog—to investigate technology as a creative medium and cultural-historical phenomenon.

Informed by critical and decolonial theory, environmental science, sound studies and more, the curriculum supports students in developing robust research agendas and independent studio practices. Faculty also encourage cross-disciplinary dialogue with researchers at Brown University, the University of Rhode Island and with other individuals and institutions outside the world of art and design.

Learning outcomes

Graduates of the MFA program are prepared to:

- develop a thorough understanding of a range of technologies, including their material capabilities and characteristics, appropriateness for specific strategic applications, relevance within larger systems and impact on people and society.
- demonstrate proficiency with a vocabulary of multiple material practices.
- exhibit fluency in history, theory and criticism with respect to art, technology and new media practice.
- organize teams and work collaboratively with people from a range of disciplines.
- present work professionally through exhibitions, publications and other relevant contexts.
- communicate cogently about their ongoing studio art process.
- demonstrate effective writing skills as part of or in support of artistic practice.
- contribute to the ongoing dialogue about research and new work in the field.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
DM 7100 - Digital + Media Studio/Seminar 1	9	open elective	3	DM 7102 - Digital + Media Studio/Seminar 2	9
DM 7103 - Media Perspectives	3			DM 7538 - Critical Theory + Artistic Research in Context	3
Digital + Media Studio Elective	3			Digital + Media Studio Elective	3
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
DM 7108 - Digital + Media Studio/Seminar 3	9	open elective	3	DM 7199 - Thesis Project	12
open elective	3			open elective	3
total credits	15	total credits	3	total credits	15

notes:

- Students in the Digital + Media graduate program are required to take one D+M Research Studio Elective (each course is 3-credits) in the Fall semester and the Spring of the first year. In the second year, majors must take a D+M elective, an open elective, or an ISP/CSP in Fall, Wintersession and Spring.
- Open electives may be chosen from any department at RISD, including D+M, or from courses offered at Brown University. Options for Wintersession elective in the first year include a course from any department, including D+M, or an internship. International study through a RISD travel course is also possible. In D+M electives, students work either alone or in teams on a variety of interdisciplinary projects. Some D+M electives are cross-listed with other departments at RISD. Part of the brief of each cross-listed collaborative elective course is on leading edge projects that bridge technology and media arts practice across disciplines to explore creative/expressive approaches to contemporary art, action, research and production.

Courses

CTC 2000 / DM 2000 - AMBIENT INTERFACES: ACTIVATED OBJECTS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies, Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is a practical and conceptual exploration into electronic sensors, processors and actuators in the context of interactive art and design. Students will turn everyday objects into ambient interfaces or "responsive systems" that respond to the conditions of the human body, data networks, and the environment. Contemporary works of art and design - from kinetic sculpture and sound art to installation, architecture and product design - will be examined through readings and presentations. Open source hardware (Arduino) and software (Processing) will be taught along with the fundamentals of electronic circuitry. Emphasis is given to the development of creative projects (individual or collaborative), followed by an iterative implementation process (planning, prototyping, testing, analyzing, and refining). The course is structured

around a series of tutorials and exercises, culminating in a final project. Students also present work-in-progress and prototypes during class reviews to receive qualitative feedback from the class and the instructor. Participants will engage with physical computing conceptually and technically in their studio work and are encouraged to leverage their individual backgrounds to excel in the respective context. Prior experience with electronics and programming is recommended but not required.

Estimated Cost of Materials: \$200.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 2047 / DM 2047 - PAINTERLY DIGITAL IMAGES

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies, Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This studio elective focuses on creating digital image-based artworks. Students will be introduced to a wide variety of contemporary artists working between digital imaging, photography, and digital painting — and a range of technical possibilities for making and producing “painterly” digital artworks. Through several short assignments and one final project, students will experiment and then hone in on image-making processes that suit and expand their practices. These projects are complemented by readings and discussions which provide context for contemporary digital art-making: an exciting and ever-changing space for creative work.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

DM 3104 / SOUND 3104 - SONIC PRACTICES

Terms Typically Offered

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

Yes

Sonic Practices is a research intensive course focused on acoustic, electronic, and/or computer-based means of sound production and reception. Participants explore audio culture and technology while developing experimental approaches to composition, performance, recording, and/or listening. Areas of investigation include, but are not limited to: audio programming languages, embedded/mobile computing for sound and music, spatial audio, sound synthesis, audio electronics, sonification and auditory display, electroacoustic music composition and improvisation, field recording and soundscape studies, sound installation and performance, and sonic interaction design. Each semester, course content changes in response to a new unifying theme upon which students base individual and team-based research projects. Meetings consist of discussions, workshops, critiques, and collaborations that support students' individual inquiries, the exchange of ideas, and the exploration of research methodologies.

Estimated Cost of Materials: \$100.00 - \$200.00

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

DM 2039 - IMMERSIVE SPACES**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course explores the relationships between new media languages and physical space. Building from the history and aesthetics of installation art and relational theater and based on conceptualizations such as "Relational Architecture" by Lozano-Hemmer and the "Poetics of Augmented Space" by Lev Manovich, we will learn to leverage interactive and audiovisual elements in order to design spatial experiences that are media-rich, relational, and responsive. We will use software, video-projectors, sensors and VR equipment, and explore emergent techniques including video-mapping, computer vision and augmented reality. We will learn to deploy not only vision, but also hearing and haptics to create immersive and multi-sensory environments. Class is comprised of lectures, hands-on workshops and individual projects. Students will gain a deep understanding of topics of spatial thinking and user-generated experiences related to space, as well as a theoretical and critical understanding of the history of installation and interactive arts. Although not a prerequisite, basic coding or scripting knowledge (Processing, javascript, or MAX, Touch Designer, etc.) is recommended.

Estimated Cost of Materials: \$250.00

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

DM 2135 - CRITICAL E-TEXTILES**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

Senior or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

DM 2256 - ART AND ARTIFICIAL INTELLIGENCE**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

"Art is either plagiarism or revolution" - Paul Gauguin. This studio course explores how AI's rapid progress is challenging artists today. As we work with these exciting, terrifying new tools, we'll discuss how artists have responded to transformative media of the past like the camera, the television, and the internet. How can we comment on the ethical concerns of AI technology? Should we change how we think about creativity? And who will the machines replace?

Students will experiment with new tools as they are released throughout the semester, as well as interview machine learning researchers and digital artists. Authors include: Walter Benjamin, Ray Kurzweil, Harold Cohen, N. Katherine Hayles, and Ted Chiang. No coding experience is required.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

DM 2258 - CAMOUFLAGE AS A PRAXIS: NOW YOU SEE ME NOW YOU DON'T**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

'Camouflage as Praxis: Now You See Me Now You' is a course exploring the forms, uses, and potentials of camouflage (or invisibility) as a strategy deployed by marginalized communities in the face of dominant hegemonies that seek to detect and disempower us. Grappling with the nuanced politics of representation and carefully unpacking the potential pitfalls and advantages of visibility, this course asks students to confront their own relationships with being in/visible, and create work from this place of definition/obscurity.

The course considers various figures such as the undercommons (Fred Moten & Stefano Harney), Ditto (the formless pokémon), Banksy (the anonymous artist), and cuttlefish (camouflaging cephalopods), among others, to uncover what it means to cover and make visible what it means to be invisible. Readings include excerpts from Trap Door: Trans Cultural Production and the Politics of Visibility, For Opacity by Edouard Glissant, and Undrowned by Alexis Pauline Gumbs.

While course content will focus on film/video, animation, photography, and installation works, this course is interdisciplinary, and invites creative practitioners and scholars from all backgrounds and disciplines to consider how concepts of il/legibility apply to their chosen disciplines.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

DM 2259 - SYMPOIESIS STUDIO**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this graduate-level interdisciplinary research studio, we will explore notions of sympoiesis ("worlding-with, in company") and entanglement through theory, research and creative practice across media. Guided by critical texts, creative prompts, and visits from artists and collectives, we will consider mycelial webs, hydrocommons, queer ecologies, quantum physics, ecomedia, mutual aid networks, etc. Participants will then follow their own lines of critical inquiry to support creative work, sharing findings with the class and teaching one another. Final projects will be research-based artistic engagements with interrelation and entanglement ("research" casts a wide net here, referring to an array of embodied, scientific, theoretical and communal practices) and can be in participants' media of choice. Thinking and making will happen independently, collaboratively and interstitially throughout the semester.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

DM 2260 - DESIGNING FOR MULTISENSORY PHYSICAL INTERACTION**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This studio course explores the creation of interactive experiences that integrate digital fabrication and physical computing to address some aspect of wellbeing and daily lifestyle. By combining physical computing, digital fabrication, and sensory design, students will design interactive physical systems using speculative and interdisciplinary methodologies. Through in-class assignments, team projects, and critiques, students will develop and refine their technical and conceptual skills. The course culminates in a final team project focused on speculative design. Students will develop project proposals, pitch their ideas, and bring them to life through tangible prototypes, complemented by films and comprehensive documentation.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

DM 7100 - DM GRADUATE STUDIO/SEMINAR 1**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Digital + Media

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

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

Estimated Cost of Materials: \$100.00 - \$300.00

Majors are pre-registered for this course by the department. Enrollment is limited to Digital + Media Students.

Major Requirement | MFA Digital + Media

Student Eligibility

Digital + Media Programs of Study

Weekly Contact Hours

8

Instructional Method

Combination

Delivery Mode

In-Person

DM 7102 - DM GRADUATE STUDIO/SEMINAR 2**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Digital + Media

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

This combined studio and seminar forum supports Digital + Media first-year graduate students during their second semester as they research and develop the theoretical, social, material, technical, and contextual aspects of their emergent arts practices. Students are encouraged to break comfort zones and practice through experimentation. Students pursue and refine individual interests, as well as collaborative projects within the department. Students conceptualize and discuss their work and their ongoing practice. Readings in critical cultural theory, media art theory, philosophy, semiotics and other areas further support the contextualization and grounding of the innovative practical and conceptual approaches of students. Each student is responsible to select readings and works important as references in individual research and to co-lead a discussion on a set of self-chosen readings and artists' works during the semester. The course is a mix of group discussions, group critiques, and individual meetings. Guest lecturers and visiting critics may also become involved with this class in terms of critical/research aspects. Each student will practice articulating their art process and work towards their thesis, and will contribute to the dialogue concerning the research and work of their classmates.

Estimated Cost of Materials: \$100.00 - \$300.00

Majors are pre-registered for this course by the department. Enrollment is limited to Digital + Media Students.

Major Requirement | MFA Digital + Media

Student Eligibility

Digital + Media Programs of Study

Weekly Contact Hours

8

Instructional Method

Combination

Delivery Mode

In-Person

DM 7103 - MEDIA PERSPECTIVES: HISTORY OF MEDIA ART**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Digital + Media Students.

Major Requirement | MFA Digital + Media

Student Eligibility

Digital + Media Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

DM 7108 - DM GRADUATE STUDIO/SEMINAR 3**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Digital + Media

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

The course supports the exploration of theoretical, social, material, technical, and contextual research and concerns in new media arts practice during the final semester of the DM MFA program. It is a combined studio and seminar forum for Digital + Media second-year students. (Students conceptualize and discuss their work and their ongoing practice and thesis process). The course is a mix of individual meetings, group discussions and group critiques. Guest lecturers and visiting critics will also become involved with this class in terms of critical/research aspects. Each student will practice articulating their art process and work towards their thesis and will contribute to the dialogue concerning the research and work of their classmates.

Estimated Materials Cost: \$100.00 - \$300.00

Majors are pre-registered for this course by the department. Enrollment is limited to Digital + Media Students.

Major Requirement | MFA Digital + Media

Student Eligibility

Digital + Media Programs of Study

Weekly Contact Hours

8

Instructional Method

Combination

Delivery Mode

In-Person

DM 7199 - THESIS PROJECT**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Digital + Media

Min. Credits:

12

Max. Credits:

12

Repeatable:
No

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

Estimated Cost of Materials: \$100.00 - \$300.00

Majors are pre-registered for this course by the department. Enrollment is limited to Digital + Media Students.

Major Requirement | MFA Digital + Media

Student Eligibility
Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours	Instructional Method
10	Studio
Delivery Mode	
In-Person	

DM 7538 - CRITICAL THEORY + ARTISTIC RESEARCH IN CONTEXT

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Graduate	Digital + Media
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

This seminar course analyzes the aesthetic conventions, narratives, and formats of works in new media. As a group, we will examine the impact digital technologies and new media have had on existing media, as well as the ways in which new media function as a unique system of communication. While investigating the aesthetic conventions, economic conditions and infrastructures that affect the production of new media, we will address the social and political contexts in which new media are disseminated, interpreted and privileged. Within this course, students will be expected to identify, analyze, and critique readings that critically inform and underwrite the foundations of their written thesis and studio practice. Students will contribute to the focus of the course through discussions and writings that contextualize their own work as it relates to critical theory. Class time will be mainly used for discussion of readings and concepts, critique of work and to introduce methods and theory.

Majors are pre-registered for this course by the department. Enrollment is limited to Digital + Media Students.

Major Requirement | MFA Digital + Media

Student Eligibility
Digital + Media Programs of Study

Weekly Contact Hours	Instructional Method
5	Seminar
Delivery Mode	
In-Person	

SOUND 2006 - SPATIAL AUDIO: ENVELOPMENT AND IMMERSION

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Experimental and Foundation Studies, Digital + Media
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

Spatial Audio focuses on the creation of immersive 3-D sound experiences. In this course, students analyze and explore how the sensation of space is activated in the listener by making works using spatial audio techniques. These methods include high order ambisonics, vector-based amplitude panning, multichannel surround, and binaural audio, among others. Throughout the semester, a series of exercises addressing technical and theoretical issues provide students with the necessary experience to produce midterm and final projects. Coursework involves computational approaches to sound design and composition with instruction in the audio programming language Max and digital audio workstation Reaper. Students have recurring access to a 25-channel loudspeaker array for the development of works. Readings from psychology, philosophy, the arts, and sound studies support class discussions and critiques. Students will need a laptop computer (Mac or Windows). Previous experience with digital audio software recommended.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility
You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

SOUND 2007 - OF SOUND AND VISION

Terms Typically Offered Fall, Spring	Academic Level Undergraduate	Offering Department(s) Experimental and Foundation Studies, Digital + Media
Min. Credits: 3	Max. Credits: 3	

Repeatable:
No

This intensive studio course investigates computational approaches to generating sound and image in real time. Precedents from experimental film and video, as well as sound installation and performance art will be examined in relationship both to human perception and the, students' artistic practice. The course will include discussion of key historical works and texts, hands-on demonstrations and in-class projects, as well as critical engagement with new works by class members. Students will use programming environments such as Max and its object libraries for sound and video, MSP and Jitter to explore the creative and expressive potentials of an intermedia production practice culminating in the development of a larger work that incorporates knowledge gained throughout the course.

Estimated Cost of Materials: \$100.00

Elective

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

SOUND 2043 - SOUND SYNTHESIS: ANALOG/DIGITAL HYBRIDS

Terms Typically Offered Fall, Spring	Academic Level Undergraduate	Offering Department(s) Experimental and Foundation Studies, Digital + Media
Min. Credits: 3	Max. Credits: 3	

Repeatable:
No

Throughout the past century, electronically generated sound has challenged the aesthetic and conceptual boundaries of art and music. In this intensive studio course, students will focus on the creation of experimental sound works utilizing hybrid analog / digital systems. We will investigate synthesis techniques using the SuperCollider programming language / environment in conjunction with the Serge modular synthesizer. Students will leverage the strengths of these tools towards uniquely personal production platforms that are more than the sum of their parts, and utilize them in the creation of fixed media, generative compositions, and improvised performances. The

course will include discussion of historical works / texts, hands-on demonstrations, in-class projects, and critical engagement with new works by class members, culminating in a final project that incorporates knowledge gained throughout the semester. Students will need a laptop computer running a recent OS: Mac or Windows. Previous programming experience is recommended, but not required.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

Drawing Department

Experimental and Foundation Studies Department

Dean of Experimental & Foundation Studies (EFS)

Joanne Stryker

EFS Program Head

Pamela Unwin-Barkley

All undergraduate students at RISD take first-year studios in Experimental and Foundation Studies, followed by a major course of study in a specific fine arts or design discipline beginning sophomore year. Each of the three programs of study—Drawing, Design and Spatial Dynamics—meets one full day per week, with faculty working closely with you to offer ongoing guidance and feedback. Through group critiques, you'll present your work and support that of your peers.

- Learn more about [Experimental and Foundation Studies](#) at RISD
- Division [Location and Contacts](#)

The Division of Experimental and Foundation Studies includes one department:

- [Digital + Media](#)

The Division of Experimental and Foundation Studies also offers two Bachelor of Arts programs:

- [BFA: Art and Computation \(120\)](#)
- [BFA: Sound \(120\)](#)

Courses

CTC 2000 / DM 2000 - AMBIENT INTERFACES: ACTIVATED OBJECTS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies, Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is a practical and conceptual exploration into electronic sensors, processors and actuators in the context of interactive art and design. Students will turn everyday objects into ambient interfaces or "responsive systems" that respond to the conditions of the human body, data networks, and the environment. Contemporary works of art and design - from kinetic sculpture and sound art to installation, architecture and product design - will be examined through readings and presentations. Open source hardware (Arduino) and software (Processing) will be taught along with the fundamentals of electronic circuitry. Emphasis is given to the development of creative projects (individual or collaborative), followed by an iterative implementation process (planning, prototyping, testing, analyzing, and refining). The course is structured around a series of tutorials and exercises, culminating in a final project. Students also present work-in-progress and prototypes during class reviews to receive qualitative feedback from the class and the instructor. Participants will engage with physical computing conceptually and technically in their studio work and are encouraged to leverage their individual backgrounds to excel in the respective context. Prior experience with electronics and programming is recommended but not required.

Estimated Cost of Materials: \$200.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 2047 / DM 2047 - PAINTERLY DIGITAL IMAGES**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies, Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This studio elective focuses on creating digital image-based artworks. Students will be introduced to a wide variety of contemporary artists working between digital imaging, photography, and digital painting — and a range of technical possibilities for making and producing “painterly” digital artworks. Through several short assignments and one final project, students will experiment and then hone in on image-making processes that suit and expand their practices. These projects are complemented by readings and discussions which provide context for contemporary digital art-making: an exciting and ever-changing space for creative work.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 2012 - GENERATIVE SYSTEMS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

Yes

Generative Systems is an interdisciplinary course designed for students from all majors and varying levels of technical ability, inviting them to develop analog and digital generative systems for their own art and design projects. Students will follow online tutorials as part of their assignments, while the instructor will provide guidance and problem-solving support to ensure students' success. The course is an opportunity for students to explore tools based on their interests, such as Unity, Unreal Engine, Rhino/Grasshopper, SideFX Houdini, Blender geometry nodes, html/css/javascript and p5.js, model training and advanced generative A.I., and Photoshop scripting. Topics encompass randomization & noise, recursion, cellular automata, particle systems, agents, GANs, Diffusion models, LLMs, and more. Featuring guest critics from Generative A.I. research labs, the course enriches students' understanding of the field while delving into a global history of generative art and design, from ancient North African fractal architecture to modernist movements like Neoconcretismo and Nove Tendencije, ultimately showcasing contemporary artists, designers, and tool builders.

Estimated Materials Cost: \$100.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 2018 - EXTENDED REALITIES AND SHARED FUTURES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this studio elective, students will explore extended reality (XR) technologies and their implications for our shared spaces and collective futures, from surveillance and smart cities to interfaces and intimacy. Looking far beyond traditional tech canons — which skew heavily institutional, Western, white, and male — we will actively work to broaden and upend existing narratives about XR's uses, users, and possibilities. This course is ideal for students looking to connect their own research interests with critical approaches to augmented reality (AR) and virtual reality (VR) tools and concepts. Students can expect to leave the course with new technical skills, a body of self-initiated work, and a critical understanding of the promises and perils of extended realities past, present and future. We will focus on beginner-friendly, no- and low-code software, but students who know how to code are welcome to use more advanced techniques in their work. In the class's first third, workshops and experimental exercises briefly introduce AR/VR tools, photogrammetry, and 3D modeling. Over the rest of the semester, students develop two individual projects. Regular feedback, shared during 1-on-1 meetings and group critiques, will help students define their own process, motivations, and criteria for success. Throughout, in lectures, readings, and discussions, we will analyze diverse work by artists, designers, technologists, and activists who are imagining alternatives to big tech's constrained visions for our shared futures.

Estimated Cost of Materials : \$100.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 2019 - WORLDS WITHIN: EXPRESSIONISTIC GAMES AND CREATIVE AGENCY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies, Computation, Technology, and Culture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course, students will play, critique and make artistic games. These can generally be characterized as simple, conceptually-based and personal interactive experiences. Unlike mainstream games, these games highlight individual narratives, emphasizing self expression, non-linear logic and creative inquiry. Using the free and widely supported Unity Engine, students will learn the basic programming, 3D modeling (using the built-in ProBuilder plugin) and environmental storytelling, with no prior experience required. This will give students the technical and conceptual framework necessary to build their own "world", one where they set the rules for a change.

Final projects could address identity, agency and self-expression though are not limited to these themes. Every week a new tool will be introduced alongside a playable prototype (made by myself) that demonstrates how the tool can be used and misused (in a productive way). Students will receive a homework assignment based solely on the weekly topic, challenging them to craft an experience within a limited set of parameters that will slowly expand. Additionally, a curated selection of related games and relevant texts will be provided every week.

Estimated Cost of Materials: \$100.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 2021 - GHOST IN THE MACHINE: AI CREATIVE DIRECTION STUDIO**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

Creative directors are often artists in disguise, with roles as fluid as myths. They could helm a magazine, a fashion house, or an art exhibition, devise strategies to link brands with people, or they could lead a media platform masquerading as a tech company, or vice versa. Bound by a scope of work, a creative director's work is a collective effort, not a standalone piece. They orchestrate behind the scenes, curating concepts and crafting communication strategies. Their role is essentially non-material—focused more on process than product—and is precise and covert, with the client seen as the 'author' of the work.

This studio course operates at the intersection of creative direction and artificial intelligence, investigating the evolving relationship between AI systems and creative practice. As AI systems evolve from tools into collaborators and potential competitors, we must reconsider how human creative direction can evolve alongside—or in resistance to—artificial intelligence.

Through hands-on workshops, students will design and train AI models for creative tasks. Weekly projects focus on implementing machine learning models for specific creative direction tasks. We will explore the possibility of training personalized AI agents that embody and extend individual creative methodologies. Students will develop their own AI creative director agent while critically examining the implications of delegating creative decisions to artificial systems. The course combines applied studio work with critical discussions about the future of creative direction and the ethical implications of automated creativity.

Estimated Cost of Materials: \$100.00

Elective

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

CTC 2101 - INTRODUCTION TO COMPUTATION

Terms Typically Offered Fall, Spring, Wintersession	Academic Level Undergraduate	Offering Department(s) Experimental and Foundation Studies

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

Introduction to Computation focuses on computational techniques, methods, and ideas in the context of art and design. Studio projects first center on the design of algorithms then shift to involve computer programming and scripting. Critical attention is given to code as a body of crafted text with significant aesthetic, philosophical, and social dimensions, as well as the tension, conflict, and potential possible when computation generates, informs, or interacts with drawings, materials, forms, and spaces. Historical and contemporary works of computational art and design will be presented and assigned for analysis. This course is open to students of all majors and is designed for those with little or no experience in programming. In order to conduct work in this course, students will need a laptop computer. This course fulfills one of two core studio requirements for the CTC Concentration.

Estimated Cost of Materials: \$250.00

Major Requirement | BFA Art + Computation, BFA Sound

Student Eligibility
Sophomore Art + Computation or Sound Students only.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

CTC 2256 - ART & ARTIFICIAL INTELLIGENCE

Terms Typically Offered Fall, Spring	Academic Level Undergraduate	Offering Department(s) Experimental and Foundation Studies

Min. Credits: 3	Max. Credits: 3

Repeatable:

Yes

"Art is either plagiarism or revolution" - Paul Gauguin. This studio course explores how AI's rapid progress is challenging artists today. As we work with these exciting, terrifying new tools, we'll discuss how artists have responded to transformative media of the past like the camera, the television, and the internet. How can we comment on the ethical concerns of AI technology? Should we change how we think about creativity? And who will the machines replace?

Students will experiment with new tools as they are released throughout the semester, as well as interview machine learning researchers and digital artists. Authors include: Walter Benjamin, Ray Kurzweil, Harold Cohen, N. Katherine Hayles, and Ted Chiang. No coding experience is required.

Elective

Student Eligibility

Sophomore Art + Computation or Sound Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 3000 - CTC: CONCENTRATION PROJECT

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

CTC Concentration Project is a required, advanced course for all CTC Concentrators taken after a student has earned 12 CTC credits. In this course, students develop and complete a large scale project that draws from the students' prior studies in the CTC Concentration. Students write source code, author software, and program hardware for making their own works of art and design. Complementing this work, students engage in critical discourse surrounding computation, technology, and culture through dialogue and writing. Coding as a technology with implications for making and authorship is explored through a pedagogy of code sharing and collaborative learning. Differences in programming cultures across languages and disciplines is one of the motive forces in this course. Throughout the semester, seminar discussions are organized around canonical computational texts.

Estimated Cost of Materials: \$100.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CTC 3002 - COMPUTATION, TECHNOLOGY, AND CULTURE INTERDISCIPLINARY CRITIQUE

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Computation, Technology, and Culture Interdisciplinary Critique is an advanced course for juniors, seniors, and graduate students who have already demonstrated a high level of commitment to pursuing art/design work that involves computational platforms, software systems, and digital technologies, and which explores associated histories, theories, and practices. In this course, students work on an individual project that incorporates research and theoretical exploration of a topic of their choice, with the aim of producing a refined body of work or large scale piece that advances their understanding of and practice with computation and technology. Students regularly meet individually with faculty and receive feedback in recurring group critiques. Additionally, seminar discussions are held focused on pertinent readings, screenings, and lectures. Successful completion of any CTC course or equivalent coursework is preferred, but not required.

Estimated Cost of Materials: \$150.00

Requirement | CTC Concentration

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

DRAW 1106 - DRAWING AND COLLAGE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will explore drawing and collage using various methods, materials and subjects. Students will use a variety of media, including their own drawings, found objects and photographic images. Students will be encouraged to instigate intuitive and open responses to perceptual and conceptual sources. The form of collage will give students the opportunity to build, develop and reprocess their drawings. Scale, subject, abstraction and materiality are some of the visual elements addressed in the course.

Estimated Cost of Materials \$50.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

DRAW 1112 - THE MATERIALS OF DRAWING: TECHNICAL RESEARCH AND PRACTICE IN HISTORICAL METHODS AND CONTEMPORARY APPLICATIONS**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Over thousands of years, the materials and methods of drawing have evolved in response to the needs of artists and designers. Technical manuals, patents and other texts record specific drawing techniques. Research into these sources will lead to making actual drawing materials - inks, quill pens, grounds for metal point, chalks, etc. - which will be tested through a range of personal drawing projects and copies of historical works. Trials of newly available drawing materials will yield information about potential uses and permanency. Best practices for care and display of drawings will be covered throughout the course.

Estimated Cost of Materials: \$90.00

Elective

Student Eligibility

Completed or is in process of completing 30 credits.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode
In-Person

DRAW 1114 - INDEPENDENT DRAWING PROJECT

Terms Typically Offered Fall, Spring, Wintersession	Academic Level Undergraduate	Offering Department(s) Experimental and Foundation Studies

Min. Credits: 3	Max. Credits: 3

Repeatable:
Yes

The goal of Independent Drawing Projects is for students to develop a distinct, carefully conceived, and self-directed body of works through a process of investigation, critical assessment and production. Through a rigorous studio practice, students are expected to identify and develop their own conceptual interests and material approaches. Individual and group critiques support, facilitate, and intensify this process. While drawing concentrators will be given priority, interested students outside of the concentration and beyond the sophomore level may take this course. For the drawing concentrator, the work created for the Independent Drawing Project serves as the culmination of the Drawing Concentration program.

Elective

Weekly Contact Hours 3	Instructional Method Seminar

Delivery Mode
In-Person

DRAW 1122 - DRAWING STUDIO GYM

Terms Typically Offered Wintersession	Academic Level Undergraduate	Offering Department(s) Experimental and Foundation Studies

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

The course is designed as a drawing exploration of the relationships between various drawing media and as an introduction to strategies in developing a flexible dialogue between concept and process. Starting with large collaborative group drawings and responding to a series of visual and media prompts, this course challenges students to reconsider their drawings each week through various studio constraints, whether with different media, temporal, or physical limitations. Students will be guided through a generative production of drawings, which they can apply to their own studio practice in the later weeks.á Rather than starting with an idea, students will practice finding imagery and creating drawings that build on previous drawings. The course demands energy to engage with physically large drawings, a dedicated and consistent work ethic, and an openness to change and invent. Students are expected to work from both observation and imagination, draw in the studio both independently and collaboratively, attend class lectures, and participate in group discussions. Participants should be ready to experiment and be prepared for their work to go through several surprising transformations.

Estimated Cost of Materials: \$200.00

Elective

Weekly Contact Hours 10	Instructional Method Studio

Delivery Mode
In-Person

DRAW 1509 - DRAWING MARATHON

Terms Typically Offered Wintersession	Academic Level Undergraduate	Offering Department(s) Experimental and Foundation Studies

Min. Credits: 6	Max. Credits: 6

Repeatable:

No

For the first two weeks class will be held Wednesday through Sunday, then starting the third week classes will take place Monday through Friday. A rigorous investigation of drawing from the model and/or large set-up sprawling across classroom. Deeper contact to the drawing experience through sustained exposure. Opportunity for re-invention, change. Confront problems of drawing, build on strengths. Emphasis on drawing consolidation, concentration, stamina, persistence. Regular critiques, slide talks, RISD museum trips. The goals of this course are to facilitate and maintain a continuous flow of drawing energy and examination. Students will re-examine the way they make drawings, in a progressive drawing environment. Through sustained contact with their drawing/s, students will make personal advancement.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

20

Instructional Method

Studio

Delivery Mode

In-Person

DRAW 1534 - DRAWING: THE ADJACENT POSSIBLE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this Drawing: The Adjacent Possible, students will experiment with a variety of ways to initiate and develop new ideas through drawing. The class will be considered a laboratory for investigation, in which both intuitive, responsive actions as well as informed, researched explorations are valued. Producing new work hinges on process-based experimentation that is as expansive as possible within a restrictive, weekly timeframe. As such, learning how to edit, adjust and intensify is an important focus of the course. The term adjacent possible is a term used in science, referring to the evolutionary impulse or action of moving slightly away from an established position to a new position. Eventually, small increments of deviation become the stepping-stones for changes in species and the creation of new species. The concept of the adjacent possible in the studio is one of affirming the generative power of revisions and building an appreciation for unexpected anomalies. Without pressure to make work that is loyal to their usual approach, students can move forward in an incremental process to create new drawings. Without an expectation of familiarity or commitment, students can innovate with a greater understanding of changing variables that propel the work. Each weekly prompt-sometimes formal, sometimes conceptual-will begin a new process, deviating away from initial or previous drawings. Enriched by discussion, research and distinct but open-ended prompts, students are expected to allow the integrity and specificity of the process to lead them in a new direction. By the end of the semester, students will have a vivid sense of how they made decisions and where they could proceed from or return to an intersection to make different decisions. The body of works created throughout the semester can enhance established studio practice and/or serving to launch students into new territory.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

DRAW 1550 - IN THE SPIRIT OF EXPERIMENTATION: PAPERMAKING**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

Handmade papermaking dates back as far as 200 BC, with the traditions and practices of this technique varying among different cultures and locations throughout history. Paper has been used to archive and disseminate integral cultural knowledge, as well as to fabricate utilitarian items from clothing to furniture and beyond. The need for a surface for documentation, writing, and recording events and daily life led to the discovery of paper, and subsequent exploration and experimentation with diverse materials introduced papermaking as an art and craft practice.

As the need for paper continues, people have become more creative and experimental with traditional approaches. The course will help you learn the basics of sheet formation and vat preparation while also allowing you to experiment with unique materials for papermaking. Additionally, the course provides insight into incorporating colors and expanding techniques beyond the traditional 2D sheet making. By the end of the course, you will have a solid understanding of the fundamentals of papermaking and will be able to create beautiful handmade paper using traditional methods.

Elective

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

FOUND S101 - STUDIO:DRAWING

Terms Typically Offered
Summer

Academic Level
Undergraduate

Offering Department(s)
Architecture, Experimental and Foundation Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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.

Enrollment is limited to first-year students.

Major Requirement | BFA, BArch, MArch (3yr)

Weekly Contact Hours
7.5

Instructional Method
Studio

Delivery Mode
In-Person

FOUND S103 - STUDIO: DESIGN

Terms Typically Offered
Summer

Academic Level
Undergraduate

Offering Department(s)
Architecture, Experimental and Foundation Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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.

Enrollment is limited to first-year students.

Major Requirement | BFA, BArch, MArch (3yr)

Weekly Contact Hours

7.5

Instructional Method

Studio

Delivery Mode

In-Person

FOUND S105 - STUDIO: SPATIAL DYNAMICS**Terms Typically Offered**

Summer

Academic Level

Undergraduate

Offering Department(s)

Architecture, Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Enrollment is limited to first-year students.

Major Requirement | BFA, BArch, MArch (3yr)

Weekly Contact Hours

7.5

Instructional Method

Studio

Delivery Mode

In-Person

FOUND 1001 - STUDIO:DRAWING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Enrollment is limited to first-year Undergraduate Students.

Major Requirement | BFA

Student Eligibility

Open to Undeclared Students Only.

Weekly Contact Hours

7.5

Instructional Method

Studio

Delivery Mode

In-Person

FOUND 1002 - STUDIO:DRAWING**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Enrollment is limited to first-year undergraduate students.

Major Requirement | BFA

Student Eligibility

Open to Undeclared Students Only.

Weekly Contact Hours

7.5

Instructional Method

Studio

Delivery Mode

In-Person

FOUND 1003 - STUDIO: DESIGN**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Enrollment is limited to First-Year Undergraduate Students.

Major Requirement | BFA

Student Eligibility

Open to Undeclared Students Only.

Weekly Contact Hours

7.5

Instructional Method

Studio

Delivery Mode

In-Person

FOUND 1004 - STUDIO: DESIGN**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Enrollment is limited to first-year undergraduate students.

Major Requirement | BFA

Student Eligibility

Open to Undeclared Students Only.

Weekly Contact Hours

7.5

Instructional Method

Studio

Delivery Mode

In-Person

FOUND 1005 - STUDIO: SPATIAL DYNAMICS**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Enrollment is limited to first-year Undergraduate Students.

Major Requirement | BFA

Student Eligibility

Open to Undeclared Students Only.

Weekly Contact Hours

7.5

Instructional Method

Studio

Delivery Mode

In-Person

FOUND 1006 - STUDIO: SPATIAL DYNAMICS**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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.

Enrollment is limited to first-year undergraduate students.

Major Requirement | BFA

Student Eligibility
Open to Undeclared Students Only.

Weekly Contact Hours
7.5

Instructional Method
Studio

Delivery Mode
In-Person

SOUND 2001 - PROGRAMMING SOUND: PERFORMANCE SYSTEMS

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Experimental and Foundation Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Programming Sound: Performance Systems focuses on programming and designing computer-based systems for sound art and music performance. Centered on the dataflow programming language, Max, 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, 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 or Windows. Previous programming experience is recommended, but not required.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility
You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

SOUND 2003 - SOUND DESIGN: SPACES

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Experimental and Foundation Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

This course offers an in-depth exploration of sound as a medium for designing and conceptualizing real, unreal and hyperreal spaces. Through critical listening, readings, and discussions, students will investigate the possibilities and constraints of sound in shaping environments. Using RISD's 25.4 spatial audio array, participants will engage in a hands-on technical exploration of spatial audio, while developing individual interpretations of what constitutes "the real" as a threshold. This evolving concept will be examined through creative practice, inviting students to challenge and expand their understanding of space through sound. Class time will focus on creating, reflecting, and sharing work, with a strong emphasis on sound design and spatial audio programming using Ableton Live. Prior experience with Ableton is not required. Students will need a laptop computer (Mac or Windows).

Estimated Cost of Materials: \$100.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SOUND 2006 - SPATIAL AUDIO: ENVELOPMENT AND IMMERSION**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies, Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Spatial Audio focuses on the creation of immersive 3-D sound experiences. In this course, students analyze and explore how the sensation of space is activated in the listener by making works using spatial audio techniques. These methods include high order ambisonics, vector-based amplitude panning, multichannel surround, and binaural audio, among others. Throughout the semester, a series of exercises addressing technical and theoretical issues provide students with the necessary experience to produce midterm and final projects. Coursework involves computational approaches to sound design and composition with instruction in the audio programming language Max and digital audio workstation Reaper. Students have recurring access to a 25-channel loudspeaker array for the development of works. Readings from psychology, philosophy, the arts, and sound studies support class discussions and critiques. Students will need a laptop computer (Mac or Windows). Previous experience with digital audio software recommended.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SOUND 2007 - OF SOUND AND VISION**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies, Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This intensive studio course investigates computational approaches to generating sound and image in real time. Precedents from experimental film and video, as well as sound installation and performance art will be examined in relationship both to human perception and the students' artistic practice. The course will include discussion of key historical works and texts, hands-on demonstrations and in-class projects, as well as critical engagement with new works by class members. Students will use programming environments such as Max and its object libraries for sound and video, MSP and Jitter to explore the creative and expressive potentials of an intermedia production practice culminating in the development of a larger work that incorporates knowledge gained throughout the course.

Estimated Cost of Materials: \$100.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SOUND 2040 - ENVIRONMENTAL SOUND: USING BUILT AND NATURAL SETTINGS IN MUSIC COMPOSITION

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Environmental Sound challenges the principles of studio-based music composition by using natural and built settings as stimuli for multi-channel sound creations. The course encourages students to explore the foundations of conventional composition, such as rhythm, harmony and melody, and investigate the concepts of space as it relates to sound. Students apply these concepts to their own compositions using recordings captured during the session, to create immersive audio experiences that reference and compliment the world around them. Students explore the concept of aleatoric sound, and are prompted to listen to, and capture, the 'silence' around them using mobile recording devices. Individual and group activities will include critical listening and evaluation of conventional and abstract audio sources, with the intention to build and diversify the shared vocabulary for expressing their emotive responses to sound. Taught using a modular, scalable, roving multi-channel audio playback system, students learn technical setup, multi-channel digital composition, plus audio recording, processing and sequencing. The course will be taught using digital audio workstation (DAW) software Reaper and Ableton Live. No music theory or composition experience is needed. Students will need a laptop computer (Mac or Windows).

Estimated Cost of Materials: \$100.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SOUND 2043 - SOUND SYNTHESIS: ANALOG/DIGITAL HYBRIDS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Experimental and Foundation Studies, Digital + Media

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Throughout the past century, electronically generated sound has challenged the aesthetic and conceptual boundaries of art and music. In this intensive studio course, students will focus on the creation of experimental sound works utilizing hybrid analog / digital systems. We will investigate synthesis techniques using the SuperCollider programming language / environment in conjunction with the Serge modular synthesizer. Students will leverage the strengths of these tools towards uniquely personal production platforms that are more than the sum of their parts, and utilize them in the creation of fixed media, generative compositions, and improvised performances. The course will include discussion of historical works / texts, hands-on demonstrations, in-class projects, and critical engagement with new works by class members, culminating in a final project that incorporates knowledge gained throughout the semester. Students will need a laptop computer running a recent OS: Mac or Windows. Previous programming experience is recommended, but not required.

Estimated Cost of Materials: \$100.00

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

Film/Animation/Video Department

Department Head

Sheri Wills

The Film/Animation/Video (FAV) program cultivates the next generation of media makers, giving you opportunities to immerse yourself in a community that emphasizes curiosity, creative thinking, sociocultural awareness and critical dialogue. We encourage unique personal perspectives and experimentation, as you make work across and within three general approaches: animation, live-action, and open media.

Students in FAV develop an expressive language and professional skill set in moving images and sound. These fluencies enable you to communicate in diverse, thoughtful and innovative ways, sustain your practice and contribute to the future growth of your chosen profession.

- Learn more about [Film, Animation, Video](#) at RISD
- Department [Location and Contacts](#)

Programs

BFA.FAV.120 - BFA in Film/Animation/Video

2025 - 2026 | Curriculum | 4-year program

The Film/Animation/Video program cultivates new generations of media makers by providing students the opportunity to immerse themselves in a community that emphasizes curiosity, creative thinking, socio-cultural awareness, and critical dialogue. We encourage unique personal perspectives and experimentation, as students make work across and within three general approaches: animation, live-action, and open media. Students develop an expressive language and professional skill set in moving images and sound. These fluencies enable them to communicate in diverse, thoughtful and innovative ways; sustain their practices; and contribute to the future growth of their chosen fields.

Learning outcomes

Graduates of the BFA program are prepared to:

- demonstrate an understanding of the plasticity of time, by working with time as a material in film, animation and video. This includes methods of the discipline such as editing, pacing structures, camera movement, composition, sound, and picture relationships.
- demonstrate an understanding of the history and contemporary practice of film, animation and video.
- create works that demonstrate technical competence in the processes needed to create time-based media works.
- demonstrate ability to invent structures appropriate to their concept. Their work shows a marriage of concepts and execution choices.
- engage critically with their own projects, as well as the work of others, assessing assumptions made about the ideas or people represented and the implications and practical consequences of those assumptions.
- embrace experimentation and making as a form of research.
- have developed a multifaceted understanding of how meaning is constructed through narrative and non-narrative content.
- have discovered vital questions through their work that engage with and contribute to a wider community.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
<u>Foundation Curriculum</u>	15	studio elective	3	<u>Foundation Curriculum</u>	12
Sophomore					
FALL		WINTERSESSION		SPRING	
Two courses from: FAV 5100 - Film Practices or FAV 5103 - Video Practices or FAV 5105 - Animation Practices or FAV 5115 - Digital Practices	6	<i>optional</i>		Two courses from: FAV 5100 - Film Practices or FAV 5103 - Video Practices or FAV 5105 - Animation Practices or FAV 5115 Digital Practices	6
LAEL 1054 - Time, Light, Sound (SEI)	3			Liberal Arts	6
Liberal Arts	3			major, non-major or open electives	3
major, non-major or open electives	3				
total credits	15			total credits	15
Junior					
FALL		WINTERSESSION		SPRING	
Liberal Arts	6	<i>optional</i>		Liberal Arts	6
major, non-major or open elective	3			major, non-major or open elective	3
AND LIVE ACTION CURRICULUM					
FAV 5101 - Intermediate Studio: Live Action	3			FAV 5102 - Intermediate Studio: Live Action	3
FAV major elective	3			FAV major elective	3
OR ANIMATION CURRICULUM					
FAV 5106 - Intermediate Studio: Animation	3			FAV 5107 - Intermediate Studio: Animation	3
FAV major elective	3			FAV major elective	3
OR OPEN MEDIA CURRICULUM					
FAV 5113 - Intermediate Studio: Open Media	3			FAV 5114 - Intermediate Studio: Open Media	3
FAV major elective	3			FAV major elective	3
total credits	15			total credits	15
Senior					
FALL		WINTERSESSION		SPRING	
Liberal Arts	3	<i>optional</i>		Liberal Arts	3
major, non-major or open electives	6			major, non-major or open electives	6
AND LIVE ACTION CURRICULUM					
FAV 5197 - Senior Studio: Live Action	6			FAV 5198 - Senior Studio: Live Action	6
OR ANIMATION CURRICULUM					
FAV 5195 - Senior Studio: Animation	6			FAV 5196 - Senior Studio: Animation	6

OR OPEN MEDIA CURRICULUM					
FAV 5193 - Senior Studio: Open Media	3			FAV 5194 - Senior Studio: Open Media	3
FAV 5291 / IDISC 5291 - Meeting Points: Open Media	3			FAV 5292 / IDISC 5292 - Meeting Points: Open Media	3
total credits	15			total credits	15

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements. *LAEL 1054 Time, Light, Sound* is a required Liberal Arts elective for Film/Animation/Video majors
- **MAJOR ELECTIVES - 12 CREDITS** in Film/Animation/Video
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Film/Animation/Video
- **OPEN ELECTIVES - 9 CREDITS** may be a combination of studio courses, including Film/Animation/Video
- In the **junior** year, students select from Senior Studio options in Animation, Live Action, or Open Media
- The department strongly encourages seniors to enroll in the **Wintersession Senior Studio** that corresponds to their Fall and Spring Senior Studio: FAV W507 *Senior Studio: Live Action*, FAV W517 *Senior Studio: Animation*, or W527 *Senior Studio: Open Media*

Courses

FAV 5291 / IDISC 5291 - MEETING POINTS: OPEN MEDIA

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Film/Animation/Video
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

In this interdisciplinary critique-based class, advanced students take a rigorous look at the various ways time-based imagery functions in their work. With an emphasis on post-cinema, research- based, site-dependent, and performative practices, students in Meeting Points: Open Media examine their studio projects in-depth, through group critiques, a close analysis of critical concepts, and working with focus and discipline in their medium of choice.

This course is required for FAV seniors in Open Media and is well-positioned to be a critical support for senior and graduate students looking for additional insight into the development and refinement of their work in the area of cross-disciplinary media art practice. Course work includes research, readings, critique sessions, group discussions, and visiting artist lectures.

Fall semester includes a recommended field trip to a relevant exhibition or performance, and visits by related working artists and curators.

Spring semester includes an emphasis on curatorial exhibition strategies, a recommended field trip to a relevant exhibition or performance, and visits by related working artists and curators.

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Open Media

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours	Instructional Method
3	Seminar
Delivery Mode	
In-Person	

FAV 5292 / IDISC 5292 - MEETING POINTS: OPEN MEDIA

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Film/Animation/Video
Min. Credits:	Max. Credits:	
3	3	

Repeatable:

No

In this interdisciplinary critique-based class, advanced students take a rigorous look at the various ways time-based imagery functions in their work. With an emphasis on post-cinema, research-based, site-dependent, and performative practices, students in Meeting Points: Open Media examine their studio projects in-depth, through group critiques, a close analysis of critical concepts, and working with focus and discipline in their medium of choice. This course is required for FAV Seniors in Open Media and is well-positioned to be a critical support for senior and graduate students looking for additional insight into the development and refinement of their work in the area of cross-disciplinary media art practice. Course work includes research, readings, critique sessions, group discussions, and visiting artist lectures. Fall semester includes a recommended field trip to a relevant exhibition or performance, and visits by related working artists and curators. Spring semester includes an emphasis on curatorial exhibition strategies, a recommended field trip to a relevant exhibition or performance, and visits by related working artists and curators.

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Open Media

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

FAV W502 - INTRODUCTION TO ANIMATION TECHNIQUES**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$65.00

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FAV W503 - FILM EXPLORATIONS**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FAV W507 - SENIOR STUDIO: LIVE ACTION**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FAV W517 - SENIOR STUDIO: ANIMATION**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FAV W521 - INTRO TO COMPUTER ANIMATION**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$40.00

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FAV W527 - SENIOR STUDIO: OPEN MEDIA**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FAV 1125 - MOTION CAPTURE FOR ORATURE**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Orature, or oral storytelling, places a strong emphasis on performative techniques that come to life most effectively when conveyed through both spoken and non-verbal means within a live social setting. It is “the creative and imaginative art of composition that relies on verbal art for communication and that culminates in performance”. Consequently, linear media recordings of oral storytelling experiences often fall short of capturing the immersive and interactive essence found in live storytelling sessions. This Wintersession course invites students to explore motion capture through the lens of traditional oral storytelling practices from indigenous communities. Students will actively identify the unique and distinguishing features of orature, and leverage their own cultural backgrounds, personal perspectives, and idiosyncrasies to create motion capture data that can be used in crafting an interactive digital retelling of a folktale. Using software and equipment in the Movement Lab students will plan segments for oral storytelling, record verbal story content in their own voice, prepare a character based on their 3D scans, set up mocap equipment, record their movement, clean-up and apply the movement data to a character, and finally compile the individual segments into a digital retelling that refracts one tale through diverse facets of embodied expression. Through in-class practical activities, daily assignments, demonstrations, screenings and suggested reading, students will acquire new appreciation for orature as well as experimentation with motion capture tools that can support new retellings of works of orature in digital media.

Elective	
Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

FAV 1130 - VIDEO THROUGH

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Undergraduate	Film/Animation/Video
Min. Credits:		Max. Credits:
3		3
Repeatable:		
No		

This course is entitled "video through" because it aims to question how video allows us to think through time and through space simultaneously. In this course we will consider video as space, material, and matter. In an approach that prioritizes experimentation in space, we will work in a non-linear fashion: fabricating video in space and fabricating space with video - a constant back and forth. From those experiments, we will learn how to use the properties of video editing, video-making, shooting, and projecting/screening as interconnected tools that deny a singular trajectory of making.

The classroom will become a site. We are going to reject the notion of the studio as solely a place “to record” content. Rather, we will bring content into the space so that the studio can become a displaced site. This displacement is generative because it allows us to complicate the notions of subjects, bodies, agents. The bodies - our bodies - who are going to be in this new “site” are going to become agents of a semi-tangible space. Troubling this question of the space in which recording, and projecting can happen at once will allow us to explore the conceptual possibilities that video offers. It will also allow us to explore questions of memory, time, recording, projection, imaging, re-memory, erasure, subject, voice, performer/performance and more. Through a series of experiments, we will explore the reciprocal interrelationships between the technicalities and the poetics of video installation.

Estimated Cost of Materials: \$15.00

Elective	
Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

FAV 1135 - MYTH OF SELFHOOD: QUEER DIASPORIC FILM CRAFT

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Undergraduate	Film/Animation/Video
Min. Credits:		Max. Credits:
3		3
Repeatable:		
No		

Myth of Selfhood: Queer Diasporic Film Craft is a studio course where students will explore alternative approaches to depicting marginalized bodies and desires on screen. These approaches have been concerned less with identifications or lost origins; instead, they have foregrounded intimacies which have been concealed by Euro-American cis-hetero-normative ways of seeing. Queer diasporic imaginaries, in their multifaceted, cross-cultural iterations, question the neoliberal myth of visibility and representation, wherein legibility equates to authenticity. They seek hybrid ways of being in the world and relating to one another.

During the course, we will examine works by queer diasporic filmmakers, animators, and contemporary artists. The discussions will be followed by aesthetic exercises and introductory technical workshops on experimental film and animation practices. Students are encouraged to experiment with techniques learned in class to create time-based works around queer diasporic aesthetics.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 1955 - PUPPETRY**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will explore ways of creating original live puppet performance, drawing from a variety of performance traditions; including object performance, shadow play, and Bunraku-style puppetry. Students will work independently and in groups to develop new works in short exercises, while gaining the fundamentals in puppet construction and performance techniques. This course culminates in a final live performance project, and in-class showing, to demonstrate new skills and utilize students' pre-existing artistic practices.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FAV 2125 - TOPICS IN MOVEMENT**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Movement touches every art form and is central to many approaches to making and knowing. It is a fundamental language with which we express, inquire, converse and explore. Movement expresses notions of time and location, manners and social interactions, and complex human interrelationships. The art and study of movement can help us understand histories, migrations, emotions and ecosystems.

An initiative of FAV's Movement Lab, topics will be different for each section, based on the expertise of the instructor. Please investigate the information for each section separately to learn the topic offered.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 2239 - ADVANCED SOUND DESIGN & PRODUCTION**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 2361 - THE SHAPE OF VOICES**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is a seminar/studio hybrid focusing on the fabrication of language for the moving image. Voicing, reading, telling, reciting, narrating, delivering, dialoging, interviewing, bearing witness, testifying, confessing, demanding, claiming, speaking, speaking up, singing, humming, shouting, whispering – silence.

Those various modes of expression and speech talk about positionality. In this class, exploring your voice and the voices of others will drive a method of research in practice. We will investigate how fabricating language is to shape complex sets of meaning, affect, information, trouble, references, etc. Through this class, you will learn how to position yourselves as critical readers, writers, and voices –this will be crucial for the development of your own creations. The study of a broad range of artworks in which language is both tool and subject, will inform how we engage in writing, reading, and recording exercises. Notions in editing and sound recording are preferred for this class. SD card, personal headphones and notebook are required.

Estimated Cost of Materials: \$75.00

Non-majors and graduate students are welcome. Please contact fav@risd.edu to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

FAV 2365 - PUBLIC PROJECTION**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course, we will create site-specific projections that breathe new life onto the built environment. Working in the lineage of street art and guerrilla performance, we will explore the relationship between art, public space and the communities we inhabit. How is projection a tool of public communication? How can light and movement reshape architecture and human behavior? We will research sites, understand their stories, develop creative interventions, build prototypes and work collaboratively to design ephemeral public installations.

Open to all students. Preference is given to FAV Students. Please contact fav@risd.edu to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 2454 - VISUAL MUSIC**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is designed for students with any level of musical experience to explore music composition and the creation of experimental films based on music. During the course, students will experiment with various approaches including sampling, field recording, sound synthesis, ensembles and altered instruments. This will be complimented by strategies for creating animation, experimental film, and video based on music composition. Along with weekly experiments and workshops, students will create a short experimental film based on music they create.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 2455 - STORYBOARDING**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will cover how to translate scripts into visual images with clarity and creativity. Students will study the language of film - both animation and live action- including different kinds of shots and approaches to editing. We will cover how to interpret and visualize both acting and actions, as well as staging shots for the dramatic content they contain. The course will focus on developing the conceptual strengths and technical capabilities needed to visualize from the written page.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 3215 - THE PITCH: LOGLINE TO SELLING

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Okay, you have an idea! What do you do with it? We'll take you through the steps: from writing a logline, developing a pitch deck, pitching and selling. Through lectures, demos, discussions, and weekly assignments, students will develop a hands-on understanding of professional elements of pitching your idea in a professional, industry context, learning from a renowned leader in the field.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person, Online

FAV 5100 - FILM PRACTICES

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Estimated Cost of Materials: \$220.00

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5101 - INTERMEDIATE STUDIO: LIVE ACTION**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Intermediate Film is a year-long course emphasizing technical production in sync sound film making. Theoretical concerns and cinematic techniques are stressed. We explore concepts of (and the relationships between) narrative, documentary and experimental filmmaking. The first half of the Fall semester, students work in assigned teams, completing a series of short exercises. In the second half of the term, class members individually create their own longer films for final projects. Students screen their work in class at various stages of completion: rushes, rough cuts, and fine cuts. In addition, there are weekly screenings of works by relevant filmmakers. Participation in class discussions is required.

Estimated Cost of Materials: \$500.00

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Live Action

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5102 - INTERMEDIATE STUDIO: LIVE ACTION**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$500.00

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Live Action

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5103 - VIDEO PRACTICES**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

In Video Practices, students will work with digital video cameras, sound recorders and microphones, and editing and color correction software. Through projects, screenings, in-class assignments, and readings, students will explore key concepts in digital moving-image making to build, expand, and deepen their time-based practice.

Estimated Cost of Materials: \$60.00

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

FAV 5105 - ANIMATION PRACTICES

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
Film/Animation/Video

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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

Estimated Cost of Materials: \$40.00

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

FAV 5106 - INTERMEDIATE STUDIO: ANIMATION

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Film/Animation/Video

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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 Cost of Materials: \$300.00

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Animation

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5107 - INTERMEDIATE STUDIO: ANIMATION

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: varies considerably with production design; averages \$300.00 to \$1,200.00

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Animation

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5108 - CHARACTER ANIMATION

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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-syncing, anticipation and

follow-through, weight and resistance, and lessons in narrative, storyboarding, and drawing skills. 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. 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 Cost of Materials: \$100.00

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5110 - DOCUMENTARY PRODUCTION / NON-FICTION PRACTICES

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course explores a variety of approaches to non-fiction filmmaking, including intersections with social practice, the documentary 'turn' in art, non-fiction writing, experimental film and life-to-fiction adaptation. Students are encouraged to create their own approach to the dramaturgy, aesthetics, ethics, and politics of non-fiction storytelling. The course establishes a critical thinking community around these topics, as students continue to develop their practice. Students will be introduced to non-fiction writing, directing and producing, and will gain technical skills in recording and editing of sound and image. Students will work collaboratively on short assignments to gain experience in the field. The final project and focus throughout the semester is a fully researched and developed non-fiction project. The format is open – it can be a short film, visual essay, drawing/animation or installation. Readings and screenings of seminal non-fiction and fiction/non-fiction hybrid films will inspire and deepen students' understanding of non-fiction practices as an art form and as a vehicle for social change.

Non-majors welcome subject to space; please contact fav@risd.edu to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5111 - STOP-MOTION ANIMATION

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Estimated Cost of Materials Cost: \$40.00

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5112 - SOUND FOR THE SCREEN

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Students in this course become engaged with sound as a partner in the language of time-based media. Through selected screenings, readings, and concept-driven design projects, the students develop ideas they can use as design principles in planning and working with sound. In addition, students get a hands-on overview of working with sound in a contemporary production environment, focusing on microphones, field recorders, and DAW software. Students learn to be better listeners and to be aware of how sound affects their perception of the world around them, as well as becoming technically competent to execute their creative ideas.

Estimated Cost of Materials: \$50.00

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5113 - INTERMEDIATE STUDIO: OPEN MEDIA

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$125.00

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Open Media

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5114 - INTERMEDIATE STUDIO: OPEN MEDIA

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$150.00

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Open Media

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5115 - DIGITAL PRACTICES

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$30.00

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5116 - WRITING FOR THE SCREEN**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is an examination of all forms of writing relevant to film and media creation. This includes a thorough study of traditional 'story film' screenwriting, as well as writing techniques for documentary production and preproduction writing problems, such as proposals, treatments, and outlines. It is also a study of nontraditional writing problems in filmmaking: writing for nonlinear or experimental films, writing for a framework for improvisation, using text as a direct generator of filmed work, and even using text as the content of film. And last, but certainly not least, there is considerable attention paid to developing skills in critical writing. By the end of this course, students will have a portfolio of written work, including a polished draft of a short film or long-form first act, which demonstrates a wide variety of techniques for relating the written word to media.

Estimated Materials Cost: \$25.00

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

FAV 5117 - LIGHTING FOR THE MOVING IMAGE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Lighting for the Moving Image is a hands-on workshop in lighting for film and video. Students are exposed to a broad range of equipment and techniques while they explore the overriding concept of light as an essential narrative element in motion picture. Workshops and discussions focus on the emotional impact of lighting as it pertains to a given story. Class time is divided between film screenings, one-day workshops on specific techniques, and an extended in-class group project in which students present light as the key narrative element.

Estimated Materials Cost: \$100.00

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5118 - COMPUTER GENERATED IMAGERY 3D

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
Film/Animation/Video

Min. Credits:
3

Max. Credits:
3

Repeatable:
Yes

The course will teach lighting, modeling and animation, with an emphasis on basic principles as they relate to 3D tools. The overall goal of this course is to generalize the study of the 3D world and to give students basic problem-solving skills needed for continued use of 3D animation software. After a series of lectures covering the basics of navigating the interface, each student produces a short animation. Each student has focused, individual time with the instructor. The class will be taught in Blender, but students who demonstrate a sufficient proficiency in other suitable packages may elect to use them for some assignments. Course may be repeated once for credit.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

FAV 5119 - DIRECTING PERFORMANCE

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
Film/Animation/Video

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

In the Directing class, the ongoing focus throughout the semester is an exploration of the methods of communication between directors and actors. 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. Students direct: (1) each other, (2) young actors from the Carriage House School, (3) professional actors from the community (brought in for two classes), and (4) 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.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

FAV 5121 - EXPERIMENTAL FILM TECHNIQUES

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Estimated Cost of Materials: \$100.00

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5123 - CHARACTER DESIGN**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5125 - FILM & VIDEO INSTALLATION**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$150.00

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5130 - COMPUTER ANIMATION: INTEGRATED TECHNIQUES

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$40.00

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5131 - DIGITAL EFFECTS AND COMPOSITING FOR THE SCREEN

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5142 - EDITING**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this studio course, students will engage in a thorough technical and conceptual walkthrough of post-production techniques, with an emphasis on editing and sound design, managing projects, color grading, and deliverable design. By reflecting on the possibilities embedded in the filmed material, we will explore editing as a generative process that can clarify themes within a piece and shape or even reimagine its structure. We will explore editing strategies that focus on the visual and conceptual forces at play when shots come together, transform each other and create new meanings. Students should be familiar with production terminology and methods, cameras, and digital video and audio.

Estimated Cost of Materials: \$280.00

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5152 - ADVANCED STOP MOTION ANIMATION**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Estimated Cost of Materials: \$300.00

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5160 - ADV. COMPUTER GENERATED IMAGERY: 3D**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will focus on animation and rendering using a combination of 2D, 3D and compositing software. It covers detailed 3D modeling, rigging, and texturing.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5193 - SENIOR STUDIO: OPEN MEDIA**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Estimated Materials Cost: Varies considerably with production design.

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Open Media

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5194 - SENIOR STUDIO: OPEN MEDIA**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: (varies considerably with production design) average \$1,000.00 to \$3,000.00.

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Open Media

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5195 - *SENIOR STUDIO: ANIMATION**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Estimated Cost of Materials: (varies considerably with production design) average \$1,000.00 to \$3,000.00.

Fall semester includes a one-week field trip to the Ottawa International Animation Festival in Ottawa, Ontario, Canada. Majors are pre-registered by the Department Coordinator during the pre-registration period in the Spring semester preceding the senior year. Students make full payment via Slate. Payments can be made at any time once registration begins in May. Payment must be completed by September 1.

Estimated Cost to Travel: \$700.00 - \$1,000.00

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Animation

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5196 - SENIOR STUDIO: ANIMATION**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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 Cost of Materials: varies considerably with production design; average \$1,000.00 to \$3,000.00.

Deposit: \$150.00

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Animation

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5197 - SENIOR STUDIO: LIVE ACTION**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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 Cost of Materials: \$2,000.

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Live Action

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5198 - SENIOR STUDIO: LIVE ACTION**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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 Cost of Materials: \$2,000.00.

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video | Live Action

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5200 - EXPERIMENTS IN STOP MOTION ANIMATION**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$40.00

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FAV 5341 - ANIMATION PRE-PRODUCTION METHODS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course examines pre-production methods for animation, including storytelling and cinematic language particular to the animation medium. Emphasizing practical approaches to research and concept development, the course will introduce structural tools including storyboards, writing, color scripts, animatics, and preliminary soundtracks. We will ask the central question "Why Animation?" as we cover topics such as point-of-view, expressive scale, use of metaphor, and transformation.

Estimated Cost of Materials: \$50.00

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

IDISC 2458 - PERFORMANCE ASSEMBLAGES**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course, we will make solo and collaborative performance works. We will approach performance as the project of creating new contexts for interrelation—between beings, material, matter, the known, and the unknown—that allow both the performer and the viewer to learn and/or experience something we otherwise would not have access to. In other words, the work of this class is the work of listening in the direction of something you can't quite yet hear, and taking the time to figure out: where you might stand, what device you might invent, what you might wear, and how you might work with the resonance of the room, to get closer to hearing it. We will turn towards the body as intelligent in its own right and build personal movement practices that steer our making. We will then turn to the generation of sculpture, video, sound, and texts that scaffold, augment, reverberate, and challenge that physical action.

Course material will draw from contemporary dance practices, somatics, embodied cognition, and queer theory, among other sources. We will practice expanding our attention beyond the boundaries of the art object to include the processes of production, reception, effort, transmission, collaboration, interdependence, decay and forgetting that locate art in time, space, and community. No prior movement experience necessary.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3960 - ANIMATION PRACTICES**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration, Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Please contact fav@risd.edu for permission to register. Preference is given to FAV and Illustration Students.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

LAEL 1054 - TIME, LIGHT AND SOUND**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course serves as an introductory exploration into enduring legacies, cultural evolution, and critical analysis of the moving image, encompassing film, animation, and video. With an emphasis on interrogating prevailing forces, structures, and terminology historically associated with these forms, the course aims to question and deconstruct prevailing modes of thinking and making in the medium. It also fosters a space for new perspectives, counter-histories, narratives, and abstractions to emerge in the context of cinema, the moving image, and time-based media.

The course does not merely focus on formal aspects; instead, it delves into a comprehensive examination, analysis, and questioning of how the formal elements and conventions in film actively shape both the functionality of the films themselves and the themes they depict. Questions before each screening prompt active viewing and discussion.

With a significant emphasis on the intersections between cinema and contemporary art practices, we will screen films representing different styles and periods of filmmaking, video art, and animation. Students will develop a shared language by learning the meaning and appropriate usage of common film terms, as well as considering the histories and values that gave rise to them.

Through screenings, lectures, visiting artist presentations, discussions, readings, and assignments, students will expand and deepen their understanding of 'cinema' and the moving image, develop conceptual tools for analyzing time-based imagery and sound, and begin to create direct links between film history and analysis and their studio practices.

Please contact fav@risd.edu for permission to register.

Major Requirement | BFA Film/Animation/Video

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCULP 2150 / FAV 2150 - REORIENTATIONS

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Film/Animation/Video, Sculpture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course seeks to foreground how movement in film and sculpture can explode and redefine viewing positions within immersive installations and cinematic experiences. We will consider how the learning and unlearning of modes and methods within the field of film can bring about a reorientation through spatial, perceptual and perspectival shifts. The expansive field of sculpture can reimagine how movement and gesture are perceived and embodied through site context, materiality, intervention, performativity, and world building. In this course we will construct sets and installations that will engage with time, memory, and performance. We will examine how the process of editing can build meaning both through material transformation and the moving image. Through employing an intersectional and accessible approach to making, we will engage the potential for reorientation in the visual vocabulary in cinema and sculpture.

We will focus on the performative aspects inherent in both filmic and sculptural practices while keeping these explorations distinct and not in service of the other. Students will learn cinematic technical skills alongside sculptural investigations with materials and installations, and consider strategies used in scenic/theatrical design, dioramas, phantasmagorias, magic lanterns as well as innovative production design for film. Throughout the course, we will consider viewer participation, passive and active audience viewership and interactive sculptural experiences involving the gaze and framing. Learning from alternative ways of creating movement developed in the field of independent cinema, experimental film and video art, students will explore what types of seeing can be developed by these approaches. In addition to in-class collaborative experiments, students will produce two individual projects, where they will infuse aspects of the themes of the course into their own practice.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

Fine Arts Department

Dean of Fine Arts

Eric Telfort

Fine Arts majors in all ten departments in the division learn exceptional critical thinking, making and professional practice skills. While students select a major department as their institutional "home," the curriculum allows for cross-disciplinary exploration and collaborative work. Fine Arts faculty maintain active professional careers and represent a richly diverse ecosystem of philosophies and practices. As dedicated mentors, they prepare students to challenge conventional ideas, be agile in a fast-moving world and nurture a lifelong passion for creative engagement.

The Fine Arts Division includes ten academic departments:

- [Ceramics](#)
- [Film/Animation/Video](#)
- [Glass](#)
- [Illustration](#)
- [Jewelry + Metalsmithing](#)
- [Painting](#)
- [Photography](#)
- [Printmaking](#)
- [Sculpture](#)
- [Textiles](#)

Courses

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

Terms Typically Offered
Fall, Spring

Academic Level
Graduate

Offering Department(s)
Fine Arts

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

This course offers the opportunity to discover the many creative and career possibilities in the growing interdisciplinary field of public art. It is both a seminar and a studio; the mix of graduate students creates a fertile exchange of skills and knowledge. We will explore the potential of working in the public realm. During the first half of the course, students research and present aspects of each weekly topic, including: pivotal events and artworks that formed the history of public art from the early 20th century to the present; individual artists' work and their approaches to site-specificity; current debates around defining the public, public space, and community; temporary vs. permanent work; controversies in public art; memorials, monuments, and anti-monuments; a case study of design team practice in a public/private development; public art administration models, among others. During the second half, students work collaboratively and individually on proposals and projects: a proposal for a memorial; proposals for a specific site in Providence; and temporary artworks sited in Providence. A large on-line database of readings, websites, and other resources will be provided. There will be a New York trip to meet artists and arts administrators whose work has helped define the contemporary field. There will be readings, videos, and discussions, as well as class time for research, project development, and group meetings. Students learn real world skills in both the administrative and artistic roles.

Open to Senior or Graduate Students.

Elective

Student Eligibility

Senior or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAD 144G - WHAT NEXT? (MAKING A) LIVING AS AN ARTIST**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Fine Arts

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

For this Professional Practices course, we will look at the practical possibilities for your life after art school. Emphasis will be on balancing your artistic practice with the financial demands of everyday life, on integrating your career path(s) with your artistic values and integrity, and on developing "branching paths" that open new possibilities.

We will explore various avenues, such as exhibiting in galleries and museums, starting a business, working on commissions, art writing, social practice, and forming a collective, a publication, or an independent gallery. We will look at the current financial, practical, and ethical ramifications of each of these avenues. We will explore what matters when deciding where, geographically, to begin your career.

We will learn such skills as developing proposals, presentations, artists' statements, and resumes; and of obtaining grants, residencies, commissions, art-related employment, studio space, and representation. We will also touch on art law, copyright, budgeting, and taxes for artists.

We will meet RISD alumni who are currently developing their careers as artists and designers, hearing about their paths from graduation to living as artists. There will be guest speakers from galleries, public art agencies, and design businesses. There will some readings and course resources.

Elective

Student Eligibility

Senior or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

IDISC 1506 - WKSHP: INTRODUCTION TO WOODWORKING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Fine Arts, Ceramics

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

This class provides new and current Ceramics, Glass, Jewelry + Metalsmithing students with a comprehensive safety orientation for future use of the wood facility in the Fine Arts Division. Instructor will orient students in the safe operation of stationary machines in the wood facility, including the miter saw, band saw, table saw, disc sander, drum sander, drill press, and panel saw. Instruction will also be provided for different ways of building and joining with wood through the use of hand tools and stationary machines. Passing this course is required in order to use all machines in the Fine Arts wood facility.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

Furniture Design Department

Department Head

Christopher Specce

Graduate Program Director

Patty Johnson

Furniture Design at RISD offers an intensive immersion in materials research and exploration in the process of making furniture and objects. In this major you investigate some of the most important questions facing designers today—from how to take advantage of changing technologies and new materials, to how to respond to variable economic conditions and evolving lifestyles.

- Learn more about [Furniture Design](#) at RISD
- Department [Location and Contacts](#)

Programs

BFA.FD.120 - BFA in Furniture Design

2025 - 2026 | Curriculum | 4-year program

In beginning the program, sophomores learn to achieve technical competency with a range of materials and their applications, and to develop design processes for evolving concepts through both models and built pieces. Juniors are encouraged to experiment in the course of researching new materials and technologies, various types of furniture and other 3D objects, and issues relating to the human factors of design. In the final year, seniors focus on the Degree Project, professional practices and create a final body of work that demonstrates a high level of understanding of the principles of furniture design while simultaneously expressing their own vision and aesthetic strengths.

Learning outcomes

Graduates of the BFA program are prepared to:

- conceive of and develop a body of self-directed work comprised of highly resolved, full-scale furniture and objects.
- effectively use drawing, writing, reading and the making of objects in parallel to explore and articulate original design concepts.
- demonstrate competency in handling a variety of materials and processes by taking a project from concept to finished object.
- apply a unique and adaptable design process to a variety of contexts and problems such as form, materials research, fabrication and use.
- articulate an informed point of view related to the fundamental issues of the discipline of furniture design.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
<u>Foundation Curriculum</u>	15	studio elective	3	<u>Foundation Curriculum</u>	12
Sophomore					
FALL		WINTERSESSION		SPRING	
FD 2501 - Sophomore Design Methods	6	<i>optional</i>		FD 2502 - Sophomore Design/Practice	6
FD 2510 - Drawing Furniture 2-D	3			FD 2511 - Drawing Furniture 3-D	3
major or non-major studio elective	3			LAEL 1026 - History of Furniture Design	3
Liberal Arts	3			Liberal Arts, major or non-major studio elective	3
total credits	15			total credits	15
Junior					
FALL		WINTERSESSION		SPRING	
FD 2521 - Design + Process or FD 2522 - Form in Metals	6	<i>optional</i>		FD 2521 - Design + Process or FD 2522 - Form in Metals	6
FD 2524 - Cultures of Production (SEI)	3			major or non-major studio elective	3
Liberal Arts, major or non-major studio elective	6			Liberal Arts	6
total credits	15			total credits	12
Senior					
FALL		WINTERSESSION		SPRING	
FD 2580 - Advanced Furniture Studio	6	<i>optional</i>		FD 2590 - Senior Degree Project	6
major or non-major studio elective	3			major or non-major studio elective	3
Liberal Arts	6			Liberal Arts	6
total credits	15			total credits	15

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements. *LAEL 1026:History of Furniture* fulfills a THAD elective requirement for Furniture Design majors
- **MAJOR ELECTIVES - 6 CREDITS** in Furniture Design
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Furniture Design

MFA.FD.2YR - MFA in Furniture Design (2yr)

2025 - 2026 | Curriculum | 2-year program

During the first year of the two-year program, students are exposed to a variety of conceptual approaches to furniture and encouraged to expand their thinking, redefining functional and aesthetic considerations through design, material and making investigations. The curriculum challenges students to question their perception of furniture design, examine the changing role of objects in relation to culture and prompt inquiry into their own design philosophy and contribution to the field. The second year is focused on developing a thesis body of work.

Learning outcomes

Graduates of the MFA program are prepared to:

- effectively use a combination of two- and three-dimensional concept development skills to complete full-size human-scale design prototypes for furniture and related objects.
- critique and communicate contextual, conceptual and technical content through visual, written and spoken means.

- communicate specific designs in detail to allow for manufacture by others.
- relate design concepts and physical prototypes to a defined context and make an individual contribution to the discipline of furniture design.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
FD 243G - Materials and Processes	3	elective	3	FD 245G - Graduate Furniture Design II	9
FD 244G - Graduate Furniture Design I	6			FD 247G - Graduate Furniture Design Seminar	3
graduate seminar	3			Liberal Arts or elective	3
Liberal Arts or elective	3				
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
FD 246G - Graduate Furniture Design III	9	elective	3	FD 248G - Graduate Furniture Design Thesis Seminar	3
graduate seminar	3			FD 249G - Graduate Furniture Design Thesis	9
Liberal Arts or elective	3			Liberal Arts or elective	3
total credits	15	total credits	3	total credits	15

notes:

Graduate students entering the Department of Furniture Design have the option of participating in the [Academic Laptop Program](#).

MFA.FD.3YR - MFA in Furniture Design (3yr)

2025 - 2026 | Curriculum | 3-year program

On occasion, we offer a limited number of qualified students a three-year course of study path, where they attend RISD as a graduate student in a preparatory year utilizing a range of undergraduate and graduate courses in preparation for the two-year MFA curriculum and thesis work. Faculty are able to advise during the interview stage on the most appropriate track for applicants.

Learning outcomes

Graduates of the MFA program are prepared to:

- effectively use a combination of two- and three-dimensional concept development skills to complete full-size human-scale design prototypes for furniture and related objects.
- critique and communicate contextual, conceptual and technical content through visual, written and spoken means.
- communicate specific designs in detail to allow for manufacture by others.
- relate design concepts and physical prototypes to a defined context and make an individual contribution to the discipline of furniture design.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
studio	6	elective	3	Studio	6
elective or graduate seminars	6			elective or graduate seminars	9
total credits	12	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
FD 243G - Materials and Processes	3	elective	3	FD 245G - Graduate Furniture Design II	9
FD 244G - Graduate Furniture Design I	6			FD 247G - Graduate Furniture Design Seminar	3
graduate seminar	3			Liberal Arts or elective	3
Liberal Arts or elective	3				
total credits	15	total credits	3	total credits	15
Third year					
FALL		WINTERSESSION		SPRING	
FD 246G - Graduate Furniture Design III	9	elective	3	FD 248G - Graduate Furniture Design Thesis Seminar	3
graduate seminar	3			FD 249G - Graduate Furniture Design Thesis	9
Liberal Arts or elective	3			Liberal Arts or elective	3
total credits	15	total credits	3	total credits	15

notes:

Graduate students entering the Department of Furniture Design have the option of participating in the [Academic Laptop Program](#).

Courses

FD 1825 / INTAR 1825 - NAVIGATING THE FURNITURE INDUSTRY

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture, Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

As artists & designers we build worlds, create objects, products, spaces and installations. In order to realize those worlds, we often engage with larger, outsourced fabrication, manufacture and facilitation of those ideas. Using the language of furniture as a lens and vehicle for ideas and world building, we will engage with the manufacturing and fulfillment landscape in a calculated manner, and examine how this applies to a multidisciplinary practice. This class is meant for students in all disciplines and will cover professional practices of specifying, and facilitating between various artisans, vendors, manufacturers, designers, engineers and brands. At the end of the course, students will have a strong understanding of how the industry operates via the furniture landscape and will have a keen understanding of the practical knowledge needed to enter or engage. This course will allow students to leverage knowledge they have from their existing discipline to maximize opportunities in the marketplace. We will explore the tools and language needed to bring designs to life, manifesting concepts into physical space through the language of furniture and fixture design and specification. This course will be offered in a hybrid format with both in-person lectures and remote, allowing for a diverse group of guests and experiences. Also offered as INTAR-1825; Register in the course for which credit is desired.

Weekly Contact Hours

6

Instructional Method

Lecture

Delivery Mode
In-Person

FD W502 - INTRODUCTION TO FURNITURE

Terms Typically Offered Wintersession	Academic Level Undergraduate	Offering Department(s) Furniture Design

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

This course will be an introduction to the skills and techniques for furniture design. The primary focus will be on developing innovative concepts through drawing and model-making. Exercises in sketching, model-making and various design strategies will aid in developing an understanding of materials and processes. Through a series of informative presentations, lectures, and short project assignments, students will explore the relationships between concepts, techniques and objects.

Elective

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

FD 243G - INTRODUCTION TO MATERIALS AND PROCESS

Terms Typically Offered Fall	Academic Level Graduate	Offering Department(s) Furniture Design

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

This course focuses on material and process investigations that lead to a higher degree of technical proficiency providing students with an expanded foundation on which to carry out their ideas. The content of the course emphasizes how exploration and application operate in both pragmatic and unorthodox ways and reinforces ideas of how critical making and material investigation can lead to innovation. The technical aspects of production and outsourcing will also be examined.

Estimated Materials Cost: \$150.00

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Furniture Design Students.

Major Requirement | MFA Furniture Design

Student Eligibility
Furniture Design graduate students only.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

FD 244G - GRADUATE FURNITURE DESIGN I

Terms Typically Offered Fall	Academic Level Graduate	Offering Department(s) Furniture Design

Min. Credits: 6	Max. Credits: 6

Repeatable:
No

This course concentrates on the exploration of personal design aesthetics and the development of furniture projects that exhibit a high degree of technical proficiency.

Enrollment is limited to Graduate Furniture Design Students only.

Major Requirement | MFA Furniture Design

Student Eligibility
Furniture Design graduate students only.

Weekly Contact Hours 10	Instructional Method Studio

Delivery Mode
In-Person

FD 245G - GRADUATE FURNITURE DESIGN II

Terms Typically Offered Spring	Academic Level Graduate	Offering Department(s) Furniture Design

Min. Credits: 9	Max. Credits: 9

Repeatable:
No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Furniture Design Students.

Major Requirement | MFA Furniture Design

Student Eligibility
Furniture Design graduate students only.

Weekly Contact Hours 10	Instructional Method Studio

Delivery Mode
In-Person

FD 246G - GRADUATE FURNITURE DESIGN III

Terms Typically Offered Fall	Academic Level Graduate	Offering Department(s) Furniture Design

Min. Credits: 9	Max. Credits: 9

Repeatable:
No

This course concentrates on projects that begin the thesis body of work. Advanced design and technical processes are continued as part of this process.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Furniture Design Students.

Major Requirement | MFA Furniture Design

Student Eligibility
Furniture Design graduate students only.

Weekly Contact Hours 10	Instructional Method Studio

Delivery Mode
In-Person

FD 247G - GRADUATE FURNITURE DESIGN SEMINAR

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The graduate seminar is a forum for discussion and research outside of the studio setting. Through a series of topical investigations, lectures and presentations, students will explore current design issues, professional practices, directions, and developments within the field, and other topics that will help to formulate the basis of the graduate thesis work.

Majors are pre-registered for this course by the department. First preference is given to Graduate Furniture Design Students.

Major Requirement | MFA Furniture Design

Student Eligibility

Furniture Design graduate students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

FD 248G - FURNITURE DESIGN THESIS SEMINAR

Terms Typically Offered

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This graduate seminar is organized in parallel with the Graduate Furniture Design Thesis studio for the purpose of guiding the written thesis document. The goal is to provide students with a focused opportunity to map their thesis projects and to create the document that supports their studio practice and body of work known as the thesis.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Furniture Design Students.

Major Requirement | MFA Furniture Design

Student Eligibility

Furniture Design graduate students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

FD 249G - GRADUATE FURNITURE DESIGN THESIS

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Furniture Design

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

This course culminates the completion of the thesis body of works and accompanying written document.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Furniture Design Students.

Major Requirement | MFA Furniture Design

Student Eligibility
Furniture Design graduate students only.

Weekly Contact Hours 10	Instructional Method Studio

Delivery Mode
In-Person

FD 2027 - FLEXIBLE TECHNOLOGY: TENSION & TURNING IN SPINDLE-BACK CHAIR DESIGN AND CONTRUCTION

Terms Typically Offered Spring	Academic Level Undergraduate	Offering Department(s) Furniture Design

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

Learn the theory of Windsor Chairs and how the use of wood in tension can create a chair like no other. This class will cover techniques necessary to the Windsor system of building while working through design decisions that will culminate in a completed chair. Students are encouraged to embrace process and parameters in a direct and hands-on manner. Through small projects, students will learn how to balance wood strength, aesthetics, joint strength and ergonomic considerations. These principles will be applied to a carefully considered, finished chair. Topics covered will include: selection of wood, turning, seat carving, complex radial layout, several types of joinery, and finish techniques.

Estimated Cost of Materials: \$200.00

Elective

Student Eligibility
Junior, Senior or Graduate Furniture Design Students only.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

FD 2029 - COMPREHENSIVE SUSTAINABILITY THINKING

Terms Typically Offered Spring	Academic Level Undergraduate	Offering Department(s) Furniture Design

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

This research elective class will focus on the myriad opportunities for the sustainable practice of design. The somewhat humbling point of departure is the fact that many, if not all, of the problems we currently face are the direct result of previous design solutions. There are numerous topics to cover under each of the following domains. Our aim is to expose students to meaningful comprehensive and anticipatory sustainability thinking. The focus of the class will be on the development of a comprehensive, operationally useful "sustainability lens" through which to evaluate design decisions as they are being made in hopes of avoiding the Law of Unintended Consequences on the front end, rather than seeking to simply design without regard for the potentially negative outcomes that require fixing on the back end.

- Material: The 1st and 2nd Laws of Thermodynamics, Material choice, material sourcing, life cycle analysis, the containment of entropy.
- Economic: Full Spectrum Accounting. Bring all externalities back onto the balance sheet
- Life: Creating conditions conducive to life.
- Biomimetics: Learning from Nature not just about Nature. The preservation of biodiversity.

- Social: How does your object contribute to the quality of life for maker and user, and other organisms as well? Appropriate human behavior in the biosphere.
- Spiritual: An exploration of how students' work contributes to the "Great Work", embracing uncertainty and cultivating wonder.

Estimated Materials Cost: \$50.00

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

FD 2407 - EXPLORING UPHOLSTERY FROM THE BASICS TO THE EXTREME

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will focus on the art of upholstery design. It will teach the basics of traditional techniques and materials; cover historic influences; and explore methods used in mass production. The course will survey nontraditional materials and review unconventional methods. There will be an emphasis on ergonomics including shaping, angles, and scale and how upholstery impacts comfort. This is a hands-on class where students will gain experience applying the techniques of upholstery.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

Pre-requisite: FD-2502

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FD 2410 - LIGHTWEIGHT STRUCTURE

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Championed by utopian thinkers of the 20th century like Buckminster Fuller and Frei Otto, the idea of doing more with less has become ingrained in the development of new building systems. Design for vehicles, extreme environments, and sports have pushed the field of lightweight structures along, creating a vast array of new materials and building techniques. This course will examine lightweight structures through the lens of material research and exploration. Emphasis will be placed on developing assembly systems that are integral to the particular materials being explored. Topics introduced in this course will include but not be limited to tensile structures, space frames, pneumatic structures, tensegrity, frozen fabrics and the various form finding strategies associated with each. This course will also examine the various ways that this topic can be approached through both physical and digital model making. Computer modeling experience is preferred, but not required.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FD 2451 - WITNESS TREE PROJECT**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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
- 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.

This is a co-requisite course. Students must register for HPSS-S732 and FD-2451.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FD 2455 - *DENMARK: DESIGN SEMINAR AND WORKSHOP**Terms Typically Offered**

Summer

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Located in the heart of Copenhagen this course is a three week immersion in the world of New Nordic design with a focus on Denmark. Denmark is the forefront of design and sustainability. Through this course, students will explore the historical influences and current trends that have helped create a national culture identity of integrating design and sustainability into the Danish daily life. Class time includes seminars with prominent Scandinavian designers. There will be multiple design assignments some which include making and modeling, others are research based. There are class field trips to manufacturers - PP Møbler, Fritz Hansen, Ilomio and more - in addition to design studio visits to Muuto, Hay, Normann and others. We will also visit IKEA's headquarters in Sweden where we meet members of the in-house design team and see the IKEA facilities. Though the focus will be on furniture, there will be discussions and field trips that explore the influence of Danish design upon architecture, city planning, lighting, ceramics and textiles. Local explorations include recent architectural works and city sites such as Bjarke Ingles + BIG, Henning Larsen, Lundaard & Tranberg and more. Additional cultural visits include the Danish Design Museum, Louisiana Museum of Modern Art and historical sites.

Students must complete an application through RISD Global to be added to this course. A minimum GPA of 2.5 is required, good conduct standing, and permission of the instructor. GPA, Student Conduct Standing, and standing with Equity and Compliance will be verified and may preclude a student from participation, either before or during the term. Most courses are open to first year students with approval from the Dean of Experimental and Foundation Studies.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

FD 2501 - SOPHOMORE DESIGN METHODS

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Furniture Design Students.

Major Requirement | BFA Furniture Design

Student Eligibility

Sophomore Furniture Design Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FD 2502 - SOPHOMORE DESIGN/PRACTICE

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Furniture Design Students.

Major Requirement | BFA Furniture Design

Student Eligibility

Senior Furniture Design Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FD 2503 - CAD MODELING FOR FURNITURE DESIGNERS

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

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

Student Eligibility
You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

FD 2510 - DRAWING FURNITURE 2-D

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Furniture Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Furniture Design Students.

Major Requirement | BFA Furniture Design

Student Eligibility
Sophomore Furniture Design Students only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

FD 2511 - DRAWING FURNITURE 3D

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Furniture Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Furniture Design Students.

Major Requirement | BFA Furniture Design

Student Eligibility
Sophomore Furniture Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FD 2512 - METALS FOR FURNITURE DESIGN**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$75.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FD 2521 - DESIGN & PROCESSES**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

The junior studio expands and interprets the skills and concepts introduced in the sophomore studios. The primary focus of the semester is an experimentally based investigation of bending and forming techniques - molded plywood, bent lamination, steam bending, and vacuum-formed plastic. While focused on the use of wood and plastic materials, an experimental approach is expected in the studio. Students are encouraged to conceptually explore skills and materials to develop a personal design approach and studio practice. The semester culminates in a final design, in which students utilize learned techniques to create one-offs, objects intended for batch production or prototypes designed for production.

Prerequisite: FD-2502

Major Requirement | BFA Furniture Design

Student Eligibility

Pre-requisite: FD-2502

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FD 2522 - FORM IN METALS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

6

Max. Credits:

6

Repeatable:
No

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 | BFA Furniture Design

Student Eligibility
Pre-requisite: FD-2502

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

FD 2527 - CABINETS, DOORS AND DRAWERS

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Furniture Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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.

Prerequisite: FD-2502

Elective

Student Eligibility
Pre-requisite: FD-2502

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

FD 2532 - DESIGN FOR PRODUCTION

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Furniture Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FD 2534 - LIGHTING DESIGN

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Estimated Cost of Materials: \$50.00 - \$100.00

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

FD 2580 - ADVANCED FURNITURE STUDIO

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Prerequisite: FD-2521

Major Requirement | BFA Furniture Design

Student Eligibility

Pre-requisite: FD-2521

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

FD 2581 - FURNITURE DESIGN SENIOR SEMINAR**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Furniture Design Students.

Major Requirement | BFA Furniture Design

Student Eligibility

Senior Furniture Design Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

FD 2582 - PROFESSIONAL PRACTICE**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will prepare Juniors for life after RISD and the start of their professional careers. With a focus on discovering and articulating each individual's personal goals, students will develop strategies to put them on course towards a fulfilling, sustainable and growth-oriented career. Students will be engaged with many of the concerns a practicing designer faces, financial, social, legal and other-wise as they navigate the various industries, they derive their livelihood from. A primary concern of the course will be developing skills and materials that students can use in the pursuit of opportunities, including a resume and website. Additionally, guest speakers will provide students access to experts in relevant fields including: licensing, media and publishing, retail and legal.

Students are pre-registered for this course by the department; registration is not available in Workday. Enrollment is limited to Junior Furniture Design Students.

Major Requirement | BFA Furniture Design

Student Eligibility

Junior Furniture Design Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

FD 2590 - SENIOR DEGREE PROJECT

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Furniture Design
Min. Credits:		Max. Credits:
6		6

Repeatable:
No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Furniture Design Students.

Major Requirement | BFA Furniture Design

Student Eligibility
Senior Furniture Design Students only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

IDISC 3015 - SITE SPECIFIC FURNISHING

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Architecture, Furniture Design
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

In this collaborative studio between furniture design and architecture, students will create furnishings that respond to and engage with a particular, culturally significant setting: the architecture of Louis Kahn. Louis Kahn is considered to be one of the most influential architects of the 20th century, known for a unique vision of Modernism — monumentality with material austerity. Students will study the life and works of Kahn, which included both architecture and furniture. The class will visit nearby significant Kahn projects, which may include the Yale Art Gallery, the Yale Center for British Art, and the Phillips Exeter Academy Library. A regional Kahn building will be selected as the architectural context for students to respond to. Although the emphasis of the class will be on designing and making furniture, it will operate as an interdisciplinary collaboration between furniture design and architecture students, with each discipline contributing its distinct expertise, skills, techniques, and knowledge. The studio is offered in partnership with Form Portfolios, a local design business that works with the estates of renowned designers, including Louis Kahn, to steward their legacies. Representatives from Form Portfolios will contribute their knowledge and expertise of Kahn specifically, and the design industry more generally, in supporting the development of student projects.

Estimated Cost of Materials: \$150.00

Elective

Student Eligibility
Junior, Senior, or Graduate Students in Architecture or Furniture Design.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

LAEL 1026 - HISTORY OF FURNITURE

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Furniture Design
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Furniture Design Students.

Major Requirement | BFA Furniture Design

Student Eligibility
Sophomore Furniture Design Students only.

Weekly Contact Hours 3	Instructional Method Lecture

Delivery Mode
In-Person

TEXT 2523 / FD 2523 - TEXTILES TRANSFORMING INTO FURNITURE

Terms Typically Offered Fall	Academic Level Undergraduate	Offering Department(s) Textiles , Furniture Design

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

This research course focuses on the experimentation with soft materials utilizing techniques of textile construction to create functional furniture with structural integrity. This course will rely on teamwork between Furniture Design and Textile students to take advantage of each other's expertise in furniture making and textile construction. In the beginning of the course students will be introduced to examples of contemporary furniture design, which use soft materials in unconventional ways to create unexpected forms and experiences. Reading will be assigned that covers these contemporary examples in detail. Parallel to this students will be exposed to weaving and knitting techniques, but should also consider other techniques such as crocheting, knotting, basket weaving etc. Students are encouraged to alter these techniques according to their needs to discover unique design solutions. Additionally, students will be introduced to unconventional materials not necessarily associated with furniture to generate innovative results. Substructures constructed out of solid materials can be used to provide rigidity as well as glue/resin to reinforce soft materials. Since this course focuses on material research, students are expected to engage in sustained in-depth inquiry, which should be documented in a meaningful way throughout the entire process.

Offered as TEXT-2523 and FD-2523.

Please contact the department for permission to register; registration is not available in Workday.
Preference is given to Textiles and Furniture Design Students.
Elective

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

Glass Department

Department Head

- Sean Salstrom (Fall 2025)
- Rachel Berwick (Winter 2026, Spring 2026)

At RISD students approach glass as both an expressive artist's material and a practice imbued with limitless potential, incorporating sculpture, architecture, design, craft and decorative art.

As a Glass major you discover a discipline built on a unique history that dovetails with expanding dialogues around innovation and creative practice. The department emphasizes a commitment to both material and conceptual investigations, helping you refine an individual perspective through experimentation and critical inquiry.

- Learn more about [Glass](#) at RISD
- Department [Location and Contacts](#)

Programs

BFA.GLASS.120 - BFA in Glass

2025 - 2026 | Curriculum | 4-year program

In the first year of the program, sophomores develop conceptual problem solving skills by making work in response to specific assignments and gaining a technical foundation in glass blowing, cold working, mold making and casting. Juniors continue to develop a conceptual and critical vocabulary through rigorous studio work. An intermediate glassblowing studio and a glass history course help refine and strengthen students' understanding of the medium and its origins.

Learning outcomes

Graduates of the BFA program are prepared to:

- demonstrate technical acuity in glass processes, including casting, moldmaking, hot glass work and coldworking.
- identify, locate and refer to appropriate precedents in developing a body of work and position it within historical and contemporary fine arts contexts.
- exhibit team working skills in the creative process, handling of materials and the use and maintenance of glass facilities and equipment.
- consistently utilize comprehensive safety practices in all aspects of studio work.
- recover gracefully from failure, understanding it as a natural part of the creative process and an opportunity for learning and improving.
- demonstrate conceptual problem-solving skills while employing a rigorous methodology that guides the development of original works of art.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
Foundation Curriculum	15	studio elective	3	Foundation Curriculum	12
Sophomore					
FALL		WINTERSESSION		SPRING	
GLASS 4300 - Glass IA Studio	3	optional		GLASS 4310 - Glass IB Studio	3
GLASS 4309 - Glass Casting & Moldmaking	3			GLASS 4305 - Beginning Glassworking	3
GLASS 4321 - Glass Coldworking	3			Liberal Arts	6
Liberal Arts	6			non-major studio elective	3
total credits	15			total credits	15
Junior					
FALL		WINTERSESSION		SPRING	
GLASS 4301 - Glass IIA Studio	3	optional		GLASS 4311 - Glass IIB Studio	3
GLASS 4316 - Glass IIA Degree Program Workshop (SEI)	3			GLASS 4318 - Glass IIB Degree Program Workshop (SEI)	3
LAEL 1006 - History of Glass	3			GLASS 4319 - Intermediate & Advanced Glass Blowing	3
Liberal Arts course	3			Liberal Arts, open or non-major studio elective	6
open or non-major studio elective	3				
total credits	15			total credits	15
Senior					
FALL		WINTERSESSION		SPRING	
GLASS 4320 - Glass IIIA Degree Program Workshop (SEI)	3	optional		GLASS 4322 - Glass IIIB Degree Program Workshop (SEI)	3
GLASS 4302 - Glass IIIA Studio	6			GLASS 4398 - Glass IIIB Degree Project	6
Liberal Arts, open or non-major studio elective	6			Liberal Arts course, open or non-major studio elective	6
total credits	15			total credits	15

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements. *LAEL 1006 History of Glass* is a required Liberal Arts elective for Glass majors
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Glass
- **OPEN ELECTIVE - 3 CREDITS** selected in consultation with the Department Head or faculty advisor

MFA.GLASS.2YR - MFA in Glass (2yr)

2025 - 2026 | Curriculum | 2-year program

RISD Glass promotes the development of glass in contemporary art and is a leader in preparing artists for careers in this field. MFA students develop a distinctly personal aesthetic through source research, vigorous studio experimentation, regular critiques and a series of graduate seminars on contemporary art theory and criticism. Glass faculty—a highly respected group of practicing artists and dedicated educators—help students to hone practices that demonstrate a deep understanding of both contemporary art issues and the rich history of art and glass.

In addition to group discussions, tutorials and critiques, two core seminars and workshops form the heart of the graduate curriculum. Glass MFA students have the opportunity to pursue courses in areas that complement their work and ideas at both RISD and Brown University.

Learning outcomes

Graduates of the MFA program are prepared to:

- demonstrate technical mastery in creative glassmaking processes such as casting, moldmaking, hot glass and coldworking, and in comprehensive safety practices.
- exhibit well-developed team working skills and technical ability in the creative process and in the use and maintenance of all facilities.
- pursue a studio practice with dedication, rigor and consistency.
- establish a reliable methodology for developing work and ideas conceptually, materially and technically.
- research visual and historical precedents to develop grounding and framework for creative practice.
- articulate the conceptual and positioning of one's own artworks in the context of historical and contemporary glass practice.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
GLASS 431G - Graduate Glass I	6	elective	3	GLASS 432G - Graduate Glass II	6
GLASS 435G - Graduate Glass I Degree Program Workshop	3			GLASS 436G - Graduate Glass II Degree Program Workshop	3
GLASS 452G / GRAD 451G - Graduate Critical Issues Seminar	3			graduate seminar	3
non-major studio elective	3			non-major studio elective	3
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
GLASS 433G - Graduate Glass III	6	elective	3	GLASS 434G - Graduate Degree Project	9
GLASS 437G - Graduate Glass III Degree Program Workshop	3			GLASS 438G - Graduate Glass IV Degree Program Workshop	3
GLASS 451G / GRAD 451G - Graduate Critical Issues Seminar	3			graduate seminar	3
non-major studio elective	3				
total credits	15	total credits	3	total credits	15

notes:

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

Courses

ARCH 1587 / GLASS 1587 - *JAPAN: LOOKING AT, LOOKING THROUGH, LOOKING BACK: GLASS AS AN INTERVENTION OF EXISTING ARCHITECTURE

Terms Typically Offered
Summer

Academic Level
Undergraduate

Offering Department(s)
Architecture, Glass

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

We will travel to Akita City, Japan where we will embark on a concentrated studio course that utilizes glass-making to challenge traditional Japanese Architecture. After a brief, pre-trip introduction to glass making techniques in the RISD Glass facilities, we will first go to Toyama City, nicknamed Japan's Glass City. Here we will visit the Toyama City Institute of Glass Art, The Toyama Glass Studio, and the Toyama Glass Art Museum designed by famed architect Kengo Kuma. We will also visit the private glass manufacturing studio of Peter Ivy, owner of Flow Lab. This three-day foray into Toyama will serve as a springboard of inspiration as we next travel to Akita City where we will set up our base location for this course. Utilizing the glass facilities of the Akita University of Art, we will set about exploring the possibilities of the medium to act as a barrier (windows/screens), a lens (lighting), a mirror and a sculptural medium. Matsukura Family Residence, now a public site of traditional Japanese architecture, will serve as our installation space. We will visit this site upon initial arrival to Akita City to conceive of ways glass might act as an intervening element while simultaneously enhancing and challenging the way we might engage with it. In the studio we will cover basic ways of manipulating glass that can quickly yield a variety of unique forms.

By the third week we will be ready to install our intervention of the architecture and will share it through a week-long exhibition open to the public. During our stay in Akita City we will also venture out into neighboring towns to visit specific architectural and cultural sites in an effort to enhance our understanding of local aesthetics both traditional and contemporary.

Registration is not available in Workday. Students must complete an application through RISD Global Summer Studies. A minimum GPA of 2.5 is required for all RISD students. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Additional information including deadlines and travel costs can be found on the Global Summer Studies website.

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GLASS 451G / GRAD 451G - GRAD CRITICAL ISSUES SEMINAR

Terms Typically Offered
Fall

Academic Level
Graduate

Offering Department(s)
Glass

Min. Credits:
3

Max. Credits:
3

Repeatable:
Yes

This graduate seminar provides an intensive study of current critical issues in contemporary art. Each Fall a visiting curator or critic is invited to lead the course. While the themes covered each semester will vary with the visiting instructor, the structure of the course will remain the same. The class is divided into two segments: a seminar and a studio. Each week the seminar lasts for three hours followed by studio visits with each student. This course helps students carry the dialogue of contemporary art issues into the studio more effectively.

Major Requirement | MFA Glass

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

GLASS 7009 / GRAD 7009 - EXPERIMENTS IN OPTICS

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Glass

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This class serves as an interface between the new technologies of digital and the old technologies of optics. New digital technologies are given alternative possibilities with the addition of specific projection apparatus (in terms of both, projection optics and projection surfaces), plays with reflection (such as the construction of anamorphic cylinders, zoetropes, and other optical devices), and in the fabrication of project specific lenses. Given the hands-on nature of the glass department, the actual making and/or subversion of traditional optics is possible. The class encourages collaborative work between students of varying experience levels and fosters the incorporation and dialogue between students of the two differing areas of expertise.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode

In-Person

GLASS 7016 / GRAD 7016 / IDISC 7016 - ALCHEMY RESEARCH STUDIO**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is a semester long research study group focused on Alchemy and Glass. As a discipline and a material, Glass is inherently connected to Alchemy. Their combined histories have shaped our understanding of the relationship between material and meaning, the role of process in art and science and, ultimately, the ways in which making shapes knowledge. One of the goals of this research group is to explore the conceptual and material potential of Alchemy through Glass. Our research will combine the examination of practical, theoretical and historical texts along with hands-on experiments in Glass Department Shops. The group will meet weekly for discussions, research presentations, lectures and working/lab sessions. As the semester progresses the direction of our research will be determined by the materials brought forth by the group.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 431G - GRADUATE GLASS I STUDIO**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Glass

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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 Cost of Materials: \$500.00

Major Requirement | MFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 432G - GRADUATE GLASS II STUDIO**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Glass

Min. Credits:

6

Max. Credits:

6

Repeatable:
No

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 Cost of Materials: \$500.00

Major Requirement | MFA Glass

Student Eligibility
Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

GLASS 433G - GRADUATE GLASS III STUDIO

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Glass

Min. Credits:	Max. Credits:
6	6

Repeatable:
No

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 Cost of Materials: \$500.00

Major Requirement | MFA Glass

Student Eligibility
Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

GLASS 434G - GRADUATE DEGREE PROJECT

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Graduate	Glass

Min. Credits:	Max. Credits:
9	9

Repeatable:
No

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 Cost of Materials: \$500.00

Major Requirement | MFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 435G - GRAD GLASS I DEGREE PROGRAM WORKSHOP

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

First-year graduate students register for GLASS-435G (Fall) and GLASS-436G (Spring).

Second-year graduate students register for GLASS-437G (Fall) and GLASS-438G (Spring).

Major Requirement | MFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 436G - GRAD GLASS II DEGREE PROGRAM WORKSHOP

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

First-year graduate students register for GLASS-435G (Fall) and GLASS-436G (Spring).

Second-year graduate students register for GLASS-437G (Fall) and GLASS-438G (Spring).

Major Requirement | MFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Lecture

Delivery Mode

In-Person

GLASS 437G - GRAD GLASS III DEGREE PROGRAM WORKSHOP**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

First-year graduate students register for GLASS-435G (Fall) and GLASS-436G (Spring).

Second-year graduate students register for GLASS-437G (Fall) and GLASS-438G (Spring).

Major Requirement | MFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 438G - GRAD GLASS IV DEGREE PROGRAM WORKSHOP**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

First-year graduate students register for GLASS-435G (Fall) and GLASS-436G (Spring).

Second-year graduate students register for GLASS-437G (Fall) and GLASS-438G (Spring).

Major Requirement | MFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Lecture

Delivery Mode

In-Person

GLASS 2135 - GLASS, BODY, SPACE AND TIME

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Glass

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course is an experimental hands-on studio that introduces hot glass forming and kiln casting techniques in order to explore the body in space, time, and material. While the body will be a tool for exploring traditional and non traditional glass techniques, it is also the subject of our investigations.

Glass as a material commands choreography from the maker. Each movement we make becomes embedded in the material - a memory of sorts. Learning the material will also be an exercise in learning the body. Through in-class exercises and assignments students will have the opportunity to explore what it means to leave a trace, an imprint, residue, or a gesture captured in glass. How do our movements or actions become visible material?

This course focuses on externalizing each student's embodied experience individually and collectively as a class. Students will be strongly encouraged to experiment and push aside preconceptions of the type of art that can be made from glass. Demonstrations, lectures, discussions, individual/group critiques and hands-on work in the hot shop and kiln room will be the central learning methodologies.

Estimated Cost of Materials: \$200.00

Elective

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GLASS 2141 - THE MOLTEN WINDOW: TIME-BASED MAKING IN THE GLASS HOTSHOP

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Glass

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Students will be introduced to various methods of utilizing molten glass in the hotshop and work towards creating works that emphasize the aspects that characterize the medium in its molten state, (for example):

- Time-based
- Movement, Choreography, and the Body
- Fluidity
- Amorphous
- Performative
- Collaborative

In lecture we will visit historical artworld references such as Fluxus, Surrealism, Happenings, and Performance Art, as well as contemporary examples. We will also cover material characteristics of glass, with an emphasis on the material in its molten state. Students will be strongly encouraged to experiment and push aside any preconceptions of what type of art can be made from molten glass. Students will work in pairs and small groups on a series of weekly exercises and prompts that will lead to finished works.

Estimated Materials Cost: \$200.00

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 2388 - INTERDISCIPLINARY HOT CASTING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This hands-on experimental course will give students the opportunity to investigate a wide range of hot casting methods. The class will focus on exploring and innovating with a variety of mold materials: sand, CO2, refractory, wood, metal, organic and found molds. Hot glass ladle casting will be our primary working technique. Demonstrations will not linger on the technical but rather, will function as a catalyst for students to engage in an aesthetic and/or conceptual dialogue with technique and material. Both the studio process and the information presented in this class will encourage collaborative as well as individual work. This class will permit a deep investigation into the process of casting and into the innate properties of glass.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 4300 - GLASS IA STUDIO**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This beginning glass major studio combines studio practice, critical discourse and contemporary issues through assignments, reports, and scheduled critiques. The course develops awareness of three-dimensional issues concerning material, concept, process and light to establish criteria for artistic striving. Students are required to develop the sketchbook as an essential creative tool.

Estimated Materials Cost: \$200.00

Major Requirement | BFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 4301 - GLASS IIA STUDIO**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Glass

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Glass IIA is an intermediate studio course in which students continue their ongoing investigation of material processes. Emphasis is on developing personal concepts and imagery and visual research skills through investigations of regularly assigned topics. Students develop a substantial idea sketchbook, participate in scheduled class activities, and group critique.

Estimated Materials Cost: \$200.00

Major Requirement | BFA Glass

Student Eligibility
Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GLASS 4302 - GLASS IIIA STUDIO

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Glass

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

Glass IIIA is an advanced major studio that requires intermediate glass working skills and familiarity with the material. This course stresses the continuing development of personal imagery, viewpoint, visual source research and the refinement of material processes in terms of individual artistic requirements. As preparation leading to the senior thesis project, independent studio work and individual consultation are emphasized. During this semester, each student is expected to seek out at least one professional artist outside the Glass Department and develop an artistic association with this advisor for the duration of the senior year.

Estimated Cost of Materials: \$300.00

Major Requirement | BFA Glass

Student Eligibility
Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GLASS 4304 - HOT GLASS CO-LAB

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Glass

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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 Cost of Materials: \$150.00

Elective

Student Eligibility

Open to Undeclared Students Only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 4305 - BEGINNING GLASSWORKING

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This beginning course introduces basic glassblowing and molten glassworking processes. It includes offhand" glassblowing, "solidworking" and glassblowing with molds. Students apply new technical skills to self-generated projects. Students maintain detailed technical notes and a project sketchbook.

Estimated Cost of Materials: \$400.00

Major Requirement | BFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 4309 - GLASS CASTING & MOLDMAKING

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This beginning course introduces the materials and processes necessary for basic glass casting of solid objects and includes various mold making methods. Molten glass casting, glass fuse casting, 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 Cost of Materials: \$300.00

Major Requirement | BFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours
5

Delivery Mode
In-Person

Instructional Method
Studio

GLASS 4310 - GLASS IB STUDIO

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Glass

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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 Cost of Materials: \$300.00

Major Requirement | BFA Glass

Student Eligibility
Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GLASS 4311 - GLASS IIB STUDIO

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Glass

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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 Cost of Materials: \$200.00

Major Requirement | BFA Glass

Student Eligibility
Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GLASS 4316 - GLASS IIA DEGREE PROGRAM WORKSHOP

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Glass

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This seminar/studio course is centered around a series of invited artists, writers, scientists who work at the intersection of diverse identities and lived experiences to model their specific perspectives on making as a counterpoint to historically euro-centric and monolithic approaches that have burdened glass as a creative medium. Readings, discussions and class activities prioritize issues of identity, culture, gender, race, colonialism - questioning past canons of making and proposing challenging alternatives. The participatory and collaborative work done for this class is fundamental to our thinking and making community; a willingness to share ideas and make earnest attempts to connect and support one another is central. Our lecturers and HotNights participants set a broad and challenging spectrum of topics which are built on by the research and perspectives of everyone in the class. In each case, we will strive to address topics, discussions and shop time problem solving in a manner that is respectful to all individuals.

Junior Glass Students register for GLASS-4316 (Fall) and GLASS-4318 (Spring).

Senior Glass Students register for GLASS-4320 (Fall) and GLASS-4322 (Spring).

Major Requirement | BFA Glass

Student Eligibility
Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours
5

Instructional Method
Lecture

Delivery Mode
In-Person

GLASS 4318 - GLASS IIB DEGREE PROG. WKSH

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Glass

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This seminar/studio course is centered around a series of invited artists, writers, scientists who work at the intersection of diverse identities and lived experiences to model their specific perspectives on making as a counterpoint to historically euro-centric and monolithic approaches that have burdened glass as a creative medium. Readings, discussions and class activities prioritize issues of identity, culture, gender, race, colonialism - questioning past canons of making and proposing challenging alternatives. The participatory and collaborative work done for this class is fundamental to our thinking and making community; a willingness to share ideas and make earnest attempts to connect and support one another is central. Our lecturers and HotNights participants set a broad and challenging spectrum of topics which are built on by the research and perspectives of everyone in the class. In each case, we will strive to address topics, discussions and shop time problem solving in a manner that is respectful to all individuals.

Juniors register for GLASS-4316 (Fall) and GLASS-4318 (Spring).

Seniors register for GLASS-4320 (Fall) and GLASS-4322 (Spring).

Major Requirement | BFA Glass

Student Eligibility
Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

GLASS 4319 - INTERMEDIATE & ADVANCED GLASSBLOWING**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$300.00

Major Requirement | BFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 4320 - GLASS IIIA DEGREE PROGRAM WORKSHOP**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This seminar/studio course is centered around a series of invited artists, writers, scientists who work at the intersection of diverse identities and lived experiences to model their specific perspectives on making as a counterpoint to historically euro-centric and monolithic approaches that have burdened glass as a creative medium. Readings, discussions and class activities prioritize issues of identity, culture, gender, race, colonialism - questioning past canons of making and proposing challenging alternatives. The participatory and collaborative work done for this class is fundamental to our thinking and making community; a willingness to share ideas and make earnest attempts to connect and support one another is central. Our lecturers and HotNights participants set a broad and challenging spectrum of topics which are built on by the research and perspectives of everyone in the class. In each case, we will strive to address topics, discussions and shop time problem solving in a manner that is respectful to all individuals.

Junior Glass Students register for GLASS-4316 (Fall) and GLASS-4318 (Spring).

Senior Glass Students register for GLASS-4320 (Fall) and GLASS-4322 (Spring).

Major Requirement | BFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Lecture

Delivery Mode

In-Person

GLASS 4321 - GLASS COLDWORKING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$200.00

Major Requirement | BFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 4322 - GLASS IIIB DEGREE PROGRAM WORKSHOP**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This seminar/studio course is centered around a series of invited artists, writers, scientists who work at the intersection of diverse identities and lived experiences to model their specific perspectives on making as a counterpoint to historically euro-centric and monolithic approaches that have burdened glass as a creative medium. Readings, discussions and class activities prioritize issues of identity, culture, gender, race, colonialism - questioning past canons of making and proposing challenging alternatives. The participatory and collaborative work done for this class is fundamental to our thinking and making community; a willingness to share ideas and make earnest attempts to connect and support one another is central. Our lecturers and HotNights participants set a broad and challenging spectrum of topics which are built on by the research and perspectives of everyone in the class. In each case, we will strive to address topics, discussions and shop time problem solving in a manner that is respectful to all individuals.

Juniors register for GLASS-4316 (Fall) and GLASS-4318 (Spring).

Seniors register for GLASS-4320 (Fall) and GLASS-4322 (Spring).

Major Requirement | BFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

GLASS 4323 - GLASS SCULPTURE**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$200.00

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

GLASS 4398 - GLASS IIIB DEGREE PROJECT**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Glass

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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 Cost of Materials: \$500.00

Major Requirement | BFA Glass

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

LAEL 1006 - HISTORY OF GLASS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Glass

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 | BFA Glass

Student Eligibility

Junior Glass Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

Global Arts and Cultures Department

Graduate Program Director

Leora Maltz-Leca

RISD's MA program in Global Arts and Cultures (GAC) invites inquiry into pressing contemporary issues at the intersection of globalization and cultural production. By uniting critical theories from the humanities and social sciences with studies in the history and theory of visual, design, performative and literary arts, students in the program investigate diverse forms of making and their entanglements with systems of power and resistance.

- Learn more about [Global Arts and Cultures](#) at RISD

Graphic Design Department

Department Head

- Ramon Tejada (Fall 2025)
- Nancy Skolos (Winter 2026, Spring 2026)

Graduate Program Director

Bethany Johns

Graphic Design at RISD pushes on the boundaries of the discipline. Here you learn how to communicate ideas visually, play with the tools of the field, frame points of view and messages, build community and embrace a fluid, networked culture. Faculty support you and encourage ambitious ideas along with a mastery of traditional practices.

- Learn more about [Graphic Design](#) at RISD
- Department [Location and Contacts](#)

Programs

BFA.GRAPH.120 - BFA in Graphic Design

2025 - 2026 | Curriculum | 4-year program

The core curriculum in Graphic Design builds a range of analytical, formal, sensory and technical design experiences. Sophomores begin exploring visual principles of form, image, color and typography. Conceptual thinking in areas such as communication theory, visual systems and information design forms the focus of the junior year. During senior year, emphasis is placed on design applications, with a range of electives available to expose students to specific areas of graphic design practice. Juniors and seniors also have opportunities to pursue professional internships over the summer or during the semester.

Learning outcomes

The program educates students to become resourceful designers engaged in reflexive, responsible and sustainable practices. By the end of the BFA program, students will be able to:

- shape typography, image, and content in response to context, audience, and communication objectives.
- apply and develop a range of skills and methods for form-making including visual research, ideation, experimentation, iteration, curation and interpretation.
- design with contemporary and traditional tools, while demonstrating the ability to explore, evaluate and expand the reach of digital and analog technologies.
- create, analyze, and critique visual communication from historical, social, and intersectional points of view.
- develop design methodologies, interests, and forms of expression to generate a unique and cohesive body of work.
- examine and apply visual systems across diverse media and modalities, particularly in print, digital, and 3D environments.
- enter professional practice, independent studio practice and/or entrepreneurship with an understanding of industry requirements, including presentation, communication, and collaboration skills. Students complete the program with a portfolio, ready to enter the field.

Free Form Requirements

First year				
FALL		WINTERSESSION		SPRING
<u>Foundation Curriculum</u>	15	studio elective	3	<u>Foundation Curriculum</u>
Sophomore				
FALL		WINTERSESSION		SPRING
GRAPH 3210 - Design Studio I	3	<i>optional</i>		GRAPH 3220 - Design Studio 2
GRAPH 3214 - Typography I	3			GRAPH 3215 - Typography II
GRAPH 3225 - History of Graphic Design	3			GRAPH 3211 - Color + Surface
Liberal Arts, major, non-major or open electives	6			Liberal Arts, major, non-major or open electives
total credits	15			total credits
Junior				
FALL		WINTERSESSION		SPRING
GRAPH 3223 - Typography III	3	<i>optional</i>		GRAPH 3216 - Design Studio 4
GRAPH 3226 - Design Studio 3	6			Liberal Arts
Liberal Arts, major, non-major or open electives	6			major, non-major or open elective
total credits	15			total credits
Senior				
FALL		WINTERSESSION		SPRING
GRAPH 3227 - Counter Histories in Graphic Design (SEI)	3	<i>optional</i>		GRAPH 3298 - Degree Project
Liberal Arts	6			Liberal Arts
major, non-major or open electives	6			major, non-major or open electives
total credits	15			total credits

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements
- **MAJOR ELECTIVES - 6 CREDITS** in Graphic Design
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Graphic Design
- **OPEN ELECTIVES - 6 CREDITS** may be a combination of studio courses, including Graphic Design

MFA.GRAPH.2YR - MFA in Graphic Design (2yr)

2025- 2026 | Curriculum | 2-year program

MFA candidates with a BFA or BA in Graphic Design or an equivalent degree such as Visual Communications enroll in the two-year program. Since these students typically also have at least two years of professional experience in the field, the program is designed to offer an opportunity for a more sustained and intensive investigation of critical graphic design thinking and making.

The Graduate Studio sequence explores the range of skills and activities within the design process, from an initial visual/verbal response to content, to the narrative shaping and communication of messages. Students in both tracks meet in the Graduate Seminar sequence, which initially builds a sophisticated sense of context through discussion of design history and contemporary critical issues, and later helps develop individual approaches to the exploration, investigation and construction of a well-designed thesis proposal.

Learning outcomes

Graduates of the MFA program are prepared to:

- interrogate the use of contemporary and historical tools, software and theory while contributing innovative and critical formal responses to the field of graphic design.

- produce visual form as proof of concept and demonstration of theory.
- contribute, evaluate and critique visual communication work at an advanced strategic level.
- participate effectively in a professional graphic design studio environment.
- initiate an individual or collaborative studio practice.
- convey their expertise through teaching and/or mentoring.
- curate exhibitions of their work and that of others.
- conduct original research and convey it through appropriate modes of writing, publishing, curating and/or exhibiting.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
GRAPH 321G - Graduate Seminar I	3	Graphic Design Studies, open elective or graduate seminar	3	GRAPH 322G - Graduate Seminar II	3
GRAPH 323G - Graduate Studio I	3			GRAPH 324G - Graduate Studio II	6
Graphic Design Studies or open electives	6			Graphic Design Studies or open electives	6 or 3
graduate seminar	3 or 0			graduate seminar	0 or 3
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
GRAPH 327G - Graduate Thesis I	6	GRAPH W321 - Graduate Thesis Open Research	3	GRAPH 328G - Graduate Thesis II	9
Graphic Design Studies or open electives	9 or 6			Graphic Design Studies or open electives	9 or 6
graduate seminar	0 or 3			graduate seminar	0 or 3
total credits	15	total credits	3	total credits	15

notes:

- Graphic Design Studies (any course or independent study in graphic design) and Open Electives (any course in the major or non-major): 24-27 credits total (credits and subjects based on individual needs).
- Graduate Education Seminar (see listings with the subject of GRAD): 3 credits (minimum).
- **GRAPH 321G** - Graduate Seminar I and **GRAPH 322G** Graduate Seminar II: 6 credits total.
- **GRAPH 327G** - Graduate Thesis I and **GRAPH 328G** - Graduate Thesis II, and **GRAPH W321** - Graduate Thesis Open Research: 18 credits total.
- **GRAPH 323G** - Graduate Studio I and **GRAPH 324G** - Graduate Studio II: 12 credits total.
- Students entering the Graduate program in the Department of Graphic Design must participate in its required **Academic Laptop Program**, purchasing hardware, software, upgrades and insurance. 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.GRAPH.3YR - MFA in Graphic Design (3yr)**2025 - 2026 | Curriculum | 3-year program**

MFA candidates with the visual/verbal aptitude to enter the field but who hold undergraduate degrees in majors such as architecture, biology, computer science, history, journalism, literature and so forth need a foundational year of study to gain the requisite skills in typography, color, theory, image and design application to move on to a thesis investigation in the subsequent two years. After successful completion of the intensive first year, three-year track students merge studies with two-year track candidates, taking one more typography course but otherwise sharing the same increasingly open curriculum.

Learning outcomes

Graduates of the MFA program are prepared to:

- interrogate the use of contemporary and historical tools, software and theory while contributing innovative and critical formal responses to the field of graphic design.

- produce visual form as proof of concept and demonstration of theory.
- contribute, evaluate and critique visual communication work at an advanced strategic level.
- participate effectively in a professional graphic design studio environment.
- initiate an individual or collaborative studio practice.
- convey their expertise through teaching and/or mentoring.
- curate exhibitions of their work and that of others.
- conduct original research and convey it through appropriate modes of writing, publishing, curating and/or exhibiting.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
GRAPH 319G - Graduate Form I	3	Graphic Design Studies <i>or</i> open electives	3	GRAPH 318G - Graduate Type Design	3
GRAPH 321G - Graduate Seminar I	3			GRAPH 320G - Graduate Form II	3
GRAPH 332G - Graduate Typography Studio I				GRAPH 324G - Graduate Type II	3
GRAPH 3225 - History of Graphic Design	3			Graphic Design Studies <i>or</i> open electives	3
Graphic Design Studies <i>or</i> open electives	3				
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
GRAPH 323G - Graduate Studio I	6	Graphic Design Studies <i>or</i> open electives <i>or</i> graduate seminar	3	GRAPH 322G - Graduate Seminar II	3
GRAPH 352G - Graduate Type III	3			GRAPH 324G - Graduate Studio II	6
Graphic Design Studies <i>or</i> open electives	6			Graphic Design Studies <i>or</i> open electives	6
total credits	15	total credits	3	total credits	15
Third year					
FALL		WINTERSESSION		SPRING	
GRAPH 327G - Graduate Thesis I	6	GRAPH W321 - Graduate Thesis Open Research	3	GRAPH 328G - Graduate Thesis II	9
Graphic Design Studies <i>or</i> open electives <i>or</i> graduate seminar	<i>6 or 9</i>			Graphic Design Studies <i>or</i> open electives <i>or</i> graduate seminar	6
total credits	12 or 15	total credits	3	total credits	15

notes:

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

- GRAPH 318G - Graduate Type Design
- GRAPH 332G - Graduate Typography I
- GRAPH 342G - Graduate Typography II
- GRAPH 352G - Graduate Typography III

- GRAPH 319G - Graduate Form I
- GRAPH 320G - Graduate Form II
- GRAPH 3225 - History of Graphic Design

Graphic Design Studies (any course or independent study in graphic design) and Open Electives (any course in the major or non-major): credits and subjects based on individual needs: 36 credits total.

Graduate Education Seminar (see listings with the subject of GRAD): 3 credits (minimum).

GRAPH 321G - Graduate Seminar I and GRAPH 322G Graduate Seminar II: 6 credits total.

GRAPH 327G - Graduate Thesis I and GRAPH 328G - Graduate Thesis II, and GRAPH W321 - Graduate Thesis Open Research: 18 credits total.

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

Students entering the Graduate program in the Department of Graphic Design must participate in its required [Academic Laptop Program](#), purchasing hardware, software, upgrades and insurance. 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

GRAPH W210 - THE TACTILE BOOK: PAPER, PRINTING, BINDING

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Undergraduate	Graphic Design
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

This is a vibrant time for book makers. The designer encapsulates numerous roles in the creation of a publication: content generator, typographer, printer, binder, editor and publisher. Gutenberg may have started the revolution in the 1400s, but the form of the book is anything but antiquated. With ever-changing technologies and sophisticated materials, the potential for the book and its distribution has only expanded. Through a series of exploratory exercises including hybrid forms of printing and binding, students will continually use content as the primary consideration as they challenge historical precedents and traditions. Artists including Clarissa Sligh, Julie Chen, Leon Ferrari, Mira Schendel, Amos Paul Kennedy, Tauba Auerbach, Sara DeBondt, Irma Boom, and others provide differing models, and perspectives on the form of the book. Students will visit special collections for inspiration, experiment with both traditional and experimental materials and bindings to position the book into contemporary hands.

Estimated Cost of Materials: \$100.00

Elective

Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

GRAPH W320 - GRADUATE OPEN RESEARCH

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Graduate	Graphic Design
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
Yes

This course is for graduate students in graphic design to work independently on research. The instructor serves an advisory role in all projects. Students must submit a written proposal for work planned and criteria for evaluation. Course meetings are arranged individually, or with the group as needed.

Course may be repeated due to new research projects each semester.

Majors are pre-registered for this course by the department.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH W321 - GRADUATE THESIS RESEARCH

Terms Typically Offered

Wintersession

Academic Level

Graduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is for graphic design graduate students in their final year to work independently on their graduate thesis. The instructor serves an advisory role in all projects. Students must submit a written proposal for work planned and criteria for evaluation. Course meetings are arranged individually, or with the group as needed.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Graphic Design Students.

Major Requirement | MFA Graphic Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH W336 - INTRO TO GRAPHIC DESIGN

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 318G - GRADUATE TYPE DESIGN

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Graphic Design Students.

Major Requirement | MFA Graphic Design (3yr)

Student Eligibility

GR Graphic Design Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 319G - GRADUATE FORM I**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Please contact the department for permission to register; registration is not available in Workday.

Major Requirement | MFA Graphic Design (3yr)

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 320G - GRADUATE FORM II**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Graphic Design Students.

Major Requirement | MFA Graphic Design (3yr)

Student Eligibility

GR Graphic Design Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 321G - GRADUATE SEMINAR I

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Graphic Design Students.

Major Requirement | MFA Graphic Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GRAPH 322G - GRADUATE SEMINAR II

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Graphic Design Students.

Major Requirement | MFA Graphic Design

Student Eligibility

GR Graphic Design Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GRAPH 323G - GRADUATE STUDIO I**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Graphic Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Please contact the department for permission to register; registration is not available in Workday.

Major Requirement | MFA Graphic Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 324G - GRADUATE STUDIO II**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Graphic Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Graphic Design Students.

Major Requirement | MFA Graphic Design (2yr)

Student Eligibility

GR Graphic Design Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 327G - GRADUATE THESIS I**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Graphic Design

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

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.

Please contact the department for permission to register; registration is not available in Workday.

Major Requirement | MFA Graphic Design

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 328G - GRADUATE THESIS II

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Graphic Design

Min. Credits:
9

Max. Credits:
9

Repeatable:
No

This course is a continuation of the work begun in fall semester's Graduate Thesis I (GRAPH 327G). The 6-credit studio component is complemented with a 3-credit thesis writing seminar, together guiding the synthesis of independent visual and verbal investigations into a coherent thesis body of work. The MFA degree requires completion of a graduate thesis. The thesis, as a major undertaking for advanced study and personal development, also assists the student to direct a program of study for an experience that best serves that individual's interests and needs. The thesis is an inquiry into the process, expression and function of the visual in graphic design. Visual search is the primary means by which to develop and substantiate original work which provides proof of concept for the thesis argument, critique, or point of view. The graduate student is encouraged to go beyond established models and to project his/her unique character in the thesis rather than to evidence vocational training, which is implicit. The productions can involve any medium suitable to need and content. Ultimately the thesis is submitted as a written document supported by a body of visual work that is a meaningful synthesis of the visual and verbal, and a lasting contribution to the field of graphic design. Two copies of the document remain, one for the Library and one for the department. Completion is required before graduation as stipulated by the College.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Graphic Design Students.

Major Requirement | MFA Graphic Design

Student Eligibility
GR Graphic Design Programs of Study

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 330G - GRADUATE STUDIO ELECTIVE I

Terms Typically Offered
Fall

Academic Level
Graduate

Offering Department(s)
Graphic Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
Yes

This graduate-level studio elective course will use the term "variable" as a core trajectory through the semester, and will focus on methodologies to visualize these variable design spaces; exploring the potentials of working within single to multi-axis frameworks. Inside these spaces, instances (artifacts) can be interpolated (generated). From analogue tools to variable letterforms, this elective will consider the technical and poetic potentials related to the process of interpolation; from observing two knowns, an unknown can be defined.

This elective will consider typography and typographic technology as generative worlds of practice for study; containing endless rabbit holes to explore, engage with, and return to. We will specifically explore variability in relation to the production of type, and curiously chart the number of ways in which the tools/programs of type production can be used (and mis-used) to animate forms (letters or otherwise). We will navigate the relationship between the history of code, and the history of font production, to find ourselves making within the current context of variable type technologies. Primarily a studio-centric 'off-road typography' making and prototyping environment, the course's critical dialogue will focus on the transformation of language and communication through these variable design processes.

Elective

Student Eligibility
GR Graphic Design Programs of Study

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 332G - GRADUATE TYPOGRAPHY STUDIO I

Terms Typically Offered
Fall

Academic Level
Graduate

Offering Department(s)
Graphic Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Graduate Typography I through III (GRAPH-332G/342G/352G) are a sequence of courses that focus on the subject of typography. This sequence covers the fundamentals of typography, its theory, practice, technology and history. Studies range from introductory through advanced levels. Grad Typography I includes: the study of letterforms, type design, proportion, hierarchy, legibility, and structures for composition of multiple type elements. Aspects of contemporary practice and theory are integrated into research and discussion.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Graphic Design Students.

Major Requirement | MFA Graphic Design (3yr)

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 342G - GRADUATE TYPOGRAPHY STUDIO II

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Graphic Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Graphic Design Students.

Major Requirement | MFA Graphic Design (3yr)

Student Eligibility
GR Graphic Design Programs of Study

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 352G - GRADUATE TYPOGRAPHY STUDIO III

Terms Typically Offered
Fall

Academic Level
Graduate

Offering Department(s)
Graphic Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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

Please contact the department for permission to register; registration is not available in Workday.

Major Requirement | MFA Graphic Design (3yr)

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 1502 - MOTION DESIGN-CRAFTING SEQUENCED IMAGES ON A TIMELINE

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Graphic Design

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

Motion can be used as a dynamic and interdisciplinary tool to communicate ideas and narratives that utilize time based media. The intention of this studio class is to equip students with understandings of the mechanics of motion, making and working through analysis and discussion of motion pieces, which they will then use to inform decisions, harnessing motion as a tool for presentation of their work and its documentation as well. Students will navigate motion through the 12 principles of animation, assess moving pictures across different media like live action films, traditional animation, stop motion animation, advertising and motion graphics through diverse screenings. They will also draw on their understanding of time, sequencing, narratives and techniques in their own creative practices. Students will begin with a solid foundational understanding of After Effects, be equipped with essential skills and techniques like working with hand-drawn animation, stop motion and motion graphics using text based-media. As a project focus for the course, students will work on a 45-second motion project of their choice, using vector graphics, kinetic type, or object stop motion. From pre-production to post-production, they will consider processes like storyboarding and sound in creating their visual sequences.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 1565 - INDEPENDENT PUBLISHING INTENSIVE**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This wintersession studio will attempt to draw a line between DIY zine making and large scale publishing, giving students a grounding in many techniques and technologies available to them from classical bookbinding to industrial production. We will focus on the social and material practices that foster cooperative presses and collective publications. Students will learn basic prepress and layout techniques, introductory risograph, screenprinting, and bookmaking methods, such as saddle stitching, coil and perfect binding, as well as more experimental approaches to publishing. This studio will encourage students to be self-directed and work collaboratively to make 1 or 2 publications over the course of the class. This class will run counter to most popular conceptions of publishing. Even the most rigorous historians often imagine print shops as rigidly hierarchical and directed by lone white master printers, churning out nothing but bibles-the exemplary book. They center perfectly printed volumes, tightly bound, uniform, inalterable, and embossed with the gilded name of one author. Instead, we will propose a messier history and an alternative culture of publishing built on solidarity economies and cooperative modes of production. The archive is littered with pamphlets and propaganda by anonymous collectives, sold and produced cheaply, barely bound if at all, disseminating countercultural ideas even from the earliest days of Guttenberg. In this way, things like zines may have as much to tell us about publishing as traditional" books."

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 1567 - TYPE IN TIMES OF PROTEST TYPE IN TIMES OF POSITIVE SOCIAL CHANGE**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Typography is never innocent, and a shape is never just a shape. Its interaction with social and historical context, its inextricable link to speech and thought, and its record of instrumentalization all make type profoundly political. The interdependency between letterforms and written content shapes how we experience the world; type has the power to attack, convince, appease, influence, and inform us. But can type be an instrument of transformation, an agent in promoting positive social change?

This course invites both designers and non-designers to ask how typography and type design influence public perception and participation and will investigate to what extent typographic variation may be a tool for empowerment and advocacy. The class will investigate typographic standards, questions of readability and accessibility, and 'appropriateness' through a series of three main project prompts, which will encourage students to rethink typography in publications, posters, and their own practice. Subsequently, case studies, and readings aim at fostering an open discourse about what typographic variation and disruption of norms can mean in times of protest and how a typographic 'voice' can act as an agent for positive change and inclusive world-building.

Discussions will be informed by lectures and readings/works by Angela Riechers, Audre Lorde, L.i.P. Collective, Læ collectiv-f-e Bye Bye Binary, Sang Mun, Beatrice Caciotti, BeOakley, Corinne Ang, Imad Gebrayel, Silas Munro, and Sabiha Basrai. Visual references include the work of Sister Corita Kent; Emory Douglas (and material from the NY Schomburg Center 'Black Power' exhibition); AIDS-era protest graphics of ACT UP; feminist direct-action graphics of the Women's Action Coalition; anti-Vietnam-war material from the NYPL exhibition 'You Say You Want a Revolution' and more.

Estimated Cost of Materials: \$80.00

Elective

Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

GRAPH 2010 - REFRAMING THE POSTER

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Graphic Design
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

The poster has been an archetypal graphic design format since the late 19th century when lithographic printing technology came of age and captured the imagination of artists, bringing their vision into Paris streets. This course will invite you to explore future possibilities and contexts for the poster-as paper and as screen-building on its singular capacity to transform ideas into iconic picture planes; and examining the dynamics of typography and image, both still and in motion. Prompts will progress from individual posters, to sequences, to site-specific installations that explore the potential for interactive discourse in public space. Studio assignments will be supported with presentations and readings about poster history and contemporary poster design.

Elective

Student Eligibility
Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

GRAPH 2055 - THE ART OF SHOWING UP, TAKING SPACE, AND ENGAGING COMMUNITY

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Graphic Design
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

We strive to be a beautiful multicultural, interdisciplinary, intersectional space that removes the barriers between art and design, 2D and 3D, institution and student body. This course is broken into 3 sections of exploration for design and art making: The self, The audience, and The community. This is an SEI based curriculum and we will be exploring social justice topics such as race, gender, sexuality, class, poverty and climate in a safe, supportive and collaborative environment. If you are QTPOC and have had issues with creating work that is a personal reflection of your lived experience and would like to explore these topics in a nurturing and non harmful space, welcome, come join us. This class has no prerequisites. All majors are welcome. Brown University Students welcome.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 2103 - TIME, SEQUENCE & SOUND: A COURSE IN DESIGN AND MOTION**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is a course about design and motion, filtered through the lens of real-world, graphic design applications. From film titles to animated gifs, design installations to handheld applications, motion is an important consideration in 21st century graphic design. This course combines disciplines of graphic design, animation, storytelling and sound design. Through a series of in-studio and multi-week assignments, students will create animated projects that include real-world assignments as well as experimental exercises. Short weekly lectures will discuss historic and current works of influential Motion Designers, Animators and Directors. Adobe After Effects will be the primary production tool for this class. Through the sequence of assignments, students will become fluent with the software.

Elective

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 2106 - DESIGN IN THE POSTHUMAN AGE**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The current understanding of what constitutes design is straining at the margins of convention. The reach of design has moved beyond the materiality of objects, to biotechnological matter of chemicals and encoded genetic information, from physical space to code and data. Human beings now live lives that are immersed in design. The designer and their subject share a dialectical relationship, constantly shaping and reshaping each other. The role of the designer, thriving in the world of post-industrial and digital technologies, is thus broader today than ever before-from designing brands and creating personalities, to contriving and manipulating living organisms. Post-postmodernism, pseudo-modernism, supermodernism, digimodernism, are only a few of the many terms trying to describe our current state. Today, we occupy the digital domain as thoroughly as we do physical space. Codes and algorithms have also become signifiers of a new biotechnological paradigm shift, marking the passage into a posthuman epoch by launching us into a virtual space composed of a bright galaxy of screens and digital worlds, creating a symbiotic relationship between our technology and biological selves. As designers, we shape, clash, align, and distort this new space, elaborating a stage for the New Man and the New Woman, and perhaps even the Nonhuman. In this class, we will explore our contemporary condition through visual-research based projects around self-design, speculative design and design fiction. We will use graphic design as a medium to ask questions about ethical concerns emerging from advancements in science and technology. We will develop a new design vernacular incorporating ideas from revolutionary recent developments in genetics, biotechnology, and artificial intelligence. We will employ machine vision: microscopy, neuroimaging and NASA archives to create new fictional worlds in concert with the life forms around and inside us. This engagement with the sciences will allow us as graphic designers to acquire some fundamental tools that probe fundamental human nature, and help us navigate the posthuman epoch that lies ahead.

Elective

Student Eligibility

Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 2120 - UNMAKING STUDIO

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

How do designers respond, think about and make for equitable futures? How much do we need to scrap or throw under the proverbial bus (ourselves included)? Unmaking studio is a space that explores possibilities through collaborative experimentation and reflection on how we can design in pluralistic ways. We will intentionally break habits, structures, tools, methods, and models of thought that have become canonized as the way to make Graphic Design. Along the way, we will experiment, at times in collaboration, with a series of prompts that explore analog and digital outcomes — forms, images, stories, languages, publications, the unknown, the emergent — thinking about the stories our work tells about ourselves (our lineages, our choices, and our values), our communities, and how all of this has the potential to radically and joyfully shift how we engage as human beings.

Estimated Cost of Materials: \$50.00

Elective

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 2156 - FAB: DIGITAL FABRICATION AND THE ACT OF MAKING

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This studio course is an investigation in the act of making. We'll begin the semester by looking at performance theory, linguistics, ornamentation, and replication to explore the “act,” and simultaneously use digital fabrication, material research and hand craft to explore the “making.” You will further expand on these ideas by applying lenses of your choice to develop your own methodologies and frameworks to situate your work within a larger conversation about making and graphic design. While our primary modes of making will be within the realm of digital fabrication (using the resources at CoWorks), we will also incorporate other modalities to explore the tensions between presenting information/concepts and performing design. Course meetings will range from group discussions, making and fabrication demonstrations, work time and critiques. This course is designed for the graphic design student who already has an established independent practice with strong research and conceptual interests. The class will culminate in a final project that will support, enhance or evolve your Graphic Design Degree Project or Thesis.

Estimated Cost of Materials: \$125.00

Elective

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 2215 - COMPUTATIONAL POETICS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Digital text is an interface for so much of our emotive, interpersonal, industrial, and political lives. Language in digital space is inseparable from the aesthetics of automation, network culture, and its origins within computational history. What is the role of a graphic designer in digital space-where language is simultaneously content and code, and exists at such scales that we begin to call it data.

This course will be a laboratory for designers to explore the relationship between computation and language. We will transform text using processes such as paper cut-up, copy paste, autocomplete, crowdsourcing, and Natural Language Processing models. Through projects, we will explore questions like, How does the addition of computational ingredients- networks, automation, randomness, etc- affect the visual form and meaning of language? Who produces digitally-based language, and how?

Students will create projects through a range of expressions, including but not limited to websites, printed objects, and readings-out-loud. Students will be supported if they want to pursue project work through HTML/CSS, p5.js, RiTa.js, Twine, Scratch, or NLP engines like GPT2. As part of this class, we will also discuss the ongoing relationships between computation, reading, and writing in a social context - transcription workers, human computers, web moderators, and so on. Basic HTML, CSS and/or programming experience is helpful but not required.

Elective

Student Eligibility

Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 2216 - IN MOTION: DESIGN FOR VIDEO AND ANIMATION**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Motion design is a powerful, foundational feature of digital screens. It helps direct the viewer's attention, present information sequentially, add personality or depth to otherwise static graphics, contextualize interactive elements, and so much more. In this studio elective, students will learn the fundamentals of motion design and explore a wide variety of video and animation techniques. We will look at a wide range of influences and styles ranging from stop motion animation, to film title sequences, to early-Internet Flash animations, to interface design, to contemporary practices for brand identities and social media. Instruction will focus on digital motion design using Adobe After Effects, with additional tutorials in Premiere Pro, audio production, and HTML/CSS for web-based animations. Students will leave the course with a broad overview of the field of motion design and a deep understanding of rhythm, timing, sequence, narrative, and expression.

Estimated Cost of Materials: \$25.00

Elective

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 2312 - CRITICAL ISSUES STUDIO**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this combined seminar/studio course we will take a survey of some of the most urgent critical conversations in the field of graphic design today, and engage those conversations through visual work. Through a diet of readings and discussions, we'll unpack the critical lenses that shape graphic design discourse, explore current conversations about design's relationship to structures of power, and look at the various strategies designers and thinkers have proposed for interrogating these structures. We'll engage all this through a series of brief studio projects that interpret, question, and extend ideas from the readings, and through self-directed research work. Taken together, our activities in this course will model a design practice that engages its context in sophisticated and rigorous ways.

Open to Senior or Graduate Graphic Design Students only.

Elective

Student Eligibility

Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 2315 - MOTION, SOUND & VISION**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will introduce students to the fundamentals of motion graphics, as well as the implementation of video, and sound design. Students will learn a variety of motion graphics software, such as Adobe After Effects and Premier, as well as studio tools like Ableton Live, and/or other audio-visual programs. Students will learn how to capture, manipulate, mix and optimize audio visual material for final production and implementation. Through a series of in-class and multi-week assignments, students will create animated projects that include motion design real-world assignments, as well as experimental exercises, with the goal of exploring intersections between graphic design, story telling, visual composition, and the realms of rhythm and sound. Adobe After Effects will be the primary production tool for this class. Each student will propose a long term project, this project will be developed throughout the semester and presented as the final project for the class. In addition to our software tutorials, there will be a series of short weekly lectures to review specific histories, and also current practitioners who are using motion graphics and sound to create works in the worlds of design, fine art, and performance.

Elective

Student Eligibility

Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 2320 - IMAGE, DATA, AND IDENTITY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Today, all images are computational. This studio elective grapples with the aesthetics, ethics, and social and cultural implications of images that are always, already data, and contextualizes them within broader fights for algorithmic justice. From emotion recognition to nudity detection, how have machines been taught to understand and misunderstand our images, our bodies, and the identities attached to them? Conversely, when we open the black box of automated image analysis, what can we learn about the logics and ideologies embedded in the computational gaze, and the artists and designers who subvert or disrupt them? Some familiarity with code is recommended, but we will focus on using code-free tools like Runway ML to create, deconstruct, and talk back to computational imagery.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 2321 - WEB, TOOLS, AND ETHICS

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This studio course will focus on learning web development tools with a holistic socio-political lens. Through projects, you will further your experience using tools such as Figma, HTML, CSS, JavaScript, JavaScript libraries, Github, and learn to leverage these skills to give form to your ideas. We will address the vast and complex world of contemporary professional web development and graphic designers' various roles in this space. Additionally, through discussions and presentations, we will explore the intersecting social, political, and historical contexts around web technologies, shedding light on some of the ethical challenges in tech and design spaces. Web development as a practice relies upon collective work; in that spirit, we will learn collaboratively and build on the possibilities we find.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 2350 - TYPOGRAPHIC MULTIVERSE

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Building on a collection of texts at the intersection of language, identity, and societal conditioning, this course examines the extent to which typography can engage in world building and the production and dissemination of proposals for alternative systems. Through a series of parallel assignments including reading, writing, and making, we will individually and collectively explore different strategies and mediums through which we can activate a multitude of voices and approaches that comprise our complex world of many worlds.

Elective

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode
In-Person

GRAPH 2355 - INTRODUCTION TO BOOK ARTS

Terms Typically Offered Spring	Academic Level Undergraduate	Offering Department(s) Graphic Design

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

In this Graphic Design studio, students will learn the building blocks of book construction. In addition to handwork and bindery skills, students will work to set type, manually and digitally, to match their conceptual vision and learn to plan, execute and create well crafted book projects. The course will cover the history of the book from codexes and manuscripts all the way through modern zines to give us context for our technical work. We will study the medium of the artists' book which, though rooted in traditional book forms, take on any shape and design that the artist can imagine. This medium has a rich history—we'll study exemplars in the Special Collections archive and visit with contemporary artists in the field.

Craft is essential to creating effective forms that tell the story of our design practice. How can the technical skills learned in traditional book binding be adapted to your vision and voice?

Elective

Student Eligibility
Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

GRAPH 3100 - TYPOGRAPHY FOR NON-MAJORS

Terms Typically Offered Fall, Spring, Wintersession	Academic Level Undergraduate	Offering Department(s) Graphic Design

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

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.

Elective

Student Eligibility
Junior, Senior, or Graduate Students only.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

GRAPH 3105 - TYPOGRAPHIC STUDIES

Terms Typically Offered Fall, Spring, Wintersession	Academic Level Undergraduate	Offering Department(s) Graphic Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course is for students who want to explore or further develop their understanding of typography. It will cover the study of letterforms, type classification, legibility, organization, and hierarchy, along with text applications, grid systems, and page layout. Typography will be examined as a means of communication and as a medium for experimental expression. Projects may include various studies that address text at both micro and macro levels and the creation of posters, signage, and publications. Systematic versus intuitive learning methods, or programming, will be introduced.

Elective

Student Eligibility
Junior, Senior, or Graduate Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 3123 - TYPE + CODE

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Graphic Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Type + Code is a studio course in which students combine web programming with variable fonts to create interactive, dynamic typographic experiences. Students will become proficient in code (HTML, CSS, and JavaScript) and type design (Glyphs) to create original fonts, web specimens, digital articles, and more. This course encourages students to push the boundaries on contemporary type design and find new or underutilized use cases for experimental typography, both as a form of expression and in practical applications. These experiments are supported by readings from a wide variety of influences, including video games, performance studies, and computer science. No prior experience in type design or coding is required.

Student Eligibility
Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 3163 - WKSHP: VARIABLE FONT

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Graphic Design

Min. Credits:
1

Max. Credits:
1

Repeatable:
No

Variable fonts offer graphic designers new ways to create dynamic, complex, and consistent typographic systems. While digital typefaces traditionally require multiple font files to cover a range of weights and styles, variable fonts instead store glyphs as a range of possible forms with infinite variations. In this four-week workshop, students learn how to utilize and design variable fonts for a wide variety of use cases including typographic identity systems, interpolated animations, and context-aware

adjustments like optical sizing. Projects include designing graphics with variable fonts, modifying open source typefaces to introduce variable functionality, and conceiving of original variable font designs. Course instruction includes Glyphs for designing typefaces and basic HTML/CSS for animating variable fonts; no background in type design or coding is required.

Elective

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

GRAPH 3177 - WKSHP: PHOTO/GRAPHIC**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

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.

Elective

Student Eligibility

All Graphic Design POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

GRAPH 3178 - WKSHP: LETTERPRESS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

From Letterpress to Inkjet: this workshop will offer the students a unique opportunity to connect the dots. Two technologies more than 500 years apart will inspire the students in finding either harmony or discord. Neither is proven wrong. Students will be introduced to the Type Shop through the techniques and procedures for setting and printing metal and wood type on the Vandercook proofing presses. Engaging in this historic craft, newly developed skills will be transformed into contemporary results. The students will unite the digital with the analog technology, for example by feeding a letterpress print through the inkjet plotter or to digitize hot metal type. The options are endless. Specifications on paper selection will be discussed and samples of letterpressed books will be shown for inspiration. Any such targeted integration of science and art goes beyond the sheer structural and aesthetic qualities of given product. But as regards graphic design "product," it must contain the conscious integration of the human factor, technology, and aesthetics to prove effective.

Elective

Student Eligibility

All Graphic Design POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

GRAPH 3181 - WKSHP: PRE-PRESS AND RISOGRAPH PRINTING

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

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

Estimated Cost of Materials: \$40.00

Elective

Student Eligibility

All Graphic Design POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

GRAPH 3188 - WKSHP: WEB PROGRAMMING

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

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.

Elective

Student Eligibility

All Graphic Design POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

GRAPH 3193 - WKSHP: STUDIO PHOTOGRAPHY

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

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

Elective

Student Eligibility

All Graphic Design POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

GRAPH 3210 - DESIGN STUDIO 1

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Please contact the department for permission to register; registration is not available in Workday.

Major Requirement | BFA Graphic Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3211 - COLOR + SURFACE

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Graphic Design Students.

Major Requirement | BFA Graphic Design

Student Eligibility

Sophomore Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3214 - TYPOGRAPHY I

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Please contact the department for permission to register; registration is not available in Workday.

Major Requirement | BFA Graphic Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3215 - TYPOGRAPHY II

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Graphic Design Students.

Major Requirement | BFA Graphic Design

Student Eligibility

Sophomore Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3216 - DESIGN STUDIO 4**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Junior Graphic Design Students.

Major Requirement | BFA Graphic Design

Student Eligibility

Junior Graphic Design Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3220 - DESIGN STUDIO 2**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Graphic Design Students.

Major Requirement | BFA Graphic Design

Student Eligibility

Sophomore Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3223 - TYPOGRAPHY III

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Please contact the department for permission to register; registration is not available in Workday.

Major Requirement | BFA Graphic Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3225 - HISTORY OF GRAPHIC DESIGN

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Students are pre-registered for this course by the department; registration is not available in Workday. Enrollment is limited to Graphic Design Students.

Major Requirement | BFA Graphic Design, MFA Graphic Design (3yr)

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3226 - DESIGN STUDIO 3

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

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.

Please contact the department for permission to register; registration is not available in Workday.

Major Requirement | BFA Graphic Design

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 3237 - WEB AS MEDIUM 1

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Graphic Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Web as Medium 1 is an introduction to creating communicative media for the web, from both conceptual and technological perspectives. Through engaging in readings, student-led presentations, and projects, students will explore cultural, social, and historical contexts around network technologies, and discover the Internet's potential as a space for social exchange and independent expression. Throughout workshops and hands-on exercises, students will learn fundamental design principles as well as a basic understanding of HTML/CSS/Javascript. Studio projects will guide students in exploring methods for conceptualizing, designing, and developing websites. While outcomes won't always prioritize practicality or strict functionality, the emphasis lies on cultivating a poetic understanding of design and the Internet as mediums for critical research and action.

Student Eligibility
Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 3260 - MUSIC VIDEO

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Graphic Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course is a continuation of the ideas presented in GRAPH-3252 Photo/Graphics, but it is not a prerequisite. This course will explore how video design and sound design can be utilized to convey visual narratives. Students in this studio will design a visible language of video-graphic expression. It involves two-dimensional design, three dimensional design, lighting design, and sound design. As a final project, each student will make a short video utilizing techniques learned.

Elective

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 3262 - PACKAGE GRAPHICS

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Graphic Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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.

Elective

Student Eligibility
Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 3271 - WEB DESIGN

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Graphic Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course will cover the fundamentals of UX design, primarily focusing on the interface and aesthetics of digital products and their influence on the user experience. Starting with understanding the user needs, behavior and habits, we'll look at principles and laws in UX alongside digital trends and patterns, interface guidelines, their application, and usage. Students will design responsive interfaces on topics of their choosing, practice research methodologies, and create a design system for their proposed solution. 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.).

Elective

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GRAPH 3273 - EXHIBIT DESIGN

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3280 - OPEN RE/SEARCH**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course offers individuals the opportunity to pursue a project or topic of personal interest related to visual design and communication. This may be an interest or activity not offered in other courses, a personal ideal, a unique circumstance, a collaboration of two or more individuals, the preliminary work for the Degree Project, or to supplement Graduate Thesis work, etc. The work can involve a broad range of curiosities like sustainability, sociocultural activism, public service, criticism, spirituality; the nature of theory; practice and experiment; methodology; technology; interactivity. While similar to an ISP or CSP this course differs in its objectives to also offer a dynamic learning experience:

- to meet as a class (and in small groups and privately) to facilitate interaction and share work and ideas
- to discuss topics of interest and relevance to the group
- to stimulate interdisciplinary and inter-level interaction among students (all levels and non-majors are welcome!)

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3282 - MAPPING INFORMATION**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The visualizing of information into graphic form is one of the oldest forms of graphic design, and is one of the essential areas of professional design engagement. This course deals with the organization and analyzation of data, and the concepts and methods of visualizing information. Using information structure and visual systems of form, color, and typography, students will work projects which communicate complex information through the use of maps, graphs, charts, and diagrams. These projects will explore issues of mapping, hierarchy, location, time, comparison, motion, format, and the use of symbolic visual language.

Elective

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3286 - IDENTITY DESIGN

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Designing an identity and identity system is a critical skill practiced by today's designers. In this course, students will create two identity systems: one for an arts organization and one for a socially constructive campaign. While a traditional identity system is defined as a logo and a set of rules for governing that logo's application across a range of media, the goal of this class is to expand upon the ways an identity can be conceived through the manipulation of language, materials, and audience expectation/participation.

Elective

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3298 - DEGREE PROJECT

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Graphic Design Students.

Major Requirement | BFA Graphic Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3302 - DESIGN FOR PUBLISHING**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Elective

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3318 - WKSHP: DIGITAL 3D DESIGN**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

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

Elective

Student Eligibility

All Graphic Design POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

GRAPH 3319 - WKSHP: SCREENPRINTING**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

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

Elective

Student Eligibility

All Graphic Design POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

GRAPH 3320 - EXPERIMENTAL PUBLISHING STUDIO**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Elective

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3324 - NEWLY FORMED**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Elective

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3325 - WEB AS MEDIUM 2

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Web as Medium 2 is an advanced studio course for students who have been exploring browser-based technologies as a creative medium. Students will build on their critical understanding of code to investigate the cultural, social, and philosophical implications of the internet, culminating in the creation of self-driven projects as their responses. The course will provide a space for students to conduct in-depth experiments on the web, fostering active skill-sharing and knowledge exchange among peers. The course features student-led research/workshops as a point of engagement with relevant technologies and its discourse, along with self-driven projects that utilize the browser as a space to experiment and communicate. Prerequisite knowledge of or coursework in HTML/CSS/JS basics is required — students are expected to have solid understanding of network technologies, including how to publish web pages to the internet.

Elective

Student Eligibility

Student has completed or is in process of completing GRAPH 3237 - WEB AS MEDIUM 1.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3327 - DESIGN FOR INTERACTION

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

How do you turn an object, such as a flat, digital screen, into something people can interact with and understand? This question underscores the field of user interface and experience (UI/UX) design, which aims to create legible, meaningful experiences for virtually everything we interact with. In this studio elective, we'll study UI/UX from a digital perspective, exploring the interface design of various mediums including apps, websites, operating systems, video games, appliances, exhibitions, and more. Instruction and projects will focus primarily on using Figma to create mockups and prototypes, with digressions into practices for user experience research. While this is not a coding course, lectures and exercises will explore the relationship between designers and developers. Familiarity with graphic design and typography is recommended but not required.

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 3859 - TYPE DESIGN**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This elective is an opportunity for students to immerse themselves in the process of designing a serif text typeface; to consider all the design decisions that are a part of this creative exercise, and to learn the finer points of bezier wrangling, serif and sans, spacing, kerning, and all the other details of execution which turn a roughly-formed idea into a more complete, rigorous and polished type design. This course will provide a fundamental understanding of how typefaces work in addition to accessing a new design tool that can find practical use. This is a Mac only course.

Elective

Student Eligibility

Junior, Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

GRAPH 4110 - GAME DESIGN WITH UNITY 3D**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Graphic Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will lead students through the entire game design process, from sketch to publishing, in both 2D and 3D. Students will be introduced to Unity 3D, software that creates interactive designs and publishes them as desktop, web, and mobile applications. The course will also consider media theory and address video games' influence on our culture. Topics to be covered will include: analog and digital history of games; their ritualistic and symbolic origins; their use in contemporary art; an analysis of gaming subcultures; an analysis of the male gaze, hyper masculinity and violence in commercial gaming; a critique of the lack of diversity in the game development workforce; video games' influence on other mass media; and their role in how we perceive the world around us. There will be special focus on the graphic designer's role in a professional game development team. Once familiar with the Unity environment, the course will open up to other kinds of interactive software including AR and VR mobile applications. Unity 3D is free to use. There are no prerequisites but experience with 3D modeling is desired.

Elective

Student Eligibility

Senior or Graduate Graphic Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

History, Philosophy, and the Social Sciences Department

Department Head

Jennifer Prewitt-Freilino

History, Philosophy, and the Social Sciences (HPSS) Concentration Coordinator

Xiangli Ding

An interdisciplinary liberal arts department, History, Philosophy and the Social Sciences (HPSS) offers a wide variety of courses on the nature of human life—past and present—in its psychological, social, political, intellectual, philosophical and cultural contexts and manifestations. Courses in world history, philosophy, psychology, anthropology, political science, sociology, religion and American and cultural studies are designed to help students broaden their knowledge while developing stronger critical thinking, reading and writing skills.

- Learn more about [History, Philosophy, and the Social Sciences](#) at RISD
- Department [Location and Contacts](#)

Concentration

The Department of History, Philosophy, and the Social Sciences (HPSS) offers courses open to undergraduate and graduate students and a 21-credit undergraduate concentration in HPSS (like a minor). The requirements for the concentration can be found [here](#).

Graduation Requirement for Undergraduates

All undergraduate students are required to complete either Topics in History, Philosophy, and the Social Sciences or the HPSS Advanced Inquiry Seminar. For students entering RISD in 2025 or later, this requirement is fulfilled by HPSS S301 Advanced Inquiry Seminar, which is typically taken in the junior year (but may be taken in either the second semester of sophomore year or first semester of senior year with consultation with a student's major advisor). For students entering prior to 2025, the requirement is fulfilled by [HPSSS101 HIST/PHIL/SOC.SCIENCE TOPICS](#) Topics in History, Philosophy, and the Social Sciences, taken during the first-year. No waivers or transfer credit for HPSS S101 or HPSS S301 are permitted.

Courses

ARCH 1519 / HPSS S151 - RETHINKING GREEN URBANISM

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Architecture, History, Philosophy, and the Social Sciences

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

As over half the world's population has come to live in cities, urbanization has moved to the center of the environmental debate. This course will provide an interdisciplinary engagement between Sociology and Architecture to reflect on the past, present and future of ecological urbanism. Co-taught by professors from Architecture and Liberal Arts, the seminar will interrogate the ways in which green urban design has been conceptualized to date. It will explore cutting edge contemporary debates around the future of the green urban project and ask students to think forward into the future.

Elective

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

GRAD 716G / HPSS S016 / NCSS 716G - ENVIRONMENT AND POWER IN EAST ASIA

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	History, Philosophy, and the Social Sciences

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

Human society evolves through our interactions with the natural environment. Many of the environmental challenges today derive from the industrialization and urbanization process around the globe in the past three millennia. Focusing on the region of East Asia, this course examines key environmental issues in both historical and contemporary contexts. We will start with discussing people's perception of nature in pre-industry East Asia and its relevance today. Then we will take a closer look at major

disasters in recent history, such as draught, flood, earthquake, and plague, and examine how civil societies and state powers responded to those challenges. On infrastructure enthusiasm, we will study the proliferation of mega concrete dams and their environmental and human tolls. On industrial pollution and health, we will focus on the tragedies of mercury poisoning and black lung cancer. In the rapid urbanization process, how the changes of land use and our life style have reshaped our relations with the environment. In the battle with climate change and environmental injustice, how do we evaluate the role of bottom-up environmental activism and authoritarian environmentalism? Exploring those issues would help us contextualize the intimate connections between nature, culture, economy, and political powers in East Asia and thus deepen our understanding of this region's role in global sustainability. This course requires students to do weekly assigned readings, engaging in class discussions, writing short reflection essays, and doing a final research project.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GRAD 702G - INVENTIVE POLITICAL ECOLOGIES

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Graduate

Offering Department(s)

Liberal Arts, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Inventive Political Ecologies is a HPSS elective and NCSS core seminar. The course provides an introduction to the interdisciplinary field of Inventive Political Ecologies. This course will critically interrogate the many different proposals for inventive political ecologies that have emerged out of the critical social sciences, technology and engineering studies and the broad fields of design, planning and architecture. We will collectively discuss and debate what these inventive political ecologies might offer for addressing and acting on the environmental and climate crisis. We will consider ways in which discussion of “invention” and “innovation” can both open up and sometimes narrow eco-political and environmental discussions. Finally, we will continually consider which inventive political ecologies might help us move towards designing and building more just post-carbon futures.

Elective

Student Eligibility

Graduate level students only

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS C250 / THAD C250 - SACRED ARCHITECTURE

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Sacred Architecture has always been distinct from secular and vernacular architecture and is associated with a variety of belief systems, sacred texts and iconography. From forest groves, caves, and other natural habitats barely transformed by the human hand, to monumental constructions, such as pyramids, cathedrals and mosques, human beings have devoted their creativity and immense resources to spaces where spiritual forces can be revered, housed, appealed to and placated. This course will focus on sacred indigenous architecture in the Americas, with a few comparative examples drawn from other parts of the world, particularly in the introduction segment of the class. Whether it be a pilgrimage site in Mexico, a Hopi kiva or a Plains ceremonial "lodge", various cultural expressions of the sacred in its architectural manifestations will be presented and contextualized.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S101 - TOPICS: HISTORY, PHILOSOPHY, & THE SOCIAL SCIENCES**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Transfer and upper-level students should register for one of the evening sections.

Major Requirement | BFA

Student Eligibility

Open to Undeclared Students Only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S139 - DIGITAL CULTURE: HOW COMPUTERS TOOK OVER THE WORLD**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course provides a framework for understanding how and why digital technology came to define the modern world. We will first explore the history of “reasoning machines” from ancient robots to analogue computers, before turning to modern digital media. Readings will contextualize the past 100 years of digital history, introducing students to the cultural legacy of the personal computer, the internet, and artificial intelligence. We'll ask: How are computers unlike other technologies? How does digital media shape our perceptions? And how much of culture can we capture in data. Students will write weekly reading responses, give oral presentations, and complete a final research project.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S154 - THE PHILOSOPHY AND PRACTICE OF PEACE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Violence threatens and impedes human civilization. As the world becomes more connected through high-speed internet, artificial intelligence, and the global economy, people's peace of mind and inner connection may get less attention. Someone who lacks the understanding and practice of peace and nonviolence may resort to violence when conflict arises in our competitive world. Above all, even a single act of violence may cause long-lasting harm to society. But, as Dr. Martin Luther King Jr. said, we can choose: nonviolent coexistence or violent co-annihilation." Unlike outbursts of violence, peace and nonviolence require creative study, practice, effort, and courage. Thus, the study of nonviolence and peace is emerging as a critically important field of scholarship, research, and training in both academic and non-academic settings. This course aims to provide introductory but crucial knowledge in the field of Nonviolence and Peace Studies. The course focuses on philosophical, social, and psychological factors contributing to violence and the creation of peace and nonviolence, particularly relevant to personal, interpersonal, and global mental health and well-being. Students will learn about ancient and modern nonviolence and peace philosophies and well-known thinkers, including Mahatma Gandhi, Martin Luther King Jr., the Dalai Lama, Maha Ghosananda, and Aung San Suu Kyi. We will also explore nonviolent strategies and tactics applied to social change movements, and contemporary research studies on nonviolence and peace. Course assignments will include applied learning opportunities to personal and community settings of violence and peacebuilding. Students must demonstrate comprehension of fundamental philosophy and practice perspectives of nonviolence and peace. This course employs a cooperative group study format focused on a problem-based learning approach to peacebuilding. The semester will conclude with a group presentation by the students on a selected personal or social issue and its remedy through nonviolent interventions.

Elective

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S156 - THE MEANING OF LIFE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S158 - FOOD AND CITIES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course examines the historical, social, and cultural interrelationships between cities, regions, and food systems. How have urban regions produced, processed, and distributed food across space and time? How have foodways influenced public and private life? Major course topics will include the meanings of food in human societies; the role of science and technology in nutrition and diet; food security and sovereignty; sustainability and resilience in food systems; and community-based food planning and policy governance.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S173 - FROM OPIUM TO ATOMIC BOMB: THE MAKING OF MODERN EAST ASIA**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

East Asia has the largest population and one of the most vital economies in the world today. While serving as an economic powerhouse, the region also faces persistent social, cultural, and political challenges. Many of those challenges, such as the tension on the Korean peninsula and across the Taiwan strait, could be traced to the earlier history. This course provides an introduction to the histories of East Asia over the last four centuries. It would examine significant events in the region's history, including the encounter with the West, colonialism and imperialism, the rise of nationalism and Communist revolution, decolonization, World War Two, and the impact of the Cold War. We will explore the historical forces behind the changes of East Asian politics, society and cultures. Furthermore, through analyzing the historical complexity of East Asian affairs, we hope to contribute to the fostering of a peaceful, rational, and dynamic mechanism in the region.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S174 - MODERN CHINA: CULTURE, POLITICS AND SOCIETY**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

China has been undergoing tremendous changes in the modern era. This course explores the Chinese political and social transformations from the beginning of the Qing Dynasty until today. After a broad survey of modern Chinese history in the past four centuries, including the Manchu conquest, the Nationalist Revolution, the Communist Revolution, the Great Famine, the Cultural Revolution, and the Reform and opening-up era, we will take a closer look at the political and social structure, one-child policy, frontier/ethnic issue, urban/rural discrepancy and other issues in modern China. Through readings and discussions, this course will deepen our understanding of China from a critical as well as an empathetic perspective.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S178 - THE ART OF HEALING

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Welcome to The Art of Healing. We will begin with a general overview and introduction to counseling techniques, with specific attention to the therapeutic applications of art making. Students will be introduced to the foundational aspects of art therapy, creative expression and the use of art media to treat both emotional and physical illness.

This is an experiential course that will emphasize practice as well as didactic information. This course will review how the creative arts can be used in the counseling process, focusing on music, dance and movement, imagery, visual arts, literature and writing. Students will be provided information on the history, rationale, and benefits of using artistic methods, as well as trends in the use of the arts in counseling. Course meetings include lectures, class discussions, films, and peer exchanges.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S186 - MANY MEXICOS: MEXICO FROM COLONY TO REVOLUTION

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Modern Mexico remains a diverse land with tremendous regional differences, a land united politically but not culturally, and challenged daily to maintain the perception of unity amid ongoing struggles with narcocapitalism, perceived corruption, geographical constraints, and underlying tensions across ethnic and racial communities. The course examines the origins of Mexicans across the historical spectrum to understand how pre-colonial, colonial, and independence eras brought together peoples to the places that make up the modern Mexican nation. Students will read Mexican and U.S. historians' work on the many peoples of Mexico and their experiences from the time of early colonization in the 1500s to the early 1800s when Mexicans fought, failed, and then finally realized independence from Spain. The course will utilize recent research into Afro-descendant and indigenous histories, as well as histories of space and place, environmental studies, and work that highlights the role of gender across the period in question.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S195 - HORROR, FEAR, AND HUMAN CONDITION

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

How and why does fear motivate human action? In what ways do we try to address the effects of fear, both individually and collectively? How do things like morality and religion inform our solutions to the problem(s) of fear? To what extent do concepts such as virtue or ethics hold up in the face of fear? In this class we will use literature from the horror genre as well as excerpts from select philosophers, to address these questions. In addressing these questions, this course speaks to how both the horror genre specifically and literature more generally aid philosophy in its attempt to help us understand important aspects of the human experience.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S196 - INTRODUCTION TO ETHICS

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

What is the study of ethics? What does it mean to be moral? What do we owe ourselves, our communities, and our world? Why does it matter? In this course, students will explore what it means to live ethically according to a range of philosophical texts and thinkers. Throughout the course, students will be encouraged to think critically about the terms of specific ethical debates, as well as the social, cultural, and economic frameworks that shape them. Students will be challenged to engage with ethics not simply as a tradition, but as a praxis that extends beyond the classroom into our everyday lives. The course will include lectures, discussions, and student presentations. In addition to three short papers, students will develop a final project investigating ethics within their own areas of interest.

A version of this course was taught previously as an S101: Topics in History, Philosophy, and the Social Sciences. If you took this topic as your S101, please do not enroll in this course.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S198 - CAPITALISM & THE ENVIRONMENT: A SOCIOLOGICAL PERSPECTIVE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The field of sociology was born out of the vast disruptions to traditional social relationships occasioned by the emergence of capitalism. These societal transformations have touched every aspect of human life, and it is also the case that the rise of capitalism has fundamentally transformed humans' relationship with the natural environment. This course focuses on the latter transformations and explores both classical and contemporary sociological literature on the topic with the guiding question of whether capitalism and earth's natural systems can sustainably co-exist. Students will complete four two-page application-focused response papers spaced throughout the semester and will complete an analytical project related to the rise, fall, and toxic legacy of Gorham Manufacturing Company in Providence, RI.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S214 - TIBETAN BUDDHISM & THE ART OF HAPPINESS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is designed to invite students on an exploratory journey to the basics of Buddhist history, culture, philosophy, psychology, ethics, and logic in the part of the world known as Tibet. Through the in-depth study, the students will acquire a more profound understanding of the Buddhist worldview. The course will examine Buddhism's origins, the chronology of its introduction into Tibet, and influential figures and events in its development over the past 1500 years. Students will be invited to explore fundamental Buddhist teachings and practices to achieve well-being, meditation, enlightenment, and happiness. Specific attention will be given to how Buddhist forms of compassion, meditation, and wisdom traditions can contribute to peace and happiness in a chaotic and politically conflicted world. The course will conclude with an analysis of the rapidly growing interest in Buddhism in the west, for example, its potential for neuroscientific research on mind-body connections. Note: Students should understand that this is a course exploring one of the world's great belief systems and should be viewed as a course in religious studies, not a religion course. Therefore, there will not be any form of proselytizing, and there is no expectation for students to adopt Buddhism as their belief system.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S215 - CULTURES OF SLEEP**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Ever feel sleepy or sleep deprived? Been to a city that never sleeps? As our immediate worlds speed faster and faster, and work becomes 24/7, this course asks what role do sleep, rest, and dreams play in our societies today? This course examines the social dimensions of resting or sleeping in different cultures across the world. It will introduce students to anthropological studies of sleep and dreaming. We will think through sleep science, psychologies related to sleep, religious stances on sleep, and the economics of sleep from a social science perspective.

As artists and designers we will also brainstorm about the ways in which sleep objects and environments affect sleep and rest. Students will produce comparative studies of sleep environments and practices across cultures. As with most anthropological courses, special attention will be paid to questions of equity, rights, and cross-cultural understandings. Contrary to popular expectation there will be no napping in this course.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S219 - UNDERSTANDING MODELS OF DIS/ABILITY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This class will provide an overview of models of dis/ability (e.g.: Moral/religious, Medical, Social, Critical theory and Bio-psychosocial). We will explore the schools of thought that these models developed from through theoretical and illustrative readings and movies. Throughout the class we will investigate how these models influenced thinking about dis/ability and the subsequent program and policies that developed from this thinking. A recurring theme of this class will be to understand the intersection of gender, dis/ability, race/ethnicity, and socioeconomic status.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S220 - DEVELOPMENT THROUGH THE LIFESPAN I**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Developmental psychology provides an overview of human development throughout the lifespan. The goal of the course is to establish a basis for understanding the processes of developmental change through which humans progress. Physical, cognitive, and psychosocial aspects of human development are explored as well as the methods and philosophies that guide the associated research. Coursework consists of weekly readings with comprehension quizzes, lectures, small group discussions and a final project of student's choosing related to a developmental period. Students pursuing a career that will necessitate working with and being sensitive to people of various ages will find this course valuable.

Prerequisite: HPSS-S101 for Undergraduate Students

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S223 - CONTEMPORARY GENDERS IN POP CULTURE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Tradwives, alpha males, clean girls, femboys, bimbos...There is a seemingly endless supply of labels for contemporary versions of femininity and masculinity, all with their own norms, aesthetics, and critics. This course acts as an introduction to gender studies through the modern internet's taxonomy of gendered labels. We will learn about the systems of power that led these trendy genders to emerge, how they relate to race, economy, and sexuality, and how they challenge and uphold structures of domination. Using feminist and queer theory, we'll analyze digital objects like TikToks and memes as we think critically about the present and future of gender.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S224 - EARLY NEW ENGLAND: POWER AND IDENTITY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This lecture course will consider the history of the New England region from colonization to the American Civil War. Students will encounter three main stories:

(1) the construction of racial and political identity through conflict and war, from the Pequot War of the 1630s to the Civil War of the 1860s

(2) the struggle between slavery and freedom over roughly the same period

(3) the interaction between material factors and ideas in shaping society and culture in the 1600s through 1800s.

We will discuss major indigenous groups, their presence long before English settlement and their continuing survival; the complicated legacies of Puritan politics and thought; how the major wars between indigenous people and Anglo settlers drove the institutionalization of slavery, imperialism, and even the Salem witch trials; transformations in political economy; the rise and fall of African enslavement in the region; Black and indigenous experiences in the American Revolution; early 19th century labor, reform, abolitionist and feminist social movements; Bostonian hegemony; and New England's radically shifting relationships with the Atlantic World, North America, and the early United States. Through readings, class discussions, written work and examinations students will improve their skills in engaging history as an analytical discipline.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S226 - MODERN AMERICAN HISTORY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course serves as a survey of U.S. history since the Civil War, as well as an introduction to history as a discipline. The class discussions, readings, and assignments will track three major stories: the restructuring of national power in relation to American society and the world; the dramatic transformation of the American economy; and the redefinition of national identity and belonging along racial, gender, class, and other lines of differentiation. The overarching theme of these three interlocking stories is the contested promise of American freedom, from the aftermath of the Civil War, Reconstruction and the Plains Wars to the elections of Presidents Obama, Trump, and Biden. This course will familiarize students with fundamental skills for historical work, aiming to empower them to understand and contest historical narrative and to use historical reasoning in other life contexts.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S227 - INDIGENOUS GLOBAL CINEMA CLASSICS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course presents Indigenous-produced, -directed, and -acted productions from all over the world. It provides a cultural and artistic framework for world Indigenous filmmaking and centers classic cinema and film pieces that are foundational works. Through lectures, screenings, discussion, project work, and guest speakers the students will learn how to identify various narratives, aesthetics, styles, approaches and delivery of story from indigenous groups from around the world.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S228 - THE POLITICAL ECONOMY OF INFLATION

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Inflation is usually associated with retail price increases. While this is a commonly accepted indicator, it only reflects certain symptoms of inflation. The root causes of inflation are deeper and more complex. In this course we will unravel the complexity and examine the main components of the inflation pyramid, from the prices we pay at the store, to the cost of investment goods and labor, to monetary policies, to cultural perceptions, to social forces that use inflation as a vehicle to achieve their goals. We will investigate inflation as a phenomenon that spans economics, politics, and sociology. The purely quantitative aspects of inflation are not included in our discussion, we leave them to econometricians. Instead, we concentrate on social forces, political power, and economic exchange.

Familiarity with formal economics, while useful, is not a prerequisite for this course. In the first three meetings we will discuss the basics of the economic frame of reference. The remaining time will be devoted to establishing connections between inflation (both visible and hidden), political power, collective action, and normative-value preferences of the social groups that are in position to benefit from inflation. After taking this course, the students will be able to recognize socio-political changes that are likely to produce inflation or change the existing inflationary regime.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

HPSS S229 - U.S CONSTITUTIONAL HISTORY

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course takes up the constitutional history of the United States, in both its legal and political dimensions. Topics will include the founding of the republic, constitutional crises, the relationship between common law and the constitution, the transformation of the constitutional order in the Civil War and Reconstruction, Supreme Court jurisprudence, and the great challenges posed in holding politics and law accountable to constitutional accountability. Through mini-lectures, readings, class discussions, written work, and presentations, students will improve their skills in engaging history as an analytical discipline.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

HPSS S232 - PSYCHOLOGY OF AGING

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

The Psychology of Aging provides an overview of human development from early adulthood through elderhood and death. Topics include behavior-biology interactions and perceptual, cognitive, and intellectual functioning. The goal of the course is to establish a basis for understanding the processes of change through which humans progress. We do this by reviewing the physical, cognitive, and psychosocial aspects of human development as it applies to others and ourselves.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S233 - FAN CULTURES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Many people, across cultures, have experienced an enthusiasm that changes them. In this course, rooted in the interdisciplinary field of fan studies, we will investigate various histories of such passion, especially how groups of people, over time, have used ardent beliefs and practices to shape new identities and communities and how others, often in authority, have sought to suppress or manage those identities and communities. We will study early instances of fandom, from 19th-century social manias to various groups of lovers, fanciers, buffs, and kranks, as well as modern fans of media, music, and sports. Students can expect advanced reading in cultural history and media theory, as well as several short papers.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S234 - MUSIC IN DAILY LIFE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

For millions of people today, music is experienced less in marked events, like concerts, and more in the unmarked or mundane moments of each day: commuting to work, going for a walk, shopping at a store, cleaning the kitchen. In this course, we will explore different aspects of everyday musicality, from common acts of making and listening to the communities of learning and psychological affordances they create. Throughout, we will pay close attention to the diverse functions of musicking, including self-making, motivation, social control, and healing, as well as the changing music technologies and institutions that have shaped musical experience. Assignments include readings in ethnomusicology, sociology, and history, as well as fieldwork observation and interviewing.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S235 - ISRAEL/PALESTINE CONFLICT: GEOGRAPHY, HISTORY AND CONTEXT**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will both introduce and afford students the opportunity to develop and expand their knowledge of the history, both co-existential and conflictual, of Israel/Palestine. Situated broadly within the context of the Middle East and beginning in antiquity with the emergence of three monotheistic religions in the Middle East – Judaism, Christianity and Islam, this course will focus initially on the Ottoman period (ca. 1500-World War One), World War One in the context of the Middle East, and the establishment of British and French mandates and the protectorates in the Middle East after World War One. The middle part of the course will be devoted to the post-World War Two Middle East and this pivotal period in the history of Israel/Palestine. Topics addressed here will include: the Cold War and US and Russian/Soviet interests in the Middle East; the Arab nationalist leader of Egypt Gamel Abd al-Nasser; the Suez Canal Crisis (1956); the Six-Day War (1967) and its aftermath; the Yom Kippur War (1973) War; the Camp David Peace Accords (1978); and the Lebanese Civil War (1975-1990). The latter part of the course will focus on the recent history of Israel/Palestine and place current events and warfare in the Middle East in geographical and historical context. With an appreciation for the complexity, geo-politics, and spatial dimensionality of this topic, this course will look to engage with the history of Israel/Palestine at and across the local, regional, and international levels. This course will, in a step-wise and iterative manner, equip students with the requisite knowledge to grapple with, navigate, and develop, with the necessary intellectual precision, a multi-perspectival understanding of the past, present, and future of Israel/Palestine.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S236 - HISTORY OF LISTENING**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will examine the ways that listening can be understood historically. Using North America as a context for study, we will explore changing listening practices and their meanings over the last three centuries, including ideologies of sound and hearing in settler-colonialism; the politics of attention in 19th-century church and theater; sectional reactions to Civil War soundscapes; the emergence of acoustic technologies, from telephony to radio; 20th-century noise abatement movements, and the manipulable auditory experiences of the digital age. Throughout, we will situate listening in culture, law, materiality, and the body. Work will include primary source research and short writing assignments.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S239 - WAYSOFSSEEING/WAYSOFLARNING: ETHNOGRAPHIC FIELDWORK**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is designed to acquaint students with some of the basic methods and tools that are part of the discipline of ethnography, and learn to feel comfortable in settings that might be unfamiliar to them. Apart from using the technology available to anthropologists and ethnographers, such as cameras and audio recording equipment, many ethnographers find themselves engaged in fieldwork in communities where their very presence is questioned, and the use of equipment such as cameras/cell phones is unacceptable or logistically difficult. In such circumstances, ethnographers turn to tools that are easily available, learn to respect cultural norms, allow for the sharing of viewpoints, and work through the ethical considerations of our discipline. Artists and designers might find equally challenging contexts in cultural settings in which they wish to engage in dialogue in a more participatory manner. We will explore some of these basic "fieldwork" tools, concepts, ethics, cultural and contextual considerations, interviewing skills, the use of sketching and other ways of learning about new settings.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S240 - WHAT IS WISDOM?**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course investigates the questions and answers posed by sources chosen across history, across the world, drawn from philosophy, world religions, and psychology regarding the nature of wisdom. Methodological frameworks from transcendentalism, existentialism, pragmatism, and recent cognitive psychology will frame these explorations. The course will involve lectures, discussions, and student presentations. It will require short papers, tests, and a final project with presentation.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S241 - FROM THE MODEL T AND THE SUV TO THE TESLA MODEL 3: THE CAR AND THE WORLD IT MADE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

It was an American automobile maker, Henry Ford, who invented the assembly line. When he decided to pay his workers a five-dollar-a-day wage, he also invented America's middle class, by providing a wage that allowed autoworkers to enter the ranks of the nation's consumers. Cars have come a long way since those first Model T's rolled off of Ford's assembly line. Through their ever-changing styles, from the streamlined interwar years to the tailfins of the postwar years, we can trace both the evolution of American modernism and its connection to Cold War politics and ambivalence towards the Atomic Age. More compact designs and an emphasis on fuel economy heralded an era of increased foreign competition. For more than a century, the auto industry's need for petroleum and rubber has fueled American imperialism in Latin America, Asia, and the Middle East. From coast to coast cars created a new cultural landscape, one filled with highways, suburbs, shopping malls, police, and roadside oddities. Throughout its long history, the car has been a shifting symbol of innovation, prosperity, consumerism, and the American Dream; youth culture, rebellion, and sex; both liberation and oppression for women, people of color, and immigrants; and, more recently, environmental degradation, deindustrialization, the decline of labor unions, and America's struggle to compete in an increasingly globalized economy. Now, in the twenty-first century, the rise of Uber and ride-sharing, the advent of self-driving vehicles, a renewed emphasis on public transportation and walkability, and an entire generation that appears uninterested in driving, one cannot help but wonder whether we are witnessing the end of America's long love affair with the open road.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S243 - BLACK FEMINISM**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course exposes students to the key figures, texts and concepts that constitute Black Feminism. In this course we will establish a solid understanding of Black feminist thought and related theoretical concepts by exploring the lived experiences of Black women. We will develop a historical understanding of Black feminism and how it supports intersectionality. We will assess new schools of thought like hip-hop feminism and trace the influence of Black feminism in critical race theory and Women's Studies as a whole.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S248 - THE HISTORY OF SCIENCE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This seminar presents a history of modern natural and physical sciences from the 15th to 20th centuries, by looking at the development of modern astronomy, physics, chemistry, geology, and biology. By looking at the history of science through the scientists and their ideas, the course examines how the methodological, technological, and experimental systems that underpin the scientific fields led to the development of techniques still used today. The course uses conflicts in scientific inquiry, the development of a culture of science, and the scientists over time. Examples of thematic topics include the development of the heliocentric planetary view, the quest for a theory of everything, the age of the earth and its distance from the sun, the search for a means of calculating longitude, and how the Darwinian synthesis compares to 19th century evolutionary theories.

The course includes brief weekly readings and discussion that result in a journal of the readings – there will be three collections of the journals over the course of the semester, three brief presentations on elements of the various themes we look at, a book review of a history of Science book of the student's choosing and a final summary in-class discussion on the exam day. There will be two to three field trips near campus to see some of the history of modern science around us. Finally, due to the importance of class participation in the course, a significant portion of the grade relies on participation not only in discussions but also in class activities as well as attendance in each class.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S250 - NATIVE AMERICAN FILM & MEDIA

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

What is the popular perception of the indigenous peoples in the media today? How do media constructions of Native people tell us as much, if not more, about American identity than the indigenous peoples they depict? How do these various representations impact the indigenous people whose images are featured in documentaries, films, television shows, and internet media? How are Native American people taking charge of their image and stories through media production? This course explores the construction and depiction of Native American and Indigenous identity, history, culture, and language and some of America's major issues facing contemporary indigenous peoples through film and media. We will examine issues of representation, visual and textual imagery, and aesthetically distinctive but recognizable design choices that often stand in for Indigenous media. We will view award-winning films, theater depictions, television episodes, internet media, social media, comic books, and documentaries to explore these issues.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S251 - CRITICAL HISTORY OF POLITICAL PHILOSOPHY

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course, students will explore canonical texts in Western political thought as well as political works borne of (but not limited to) feminist philosophy, philosophy of race, queer theory, and crip theory. In conversation with these varying perspectives, students will grapple with questions concerning equality, opportunity, rights, and justice. By investigating and destabilizing the canon, this class will offer students a critical history of Western political philosophy, with an emphasis on thinkers often overlooked within the field. The course will include lectures, discussions, student presentations, and long and short form writing assignments.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S252 - THE AMERICAN WAY OF DEATH

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

How we die says as much about us as how we live. As a result, much can be learned by exploring America's changing attitudes toward death and dying, funeral rites, burial practices, and mourning rituals. Part personal tragedy, part communal experience, and part political event, our individual and collective responses to death should be treated as socially constructed artifacts, offering valuable insight into complex cultural, historical, and socio-economic forces. Buried within the American way of death are clues to understanding how this nation's physical, spiritual, economic, scientific, and political landscapes have changed over time. Rituals and practices surrounding death reflect the realities of class conflict, gender politics, race relations, and an increasingly diverse population. So often, deathcare has often been at the forefront of major cultural shifts and national debates over who belongs here, the role of government, the shape of our cities and towns, patterns of consumption, and, more recently, the future of our planet. Growing interest in green burials suggests not only a burgeoning concern with the carbon footprint of human remains, but shifting ideas about our individual legacies and what we leave behind. A discussion-based course, student engagement and active participation are key. Each student will be required to select a portion of the assigned reading to present to the class. In addition, students will work in small groups to craft a 20-minute oral presentation that examines and contextualizes the funeralization practices of a particular segment of the American people. Finally, each student will complete a 5 - 7 page research paper using a combination of primary and secondary sources (to be approved by the instructor) that elucidate and interrogate a specific aspect of the American way of death.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S253 - NATIVE AMERICAN ORAL TRADITIONS

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Native American oral traditions, which include storytelling, teachings, family and tribal history, and contemporary Indian literature, lie at the heart of tribal culture. It is mainly through oral tradition that American Indian cultures have been preserved and transmitted through the generations. American Indian stories, teachings, and oral histories are rich in cultural context. They provide great insight into the worldview, values, and lifestyle, which are an integral part of the heritage of American Indians. This course examines the cultural and historical contexts of Native American and Indigenous oral traditions with a focus in North America and other Indigenous traditions.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S255 - FEMINIST THEORIES AND ACTIVISM

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Feminist movements have changed the world in profound ways, despite often radical resistance to and backlash against those movements. Primarily through readings and film, this course will consider the ways in which the various strands of feminism have theorized and acted around reproductive justice, environmental justice, and anti-militarism. We will situate contemporary issues within a historical context and examine and critique the methods by which feminist activists and scholars question, challenge, and reshape structures of power.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S256 - FEMINIST UTOPIAS/DYSTOPIAS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Feminist writers and filmmakers have used their utopian/dystopian fiction and films to comment on the politics of gender and to imagine worlds where the standard systems of male/female (or even human/machine) do not work. In this course we will examine feminist utopias/dystopias across historical periods and within the context of feminist and queer theories about gender, race, sexuality, environmental justice, reproductive rights/justice, colonization, capitalism, and the connections between humans and other animals. The course will be primarily discussion based. Students will be asked to keep and hand in informal journals, give occasional presentations, and produce two research papers/projects.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S257 - CROOKED ROOM: REPRESENTATIONS OF BLACK WOMEN IN FILM**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This seminar looks at images and representations of black women in American films. Students will trace, discuss, critique, and analyze films that feature black female leads and tell stories of Black womanhood to interrogate how these representations reinforce and/or defy stereotypes. Students will learn the common tropes placed on Black women (Mammy, Sapphire, Jezebel), situate them historically, and learn how they affect how Black women are portrayed. Students will assess aspects of film such as director's gender and race, camera angles, script choices etc. Students will consider issues including, but not limited to, who is writing the scripts, who is directing/producing the films, whether or not the film is based on a true story or novel, when the film first premiered (and the social/cultural climate), etc. A minimum of 7 films will be watched during the course and each film will be supplemented with required reading to help contextualize the film. Written film reviews and screening sketches will be required throughout the course.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S258 - WRITING RESISTANCE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Set within a transnational and transdisciplinary feminist framework, Writing Resistance will unfold and examine the ways traumatic, lived experiences of gender and structural violence, systematic oppression and precarity, incarceration, racism, and colonialism, have been silenced or submerged in canonical writing and official history making. As an antidote, we will attempt a queering of this patriarchal and "colonial archive" (Stoler), by shedding light and focusing on diverse forms of writing, autobiographies and biomythographies, poetry and fiction, and theoretical readings that are either produced by or centered on the lived experiences, psyches and bodies, of women, people of color, dissidents and incarcerated people, queer, transgender, and non-binary individuals, refugees and other historically and systematically marginalized voices and identities. Students will familiarize themselves with various forms of creative and testimonial narratives, feminist and queer theory texts, while being exposed to a series of case studies and various political and historical contexts. The course requires several one-page reflections, one short paper, as well as an individually designed creative final project at the end of the term. As always, classroom participation is important.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S263 - RUSSIA AND UKRAINE: PAST AND PRESENT**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In the wake of the Russian Federation's invasion of Ukraine, this seminar course is designed to equip students with the historical and geo-political context required to analyze and grapple knowledgeably with the past, present, and future of Russian-Ukrainian relations. The question of Russian and Ukrainian national identity (both historically and today) and the dynamics of the relationship between imperialism and nationalism will be over-arching themes of this course. As part of an introduction to the history of medieval Russia, Imperial Russia, and the Soviet Union, this course will pay particular attention to the evolving understanding of Ukraine and the Ukrainian people within and in relation to the Russian imperial narrative. The main themes that will be developed in this course include: the spatial dimension in Russian history; the historical process of imperial formation, transformation, and collapse; the incorporation and assimilation of multi-ethnic and multi-confessional groups into an imperial polity; Islam in Russia; pan-Slavism; and political violence and revolution. This course is organized around assigned readings, a representative sampling of primary historical documents relating to the history of the Russian Empire and the Soviet Union, and in-class discussions designed to isolate and illuminate the core themes and topics of the course. 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 be mobilized to extend the imaginary and visual dimensions of the course.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S264 - ENVIRONMENTAL SOCIOLOGY FOR A RAPIDLY WARMING WORLD**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is a survey of current research in environmental sociology as it relates to climate change, pollution, and other pressing environmental topics. After introducing some core sociological concepts, each week will consist of reading, lecture, and small group discussions of a different key topic of environmental sociological research. You will write a 2-page response paper for four weeks of your choosing and then be asked to write a paper relate/apply one or two topics to your own field of work. For example, if you are pursuing industrial design, you might consider how your new knowledge of unequal exposure to pollution might inform your practice in the future. While we will not dwell long on any one topic, questions of environmental inequality and environmental racism are common themes tying together this body of research.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S265 - PSYCHOPATHOLOGY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

What is mental health and mental illness? When is anxiety helpful and when does it start to become unhelpful? Is an existential crisis part of the human condition? How do different internal experiences impact how humans interact and perceive the world? This course aims to examine these questions and many more through an introduction to psychopathology. Psychopathology examines the conceptualization, etiology, diagnosis, and treatment of various psychological disorders. Through promoting greater awareness and knowledge about mental health and illness, this course hopes to help increase perspective and reduce stigma associated with mental disorders. For this seminar, students will engage in weekly class discussion, as well as complete readings from a textbook and articles. There will be reflective writing assignments and a final paper or creative project.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S266 - PERSONALITY PSYCHOLOGY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

What is personality? What makes you unique? In this course we will explore “personality” from the perspective of major psychological theories and research. We will consider how different areas of psychology explain how personality is developed, what different aspects of our personality are related to other aspects of our lives, and how we can measure personality traits. This course is intended to be an introductory course, and will cover a broad understanding of the major topics in personality psychology. Classes will consist of lecture and discussion. There will be weekly assignments, papers, and a final.

Prerequisite: HPSS-S101 for undergraduates

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S267 - ISLAM AND THE ISLAMIC WORLD**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Following an introduction to the Qur'an and the core elements and concepts of the religion of Islam, this course surveys the development and articulation of the Islamic World in the medieval, early-modern, and modern periods. While not discounting the centrality of the peoples of the Arabian Peninsula and Middle East to the venture of Islam, this course will highlight the establishment of Islamic states, societies, and communities in Africa, Asia, Russia, Europe, and North America. A survey of the Muslim pilgrimage (Hajj) to Mecca and Medina and its role in generating and sustaining an Islamic World will be addressed. The course concludes with a survey of Islamic societies in the contemporary world and is built around the reading and analysis of works by important Muslim scholars and thinkers across the 1,500-year history of the Islamic World.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S268 - UNITED STATES & CHINA: A HISTORICAL PERSPECTIVE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

As two of the largest economies and political powers in the world, the U.S.-China relations are one of the most important bilateral relations in the twenty-first century. To better understand the challenges and opportunities between China and the United States and reduce conflicts, we need to study the long and complicated relationships between the two nations and peoples. This course examines the interactions between the two countries from the eighteenth century until present. It will bring the perspectives from both sides in the global context into the conversation. We will discuss how each side interpreted and responded to the other in major historical episodes, such as the China trade, the Open-Door Policy, the first and second world wars, the Chinese revolution, the Korean War, the Taiwan Strait crisis, the Vietnam War, the Mao-Nixon rapprochement, and the post-Mao relationship. In addition to state-to-state diplomacy, we will take a closer look at the activities of merchants, missionaries, students, engineers, and other individuals and civilian groups who had cross-culture experience. In doing so, we will identify the core factors which have shaped the American-Chinese relations.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S269 - RELIGION AND DIASPORA: TRANSMISSION, TRANSNATIONALISM, TRADITION**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

How does the ambience at a gurudwara in London transport visitors to the Punjab? What makes the replica of a Shinto shrine in Hawaii as sacred as its original in Japan? Why are St. Patrick's Day parades larger in New York than they are in Dublin? Is a Vedic fire ritual conducted in Dubai less efficacious or equal to one in Mumbai? Do the consecrated images of gods need passports when being transported across international borders? Inspired by these questions, this discussion-intensive seminar interrogates the seemingly locked connections between religion and nationality. Both popular and scholarly notions of religious authenticity have frequently distinguished specific geographical locations as uniquely sacred, prizing the doctrinal and praxis systems in these original centers as authoritative models. This course challenges the emphasis upon territorial particularism by highlighting accounts of religion from locations deemed marginal to grand narratives of religious traditions. Through close engagements with numerous case studies centered in the North American context, it exposes students to religious beliefs and practices held by diverse communities—professing identities grounded in histories of dispersion, travel, and movement—that may be variously termed as immigrant, transnational, or diasporic. These perspectives will assist in decentering ideas of homelands as stationary sources of credible religious experience. Instead, they will enable students to better understand definitions of religion that stress dynamism, process, communication, and movement. The final project for this class entails conducting ethnographic fieldwork among a diasporic community to gain a better understanding of religious diversity in the Greater Providence Area.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S270 - YOGA: HISTORY & TRANSFORMATIONS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Fitness. Health. Wellness. Spirituality. Kinky Sex. These are only a sampling of the many buzzwords that come to mind when thinking about allied practices such as Yoga, Tantra, and Ayurveda. With mythologized origins among obscure holy men in South Asia, yoga-centered traditions are presently part of a multi-billion-dollar global business that draws endorsements from celebrities, and common people alike. Indeed, the local popularity of this industry is revealed by the statistic that at least ten percent of the American population today has some kind of regular yoga practice. Our course explores the development of yogic systems through three distinct temporal phases: the classical, colonial, and current moments. This historically situated approach will allow us to closely interrogate continuities and ruptures between yogic philosophies, as conceptualized in ancient times, and more contemporary practices. As such, we will also consider how yoga-related concepts have developed against the backdrops of spiritual liberation, capitalist success, and racial justice. In addition to exploring reading materials from the burgeoning discipline of yoga studies, the course will also feature guest lectures from speakers who have played crucial roles in establishing yoga-focused institutions in the American Northeast. Students may ground their final project in a topic connected to their own work, relating it to their major or any another concentration.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S271 - QUEER AND FEMINIST FUTURES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Queer + Feminist Futures explores critical questions about power, knowledge, body, identity, community, and social change through collective immersion into the intertwined sites of feminist/queer theory and feminist/queer world-making practices. Drawing on the inter/anti-disciplinary methods of gender and sexuality studies, we will ask what feminist and queer futures look like and what histories and legacies (personal, political, ecological) we must reckon with in order to co-create those futures. Our approach will take up the critical tools of reflective writing and creative expression to explore key queer/feminist texts and examine archival and popular sources from art, music, film, social media, and more. By interrogating the past/future binary, Queer + Feminist Futures proposes a non-binary method of thought and action that reflects the nuance and vitality queer/feminist life.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S272 - PHENOMENOLOGY AND ART

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	History, Philosophy, and the Social Sciences
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

What is phenomenology, and why does it matter for art? This course will serve as an introduction to phenomenology and some of its central methods, themes, and questions. Working within and between philosophy, art, and design, we will explore how phenomenology can enliven and enrich artistic practices, and how artistic practices can broaden and enrich our understandings of perception, sensation, and embodied experience. We will consider a range of philosophical views, from canonical figures in the field (Edmund Husserl, Martin Heidegger, Maurice Merleau-Ponty) to key insights from critical phenomenologists (Alia Al-Saji, Mariana Ortega, Lisa Guenther) who question how socially and historically contingent systems of power shape our experiences in and of the world. Students will be required to complete weekly readings and participate in class discussions. The course will also include long and short form writing assignments as well as student presentations.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

HPSS S273 - TEXT TRANSFORMED: WRITING IN THE AGE OF AI

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	History, Philosophy, and the Social Sciences
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

This hybrid seminar/studio course explores the cultural impact of AI writing systems. Computer-generated language has a long history, but the emergence of ChatGPT has transformed public perceptions of what artificial intelligence is capable of. Readings, lectures, and in-class experiments will investigate how AI writing tools are complicating the future of authorship and creating new opportunities for artists. How do Large Language Models (LLMs) work? What do these algorithms reveal about the nature of creativity? And what skills will be lost when machines do our writing for us? Topics include: copyright, computational poetry, early chatbots, voice clones, AI pedagogy, translation, and therapy. Students will submit weekly reading responses and a final project on a topic of their choice.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours	Instructional Method
5	Seminar

Delivery Mode
In-Person

HPSS S274 - CULTURAL ENCOUNTERS IN LATIN AMERICA

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	History, Philosophy, and the Social Sciences
Min. Credits:		Max. Credits:
3		3

Repeatable:

No

Employing a cross-cultural perspective, this course explores the historical process as being a dialogue between the cultures of the indigenous peoples of Latin America, Europeans, and Africans. Questions we will raise in this class deal with identity, indigeneity, concepts of social ordering, religion, disease, gender, and the struggle for autonomy in regions of the western hemisphere. Students will read a wide range of sources that incorporate voices from historical persons in order to understand the dynamics of dominance, resistance, and syncretism on multiple levels over the period of early modern interactions in Latin America.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S275 - WOMEN IN THE MIDDLE AGES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Leaders, teachers, writers, artisans, laborers, mothers. While this brief list may look like a small selection of roles available to women today, it also represents positions held by women in the Middle Ages. In taking the broadest possible chronological approach to this time period from the years 500 to 1500, this course will examine the lives of medieval women. From queens to peasants, nuns to wives, and mystics to proprietors, we will explore the wide variety of roles and statuses that these women had. Over the course of the semester, we will investigate whether these figures were marginalized members of society, powerful agents, or a combination of both.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S276 - FUTURE OF JOURNALISM**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Our understanding of the world is shaped by the news we read, watch, and listen to. But what happens in the face of a monumental paradigm shift, when the lexicon of legacy media—collapsing from breakneck technological changes like Artificial Intelligence and hyper-polarization—becomes one we no longer credibly trust to tell the stories that shape society? "The Future of Journalism" course will explore the unorthodox ways artists, journalists, and technologists disseminate vital stories as we encroach on a post-news world. From non-fiction storytelling efforts like community journalism theatre to puppetry and music-led news reporting in the Global South, transnational investigations employing non-journalist citizens to large-scale interactive art installations that tell the stories of geopolitical crises, students will study the rich landscape of innovating case studies and practitioners working globally to disseminate essential stories that challenge the status quo of decline and mistrust. The class will consist of weekly reading assignments followed by an independent project where students will envision an answer to the question: what is the future of journalism?

Elective

Weekly Contact Hours

5

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S277 - INDIGENOUS LANDS ART ACTIVISM**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

How do indigenous communities and nations express their values? This is a seminar course exploring the strategic planning, collaboration, and implementation of art as a means of activism, protesting, and mobilizing community-led initiatives to protect ancestral Indigenous lands and public lands spaces in the United States. These art projects include press and media campaigns, social media and low-key local activism, full community-based participatory projects, and national and international art campaigns which cross-pollinate with other sectors of land conservation such as non-profits, wilderness and conservation groups, tribal nations, and federal lands management agencies. This course prioritizes the Native American and Indigenous art contributions through art mediums such as illustration, design, painting, sculpture, architecture, films, music, agriculture, and social media contexts. These indigenous art examples are going to be placed into dialogue with United States western frameworks of conservation, including critiques and case study examples of the application of these techniques, narratives, and artistic projects that have influenced visibility, participation, dialogue, messaging, and policy outcomes on land protection.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S278 - THE COLD WAR**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The 20th-century international contest between capitalism and communism killed millions of persons, cost trillions of dollars, and risked nuclear destruction. Through the close examination of key primary and secondary sources, writing assignments, and class discussions and presentations, students will learn to think, speak, and write critically about the geopolitical, economic, cultural, ideological, and domestic forces that shaped post-war American foreign relations, with particular attention to the role of propaganda in this conflict.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S279 - BONDAGE & ENSLAVEMENT IN LATIN AMERICA

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

The course examines the human experience of enslavement and bondage in Latin America. Students will read about pre-Columbian forms of human bondage, the early modern Latin American enslavement and trafficking of Native and African peoples in various forms, and bondage as it existed after the independence movements in Central and South America and the Caribbean nations. The course also will address current instances of labor bondage and human trafficking in the region in recent decades. The course will include lecture, discussion, and either group or individual research projects on the course topics.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

HPSS S280 - INTRO TO INDIGENOUS PHILOSOPHY

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

-What are some differences between classic Western Philosophy and Native American Philosophy?

-How do we tell the diversity and variety of philosophical concepts amongst Native American tribes and regions?

-What kinds of ideas and stories outline philosophical guidelines for culture and background in certain Indigenous communities?

These are some of the questions and ideas that will be explored in this course. This course will examine American Indian philosophy through introductory and culturally specific contexts using a variety of sources, both historical and contemporary. Sources will range from being recorded texts from archives, books, journals, and other audio/visual materials, as well as online websites, journals, and other repositories of knowledge. It is designed to give people who have very little familiarity with indigenous, philosophical concepts, in a broad overview. Interaction with these ideas in conjunction with other western philosophical concept will by no means be a comprehensive coverage of philosophy, but it will be complementary to western academic fundamental philosophical, and well-known European and American philosophy concepts for deeper conversations for people to examine further in class discussions.

A version of this course was taught previously as an S101: Topics in History, Philosophy, and the Social Sciences. If you took this topic as your S101, please do not enroll in this course.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

HPSS S281 - POWER & KNOWLEDGE: CRITICAL EPISTEMOLOGIES

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

What is knowledge, and how do we know things? How is this "knowing" shaped by relationships of politics and power? This class will serve as an introduction to the philosophical tradition of epistemology with a particular focus on critical epistemologies, i.e., studies of epistemic injustice, ignorance, and resistance. The course will cover some of the central figures and concepts within the field, as well as critical interventions borne of feminist philosophers, critical race theorists, Indigenous philosophers, and crip theory. The course will include long and short form writing assignments, discussions, as well as student presentations.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

HPSS S282 - TRANSNATIONAL GENDER POLITICS

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

From the Women in Black movement and the Mothers of Plaza de Mayo to reproductive injustices in Gaza, and from indigenous gender movements in Ecuador to post-genocide gender politics in Rwanda, the course will address a wide range of topics and regional contexts through a critical, intersectional, and multidisciplinary approach. Contrary to narratives and frameworks of analysis that approach women of color, queer and trans communities, indigenous and dispossessed peoples, as antithetical to international relations or as passive subjects of militarization, forced migration, environmental disasters, or capitalist extractivism, we will center these communities as key actors and knowledge producers. Concomitantly, we will unpack the paradoxes of, on one hand, growing global recognition of gender mainstreaming and gender equality in international human rights law and, on the other hand, the parallel rise of anti-gender politics and ideologies. Lastly, the course will explore the potentialities of emerging transnational gender solidarities and feminist futurities in challenging heteropatriarchal sovereignty, necropolitical border regimes, and rising authoritarianism.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

HPSS S283 - THE AESTHETICS & POLITICS OF AI-GENERATED ART

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Is AI-generated art actually art? What does generative AI mean for artists, audiences, workers, or the most marginalized in society? This course is a deep dive into the politics of this technology and the kinds of images it produces. We'll examine AI image generation's actual and imagined functionality, the invisible (racialized, classed, gendered) labors behind it, the impact of its use, and how it relates to our cultural and political present. This context will set us up to ask big questions about the labor and consumption of art, the aesthetics of fascism, and what kinds of social relations are required in order to build the technofutures we want to see.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

HPSS S284 - EXISTENTIALISM

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	History, Philosophy, and the Social Sciences

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This is a course about how to think, write, and read philosophically. Samples of classic philosophical writings in existentialism on topics such as free will, personal identity, subjective value, the existence of God, and the meaning of human existence will be the launching pads for students’ oral and written analysis. Philosophical and literary texts in addition to class discussions will be used to encourage close scrutiny of underlying assumptions, logical progression, and how well claims are substantiated. By noting the strengths and weaknesses in the arguments of others and practicing the skill of philosophical argumentation, students will be better able to navigate through the thickets of challenges arising from everyday living as persons of careful thought and considered action.

A version of this course was taught previously as an S101: Topics in History, Philosophy, and the Social Sciences. If you took this topic as your S101, please do not enroll in this course.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

HPSS S301 - ADVANCED INQUIRY SEMINAR

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	History, Philosophy, and the Social Sciences

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

The purpose of S301 is for students to engage in scholarly exploration of topics that are of interest to them (including topics that directly impact their studio practice). Students will be guided by the particular expertise of their faculty, and the epistemological frameworks of a given HPSS discipline or interdisciplinary area, to build a liberal arts-based practice that deepens and expands understanding of their area of focus. Placement in the junior year is scaffolded to allow students to have had the time to take several liberal arts electives and be far enough along in their major to start to develop specific interests and questions that could benefit from deeper exploration and integration across bodies of knowledge. The project-based focus of the course should allow students to start to gain background understanding of a topic of interest that may serve them as they enter their final year of study at RISD, including optionally a reflection about the relevance of the project to their studio work.

Student Eligibility

Open to Junior, Senior, or Fifth-year Undergraduate Students.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S352 / THAD H452 - AMERICAN WAR FILMS IN HISTORICAL CONTEXT

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Films have shaped popular perceptions of war in the United States arguably more than historians have. This raises questions such as: What is the relationship between the history presented in these films and the history as interpreted by academic historians? How do the positionalities of movie creators shape the product? How do they portray soldiers and civilians, allies and enemies? How might these movies serve as cultural artifacts offering insight into political discourses at the time of their production? Is Francois Truffaut correct that the appeals of battle make a true anti-war film virtually impossible? Prominent directors spotlighted include Stanley Kubrick, F. F. Coppola, Clint Eastwood, Spike Lee, and Kathryn Bigelow. Work involves brief lectures, screenings, discussions, a film journal, and a final project.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S367 - REFLECTING AND QUIETING

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Winter is a time of reflection, rest, and quieting. In this course, we will explore ways of embracing this season by considering various practices related to the qualities of wintering. This will include topics related to mindfulness/meditation, self-compassion, reflection, and the stage of growth that comes through pause. Throughout the course, we will visit these topics through the lens of psychological theory and research with readings and in-class discussion. We will also allow for time to engage in practices of wintering.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S369 / THAD H369 - VISUAL COMMUNICATION

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The course is designed to focus on the range of visual means that people use to convey ideas and stories, non-literary forms that make ideas accessible to a wide audience. Textiles, puppets and masquerades, when viewed within their cultural matrix, are powerful tools for capturing the less visible aspects of communities in which the written word may not be the primary mode of information sharing. Graffiti, tagging, and muralling, which move in the direction of public art, are more contemporary means of visual communication in our own communities. Likewise, sketching, electronic imagery and graphic novels are powerful tools for documentation and story-telling for contemporary artists. From a simple symbol placed on a wall or a parchment to the more complex structure of masquerades and electronic moving images, human communities have sought to tell their own - and others' stories - and to convey opinions and messages in endless evocative and creative ways. What can we learn from these various forms of visual communication? This course is not a "making" class per se, but proposes to explore some of these means of visual communication, both historically and currently, in a variety of cultural contexts.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S436 - CITIES OF THE GLOBAL SOUTH**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this class we compare and contrast various cities of the Global South and examine their relationship to the Global North. We ponder upon the valences and representations of the terms Global South and North, and examine the politics and processes of urban life. We understand global connections as we study the built environment, economies, and experience of cities such as Mumbai, Kunming, Sao Paolo, Bangkok, and Lagos. The course will explore the resonances between these cities and the kinds of challenges they face as they encounter rapid urban growth and renewal. We will ask: What do cities of the Global South tell us about urbanism and urbanization today? What formal and economic similarities do cities of the Global South exhibit? What forms of knowledge, activism, and contestation emerge from urban areas in the Global South? Like most courses in the History, Philosophy, and Social Sciences (HPSS) department, this course builds a critical understanding of diverse cultures of the world, raises ethical questions that arise as different groups interact, and develops an analysis of social situations in the world and highlights forms of power and inequity. Class texts will case study different cities and compare experience in cities in Latin America, Asia, Africa, and the Middle East. Modules in the class will discuss planning and the built environment, commodities and capital, informality and body politics, infrastructure and energy, as well as think through theory from the Global South. This is a discussion-based seminar and active in-class participation is required of all students. Class activities will include mapping sessions, group work, and discussions on films. This course will be taught in a hybrid format. The balance of in person and online teaching will be determined by the instructor in order to optimize pedagogy (in response to changing distancing and safety regulations and the COVID-19 comfort and safety levels of members in the course).

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S439 - POLITICAL ECONOMY OF GLOBAL SUPPLY CHAINS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

How do goods/products get from producers to consumers? Global supply chains are involved in the global system of organizations, people, processes, and resources that transform raw materials into finished products. Additionally, these complex processes and networks are responsible for delivering finished products to consumers. In this course, we will first lay a foundation for understanding global supply chains, drawing from political science, economics, and management. Next, we will engage in critical analysis of the process and network with respect to issues that include human rights, gender, the environment, and labor standards. We will correspondingly examine the roles of actors such as governments, firms, consumers, international organizations, and non-governmental organizations involved in global supply chains. This course adopts the flipped classroom approach, requiring students to spend one class session a week preparing for active learning activities in the second class session of the week.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

HPSS S443 - DISEASE IN HISTORY

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	History, Philosophy, and the Social Sciences

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

Through a survey of history's great pandemics this course addresses, from an historical perspective, humanity's response to the appearance and spread of epidemic diseases. While the biological aspects surrounding the contraction and spread of epidemic diseases will be discussed, this course will concern itself primarily with the transnational, environmental, and technological factors that have promoted and sustained regional or world-wide outbreaks of epidemic disease. Specific topics addressed in this course include: the connection between climatic or environmental conditions and the spread of disease; displacement, migration, and disease; and the development and evolution of medical institutions, quarantines, and public health systems.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

HPSS S450 - MATRIX OF WISDOM: PHILOSOPHY & SCI-FI

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	History, Philosophy, and the Social Sciences

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S462 - QUEER OF COLOR CRITIQUE

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This seminar examines the theoretical framework of Queer of Color Critique (QoCC). QoCC is a mode of analysis grounded in the lived experiences of queer, trans, people of color. It has been used to interrogate the intersections of race, gender, class, nation, and diaspora as a response to the inherent whiteness in queer theory and the persistent heterosexism in ethnic/race studies. Students will learn the foundational theory of QoCC. Students will assess various forms of media using a QoCC lens. This course will include short and long form writing assignments as well as in depth class discussions.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S464 - OPEN SEMINAR

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S466 - THE SOCIOLOGY OF BUSINESS, ORGANIZATION AND ENTREPRENEURSHIP**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Electi

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S485 - INTERNATIONAL HUMAN RIGHTS AND LAW**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course explores the development of international human rights norms and international human rights treaties. We explore the origins of human rights as an issue in world politics and examine competing theoretical predictions of the legitimacy and effectiveness of international human rights law. Relying on a body of empirical work in political science, we explore factors that explain the provision and protection of key human rights, seeking to understand the gap between the promises of international human rights law and actual state behavior. HPSS-S101 is a prerequisite for undergraduates.

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S486 - MULTICULTURAL PSYCHOLOGY**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Multicultural Psychology is more than just understanding and appreciating diversity, it's about the influence that a multicultural world has on individuals and social systems that exist within it. Together we will explore the social constructs of race, ethnicity, gender, sexual orientation, class, and ability through readings, videos, in-class activities, and class discussion. Informed by psychological theory and research, we will examine the impact that these labels have on a person's identity development, societal positioning, and mental and physical health and well-being. By the end of the class, students will be able to explain the advantages and challenges that individuals and societies face as we become more interconnected in a diverse world.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S491 - POSITIVE PSYCHOLOGY: THE SCIENCE OF ATTAINING A BETTER LIFE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In the late 1990's and early 2000's research psychologists began the field of positive psychology to combat two trends:

- 1) a large and growing body of faux scientific self-help literature that was not based on empirical science
- 2) a historical legacy of the field of psychology almost exclusively focusing on the function and operation of negative emotions (fear, anxiety, depression, anger, etc.).

Positive psychology focuses squarely on positive emotions (e.g., happiness, gratitude, love, awe) as well as experiences like forgiveness, resilience, and flow that improve our psychological well-being. With a focus on human strengths and virtues, the difference between that which we think will make us happy compared to what will actually improve happiness, the ways in which we can improve our satisfaction with relationships, and meaningful cognitive and behavioral changes that can have a big impact on one's psychological well-being, this class will review research on how to achieve a more satisfying life. Although this is not a self-help or "self-care" course, by reviewing the scientific literature and assigning exercises for personal practice this course will offer meaningful experiences for self-reflection and insight into how techniques can be applied to one's own daily life.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S492 - PSYCHOLOGY OF DRUG USE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course explores the psychological, biological, and social factors that relate to drug use, abuse, addiction, and theories of intervention and treatment. Social values and public policy will be used to explain historical and current drug use trends. This course provides a holistic foundation for understanding drug use behavior from a biopsychosocial perspective.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S494 - BUYING THE AMERICAN DREAM: AMERICAN CONSUMER CULTURE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The health of the American economy and, at times, the strength of our spirit as a people are measured by how much we spend on consumer goods. Both individually and collectively, we are defined not only by what we purchase, but by the act of shopping itself. How did we become a nation of citizen consumers? What drives consumer demand? Already in the late 19th century, middle-class values were shifting from thrift to indulgence, though we remained a producer nation for much of the 20th century. Nonetheless, the steady decline of manufacturing in the United States and the outsourcing of production in an increasingly globalized context have done little to cool our love affair with consumer goods. Using an interdisciplinary American Studies approach that explores the intersections of history, politics, material culture, gender and sexuality, class, race, religion, immigration and ethnicity, and the built environment, this course examines the nature and expansion of mass consumption, the democratization of desire, the meanings attached to consumer goods and the act of spending, the role of technology and advertising, and the impact of mass consumption upon the built environment. We will investigate consumption patterns over time among women, people of color, immigrants and their descendants, sexual minorities, and youth. Studies of consumption within ethnic communities, in particular, suggest the creation of transnational identities. As a result, we will also explore globalized consumer products and patterns. Finally, the course will look at the various kinds of controls to which American consumerism has been subjected.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S504 - ART AND RELIGION ON THE SILK ROAD - PART A**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will focus on the cultural and artistic activities which came into being as a result of contacts between the civilizations of Europe and Asia (China in particular). Among the topics explored will be: the ancient world, the Silk Route and Buddhism, the nomads of Eurasia as agents of cultural exchange, early European travelers to China (Marco Polo), the Jesuits at the court of the Chinese emperors during the Ming and Qing dynasties, and finally the Western colonial experience.

This is a co-requisite course. Student must also register for HPSS S604 - Art and Religion on the Silk Road - Part B.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S518 - SOCIAL PSYCHOLOGY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Have you ever wondered how social situations guide how we think about and act toward others, what determines who we love and who we hate, how we form attitudes about our own and others behavior, what determines whether we will help or hurt others, or how we construct knowledge about the self? If so, social psychology addresses these questions and many more. Social psychology is the science of how others influence the way people think, feel, and act. The aim of this course is to familiarize you with current and classic research and theory in social psychology, help you to develop critical thinking skills about social-psychological phenomena, and stimulate you to think about the implications of social-psychological research for everyday living. For this course, students will complete readings from a textbook and articles. There be will be four quizzes and a final project applying one concept within social psychology to everyday life.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S526 - SEM: PHILOSOPHY OF DEATH**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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. HPSS-S101 is a prerequisite for undergraduates."

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S528 - REFUGEES, MIGRANTS, AND DISPLACED PEOPLE

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Millions of people around the world have been forced from their homes by interlinked factors including persecution, armed conflict and war, natural disasters, structural violence, and development projects. The seminar explores the “refugee” and “migrant” status and examines the refugee crisis and forced migration in a global perspective and through an interdisciplinary lens. It provides a historical background of the formation of the “refugee” concept going back to inter-war Europe and placing emphasis both on its construction in international law and on the precarious state that refugees and migrants face today globally through various case studies. The seminar also addresses the politics of humanitarianism, the role of international organizations, especially UNHCR, and the securitization of human rights as well as the ethnic, gendered, and religious identities being reshaped by forced displacement.

The course is organized both chronologically and thematically, to understand the ways in which global migration and contemporary refugee crises have changed over time, highlighting continuities and ruptures especially in the construction of the refugee and the migrant as the “other.” Lectures and readings provide a global perspective but focus on regional case studies, often using a comparative and transdisciplinary framework. Similarly, writing assignments, lectures, and class materials will draw upon international relations, anthropology, gender studies, sociology, and history, and examine different types of sources, including academic books and journal articles, first-person narratives, and visual resources.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

HPSS S539 - BUDDHISM AND SOCIETY

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course is an exploration of the ways in which Buddhist philosophy and religious practice, and the commercial works of Buddhist temples, shape societies both where Buddhists are a majority and minority. In this lecture-based course, we will explore the diverse manifestations of Buddhist doctrines, practices, and institutions across a wide array of socio-historical contexts. More specifically, we will learn about how Buddhist communities, artistic conventions, narrative traditions, and cosmological understandings have been influenced by, and exercise effects upon, distinct historical, economic, political, and cultural settings. Our functional premise is that religion is never divorced from its time and place, and also that Buddhist thought makes its way into countless objects, legends, and cultural productions even outside of Buddhist communities. Apart from reading texts from the disciplinary perspectives of religious studies, history, and anthropology, we will also engage with the impressive collection of Buddhist artefacts at the RISD museum and take part in field trips to interact with practitioners at two Buddhist centers in the Greater Providence Area. Evaluations will include (but are not limited to) regular written assignments, brief quizzes, and an end-of-term debate concerning a topic pertinent to the course's themes.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

HPSS S595 - FREEDOM & POWER: AMERICAN POLITICAL HISTORY TO 1900

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Through lectures and close readings of secondary and primary sources, this course investigates political power and its relationship to freedom in the creation and development of the United States. In the first third of the class, topics of particular interest are: Indigenous cultures in America; early Spanish, French, and British colonialism; the settlement of British North America; unfree systems of labor; and comparative folkways among different regions. The second examines the American Revolution and the Constitutional debate, territorial expansion, and the spread of democracy, markets, and reform movements. The last features slavery and the sectional crisis, the Civil War and Reconstruction, and imperialism in Cuba and the Philippines.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

HPSS S597 - PROPAGANDA

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

HPSS S604 - ART AND RELIGION ON THE SILK ROAD - PART B

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

This corequisite course (Art and Religion on the Silk Road - Part B) is a required supplement to Art and Religion on the Silk Road - Part A. The course is designed as an additional workshop consisting of museum and library visits and hands on work on materials in those collections which relate to the topics explored in Part A. Readings will assigned ahead of these visits to gain an understanding of the material seen. Written responses to the readings and the visits are due weekly. In addition, to the RISD Museum collections (Asian Art, Costume and Textiles, Decorative Arts, Classical Antiquities) and the Fleet Library special collections, we will tentatively visit the John Carter Brown Library, the Hay Library and the Haffereffer Museum at Brown University. Provided funds will be available, we may visit the Boston Museum of Fine arts, the Peabody Essex Museum in Salem MA, and the Harvard Art Museum.

This is a co-requisite course. Student must also register for HPSS S504 - Art and Religion on the Silk Road - Part A.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S656 - INTRODUCTION TO PSYCHOLOGY

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S657 - THE SOUNDSCAPE: PLACE, POWER, AND THE POLITICS OF SOUND

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course, we will investigate two central questions: how are sounds shaped by place and power, and how are place and power negotiated/reconstituted in and through sound? Building on the works of Canadian composer R. Murray Schafer, this course will explore "soundscapes" as fecund sites of social and political inquiry. Through readings, recordings, and soundwalks, we will question how the soundscape functions both as a sonic place and as a way of making sense of that place. The course will include lectures, discussions, and short writing assignments. For the final project, students will analyze a soundscape of their choosing, paying specific attention to its structural components (keynote sounds, signals, soundmarks, etc.) as well as its social, political, and economic resonances.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S702 - INVENTIVE POLITICAL ECOLOGIES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Liberal Arts, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Inventive Political Ecologies is a HPSS elective and NCSS core seminar. The course provides an introduction to the interdisciplinary field of Inventive Political Ecologies. This course will critically interrogate the many different proposals for inventive political ecologies that have emerged out of the critical social sciences, technology and engineering studies and the broad fields of design, planning and architecture. We will collectively discuss and debate what these inventive political ecologies might offer for addressing and acting on the environmental and climate crisis. We will consider ways in which discussion of “invention” and “innovation” can both open up and sometimes narrow eco-political and environmental discussions. Finally, we will continually consider which inventive political ecologies might help us move towards designing and building more just post-carbon futures.

Graduate students register for GRAD 702G - INVENTIVE POLITICAL ECOLOGIES.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S703 - URBAN POLITICAL ECOLOGY**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

We are in the midst of an ecological and climate crisis. Could cities and our urban worlds become key spaces for solutions? The aim of this course is to sociologically examine the past, present and future relations between ‘cities’, urbanization and nature; to introduce students to urban political ecology as a sociological methodology for exploring urban environments and to encourage empirical, normative and imaginative reflection on the possibilities (and potential dangers) that lie behind discourses of ‘green urbanism’. Surveying an exciting range of cities across time and space and capture, we will explore the many dynamic relationships that cities have with their surrounding ecologies and non-human natures. We will examine how a diverse range of reconstructive discourses of urban sustainability, from techno-centric plans to re-engineer cities, to discussions of ‘urban environmental justice’, to utopian plans to facilitate new urban social ecologies are vying to shape the future of cities. Finally, we will consider what role art, design, architecture and planning, politics and policy might play in shaping the future of our eco-urban worlds.

A version of this course was taught previously as an S101: Topics in History, Philosophy, and the Social Sciences. If you took this topic as your S101, please do not enroll in this course.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S705 - PSYCHOLOGY OF EVIL**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Evil has long been a topic of study for theologians and philosophers, but has only recently been studied by psychologists. Although evil is an inherently subjective topic, we will attempt to take an objective, scientific approach to understanding why people engage in evil behavior. Thus, we will begin by attempting to suspend the notion that we can divide the world into good and evil, and instead understand the situational and psychological factors that could lead anyone to harm others. Specifically, we will focus on classic psychological studies that show how everyday people can be led to act in deplorable ways by manipulating the situational circumstances. We will also discuss how inter-group processes can lead to conflict and large scale acts of violence like war and genocide. Finally, we will study the nature of the psychopathic personality in order to better understand those individuals who feel no guilt or remorse for harming others (e.g., brutal dictators and serial killers). This is a very interactive class and will require you to contribute in discussion and prepare an in-depth presentation on an area of your own interest related to the psychology of evil. HPSS-S101 is a prerequisite for undergraduates.

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S731 - SOCIOLOGY OF DESIGN & ARCHITECTURE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Designers and architects are constantly making objects, systems, services, infrastructures but they are also involved in dream making, desire shaping and negotiating power relations. The aim of this class is to introduce students in an accessible way to the wide-ranging insights that a sociology of design and architecture offers for understanding and evaluating the contours of our current designed economies and possible future designed worlds. We will explore design and architecture as forms of classed, raced and gendered labor and look at the tensions that have long existed between professional designers and publics. We will consider the ways in which the mainstream design industry is shaped by and a shaper of politics and culture and consider how it is embedded within and maintains markets, fossil capitalism, consumer culture and colonialism. We will appraise what sociologists and design theorists have to say about possible future design economies and societies based on digital surveillance, automation/robotics, and bio/geo-engineering. Finally, we will critically examine a range of critical design social movements: from design justice to decolonial designers, feminist designers to designs for decarbonization and sustainable transitions which argue more just and ecological design worlds are still possible.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S732 - WITNESS TREE PROJECT

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Since 2009, Rhode Island School of Design (RISD) and the National Park Service (NPS) have worked to develop a collaborative model for teaching and learning centered on witness trees: long-standing trees that have borne witness to the histories of the places where they have stood. The Project arranges for a fallen witness tree to be shipped from a national historic site to RISD, where, in a joint history seminar and design studio, students interpret the history the tree witnessed and make relevant objects from the tree's wood. In addition to classroom study, the Project variously involves field trips, guest lectures, workshops, demonstrations, and exhibitions of students' objects.

In this iteration of the Witness Tree Project, we will work with diverse tree species from the Saint-Gaudens National Historical Park in Cornish, New Hampshire. Saint-Gaudens was an influential American sculptor and arts advocate at the turn of the twentieth century, whose work -including 35 prominent public monuments, new U.S. coinage, the National Mall, and the founding of both the Art Students League and the Cornish Art Colony -provides provocative entry points for understanding art, collective memory, and community. In the studio, students will explore the various ways in which communities connect with place through material and craft, how making can serve to memorialize, and the connections that making and material sourcing practices have to the future history of place. Students from all disciplines are welcome.

Elective

Student Eligibility
Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

HPSS W157 - YOU MUST BE JOKING! THE PHILOSOPHY OF LAUGHTER

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Explain a joke; kill it? We'll keep it alive on life support in this short philosophical survey of what's funny. We will consider a range of theories of laughter and humor, from both analytic and practical perspective. To evaluate these theories, we will apply them to various types of humor, such as comedies, jokes, and especially in visual illustration such as cartoons, and the like. The serious business of analysis will share the stage with our engagement with funny business as well as creating our own. Throughout, we will consider the ethical issues of humor and laughter as they arise in the theories and the practices of humor. Course requires a sense of humor and will involve active participation, even performing humor. Several papers and a project of either analyzing something comedic or developing your own.

Elective

Weekly Contact Hours
6

Instructional Method
Seminar

Delivery Mode
In-Person

HPSS W195 - HORROR, FEAR, & HUMAN CONDITION

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

How and why does fear motivate human action? In what ways do we try to address the effects of fear, both individually and collectively? How do things like morality and religion inform our solutions to the problem(s) of fear? To what extent do concepts such as virtue or ethics hold up in the face of fear? In this class we will use literature from the horror genre as well as excerpts from select philosophers, to address these questions. In addressing these questions, this course speaks to how both the horror genre specifically and literature more generally aid philosophy in its attempt to help us understand important aspects of the human experience.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS W267 - REFLECTING AND QUIETING**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Winter is a time of reflection, rest, and quieting. In this course, we will explore ways of embracing this season by considering various practices related to the qualities of wintering. This will include topics related to mindfulness/meditation, self-compassion, reflection, and the stage of growth that comes through pause. Throughout the course, we will visit these topics through the lens of psychological theory and research with readings and in-class discussion. We will also allow for time to engage in practices of wintering.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS W269 / THAD W269 - VISUAL COMMUNICATION**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The course is designed to focus on the range of visual means that people use to convey ideas and stories, non-literary forms that make ideas accessible to a wide audience. Textiles, puppets and masquerades, when viewed within their cultural matrix, are powerful tools for capturing the less visible aspects of communities in which the written word may not be the primary mode of information sharing. Graffiti, tagging, and muralling, which move in the direction of public art, are more contemporary means of visual communication in our own communities. Likewise, sketching, electronic imagery and graphic novels are powerful tools for documentation and story-telling for contemporary artists. From a simple symbol placed on a wall or a parchment to the more complex structure of masquerades and electronic moving images, human communities have sought to tell their own - and others' stories - and to convey opinions and messages in endless evocative and creative ways. What can we learn from these various forms of visual communication? This course is not a "making" class per se, but proposes to explore some of these means of visual communication, both historically and currently, in a variety of cultural contexts.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS W270 / THAD W270 - MEXICAN ART: THEN AND NOW**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The course is designed to give students an overview of Mexico's historic and contemporary art, from the cultural legacy of the pre-columbian states (the Olmecs to the Aztecs) to the Spanish conquest of Tenochtitlan (Mexico City). It will explore the political, economic and cultural contexts which gave rise to the Mexican revolution and its cultural impact on the development of such movements as the estridentismo and on the muralist period; we will look at the impact of Indigenous styles on the history of Mexican art and beyond, and the continuous role of regional traditional creativity on modern art and architecture in Mexico. The course will use both an ethnographic perspective, and an aesthetics approach to explore the complex trajectory of Mexican art.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS W505 - PUPPETS IN MODERN AMERICAN CULTURE AND MEDIA**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

For millennia, puppetry has been an artform used in everything from religious ritual to entertainment in cultures across the world. In this class students will encounter an idiosyncratic and episodic examination of puppetry with an emphasis on the late modern era and especially twentieth-century American media and culture. The course will consider puppetry's historical importance as a signifier of childhood, a pioneer of theater, an artifact of the abject, a mystical technology, a cinematic special effect, a literary device, and a metaphor in politics, art, and life. The class will engage the majesty of puppetry through film and video screenings; close readings; poetry, song and art; student presentations; mini-lectures; and discussions.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS W506 - TEXT TRANSFORMED: WRITING IN THE AGE OF AI**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

This hybrid seminar/studio considers the cultural impact of AI writing systems. Readings, discussion, and text experiments will explore how Large Language Models (LLMs) are complicating the future of authorship. How does GPT-4 work? What can it reveal about the nature of language? And what skills will be lost when machines do our writing for us? Topics include: Plato and the oral tradition, chance operations, Turing tests, and the emergence of computational linguistics. In-class workshops will apply machine learning tools to the practices of translation, revision, group writing, and spoken word (using AI voice clones). Students will submit weekly reading responses and a final research essay on a topic of their choice.

Elective

Weekly Contact Hours 6	Instructional Method Seminar

Delivery Mode
In-Person

HPSS W518 - THE CONSTITUTION IN CRISIS: FROM THE WHISKEY REBELLION TO JANUARY 6

Terms Typically Offered Wintersession	Academic Level Undergraduate	Offering Department(s) History, Philosophy, and the Social Sciences

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

What does it mean to undergo a Constitutional crisis"? The United States has grappled with this type of question since its founding. Born in constitutional revolution, the nation soon endured multiple rebellions and serious conflicts over presidential and federal power. From the Civil War era into the twentieth century, Americans witnessed a contested election, political violence, and dramatic clashes over the limits of wartime authority. Despite relative stability after World War II, struggles over civil rights and executive secrecy produced incomplete answers about the very meaning of constitutional law. From Bush v. Gore and the war on terrorism to the 2020 election and recent Supreme Court controversies, constitutional uncertainties have taken on new and urgent importance. Using primary and secondary sources, students will engage major episodes in constitutional history to enrich their understanding of our crucial moment."

Weekly Contact Hours 6	Instructional Method Seminar

Delivery Mode
In-Person

IDISC 2403 / LAEL 2403 - NCSS CORE SEMINAR

Terms Typically Offered Fall, Spring	Academic Level Undergraduate	Offering Department(s) Liberal Arts, History, Philosophy, and the Social Sciences

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

In the NCSS Core Seminar, students explore key issues in nature-culture-sustainability studies, developing an interdisciplinary understanding of the need for integrative approaches to issues including mobility and infrastructure, environmental justice and equity, sustainable food and water systems and the very real present and future of climate change. Beginning with definitions of nature and natural systems, drawn from environmental literature and history, we will dig into questions of what we mean by "culture" and "sustainability". The vitality of the ecologic and social and built environment upon which we all depend will form the core of our investigations. How and where we live matters; in the present Anthropocene, questions of resiliency and adaptation take on ever greater urgency. We will study contemporary conditions with examples from across the globe, with an eye to understanding how innovation and creative practices in art and design impact future planetary health. This course lays the foundation for students pursuing the NCSS concentration. The seminar will include lectures and discussions of readings and case studies. Occasional guests will include scientists, designers and others engaged at the forefront of environmental activism and research. Students may ground their final course project in a topic connected to their own work, relating it to their major or another concentration, in addition to NCSS.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAEL 1550 - *HAWAII: MINDFUL OBSERVATION OF NATURE: ISLAND BIODIVERSITY IN HAWAII**Terms Typically Offered**

Summer

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This immersive RISD Global Summer Studies course based on the island of Hawaii gives students the opportunity to explore and document the island's unique biodiversity, biogeography, and ecology; observe firsthand the forces (such as climate change, deforestation, invasive species, and pollution) that have driven many species to extinction and created opportunities for others to thrive; and, learn about the historical and current connections between art, conservation, and local and Indigenous environmental practices. Students will practice the Hawaiian concept of "kilo" or mindful observation, place-based learning through careful and close observation and examination.

The course is led by Senior Lecturer/SCI Dr. Lucy Spelman with teaching assistance from MFA Graphic Design student Roye Zhang, who took a winter session version of this course with Dr. Spelman in 2021. Daily activities will include lectures, walks-in nature, and art-making-in-nature. Students will also learn traditional approaches to traditional craft making, water use, and farming from local experts and visit various locations to observe Hawaii's "land division system" and explore several unique natural areas. Guided by a "Hawaiian sense of place," students will make regular entries in their field notebooks and document their experiences through a combination of writing and art-making.

Registration is not available in Workday. Students must complete an application through RISD Global Summer Studies. A minimum GPA of 2.5 is required for all RISD students. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Additional information including deadlines and travel costs can be found on the Global Summer Studies website.

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAEL 2013 - CLIMATE CHANGE & DESIGN SOLUTIONS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Even in just the last decade, so much has changed. The majority of people now recognize climate change as a genuine, urgent problem. A growing body of data is leading to clearer understanding among scientists on what climate change is doing to people and the planet, and huge strides have been made in technology and techniques to combat climate change. What does it all mean for you? This subject is intricate, important and time sensitive.

In this course dedicated to climate change, we will examine climate change from a scientific as well as human and planet centered design points of view. What are the problems, and what solutions exist or can be designed – possibly by you - to mitigate those problems? This is an optimistic, yet practical, class. No prior science experience necessary.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAEL 2110 - NATURE COMMUNICATION: EXPLORING SIGNALS FOR SUSTAINABLE PRACTICES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Did you know that the red signals of traffic lights are inspired by the warning colors found in red species in nature? Nature is rich with messages conveyed through visual, auditory, olfactory, tactile, and even chemical signals; yet humans often overlook them. This interdisciplinary course invites art and design students to explore how understanding these natural messages can inspire more regenerative creative practices.

Through discussions, readings, and observational experiments, we will investigate the evolution of communication and ecological interactions in nature and their influence on art and design. Hands-on activities at the Nature Lab and in natural environments around Providence will provide opportunities to engage directly with the world's inherent systems of communication. Students will also explore how cultural ecological perspectives shape interpretations of nature's signals and synthesize their learning into a final visual and written project.

This course encourages curiosity and openness to observing and interpreting nature's messages, fostering creative practices rooted in sustainability, cultural understanding, and scientific principles. No prior science background is required. Whether you're sketching patterns, designing systems, or crafting narratives, this course will help you bridge the gap between art, design, and the natural world.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCI W039 - THE SCIENCE OF ALTERNATIVE ENERGY**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course focuses on how humans use energy and how our needs can be met using green methods. We will briefly cover the energy of the past (wood, coal, water, animal etc.), alternatives to this energy (nuclear, fuel cells, biofuel etc.) as well as the renewing of some old techniques (wind, water, solar etc.) The goals of this course are threefold:

- (1) To understand how and why humans currently use energy
- (2) To understand how traditional energy production has been used to satisfy these needs and how alternative energy addresses the same needs
- (3) To develop innovative alternatives to traditional energy production or uses.

This course will include a final project design solution to an aspect of one of the energy issues touched on in class. Two field trips will be scheduled to view alternative energy in action. No prior science background is required.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

SCI W115 - WINTER TREE WATCHING**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

For much of the period of time we in the temperate regions of the northern hemisphere call winter, the trees around us appear lifeless. But are they? Dormancy in trees is a slowing of metabolic function, brought on and maintained by a combination of temperature and day length. Each species has a different response. The shortest day of the year marks a turning point for the plant world, as from that pivotal point day length steadily increases. So what are trees doing in January and February? In this class you will make daily observations and sketches of a single tree, from root to bud. Through daily observation and documentation you will really come to understand your tree and how its various parts function in all weather. Online class lectures on biological function will inform your observations. In addition, samples of a variety of species will be brought inside to observe their responses to warmer temperatures. Each species' response will be documented through sketches and measurements of change in bud size, and emersion of leaf and/or flower. By observing the response of different species to increases in ambient temperature, we will become more informed about the implications of dramatic fluctuations in winter temperatures for trees in the future.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

SCI 1007 - CONCEPTS IN MATHEMATICS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCI 1014 - OPTICS & MAKING HOLOGRAMS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This mostly non-mathematical presentation of optics leads us to an appreciation of the logic and beauty behind the behavior of light. Starting with the fundamental properties of light, we pass through the geometric optics of reflection and refraction, and the wave optics of interference and diffraction to the clarity of particle waves, lasers, holography, and special relativity. This Wintersession seminar on optics has a section on understanding the physics that makes laser holograms and lasers work. Ideas from familiar phenomena help us see the connections between everyday life and the abstract ideas of optics and physics.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Workshop

Delivery Mode
In-Person

SCI 1043 - MANY WAYS TO HAVE A RELATIONSHIP: SYMBIOSES IN NATURE

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Deception, manipulation, reproduction. Life, death, or something in-between. What does it mean when cowbirds move into your neighborhood? Can plants cause animals to have bizarre sexual practices, for their benefit? Are most wasp species pest colonies that torment humans, or parasitoids that benefit ecosystems? This course will focus on the intimate relationships within ecology, morphology and behavior in the evolution and diversification of plants, animals, and other living things. Symbiosis (pl. symbioses) is when different species live together. Sometimes both benefit (mutualism), but often one benefits at a cost to the other (e.g., parasitism). The focus of this course will be to observe and study examples of the myriad of ecological interactions that involve symbioses. We will examine the structures and relationships that exist in a variety of ecosystems and learn to understand why things look (or act) the way they do. The basic biology of many types of organisms will also be covered. We will consult diverse scientific literature and films, and conduct (solo) forays into nature. Coursework will combine lecture, discussion and presentation; weekly readings; frequent homework assignments; final synthesis.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

SCI 1045 - TOPICS IN PHYSICS

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCI 1046 - WILD PLANTS OF PROVIDENCE

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

For many of us, the planted and cultivated landscape of urban environments captures our attention. However, the city greenscape is so much more than that. All around us seeds have found their way into the seemingly impenetrable infrastructure of urban surfaces. The multiple rivers that course through the city of Providence represent one such area where factors such as urban maintenance budgets have allowed for locations to be undisturbed by human activities for lengths of time. How does the world-making agency of the plant species growing along these rivers, affect the health of wildlife, the rivers themselves, and humans? What benefits could these plants provide in terms of habitat, food, ability to store and consume carbon, filter air, slow stormwater runoff, provide cooling shade, and increased oxygen? The course is organized to include a combination of outdoor field observation, field journal documentation, lectures, and reading. Students will learn to identify common urban plants, and the ecological roles they play. They will investigate how seeds of these species arrive at river shorelines and the conditions that allow for some to survive while others do not. Investigation of plant species and habitat observations will also be explored through visual media.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCI 1068 - ENVIRONMENTAL DISASTERS AND DESIGN SOLUTIONS

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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
- (3) To encourage students to view the unique sets of problems caused by flooding, earthquakes, tsunamis, 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.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCI 1084 - BIOLOGY OF ANIMAL-HUMAN INTERACTIONS

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course, taught by zoological medicine veterinarian Dr. Lucy Spelman examines how we interact with animals-both domestic and wild-and how, in turn, these interactions affect us. Each week we focus on a different species, working our way up the taxonomic tree from corals to gorillas. We study the animal's basic biology, including its anatomy, natural history, and ecology. We consider the role it plays in human society, including as companions, as food, and, as sources of medicine and spiritual inspiration. We study how human activity is affecting its health and the ripple effect on our own health. We explore how agriculture, climate change, emerging diseases, habitat loss, hunting, and trade are driving many species to extinction. In the process, we discover that while many human-animal interactions are positive, many more are problematic, and that although we have solutions for most of these negative interactions, we often fail to implement them. Examples include excessive antibiotic use in cows, the continued loss of wetlands threatening frogs, and, the increasing number of coyotes favored by urban landscapes. We explore some of the underlying reasons for this inaction. In their final project, students identify a problematic human-animal interaction and explore solutions.

This course is designed to encourage you to explore the range of biological complexity in the animal world, the many ways we interact with animals, both domestic and wild, and, the scientific basis of the interconnectedness of health. You will also have the opportunity to explore solutions for problematic human-animal interactions; it is possible to live in balance with animals if we make informed decisions. The material presented will challenge you to learn more about animal classification, zoology, ecology, food animal science, veterinary medicine, public health, and conservation biology. For your final project, you will research a problematic human-animal interaction, explore potential solutions, and create a work of art or design that inspires others to take action.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCI 1085 - UNDERSTANDING THE INTERCONNECTEDNESS OF NATURAL SCIENCES

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

How do the soil, bedrock and water create habitat for living things? What are the roles that diverse living (and dead) organisms play in an ecosystem? We will explore the myriad of ways in which the natural sciences of geology, ecology, botany and zoology can inform our awareness of the world around us, including the problems we create in the environment. This course aims to show -- in lecture, lab and field -- how understanding basic natural sciences, and the connections they illuminate, can open our eyes to the natural diversity around us. Through careful observation, both during class and on their own, students will create ways to communicate the intricacy of these networks.

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

SCI 1087 - EVOLUTIONARY BIOLOGY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Evolution is the process by which living organisms change over generations of time. This course examines how evolution occurs through natural selection, mutation, and genetic drift, beginning with the search for the origin of species (speciation) by artist-naturalists Charles Darwin, Alfred Wallace, and Henry Bates. Their observations of animal diversity (species variation, island geography, and mimicry) provided evidence for common descent within the animal kingdom, and led to the development of the theory of evolution by natural selection. Studies of the fossil record paleontology yielded more evidence. Eventually, the genetic basis of evolution was explained by Gregor Mendel's discovery of heritable traits, later named genes. Today, studies of evolution continue on a molecular scale with DNA and RNA (genomics) and proteins (protenomics). Students will be graded based upon responses to study questions, participation during class discussion, performance on two written exams and a project on scientific visualization.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

SCI 1089 - INTRODUCTION TO INSECT MORPHOLOGY AND ECOLOGY**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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).

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCI 1092 - VISUAL PERCEPTION**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course we will examine the major psychological theories of color, form, depth, and motion perception. To this end, we will explore the nature of light and optics, the structure of the eye and visual pathways of the brain, and the sensory and cognitive processes which mediate visual perception. The roles of learning, memory, imagination, as well as social and cultural factors will be explored. There will be weekly class discussions of readings as well as individual presentations on various topics, some quizzes, a final paper and final class presentation.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCI 1096 - URBAN ECOLOGY: HOW WILDLIFE INTERACTS WITH URBANIZING LANDSCAPE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCI 1100 - COMPARATIVE VERTEBRATE ANATOMY: FORM AND FUNCTION**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course examines the form and function of the vertebrate body using a comparative approach. We will study the following anatomical structures and how they work by comparing them across vertebrate animals: eye/vision, ear/hearing, nose/smell, throat/taste, teeth and jaws/chewing, heart/circulation, lung/oxygen exchange, intestinal tract/digestion, kidneys/protein and electrolyte balance, musculoskeletal system/locomotion, lymph tissue/immune system, reproductive tract/reproduction, and the brain and spinal cord/nervous system. Reference animals will include those for which anatomy is best-known, including humans, dogs, cats, horses, cows, chickens, bullfrogs, and salmon. Each session will begin with an examination of the structure of an anatomical region followed by an exploration of its function, including movements and processes in example species. For their final project, students will be encouraged to explore a highly developed or specialized form and its function, such how kangaroos jump, how octopuses see, and how giant pandas digest bamboo. Through this course, we will demystify and develop an appreciation for the wondrous complexity of the vertebrate body and its role in art and design. This is a lecture-style course that includes in-class discussion, research and activities. Course work includes weekly readings and written responses, a series of completed anatomical sketches, and a final project.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCI 1110 - GLOBAL WATER CRISIS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Cape Town, South Africa is predicted to be the first major city to run out of water. Day Zero, when the taps will run dry, is expected in Spring 2018. How did we get here, and how do we fix it? Learn the science behind the planet's water and how humanity interacts with it. We will examine the causes and results of drought, salt-water contamination of wells and streams, shrinking aquifers and more. The goals of this course are threefold:

- (1) To clarify how water works in earth's systems
- (2) To outline how humans interact and leave their mark on every step of these cycles
- (3) To encourage students to understand these water issues as challenges in need of the intelligent and creative solutions that they are equipped to deliver.

No prior science background is required.

Prerequisite: HPSS-S101 for Undergraduates Students.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCI 1115 - WINTER TREE WATCHING**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

For much of what we in the temperate regions of the northern hemisphere call winter, the trees around us appear lifeless. But are they? Dormancy in trees is a slowing of metabolic function, brought on and maintained by a combination of temperature and day length. Each species has a different response. The shortest day of the year marks a turning point for the plant world, as from that pivotal point day length steadily increases. So what are trees doing in January and February? How do they mark the passage of time, and know when to awaken? During the five-weeks of Wintersession, you will regularly observe and sketch a single tree, from root to bud. Through close observation you will come to understand your tree and how its various parts function in all weather. Class lectures and reading will inform your observations. In addition, samples of a variety of species will be brought inside so we can observe their responses to warmer temperatures. Each species' response will be documented through sketches and measurements of change in bud size, and emersion of leaf and/or flower. By observing the response of different species to increases in ambient temperature, we will become more informed about the implications of dramatic fluctuations in winter temperatures for trees in the future.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

SCI 1249 - INTRODUCTION TO COGNITIVE NEUROSCIENCE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The goal of the course is to explore how fundamental questions in philosophy, psychology, and medicine are currently being addressed by research in modern cognitive neuroscience. This course will examine the relationship between the brain and cognition by focusing on topics including perception, attention, memory, language, emotions, decision-making, mental representation, knowledge, and intelligence. Interactive participation will be encouraged as students investigate these topics by actively engaging in experimental design, debates, and demonstrations. Throughout the course, the future of cognitive neuroscience will be discussed including how developments in the field will influence society and the ethical implications of these advancements.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCI 2001 - WATER POLLUTION AND DESIGN SOLUTIONS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Lead in city water, Mercury in fish, boil water advisories in Southern RI, PCB's, PAH's, BPA and more. In this class, we will examine a variety of types of water pollution - how pollutants get into the water, what they do there and how they have been traditionally treated/removed. We will examine emerging techniques for finding and mitigating water pollution, and brainstorm design solutions of our own. We will review case studies, and take field trips to water treatment and sewage treatment plants. No prior science background is required.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H370 / HPSS S370 - MEXICAN ART: THEN AND NOW**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The course is designed to give students an overview of Mexico's historic and contemporary art, from the cultural legacy of the pre-columbian states (the Olmecs to the Aztecs) to the Spanish conquest of Tenochtitlan (Mexico City). It will explore the political, economic and cultural contexts which gave rise to the Mexican revolution and its cultural impact on the development of such movements as the estridentismo and on the muralist period; we will look at the impact of Indigenous styles on the history of Mexican art and beyond, and the continuous role of regional traditional creativity on modern art and architecture in Mexico. The course will use both an ethnographic perspective, and an aesthetics approach to explore the complex trajectory of Mexican art.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD W250 / HPSS W250 - SACRED ARCHITECTURE**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Sacred Architecture has always been distinct from secular and vernacular architecture and is associated with a variety of belief systems, sacred texts and iconography. From forest groves, caves, and other natural habitats barely transformed by the human hand, to monumental constructions, such as pyramids, cathedrals and mosques, human beings have devoted their creativity and immense resources to spaces where spiritual forces can be revered, housed, appealed to and placated. This course will focus on sacred indigenous architecture in the Americas, with a few comparative examples drawn from other parts of the world, particularly in the introduction segment of the class. Whether it be a pilgrimage site in Mexico, a Hopi kiva" or a Plains ceremonial "lodge", various cultural expressions of the sacred in its architectural manifestations will be presented and contextualized. Also offered as HPSS-W250; Register in the course for which credit is desired. "

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

Illustration Department**Department Head**

Robert Brinkerhoff

Graduate Program Director

Susan Doyle

As a creative discipline Illustration at RISD is defined by purpose, not media. While using the same tools as in painting, photography, film, graphic design and other disciplines, in Illustration you learn to make imagery with the intent of conveying specific meaning and messages.

- Learn more about [Illustration](#) at RISD
- Department [Location and Contacts](#)

Programs

BFA.ILLUS.120 - BFA in Illustration

2025 - 2026 | Curriculum | 4-year program

In the first year of the program, sophomores focus on developing both creative intelligence and technical facility. Courses in illustrative problem solving help nurture original thinking and conceptual clarity, while classes in drawing and painting strengthen basic image-making skills. Juniors choose among a broad range of electives in both traditional and digital media, along with image formulation for specific professional applications. Professional internships and independent study projects are also encouraged.

Learning outcomes

Graduates of the BFA program are prepared to:

- build on technical, material and formal investigation developed in the undergraduate setting.
- manifest maturing artistic voice and original thought through the melding of form, conceptual content and technical proficiency.
- articulate knowledge of art historical precedents and their significance to creating contemporary images.
- connect with the viewer, strengthening meaning through the use of metaphor, pointed ambiguity and cultural references.
- develop critical insight in the interpretation and evaluation of visual communication in a broad range of works, with an eye toward civic responsibility and cultural dialogue.
- demonstrate artistic consciousness through intelligent and sensitive use of symbolism and representational vernacular.
- confidently pursue professional goals, through a distinctive portfolio of work that exhibits expertise in visual communication strategies, content creation and artistic excellence, as well as a keen awareness of professional standards, comportment, and self-advocacy.

Free Form Requirements

First year				
FALL		WINTERSESSION		SPRING
<u>Foundation Curriculum</u>	15	studio elective	3	<u>Foundation Curriculum</u>
Sophomore				
FALL		WINTERSESSION		SPRING
ILLUS 2000 - Visual Thinking	3	<i>optional</i>		ILLUS 2004 - Visual Strategies
ILLUS 2012 - Drawing 1: Visualizing Space	3			ILLUS 2016 - Drawing 2: The Articulate Figure
ILLUS 2024 - Painting 1: Color Perception and Expression	3			ILLUS 2028 - Painting 2: Observation and Imagination
LAEL 1030 - History of Illustration or Liberal Arts	3			LAEL 1030 - History of Illustration or Liberal Arts
Liberal Arts	3			Liberal Arts
total credits	15			total credits
Junior				
FALL		WINTERSESSION		SPRING
Computer Literacy Requirement	3	<i>optional</i>		Illustration Concepts
major electives	6			major electives
Liberal Arts	3			Liberal Arts
non major studio elective	3			non major studio elective
total credits	15			total credits
Senior				
FALL		WINTERSESSION		SPRING
major electives	6	<i>optional</i>		ILLUS 4012 - Senior Portfolio
non major studio elective	3			major electives
Liberal Arts	6			Liberal Arts
total credits	15			total credits

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements. *LAEL 1030 History of Illustration* is a required Liberal Arts elective for Illustration majors
- **MAJOR ELECTIVES - 24 CREDITS** in Illustration
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Illustration
- **ILLUSTRATION COMPUTER LITERACY REQUIREMENT - 3 CREDITS** chosen from the list below.
 - *Please note not all courses are offered each year.*
 - ILLUS 3300 - Merging Worlds
 - ILLUS 3304 - Introduction to Digital Illustration
 - ILLUS 3306 - Intermediate Digital Illustration+
 - ILLUS 3308 - Advanced Digital Painting+
 - ILLUS 3310 - Advanced Digital Projects
 - ILLUS 3320 - Digital 3D for Illustrators
 - ILLUS 3328 - Character & Environ. Design for 3D Gaming

- ILLUS 3346 - Augmented Design
- ILLUS 3408 - Illustrator as Designer
- ILLUS 3590 - The Changing Narrative (may count for either requirement but not both)
- ILLUS 3934 - A Beautiful Corner
- ILLUS 4402 - WKSHP: Maya Basics*
- ILLUS 4404 - WKSHP: Z-Brush Sculpting and Illustration*
- ILLUS 4406 - WKSHP: Introduction to Game Engines*
- **ILLUSTRATION CONCEPTS REQUIREMENT - 3 CREDITS** chosen from the list below.
 - *Please note not all courses are offered each year.*
 - ILLUS 3000 - Editorial Illustration
 - ILLUS 3004 - Contemporary Illustration
 - ILLUS 3012 - Style and Substance
 - ILLUS 3016 - New York, New York(er)
 - ILLUS 3032 - XXXY
 - ILLUS 3036 - What's Your Story?
 - ILLUS 3046 - Myth and Metaphor
 - ILLUS 3052 - Animalia
 - ILLUS 3054 - The Visual Essay
 - ILLUS 3104 - Visible Cities
 - ILLUS 3400 - Image Design
 - ILLUS 3590 - The Changing Narrative (may count for Concept Elective or Digital requirement but not both)
 - ILLUS 3604 - Cover to Cover
 - ILLUS 3632 - Making Play: Games
 - ILLUS 3638 - Picturing Sound: Music + Illustration

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

+ See course description for prerequisites

- **All Sophomores undergo a mandatory review** during the Spring semester, which may be scheduled outside of class meeting time, including Saturdays. Failure to undergo Sophomore Review will result in revoked privileges in subsequent semesters.
- All Illustration majors are required to take **Senior Portfolio in Spring of their Senior year**.
- Seniors have the option of undertaking a 6-credit Senior Degree Project with the supervision of a full-time or part-time faculty member, completed in fall and spring of senior year. 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

MFA.ILLUS.2YR - MFA in Illustration (2-year program)

2025 - 2026 | Curriculum | 2-year program

Illustration MFA students progress through the program by taking on increasingly complex projects oriented around critical issues in illustration theory and practice. Required seminars and studios are supported by additional studies in art and design and elective courses across the college, allowing students opportunities for focused, personally meaningful study.

The experience culminates in a final thesis project that builds on work completed throughout the program. In completing the thesis, degree candidates explore ideas, methods and modes of expression that suit their goals as socially engaged artists and communicators.

Learning outcomes

Graduates of the MFA program are prepared to:

- envision, initiate and bring to completion artistic projects that communicate socially relevant ideas in appropriately provocative or nuanced ways.
- confidently experiment with materials, media, complex information and modes of making in order to enhance one's work as a visual communicator.
- become a competent and sensitive collaborator who seeks out experts, other artists and designers or community contributors to advance ideas and to complete art and design projects.

- develop skills in focused research, and strengthen the ability to engage deeply with text.
- assume active leadership roles in artistic practice and/or higher education, continuing the department’s commitment to art as a powerful instrument of civic engagement.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
ILLUS 501G - Graduate Illustration Studio I: Perception and the Art of Communication	6	ILLUS 504G - Seminar: Media Issues and Literacy - Research Practicum	3	ILLUS 505G - Graduate Illustration Studio II: Narrative Structures	6
ILLUS 502G - Seminar: Isms & Illustration - Critical Theory and Illustration	3			ILLUS 506G - Seminar: Contemporary Visual Narrative	3
elective	3			ILLUS 507G - Building Narrative: Writing Workshop	3
				elective	3
total credits	12	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
ILLUS 601G - Graduate Illustration III: Social Engagement and Agency	9	GRAD 010G or elective	3	ILLUS 605G - Graduate Illustration Studio IV: Thesis	9
ILLUS 602G - Graduate Thesis Preparatory Seminar	3			ILLUS 606G - Seminar: Paradigms and Contexts - Publishing the Thesis and Beyond	3
elective	3				
total credits	15	total credits	3	total credits	12

notes:

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

Courses

ILLUS 501G - GRADUATE ILLUSTRATION STUDIO I: PERCEPTION AND THE ART OF COMMUNICATION

Terms Typically Offered

Academic Level

Offering Department(s)

Fall

Graduate

Illustration

Min. Credits:

Max. Credits:

6

6

Repeatable:

No

The first core studio in the program is centered on an investigation of the mechanics of articulating meaning in an image. Through a variety of projects, students will investigate the efficacy of various strategies in traditional and new media, and engage in perceptual experiments in order to study the intersection of art and visual psychology.

Estimated Cost of Materials: \$25.00 - \$150.00

Major Requirement | MFA Illustration

Student Eligibility

GR Illustration Programs of Study

Weekly Contact Hours

Instructional Method

10

Studio

Delivery Mode
In-Person

ILLUS 502G - SEMINAR: ILLUSTRATION STUDIES: THEORY AND METHODS

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Illustration

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This seminar addresses key critical theory and socio-political aspects of illustration practices from a historical perspective. Reading, discussion, and meaningful integration of ideas into studio writing and activity are goals of the course. Class will meet two times per week including supported research times in various special collections and the library. Faculty determine the content of the seminar each term, balancing attention to issues defined by the expertise and interests of the graduate cohort and subjects of relevance to the field and professional practice. Theorists of special concern to contemporary illustration practice will be highlighted; statistics and technical information about communication media will illuminate how art objects have circulated in their own eras. Critical reading, writing, and presentation will be assessed.

Estimated Cost of Materials: \$50.00 - \$75.00

Major Requirement | MFA Illustration

Student Eligibility
GR Illustration Programs of Study

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

ILLUS 503G - SPECIAL TOPICS: INTERDISCIPLINARY STUDIO

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Graduate	Illustration

Min. Credits:	Max. Credits:
3	3

Repeatable:
Yes

This studio elective - open to all RISD graduate students regardless of departmental affiliation-will address rotating topics and modes of making, thinking and discourse every semester. The structure and content of this course is designed to shift, enabling different topical investigations and a variety of expert faculty teaching special content in fall and spring of each year. This enables the flexibility for studio consideration of an ever-changing range of both topics and studio engagement. This course may be repeated for elective credit with permission of a student's graduate program director (GPD).

Estimated Cost of Materials: \$0.00 - \$150.00

Elective

Student Eligibility
Academic Level in the selection list Graduate

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

ILLUS 504G - SEMINAR: MEDIA ISSUES AND LITERACY - RESEARCH PRACTICUM

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Graduate	Illustration

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course delves into Illustration as a contextualized practice through study and analysis of illustrated exemplars held in the Special Collections at RISD Fleet Library, the Hay and the John Carter Brown Libraries at Brown University, and the Providence Athenæum. First-hand encounters with these materials and subsequent secondary research into the causes and conditions of their publication will help to illuminate the role of illustration in influencing opinion, and ultimately the shaping of societies. Seminar discussions will center on the nature of publishing in historic and contemporary contexts and consider the diverse ways that visual rhetoric circulates in culture, and is further mediated in institutional and cultural settings. Expository writing practice is key to this research seminar. Facilitated through our object-based study and under the guidance of faculty and Special Collections research librarians, students will develop several short essays and a final project in the form of a research document or format suitable for display. A final work summary will be part of a self-assessment prepared by the student. This assessment will be helpful in preparing documentation for the final Thesis required in this MFA program.

Estimated Cost of Materials: \$0.00 - \$25.00

Major Requirement | MFA Illustration

Student Eligibility
GR Illustration Programs of Study

Weekly Contact Hours
6

Instructional Method
Seminar

Delivery Mode
In-Person

ILLUS 505G - GRADUATE ILLUSTRATION STUDIO II: NARRATIVE STRUCTURES

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Illustration

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

A defining aspect of human consciousness is creation of meaning through the construction of narrative- a particularly potent mode of communication because it conveys information in a way that allows us to empathetically imagine the lives of others. Beyond the limitations of facts, polemic or data narrative entrances, narrative entertains and enriches us. As such, it is a basic element of Illustration. This class seeks to examine why and how stories matter in the context of traditional and contemporary world culture. We will explore how story construction, narrative voice, imagery, and choice of media intersect to create meaning and reach various audiences. We will look a broad scope of narrative strategies (linear, symbolic, interactive, etc.) from the revelations of the handmade artist's book to cutting-edge technology that is shaping narrative and its reception.

Estimated Cost of Materials: \$25.00 - \$150.00

Open to Graduate Illustration Students.

Major Requirement | MFA Illustration

Student Eligibility
GR Illustration Programs of Study

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

ILLUS 506G - SEMINAR: CONTEMPORARY VISUAL NARRATIVE

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Illustration

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

This course focuses on illustrated narratives. To do this, we will start the semester by looking at why stories exist and how they function. We'll study how written language forms images in our minds and explore how illustrations interact with this process. Alongside this, we'll look at examples of illustrated narratives—children's books, art books, graphic novels, short stories, poetry, and novels—supported by theoretical readings and cultural context. The hope is that you'll find new ways of thinking and writing about your work and the work of others. The aim is also to help bridge the semester's writing workshop with your studio course, and to support your efforts to use your written stories in your studio. Assignments will involve weekly reading responses, creative exercises, presentations, and a final portfolio.

Estimated Cost of Materials: \$260.00

Major Requirement | MFA Illustration

Student Eligibility

GR Illustration Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

ILLUS 507G - BUILDING NARRATIVE: WRITING WORKSHOP

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In his 1909 An Essay in Aesthetics, Roger Fry talks about the moral purpose of art-to offer viewers the opportunity to experience emotion with objectivity. Rather than actually witnessing a terrible accident in a train station, in a film we are able to experience the event and its associated emotions without the urgency of response required if it were truly happening before us. We are able to feel and to observe ourselves feeling. While Fry was focusing on the experience of visual art, his description of purpose is precisely applicable to the writing of narrative fiction. The ultimate goal of storytelling is to share an experience or another world with a reader, and the focal point of that experience is the conjuring of emotion. This course will focus on the development of understanding and facility in the creation of emotion in fiction. We will address the basic structures of plot and conflict and move directly to the creation of work that will be presented in workshop. The discussion will focus on the writer's intent: their goals for the emotional and narrative experience for the reader.

Major Requirement | MFA Illustration

Student Eligibility

GR Illustration Programs of Study

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

ILLUS 601G - GRADUATE ILLUSTRATION STUDIO III: SOCIAL ENGAGEMENT AND AGENCY

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Illustration

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

This course is predicated on deep student focus on social engagement and the societal benefits attached to their studio work. Students will investigate and critique methodologies of contemporary, socially engaged artists to develop their own progressive work in order to question and shift traditionally narrow and restrictive paradigms in Illustration that preference and reward the hegemonic at the expense of the progressive, dissident, and critical work needed to advocate for the historically underrepresented. Collaborative projects with local artists, individuals and community organizations will be encouraged and supported to directly connect students with local communities. Students will be required to present self-driven work periodically in response to selected topics, readings, and community discussion.

Estimated Cost of Materials: \$0.00 - \$150.00

Major Requirement | MFA Illustration

Student Eligibility

GR Illustration Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 602G - GRADUATE THESIS PREPARATORY SEMINAR

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course emphasizes the mining and contextualization of one's own work as a nexus for growth through the active, ongoing and evolving consideration of your own studio practice as a topic of study in itself. This work will spring from and shed light on your creative intuition, processes and outcomes in a way that will helps you to communicate your work to others through language. In turn, it is hoped this voicing of essential components of your work will help streamline your practice and expedite your artistic production.

Estimated Cost of Materials: \$0.00 - \$25.00

Major Requirement | MFA Illustration

Student Eligibility

GR Illustration Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

ILLUS 605G - GRADUATE ILLUSTRATION STUDIO IV: THESIS

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Illustration

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

As a culmination of the MFA program, this intensive studio challenges students to design and craft a significant, topically-focused body of work. Although students may choose creative formats and media according to their own interests, they must publish thesis work produced in class. Publication through digital platforms (podcasts, websites, apps, etc.) will be coordinated with analog forms when possible and appropriate to the project. Together with the research and writing produced in ILLUS 606G Paradigms and Contexts: Publishing the Thesis and Beyond, a comprehensive body of work and a written thesis document will be produced.

Estimated Cost of Materials: \$100.00 - \$1,500.00

Major Requirement | MFA Illustration

Student Eligibility

GR Illustration Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 606G - SEMINAR: PARADIGMS AND CONTEXTS - PUBLISHING THE THESIS AND BEYOND

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This seminar supports the work of the Thesis Studio IV by providing a formal class setting in which to create written reflections on one's evolving studio thesis work as well as more broadly-writings on illustration practice. Sessions will center on discussion of assigned readings as well as written responses to classmates' essays. These exercises will scaffold a more expansive documentation of their Studio Thesis Project, and to serve as a forum for discussion of critical writing about contemporary illustration practice that will support an essay to be contributed to the groups final publication.

Estimated Cost of Materials: \$0.00 - \$150.00

Major Requirement | MFA Illustration

Student Eligibility

GR Illustration Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

ILLUS 1524 - ON THE ROAD

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Why do stories of journeys always hold such fascination? Do you carry an unforgettable "on-the-road" story? Who are the travelers, and where do their paths lead? What do they gain or lose along the way? There are countless ways to address these questions.

This course delves into the road trip narratives through graphic novels, emphasizing the importance of both text and imagery. As a relatively accessible medium, sequential arts welcome readers to follow the emotional, mental, and physical transformation of the protagonists throughout their journey.

The entirety of this class dedicates to creating a polished 5-10 page short comic, with the first half focusing on the development of narration, and the rest on its realization in visual language. The class also explores beyond the 2-dimensional presentation of illustration, valuing interdisciplinary approaches including photography, collage, sculpture, etc.

We will dissect selected road movies, literature, and graphic novels which offer a glimpse into author's creative processes and techniques, examining how the masterminds explore themes of adventure, self-discovery, and human connection. By spontaneous in-class exercises, character portrayal, world-building, and storyboarding, students will progressively craft their own captivating stories of journeys.

Estimated Cost of Materials: \$50.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 2000 - VISUAL THINKING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Illustration is visual communication: meaning made visible. Visual thinking, the creative process by which all successful illustration is developed, constitutes the development of an articulate images through thorough, iterative exploration of ideas. This class emphasizes process over finish, idea over application and significance over style-exploring both ways of seeing and ways of showing. Coursework will encourage conceptual invention and application fundamental to an understanding of what the practice of illustration is and can be. The object of the course is to strengthen the students' inventive talents and interpretive skills - and thereby to augment their ability to articulate complex ideas with clarity, eloquence and power.

Majors are pre-registered for this course by the department.

Major Requirement | BFA Illustration

Student Eligibility

Sophomore Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 2004 - VISUAL STRATEGIES**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 upper-class study; its larger goal is to wed communicative purpose to artistic voice.

Majors are pre-registered for this course by the department.

Major Requirement | BFA Illustration

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 2008 - INTRODUCTION TO ILLUSTRATION**Terms Typically Offered**
Wintersession**Academic Level**
Undergraduate**Offering Department(s)**
Illustration**Min. Credits:**
3**Max. Credits:**
3**Repeatable:**
No

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.

Elective

Weekly Contact Hours
10**Instructional Method**
Studio**Delivery Mode**
In-Person**ILLUS 2012 - DRAWING I: VISUALIZING SPACE****Terms Typically Offered**
Fall**Academic Level**
Undergraduate**Offering Department(s)**
Illustration**Min. Credits:**
3**Max. Credits:**
3**Repeatable:**
No

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.

Majors are pre-registered for this course by the department.

Major Requirement | BFA Illustration

Student Eligibility
Sophomore Illustration Students only.**Weekly Contact Hours**
5**Instructional Method**
Studio**Delivery Mode**
In-Person**ILLUS 2016 - DRAWING II: THE ARTICULATE FIGURE****Terms Typically Offered**
Spring**Academic Level**
Undergraduate**Offering Department(s)**
Illustration**Min. Credits:**
3**Max. Credits:**
3

Repeatable:
No

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.

Majors are pre-registered for this course by the department.

Major Requirement | BFA Illustration

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

ILLUS 2020 - MEANS AND AN END

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Undergraduate	Illustration
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

Basic to all visual expression is the ability to articulate what one sees. Skill and sensitivity in drawing are the essence of such articulation. The object of this course will be to develop the student's skill as a draughtsman, to make the hand a more gifted servant of the eye. High competence is not a prerequisite for this course; commitment is.

Elective

Weekly Contact Hours	Instructional Method
10	Studio
Delivery Mode	
In-Person	

ILLUS 2024 - PAINTING I: COLOR PERCEPTION AND EXPRESSION

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Illustration
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

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.

Majors are pre-registered for this course by the department.

Major Requirement | BFA Illustration

Student Eligibility
Sophomore Illustration Students only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

ILLUS 2028 - PAINTING II: OBSERVATION AND IMAGINATION

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Illustration

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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.

Majors are pre-registered for this course by the department.

Major Requirement | BFA Illustration

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

ILLUS 2032 - INTRODUCTION TO OIL PAINTING

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Undergraduate	Illustration

Min. Credits:	Max. Credits:
3	3

Repeatable:

No

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.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3000 - EDITORIAL ILLUSTRATION**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Magazines, newspapers and other publications rely heavily on pictures to illuminate messages initiated by writers, and unlike any other genre of illustration, the editorial field gives voice to the artist. In this alternately reactive and expressive line of work, the illustrator engages in a powerful partnership with the written word, effectively becoming an author of opinions and ideas. This class will approach several editorial assignments, all of which involve an illustrated response to written text.

This course fulfills the Illustration Concepts Elective requirement for Illustration Students.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3004 - CONTEMPORARY ILLUSTRATION**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

What is it like to make a living creating imagery for the numerous printed outlets of American culture in contemporary times? This course will emphasize problem-solving in a commercial situation while steadfastly holding on to your personal integrity. In addition to responding to editorial-based assignments, the student will be exposed, through slide lectures to the work of artists and illustrators who are burning a path right through the past and into the future of illustration.

This course fulfills the Illustration Concepts Elective requirement for Illustration Students.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3012 - STYLE & SUBSTANCE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Illustration is an art of visual communication. Style is simply the illustrator's vocabulary. Substance is what the illustrator has chosen to express. The success of an illustration depends on the seamless connection of these two entities. In this course students encounter a wide variety of subject matter drawn from a variety of fields. They are asked to create illustrations with a particular emphasis on the development of a personal vision as well as the successful communication of wisely chosen ideas. Style, its strengths and limitations, is examined in the light of its importance in the marketplace.

This course fulfills the Illustration Concepts Elective requirement for Illustration Students.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3016 - NEW YORK, NEW YORK(ER)**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

This course fulfills the Illustration Concepts Elective requirement for Illustration Students.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3032 - XXXY**Terms Typically Offered**
Wintersession**Academic Level**
Undergraduate**Offering Department(s)**
Illustration**Min. Credits:**
3**Max. Credits:**
3**Repeatable:**
No

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 Students.

Elective

Weekly Contact Hours
10**Instructional Method**
Studio**Delivery Mode**
In-Person**ILLUS 3036 - WHAT'S YOUR STORY?****Terms Typically Offered**
Fall, Spring**Academic Level**
Undergraduate**Offering Department(s)**
Illustration**Min. Credits:**
3**Max. Credits:**
3**Repeatable:**
No

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

This course fulfills the Illustration Concepts Elective requirement for Illustration Students.

Elective

Student Eligibility
Junior, Senior or Graduate Illustration Students only.**Weekly Contact Hours**
5**Instructional Method**
Studio**Delivery Mode**
In-Person**ILLUS 3046 - MYTH AND METAPHOR****Terms Typically Offered**
Fall, Spring**Academic Level**
Undergraduate**Offering Department(s)**
Illustration**Min. Credits:**
3**Max. Credits:**
3

Repeatable:

No

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

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3052 - ANIMALIA**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Animals have enjoyed a prominent place in art for as long as humans have been creating it, beginning with the caves in Lascaux. Along the way they have figured prominently in myths fables and allegories, fulfilling symbolic roles in a wealth of picture books, and appeared as frequent players in visual metaphors employed by editorial illustrators. This course will provide opportunities for students to work within a variety of illustration genres, finding their own approach to working with representations of animal life. There will be in-depth exploration of creature anthropomorphism and its uses- from social and political satire to its capabilities in a wide range of storytelling methods. From JJ Granville to Spiegelman's Maus, to children's book greats like Richard Scarry and Arthur Geisert, the human-animal/animal-human is an enduring motif that will continue to be reinvented and expanded upon. Students will have the ability to channel projects and assignments towards formats of their choosing - including painting and other gallery-based practices, children's publishing, artist books, comics and zines.

This course fulfills the Illustration Concepts Elective requirement for Illustration Students.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3054 - THE VISUAL ESSAY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

A visual essay is a personal statement which uses multiple visuals to explore, explain, and/or express a particular topic, with an emphasis on research and the artist's own authorship and interpretations.

During the first half of the semester, students will engage in brainstorming exercises and critique discussions in order to develop research strategies, instill a preliminary sketching regimen, and practice presentation skills.

During the second half of the semester, students will choose a topic to focus on, culminating in a final personal essay. Students will present a body of comprehensive work that must be a publicly accessible format such as a book, a gallery of original works, or displayed via a digital platform. Emphasis will be placed on personal authorship, investigation, and interpretation.

This course fulfills the Illustration Concepts Elective requirement for Illustration Students.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3056 - CRAFT OF MAKING MURALS

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The class aims to provide students with a comprehensive understanding of the art of mural painting. The course will explore the historical significance of murals, examine different mural styles and techniques, and encourage students to express their own ideas through the creation of murals. Through a combination of lectures, demonstrations, and hands-on workshops, students will develop the necessary skills and knowledge to conceptualize, plan, and execute murals of various scales. The course will culminate in a real world mural installation for the Rhode Island Philharmonic Orchestra and School including three walls designed and painted by students.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3104 - VISIBLE CITIES

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

This course fulfills the Illustration Concepts Elective requirement for Illustration Students.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3108 - ARTISTIC ANATOMY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3112 - DRAWING WITH COLOR**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Preference is given to Junior and Senior Illustration Students.

Elective

Student Eligibility

Student has completed or is in process of completing all Illustration Sophomore courses.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3216 - ADVANCED PAINTING

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3224 - LANDSCAPE PAINTING

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3228 - FANTASY PAINTING: THE STUFF THAT DREAMS ARE MADE OF

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3236 - SPEAK, MEMORY: PAINTING AS MEMOIR**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.)

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3238 - DREAMS, SYMBOLS + MEMORIES**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Many artists have used metaphor as a way to process complex information and emotion in order to reflect on internal and external realities. Each artist draws upon their own unique index of symbols that derive from the personal, the mythic and the universal. An artist must learn to see how their own associations with their symbols circulate within a larger orbit of meaning. This class aims to equip students with a framework of thinking that allows for rigorous self-examination and historical exploration. The most powerful works of art refract light on unseen connections. In this class, students will be encouraged to make connections between their internal and external worlds. Written and image-making assignments will aim to help students navigate their world of symbols. The classwork will consist of individual, partner + group assignments.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3240 - FINE ARTS SEMINAR: VISION AND PRACTICE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3300 - MERGING WORLDS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Students.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3304 - INTRO TO DIGITAL ILLUSTRATION**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course introduces digital media for Illustrators using computer applications: image drawing, painting and editing in Photoshop, and vector graphics using Illustrator. While orienting students to the technical aspects of digital media, the class also provides an essential link to the Illustration Department's drawing, painting and conceptual curriculum.

This course fulfills the Computer Literacy requirement for Illustration Students.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3306 - INTERMEDIATE DIGITAL ILLUSTRATION**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

This course fulfills the Computer Literacy requirement for Illustration Students.

Elective

Student Eligibility

Student has completed or is in process of completing ILLUS 3304 - INTRO TO DIGITAL ILLUSTRATION.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3310 - ADVANCED DIGITAL PROJECTS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

This course fulfills the Computer Literacy requirement for Illustration Students.

Elective

Student Eligibility

Student has completed or is in process of completing ILLUS 3304 - INTRO TO DIGITAL ILLUSTRATION.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3320 - DIGITAL 3D FOR ILLUSTRATORS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Preference is given to Illustration and Film/Animation/Video Students.

This course fulfills the Computer Literacy requirement for Illustration Students.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3328 - CHARACTER AND ENVIRONMENT DESIGN FOR 3D GAMING**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

This course fulfills the Computer Literacy requirement for Illustration Students.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3346 - AUGMENTED DESIGN: CREATING IN AND FOR VIRTUAL REALITY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course introduces students to the creative possibilities of Virtual Reality (VR) and related design strategies as they apply modeling, drawing and animation. Emphasis will be placed on VR-based professional tools such as Tiltbrush, Quill and Gravity Sketch currently used in the fields of illustration, animation, interactive arts and game design. Students will learn the professional game engine Unity 3D and will be introduced to the fundamentals of designing assets, multimedia components and interactive strategies. Oculus and HTC Vive platforms will be accessible to students through the semester. Although not mandatory, knowledge of modeling and basic coding is strongly recommended.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3400 - IMAGE DESIGN**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will approach visual problems within the context of creating goods for sale. Some of the projects we will work on include coming up with a brand identity, producing limited edition risograph zines, prints, and other handmade tangible goods. A guest artist will be invited to present case studies will provide real world insights into starting a small business. The work produced in the class will be sold at the ISB Spring Art Sale (happening in late April/early May) and all students in the class will participate in order to gain a hands-on understanding of the business side of illustration, including pricing, promotion, and market research. Class time will be divided between group critique and exercises introducing new techniques and design principles. The assignments will provide opportunities to apply these principles in real world scenarios.

This course fulfills the Illustration Concepts Elective requirement for Illustration Students.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3404 - TYPOGRAPHY FOR ILLUSTRATORS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This typography course is specifically designed for Illustration majors. We will study the fundamentals of typography including its history, theory and contemporary practical application. Lectures and exercises will build in complexity from the study of letter forms and the effective use of typography in single page design. A significant part of the course will be dedicated to understanding page dynamics including proportion, grid systems and color. The final project will be a poster design for a local non-profit organization. Students will use Adobe Illustrator and InDesign throughout this course; so some basic computer experience will be helpful but not absolutely necessary.

This course fulfills the Computer Literacy requirement for Illustration majors.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3408 - ILLUSTRATOR AS DESIGNER

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course explores the role of illustrator as graphic designer, with a focus on the fundamentals of designing with imagery, the relationship between verbal and visual communication, and the complementary partnership between graphic design and illustration. Students are encouraged to have some fundamental experience with computers before enrolling in this course.

This course fulfills the Computer Literacy elective requirement for Illustration Students.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3428 - DESIGN FOR GOOD**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 and digital media, this course will challenge students to create innovative visual communication that motivates people around a social cause. Students will learn what makes a compelling visual identity, as well as a compelling story. Throughout the course of the semester, students will create brand identities based in illustration, along with visual and typographic guidelines, and apply it to creative campaigns, packaging design, and social media platforms. 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 non-profit organizations as part of this course. Group work in class, research, individual presentations & group critiques are an essential part of this course.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3432 - ILLUSTRATIVE TYPOGRAPHY**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Illustrated typography and hand lettering are enjoying a wonderfully prominent place in the visual landscape of design, publishing and illustration, and have become an increasingly vital part of many illustrator's professional portfolios. What can illustrated type and it's particular characteristics provide as an alternative to established typefaces? How does an illustrator find the right balance between form and function, expression and readability? This course will provide the opportunity to employ drawing, painting, collage, printmaking, photography, digital tools and other media in the creation of unique letterforms. Students will be encouraged to experiment with non-traditional materials -including three-dimensional ones. Beginning with an introduction to basic typographic elements, terminology, and font families, students will move into creating their own unique lettering for projects including posters, book covers, and packaging. Typography will be the central focus, but students will have leeway as to the degree with which it is integrated with other illustrative imagery. Along with these projects students will create a complete unique typeface over the course of the semester. Relevant issues related to hand drawn text-type for comics, picture books, and graphic novels - including appropriateness, readability and voice, will also be covered.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3504 - THE ENTREPRENEUR**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3590 - THE CHANGING NARRATIVE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

This course fulfills either the Illustration Concepts elective requirement OR the Computer Literacy requirement (not both) for Illustration Students.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3600 - THE MAGIC OF BOOKS**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3604 - COVER TO COVER**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The finest illustrated book covers from graphic novels to literary classics captivate the reader both emotionally and intellectually, reflecting the essence of narrative content through potent imagery. This course explores the generative process of making illustrations for book covers from sketch to finish, from comprehensive image to final revisions. Students will be engaged in analysis of narrative content, preparatory drawings and finished work and requires the student to construct a portfolio of solutions in various genres of publishing and other media packaging: Mystery, Science Fiction, Literature, Non-Fiction, Biography, products 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. Weekly demonstrations will provide an intensive look at how an illustrator approaches formal material and aesthetic decisions in support of content, helping students gain confidence in the use of processes and materials. This course fulfills the Illustration Concepts elective requirement for Illustration majors.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3608 - THE ARTIST'S BOOK**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

At their very core, all books convey a sequence of ideas, but the execution varies widely from one volume to another. In this course, juniors and seniors strive to extend this concept outside of traditional book parameters to achieve their own creative interpretation. Working from their own themes, students mold an innovative presentation of images and concepts in two dimensions or three, using concrete depictions or abstract forms in the construction of their own unique artist's book. Assignments include the study of different folds, narrative problems, poetic counting, lost and found, and a free project of the student's choice. Students are encouraged to continue their own media that might include painting, construction, printmaking, etc.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3610 - SKETCHBOOK STUDIO

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Sketchbooks are places of safety and freedom, where artists can do whatever they please: play with ideas, explore unproven paths, go against the grain, experiment with unfamiliar techniques, document the world in deeply personal ways or just doodle without any pressure that out of this engagement a masterpiece will be born. From working in sketchbooks regularly, artists develop a habit of engaging with the more experimental side of their practice, and from the lack of pressure new directions and bodies of work may be born. Using a range of materials and approaches, students will explore the creative possibilities of working with sketchbooks. Hands-on work will include binding our own sketchbooks using a number of different book forms (coptic, accordion, Hedi Kyle’s pocket and blizzard books, etc), responding to weekly prompts, experimenting with materials and processes (digital fabrication using Co-Works, experimental printmaking, sewing, embroidery, collage, papier machée, natural inks/dyes) working individually and collaboratively, visiting a local book bindery, artist visit, and proposing and executing a final independent project. We'll also examine artists' sketchbooks and notebooks including those of artists from non-Western traditions

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3612 - PICTURE AND WORD

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

This is a co-requisite course. Students must also register for LAS E416 - Picture and Word.

Elective

Student Eligibility

Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3616 - ART FOR CHILDREN: BEYOND THE BOOK**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Children have an underestimated capacity to process complex stories, and are often misunderstood as an audience. Their hungry minds depend on imagery to make sense of life and to navigate through their evolving worlds. In this course, students will explore a variety of art forms destined to educate, stimulate and delight children-books, displays, characters, games. Assignments will include works for a variety of industries including publishing, advertising, gift/novelty, and focus on a range of age groups: toddlers to teens. Students will be challenged to create opportunities for discovery that are worthy of this curious and gracious audience.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3622 - PICTURING FICTION**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In their brevity and concentrated potency, short stories are compelling material for illustration. This course invites students to illustrate short fiction authored by a variety of voices and in several genres, while allowing for formal and conceptual development and the cultivation of distinctive visual character (or style) along the way. Reading, analysis, ideation and execution are central to course content.

Estimated Cost of Materials: \$10.00 - \$50.00

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3624 - YOUR LIFE ILLUSTRATED**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

An all encompassing visual autobiography won't happen in five weeks but Wintersession does give us the exceptional opportunity to embrace the spirit of memoir, here brought to life as illustrations. Your personal stories undoubtedly touch on universal themes : childhood, coming of age, cultural identity, navigating the unfamiliar, overcoming obstacles, among countless others. We'll use journals to recollect the past and examine the present as part of the creative process - transforming raw material into reworked sketches that ultimately become polished illustrations with you at their center.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3638 - PICTURING SOUND: MUSIC + ILLUSTRATION**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Illustration, along with painting, printmaking and many other visual art practices, is continually intertwined with music. From illustrators collaborating on videos, packaging and promotion, to creating graphic novels and picture biographies of musicians and musical movements, the tradition of connecting the visual to the acoustic has a rich history. Music is often celebrated in larger and in a more tactile ways than on a screen-and we are seeing the enduring inventiveness of the gig poster, and even the 12 inch LP cover is still alive as a canvas. Projects in this class will explore promotional, interpretive, and investigative approaches as they relate to musicians, lyrics and titles, as well as parallels between music and visual art. Students will have the chance to interpret musical works in a number of ways, including through narrative approaches, using sculpture, animation and GIFs, and other less conventional means. There will be exploration of analogous aspects of music and visual art-sound and color, time based works, performative aspects and related ideas (e.g.: the movements of the hand while drawing/painting as analogous to playing an instrument). There will be some focus too, on genres and movements where music and art have close relationships, ie: 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.

This course fulfills the Illustration Concepts Elective requirement for Illustration Students.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3700 - THE TWO-LEGGED PRINT**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is meant to give students an understanding of the process of serigraphy. Using the basic T-shirt as the format, emphasis will be on creating and developing a concept: learning and implementing the techniques of 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.

Elective	
Weekly Contact Hours	Instructional Method
10	Studio
Delivery Mode	
In-Person	

ILLUS 3701 - INTRODUCTION TO TATTOOING

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Illustration
Min. Credits:	Max. Credits:	
3	3	
Repeatable:		
No		

This course offers an introduction to the art and practice of the no longer taboo world of tattooing, merging the student's unique visual language with technical mastery of the medium. Students will explore the history and cultural landscapes of tattooing, considering its roots in ancient traditions and its evolution into one of the most compelling and accessible contemporary art forms, transforming the human body into a dynamic canvas of personal expression and cultural dialogue. As an immersive experience into the tattoo industry, this course combines theory with hands-on practice, giving students the ability to create original designs that translate into tattoos that consider practical, real-world applications. Students will hand draw their tattoo designs to create a collection of unique imagery that will enhance their illustrative skills and problem-solving abilities. Projects will be designed to challenge students, in order to build a body of work that not only draws upon existing tattoo styles but blends, adapts and advances these styles to make distinctive, individual pieces of art.

Throughout the course, students will not only develop their tattooing artistic abilities but also focus on equipment handling, machine setup, maintenance, and operation, as well as the proper use of specific needles and inks, in order to create smooth, clean and detailed line work and shading. An understanding of skin structure is crucial for effective tattooing and students will also study healing processes and the importance of sanitation practices to ensure client safety and comfort. Students will create a collection of technically sound tattoos which will be applied on synthetic silicone fake skin, using actual tattoo machines and cartridge needles, ensuring a holistic understanding of both the technical and artistic aspects of tattooing. This course aims to create a community of artists who respect the tradition of tattooing while pushing the boundaries of creativity and innovation within this lucrative and thriving field.

A liability waiver (submitted on the first day of class) is required for safe use of tattoo machines and needles. Work is to be exclusively performed on simulated silicone skin, and use of the equipment on human or animal subjects is not permitted.

Estimated Cost of Materials: \$80.00 - \$100.00

Elective	
Student Eligibility	
Junior and Senior Illustration Students only.	
Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

ILLUS 3704 - PRINTMAKING TECHNIQUES FOR ILLUSTRATORS

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Illustration
Min. Credits:	Max. Credits:	
3	3	
Repeatable:		
No		

This course surveys a wide range of effects possible through versatile printmaking methods including monotype, relief printing and drypoint. The emphasis is on experimentation rather than editioning prints.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3706 - THE LARGE WOODCUT

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3712 - THE SILKSCREENED POSTER

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

For half a millennium, posters (or broadsides as they were called) have attracted the attention and sparked the imagination of viewers through much of the world. The best posters are both visually striking and communicative. Designs usually incorporate image and text; but are often effective with either text or image alone. In this class we will learn the essentials of silkscreen printing in the context of studying a bit of the history of serigraph poster design: from historic fine artists such as Toulouse-Lautrec and Alphonse Mucha, to more contemporary illustrators like Seymour Chwast and Shephard Fairey. Students will be designing and printing several editions, experimenting with hand-drawn and digitally produced art and typography. The nature of the silk-screened image allows for investigation of various color palettes or structures for a single image. No printmaking or digital experience required.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3716 - COLOR WORKS**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3720 - ARTISTIC MEDIUM: ILLUSTRATION**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is designed to teach the student about contemporary use of Illustration media and how to use and combine them creatively, safely and effectively. Students will acquire the skills and confidence to evaluate new mediums and techniques on an ongoing basis with minimal expense and difficulty through the use of limited palettes. Mediums covered will include: acrylics, gouache, casein, watercolor, markers, crayons (wax and water-soluble), colored pencil, scratchboard, ink, oil (for illustration), and associated tools, palettes, and surfaces.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3722 - DIGITAL + ANALOG**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

With the wave of new technology, it's easy to forget what we can do with our hands, putting pencil to paper and utilizing traditional materials. There is no question that digital tools are integral to the illustrator, but in addition to mastering the technical functions of a program and using it directly to create images, they can open up new possibilities in what we already do with traditional materials. This course will create a dialogue between the handmade and the digital through in class exercises combining age old techniques, including linocut, collage, drawing/painting, with modern tools such as the risograph and photoshop. We will explore different ways digital methods can help with workflow and use the computer to facilitate the steps involved in creating an illustration. This course will challenge students to think beyond the realm of digital brushes and filters, with projects touching on the ways image making can be applied in the real world of design, advertising and publishing.

This course fulfills the Illustration Computer Literacy requirement for Illustration Students.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3728 - MIXED MEDIA**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course focuses on the exploration of combining a variety of media with the expectation of discovering a new, personal approach to creating images. Students are initially taught the specific properties and use of watercolor, gouache and acrylic and then invited to explore combinations of these media adding pastel, colored pencil, inks, collage material, charcoal, or found objects. There will be discussion on and experimentation with various techniques and finishes possible through these materials. Students will work in class from set ups, photo references and the model, and will develop images using the techniques and media combinations explored in class in weekly homework assignments.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3736 - WATERCOLOR: AN INTRODUCTION TO THE MEDIUM**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3748 - PEN, INK & SCRATCHBOARD

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3754 - PHOTO ONE: DIGITAL

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is an introductory course in digital photography. It covers all the basic techniques of digital workflow: capture, photo editing, and inkjet printing. You will learn how your camera works and how to control it to get the results you want. You will also learn how to download and manage your image files, edit them for best results, backup them religiously, and make excellent inkjet (digital) prints. Beyond technique, there will be at least one visiting artist, regular lectures covering the history of photography, an optional weekend field trip to Boston, and regular group and individual crits geared toward developing your style, focusing your ideas, and making better pictures. Most students use a DSLR (digital single-lens-reflex) camera, which you must provide, but other types are also OK, such as a good point-and-shoot or an ILC (interchangeable lens compact) model. We will discuss cell and tablet phones, but a dedicated camera such as one of the above models, will give you better results and more control. While this course is an introduction to photography, and assumes no prior knowledge, students with some photography background or those with analog-only experience may also benefit.

Estimated Cost of Materials: \$100.00 - \$150.00

Elective

Student Eligibility

Completed or is in process of completing 30 credits.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3756 - PHOTO ONE: ANALOG**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

A basic black-and-white course in photographic technique and visualization. Students learn to use the camera, process film, and make prints, as well as to apply creative aspects of the medium. No prior experience in photography is required, but students must have their own 35mm camera with manual aperture and shutter-speed controls. Refundable deposit for any equipment that is borrowed and returned in excellent condition.

Estimated Cost of Materials: \$150.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3760 - THE COLLAGED IMAGE**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3772 - 3-D ILLUSTRATION**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

While most illustrations are flat, working in three dimensions allows for the engagement of a whole new range of material and conceptual possibilities. Whether using traditional materials or digital technologies, sculpture is enormously nuanced in what it can suggest. In this class we will examine how objects and various sculptural strategies can be used to convey complex concepts and ideas. A survey of contemporary sculpture and 3D illustration will provide plenty of conceptual, process and material exploration. The class is offered in conjunction with RISD CoWorks to promote experimentation, interdisciplinarity, and access to advanced technologies. Projects are structured to introduce you to a variety of materials and methods of working, including paper manipulation, box making, character design, model-making, 3D printing, and laser-cutting. Additionally students will learn how to light and photograph three-dimensional work for reproduction or portfolio. The class promotes development of personal expression, strong conceptual solutions, excellent craftsmanship and good design.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3778 - MOVABLE ARTISTSBOOKS: SHAPE SHIFTERSAND TRANSFORMERS**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

There is something magical about opening a seemingly ordinary book only to see a gloriously three dimensional structure burst forth from its pages. Upon closing the book, the large, complex sculptural form folds seamlessly back into flatness. In this studio students will learn to create such structures: movable artists books that pop up, unfold, transform into sculptures, theaters, installations, interactive experiences. Students will learn the basics of paper engineering and experiment with various pop-up structures as they create their own original, movable artists books. Even though our exploration will begin with structural, material, and formal investigation, students will be encouraged to treat form and content as an interdependent whole, as they envision their increasingly complex independent projects. Demonstrations, hands-on in-class work and homework, independent projects, discussions, research, introduction to digital fabrication; historic and contemporary examples in the expanded field from movable books to large scale art installations; artists talks, visits to RISD CoWorks, Nature Lab, and the Special Collections of Fleet Library will be part of our inquiry.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3780 - WORKING ART**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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, whirlygig, 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.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3904 - JOURNALISTIC ILLUSTRATION

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course, students take on the role of the reportage illustrator and visual essayist by developing a series of images in a sketchbook journal, on site, with emphasis on observation, documentation and investigation of non-fiction subject matter. Finished art will be created for a number of the investigative assignments as well as a completed stand-alone visual essay of a self-generated topic. The long tradition of reportage (illustrative reporting) will be examined and discussed, as will the contemporary manifestations of journalistic art in print and in digital formats. Emphasis is placed on authorship, concept, and drawing skill development afforded by working on site are also a focus.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3916 - SCIENTIFIC ILLUSTRATION

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3920 - SCIFI AND FANTASY ILLUSTRATION**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3924 - CREATURE LAB**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This class is designed to train students in the art of creature creation/design. Students will study animal anatomy and physiology with a focus on adaptations to meet specific environments. Following a structured process to design beasts for a variety of genres, the class will explore the genres of fantasy, science fiction and horror. Also featured will be class discussion regarding the psychological implications of different aesthetic choices using existing creatures from film and literature as case studies.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3934 - A BEAUTIFUL CORNER**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

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

Estimated Cost of Materials: \$25.00

This course fulfills the Computer Literacy requirement for Illustration Students.

Elective

Student Eligibility
Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

ILLUS 3936 - CHARACTER CREATION

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Illustration

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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.

Elective

Student Eligibility
Junior and Senior Illustration Students only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

ILLUS 3938 - WORLDSMITH

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Illustration

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3940 - COMICS: GRAMMAR OF THE GRAPHIC NOVEL

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3942 - GAINED IN TRANSLATION: COMICS AS ADAPTATION

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Estimated Cost of Materials: \$50.00

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3943 - THE GRAPHIC NOVEL**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is a comics writing and artmaking workshop with an emphasis on professional production finishing techniques, culminating in materials for pitching a comic project or graphic novel. Assignments will introduce students to both traditional methods (thumbnailing, inking) and state of the art technical processes (digital coloring, art preparation, file format and delivery, and processing for press quality publication). Students will develop their visual storytelling abilities by creating comics from existing scripts—exploring various literary genres, among which sci-fi, mystery or non-fiction—as well as original stories.

Estimated Cost of Materials: \$0.00

Elective

Student Eligibility

Student has completed or is in process of completing all Illustration Sophomore courses.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3944 - COMICS, MANGA & BANDES DESSINEES**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Sequential art is a thriving global art form whose recent history is grounded in three artistic, linguistic and publishing traditions: Comics, Manga, and Bande Dessinee. This course offers an intensive introduction to their creative possibilities. It will present storytelling and technical approaches that will enhance your ability to work as a writer and artist in the comics industry, as well as in other narrative driven fields. Assignments will take the shape of short form comics (1-8 pages) but students will also learn about writing, developing and pitching longer works such as graphic novels. During class discussions, we will engage in comparative study, identifying unexpected connections with other arts (literature, music, film, animation) while revealing the unique expressive potential of this medium.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3945 - DEEP DIVE VISUAL DEVELOPMENT**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Each of us are walking, talking, living stories. From the time we wake up in the morning to tell ourselves what our day will be like to the moment we remember who we've been and who we want to be, we are telling ourselves the stories of our life. Storytelling is a fundamental human act that crosses cultures, ages, ethnicities and genders. Artists often think in pictures, so this course will explore the act of storytelling through the exploration of the visuals in concert with the creation of the words. This course will start with an exercise in multiple iteration of character ideas, story development from the visual, and an investigation of additional characters who provide the foundation for environments and a series of illustrations for a story concept. Ideation, composition, color, discussion of media, style, format, expression of narrative and materials will be reviewed through lecture, guest lecturers in the field, and discussion-both individual and group centered. The format of the course will explore research, mood boards, character development, facial expressions, turn arounds, character interactions, asset creation, thumbnails, color studies and finished illustrations. The focus of the course will be a deep dive into stories that resonate and reflect idiosyncratic and personal interests expressed in any medium that best suits the storytelling.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3947 - LONGFORM COMICS 1

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

1.5

Max. Credits:

1.5

Repeatable:

No

The purpose of this class is to train students in the process of creating a longform work of comics, including the ideation process, note-taking techniques, research, story construction, planning and execution, and markets/pitching for this kind of work. The course will cover memoir, reportage, personal storytelling, autofiction, and literary fiction, in comics form.

In Semester 1 (Fall), we will cover the basics of conceiving and planning this longform work. In Semester 2 (Spring), students will complete the work that they began in the first semester. Exercises throughout both semesters will help students through all stages of this process and provide an orientation to publishing longform works.

Estimated Cost of Materials: \$0.00 - \$150.00

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

2.5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3949 - LONGFORM COMICS II

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

1.5

Max. Credits:

1.5

Repeatable:

No

A continuation of ILLUS 3947 - Longform Comics I, this spring class allows students to complete an original longform graphic work begun in the fall semester. As students carry to completion the project begun in fall, particular attention will also be dedicated to understanding the publishing field, including a breakdown of the various types of publishers, working with editors and literary agents, and crafting a proposal for a graphic novel. Students will also design, print, and bind their final project.

Estimated Cost of Materials: \$0.00 - \$150.00

Elective

Student Eligibility

Student has completed or is in process of completing ILLUS 3947 - LONGFORM COMICS 1.

Weekly Contact Hours

2.5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 3955 - CINEMATIC STORYTELLING: DESIGNING WITH LIGHT AND COLOR

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Color key artists must have the ability to take an audience on a thrilling roller coaster ride that they came for. This course is for artists interested in the intersection between story and color for cinema. The most critical skill a color key artist needs is taking a story and quickly roughing out emotional story beats. Students will explore the fundamentals of color and light and how they are used in filmmaking to tell a compelling narrative. Assignments will address visual storytelling principles to craft colorscripts, color keys, and emotional story beat paintings, all of which are needed in a 2D or 3D animation production. The class will go through the processes of using color theory and lighting techniques to create powerful and emotional statements for film. Though this course is focused on animation, these lessons can apply for any story-driven project including live-action, video games, children's books, graphic novels, etc.

Estimated Cost of Materials: \$0.00 - \$50.00

Elective

Student Eligibility

Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

Online

ILLUS 3956 - CINEMATIC STORYTELLING

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Previsualization is an essential tool in both animation and live action filmmaking. Whether it is a feature film or a commercial, a television show or a short film, it's critical that storyboarding is the first directorial step of translating the written word to the screen. In a medium where collaboration is the norm, a story artist inherently becomes one of the most influential figures in a film's production, as every department builds upon the foundation of their work. In this course, we will go over the building blocks of visual storytelling and traditional filmmaking, culminating in a final project at the end of the semester. Lectures and screenings will explore the tenets of story structure, visual language, film grammar, and performance, all of which will be integrated into weekly assignments that exercise tried and true techniques of storyboarding method. The lessons in this course will give you a firm understanding of the art of storyboarding as it applies to the film and animation industry, and also a greater understanding of how to visually communicate with a level of clarity that you had not known before.

Elective

Student Eligibility

Junior and Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person, Online

ILLUS 3960 - ANIMATION PRACTICES

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration, Film/Animation/Video

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Please contact fav@risd.edu for permission to register. Preference is given to FAV and Illustration Students.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 4012 - SENIOR PORTFOLIO

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 online 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.

Enrollment is limited to Senior Illustration Students.

Major Requirement | BFA Illustration

Student Eligibility

Senior Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ILLUS 4402 - WKSHP: MAYA BASICS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

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.

Students must register for workshops during the registration period and add/drop regardless of start date of class.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

ILLUS 4404 - WKSHP: ZBRUSH SCULPTING AND ILLUSTRATION**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

This one-month workshop will explore the creative potential of ZBrush, the 3-D sculpting application from Pixologic. With so many uses, it's difficult to cover ZBrush completely, but by the end of the class you will have a solid understanding of the program, all its component tools and how to customize them and use them in your workflow, whether it's sculpting for game detail, animation, visualization, or rapid-prototyping. This workshop is a one-credit course that emphasizes skills and techniques. This class is part of a group of offerings by the departments of Illustration, Industrial Design and Graphic Design that are offered on Friday afternoons and are open to all students to facilitate cross-departmental enrollment.

Students must register for workshops during the registration period and add/drop regardless of start date of class.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

ILLUS 4406 - WKSHP: INTRODUCTION TO GAME ENGINES**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

This course is a short introduction to the use of game engines for the production of realistic interactive environments-- whether for architecture, industrial design, VR, or animation. The class is intended for people who are already comfortable with 3D modeling and texturing and will cover the basics of scene creation, modeling, the particular requirements of PBR texturing, animation, and simple interactivity through the use of blueprints. Topics will include basic setup; import of 3D assets, including materials, animations, polygonal models, and custom hit-detection meshes; setup of input methods, lighting, sky-boxes, and atmospheric; and output to various devices. Professional workflow considerations and naming conventions will be covered, as well as an overview of useful third-party software for modeling and texturing.

Students must register for workshops during the registration period and add/drop regardless of start date of class.

Elective

Student Eligibility

Junior, Senior or Graduate Illustration Students only.

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

ILLUS 5232 - ILLUSTRATION CONCEPTS II

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

LAEL 1030 - HISTORY OF ILLUSTRATION: GRAPHIC ENGAGEMENT

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Illustration

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

How does illustration shape ideas, information, opinion, and culture? How can images make or break “truth”? How does aesthetic delight contribute? This course considers ways Illustration has intersected with authority and resistance globally. From pre-history to the present, we critically analyze how belonging is visually defined in culture and community. We consider illustrators’ participation in systems of governance, knowledge, and communication; and illustrators’ roles in justice, health, spirituality, education, leisure, and community. We study non-industrial forms, as well as how print and electronic technologies shape illustrative processes and aesthetics. We also discuss theories, ethics and controversies in the making and consumption of illustration in order to implement our tools, skills, and ideas responsibly.

Major Requirement | BFA Illustration

Student Eligibility

Sophomore Illustration Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

Industrial Design Department

Department Head

Leslie Fontana

Associate Department Head

Tom Weis

Graduate Program Director

Ayako Takase

Drawing on its contribution to responsible, human-centered design, Industrial Design (or ID) teaches you to use critical thinking and the design process to enhance companies, communities and citizens. Expert faculty guide you in researching user experiences to create well-conceived and executed objects, products and systems that make everyday tasks easier.

- Learn more about [Industrial Design](#) at RISD
- Department [Location and Contacts](#)

Programs

BFA.ID.120 - BFA in Industrial Design

2025 - 2026 | Curriculum | 4-year program

The program begins sophomore year with skill-based exposure to both traditional and state-of-the-art techniques for visualization. Through the manipulation of wood, metal, paper and plastic, you begin to understand the unique properties of these materials and the design possibilities inherent in them.

Junior year builds on the skills learned the first year by encouraging you to focus on projects dealing with technology as it applies to products, form and human factors, mechanics and movement, and more.

During senior year, you take advanced design studios, learn more about legal and business practices in the profession and undertake projects that emphasize innovation and the ability to refine formal design issues.

Learning outcomes

Graduates of the BFA program are prepared to:

- develop material ideas with facility, clarity and rigor.
- conceptualize and develop ideas imaginatively and accurately in three dimensions.
- effectively communicate their design intent to disparate audiences (including clients, users and fabricators).
- apply knowledge of user experience, human factors, applied ergonomics, contextual inquiry, user preference studies and usability assessments in the design development process.
- understand the contribution their work is making to the profession and the discipline.
- exercise collaborative skills for working across disciplines and in multidisciplinary fields.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
<u>Foundation Curriculum</u>	15	studio elective	3	<u>Foundation Curriculum</u>	12
Sophomore					
FALL		WINTERSESSION		SPRING	
ID 2464 - Design Principles I	6	<i>optional</i>		ID 2465 - Design Principles II	6
ID 2455 - Wood I or ID 2451 - Metal I	3			ID 2455 - Wood I or ID 2451 - Metal I	3
LAEL 1038 - History of Industrial Design or Liberal Arts	3			LAEL 1038 - History of Industrial Design or Liberal Arts	3
Liberal Arts	3			Liberal Arts	3
total credits	15			total credits	15
Junior					
FALL		WINTERSESSION		SPRING	
ID 20ST - Special Topic Design Studios (<i>take two</i>) (SEI)	6	<i>optional</i>		ID 24ST - Advanced Design: Studio	6
ID 2480 - Manufacturing Techniques or non-major studio elective	3			ID 2480 - Manufacturing Techniques or non-major studio elective	3
ID 2452 - Metal II or ID 2453 - Wood II or ID 2477 - Advanced CAD or non-major studio elective	3			ID 2452 - Metal II or ID 2453 - Wood II or ID 2477 - Advanced CAD or non-major studio elective	3
Liberal Arts	3			Liberal Arts	3
total credits	15			total credits	15
Senior					
FALL		WINTERSESSION		SPRING	
ID 24ST - Advanced Design: Studio	6	<i>optional</i>		ID 24ST - Advanced Design: Studio	6
ID 2452 - Metal II or ID 2453 - Wood II or ID 2477 - CAD or non-major studio elective	3			ID 2452 - Metal II or ID 2453 - Wood II or ID 2477 - Advanced CAD or non-major studio elective	3
Liberal Arts	6			Liberal Arts	6
total credits	15			total credits	15

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements. *LAEL 1038: History of Industrial Design* fulfills a THAD elective requirement for Industrial Design majors
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Industrial Design
- *ID 2453 Wood II, ID 2452 Metal II* (one of which is required for the BFA) or CAD course may be taken any semester during junior or senior year, as scheduling and interest permits

- The Advanced CAD requirement is fulfilled by taking *ID 2477 Advanced CAD* within the department or in a comparable course offered outside the department with department approval
- Students may take only one 6-credit studio per semester
- Project, Internship, or non-major elective cannot replace the Special Topic Studio requirement
- All students entering the Industrial Design program must participate in the department's required [Academic Laptop Program](#). Detailed information is available in early summer. Students should direct questions to the Computer Technician in the Industrial Design Department. Technical support is available only to those who participate in the laptop program.

MID.ID.2.5YR - MID in Industrial Design (2.5yr)

2025 - 2026 | Curriculum | 2.5-year program

Students with undergraduate degrees in other fields or with limited design experience are invited to enter the program during Wintersession as a means of preparing to begin the two-year master's program the following fall.

Learning outcomes

Graduates of the MID program are prepared to:

- predict the impact of their design approach.
- adeptly frame problems and solutions.
- apply rapid modeling and prototyping skills.
- develop and refine personal design methods and research approaches.
- extend their understanding of the Industrial Design discipline to practical design problems.
- effectively bring their previous experience to their design practice.

Free Form Requirements

First year					
		WINTERSESSION		SPRING	
		ID 240G - Graduate Introduction to Industrial Design	3	ID 24ST - Advanced Design: Studio	6
				ID 239G - Graduate Communication Introduction	3
				ID 245G - Graduate Shop Orientation	3
				<i>elective</i>	3
		total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
ID 241G - Graduate ID Studio I	6	<i>elective</i>	3	ID 242G - Graduate ID Studio II	6
<i>electives</i>	9			<i>electives</i>	9
total credits	15	total credits	3	total credits	15
Third year					
FALL		WINTERSESSION		SPRING	
ID 247G - Graduate Thesis Studio I	6	<i>elective</i>	3	ID 248G - Graduate Thesis Studio II	6
ID 251G - Graduate Thesis Mapping and Narrative I	3			ID 2510 - Graduate Thesis Mapping and Narrative II	3
<i>electives</i>	6			<i>electives</i>	6
total credits	15	total credits	3	total credits	15

notes:

- When choosing electives, students must take one course offered by Graduate Education (see listings with the subject of GRAD). All other electives can be chosen as Liberal Arts, Major or Non-major Elective credits.
- Major Electives are to be selected in consultation with the Graduate Program Director, as appropriate for your background and interests.
- Students in this program require an additional half year of study to achieve the Master of Industrial Design degree. The additional half year is placed at the beginning of the student's program of study.

MID.ID.2YR - MID in Industrial Design (2yr)

2025 - 2026 | Curriculum | 2-year program

During the first year of the two-year MID, projects help enhance and expand individual industrial design methodologies, both through direct practice and discussion. This helps to define your personal value system and working methodologies, and how you engage audiences in dialogue.

Throughout the curriculum, attention to history, theory and contemporary issues encourages dialogue with your peers as you develop your own perspective on design.

Learning outcomes

Graduates of the MID program are prepared to:

- predict the impact of their design approach.
- adeptly frame problems and solutions.
- apply rapid modeling and prototyping skills.
- develop and refine personal design methods and research approaches.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
ID 241G - Graduate ID Studio I	6	elective	3	ID 242G - Graduate ID Studio II	6
ID 245G - Graduate Shop Orientation	3			electives	9
ID 239G - Graduate Communication Introduction	3				
electives	3				
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
ID 247G - Graduate Thesis Studio I	6	elective	3	ID 248G - Graduate Thesis Studio II	6
ID 251G - Graduate Thesis Mapping and Narrative I	3			ID 250G - Graduate Thesis Mapping and Narrative II	3
electives	6			electives	6
total credits	15	total credits	3	total credits	15

notes:

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

Courses

NaN - HYUNDAI REGENERATION STUDIO: BIODESIGN PRACTICUM

Terms Typically Offered
Fall

Academic Level
UG

Offering Department(s)
Industrial Design

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

During this course, we will examine natural environments, systems, processes, and organisms with the intent to design a more circular and less harmful human-planet relationship. Students will embark on a creative and rigorous exploration of the deep biomimicry and biodesign methodology put forth by the RISD Nature Lab as a pathway toward innovative materials, products, manufacturing methods, services, and experiences. These materials and methods will be placed in context to support the Hyundai Motor Group's research on the future of mobility, creating design solutions that demonstrate our discoveries' real-world applications and potential impacts.

Particular focus will be placed on advanced Biodesign research techniques such as microscopy imaging, 3D scanning, material & process development & testing, consultation with scientific experts, and referencing scientific research. Advanced techniques for biomimicry design will also be introduced, including complex generative and assistive 3D modelling with Grasshopper, nTopology, and Fusion 360, high-performance additive manufacturing, and other tools for translation of biological strategies and structures into the built environment.

The fall curriculum and assignments include observation from nature, and a series of short introductory assignments focused on exploring the deep biomimicry design process and biomaterials. The final month of the semester is focused on student-directed exploratory research into a biodesign theme. The final assignment will include scientific literature review, sketching and early prototyping, proof of concept experiments, and works-like or looks-like models of the students' design at scale. Students will end the semester with a brief, but in-depth, documentation of their research focus that will either remain in the Hyundai Regeneration Studio online archive, or they may continue to explore in the Spring Advanced Studio.

A close partnership with the RISD Nature Lab and the ID Department will provide access to the expertise and equipment necessary to complete student-driven research.

This course features a series of guest lectures, field trips, and demonstrations throughout the semester to provide insight into the quickly expanding field of biodesign and regenerative design, as well as expert guest critics.

Credit Hours	Weekly Contact Hours
0	10
Instructional Method	Delivery Mode
Studio	In-Person

CTC 1547 - UI/UX DESIGN

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	Industrial Design
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

U/I - U/X interfaces are applied towards several digital graphic formats: smart phone ios/Android; tablet/watch; Windows OS/Mac OS; or custom sized interfaces for products like ATM machines or car dashboards. The instructor's professional design practice currently focuses on UI/UX design and future forecasting towards corporate strategies to best take advantage of the digital transformation many large corporations are being faced with at this time. Students learn methodologies and tools around smartphone app design development. Areas of design process include: research and app concept definition; conduct low-fidelity brainstorming and exploration around the users; future forecasting through speculation of user stories; journey mapping explorations; develop app aesthetic, develop navigation systems; develop app branding; and at the end build high-fidelity prototypes incorporating app navigation interaction. No prior knowledge of UI/UX development is required. Students build working prototypes of cellular interfaces that function and navigate. Coding experience is not necessary for this course and will not be taught. Students that have coding experience that may use those skills for app prototypes developed along with Adobe XD.

Requirements: a laptop running Adobe Creative Suite and a RISD student Adobe Cloud.

Elective

Weekly Contact Hours	Instructional Method
3	Seminar
Delivery Mode	
In-Person	

ID 3274 / GRAD 3274 - DESIGNING WITH EMERGING TECHNOLOGIES: GENERATIVE AI

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Graduate	Industrial Design
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

Cut through the hype and excitement surrounding generative AI by understanding for yourself what these tools can and cannot do. Through this course students will learn to understand, design, and build with generative AI. The class is a mix of theory and hands-on work. Students develop practical skills in designing, building, and testing with generative AI. Readings and discussions address key concepts in AI, their ethical implications, foundations in human computer interaction and human AI interaction, and design implications for creators. Students will experiment with bringing generative AI into their existing creative practice including writing, two-dimensional designs, illustrations, 3D, and product design. No previous experience with either the theory or use of AI is required but students will need to learn to use the tools through course tutorials and independent work.

Elective

Student Eligibility
Graduate level students only

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

ID 20ST - SPECIAL TOPIC DESIGN STUDIO

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Industrial Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
Yes

Juniors take two 3-credit Special Topic Design Studios in the Fall semester that each meets once a week. They must choose one 3-credit Section from the “ID Skills and Processes” category and one from the “Reassembling ID” category. The pairing of Special Topic Studio Sections aims to expose students to a variety of topics, skillsets and the expertise of faculty members before taking 6-credit Advanced Design Studios in following semesters.

Major Requirement | BFA Industrial Design

Student Eligibility
Open to Junior or Graduate Industrial Design Students.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

ID 24ST - ADVANCED DESIGN: STUDIO

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Industrial Design

Min. Credits:	Max. Credits:
6	6

Repeatable:
Yes

The 6-credit Advanced Design studios offer second semester juniors and seniors the opportunity to investigate product, socially responsible, and sustainable design; innovation through science and technology and other topics in contemporary practice. These studios are designed to strengthen the student’s ability to conduct research, ideation, material exploration, presentation, and concept validation. Studios meet two days per week. Junior and Senior Industrial Design Students are required to take a total of three (3) advanced studios.

Majors are pre-registered for this course by the department. Preference is given to Junior, Senior or Graduate Industrial Design Students.

Major Requirement | BFA Industrial Design, MID (2.5yr): Industrial Design

Student Eligibility

Senior or Graduate Industrial Design Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ID 236G - THESIS OPEN RESEARCH

Terms Typically Offered

Wintersession

Academic Level

Graduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is for industrial design graduate students in their final year to work independently on their graduate thesis. The instructor serves an advisory and support role in all projects. Students must submit for instructor agreement, a written proposal for work planned and the criteria for evaluation. Course meetings are arranged individually, and/or with the group as needed.

Enrollment is limited to Graduate Industrial Design Students.

Elective

Student Eligibility

GR Industrial Design Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ID 239G - GRADUATE COMMUNICATION INTRODUCTION

Terms Typically Offered

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Enrollment is limited to Graduate Industrial Design Students.

Major Requirement | MID Industrial Design

Student Eligibility

GR Industrial Design Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 240G - GRADUATE INTRODUCTION TO INDUSTRIAL DESIGN**Terms Typically Offered**

Wintersession

Academic Level

Graduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Industrial Design Students.

Major Requirement | MID (2.5yr): Industrial Design

Student Eligibility

GR Industrial Design Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ID 241G - GRADUATE ID STUDIO I**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Industrial Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

The execution of two assigned design projects provides the framework for a thorough examination of the design process. This structured and intensive studio will focus on the relationship between the implementation of sound design methodologies and successful problem solving in the design process. This first studio experience is intended to provide the methodological infrastructure for the remainder of the M.I.D. thesis experience.

Preference is given to Graduate Industrial Design Students.

Major Requirement | MID Industrial Design

Student Eligibility

GR Industrial Design Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ID 242G - GRADUATE ID STUDIO II**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Industrial Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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

Enrollment is limited to Graduate Industrial Design Students.

Major Requirement | MID Industrial Design

Student Eligibility

GR Industrial Design Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ID 245G - ID GRADUATE SHOP ORIENTATION**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Preference is given to first-year Graduate Industrial Design Students.

Major Requirement | MID Industrial Design

Student Eligibility

GR Industrial Design Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 247G - GRADUATE THESIS STUDIO I**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Industrial Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Enrollment in this course is limited to Graduate Industrial Design Students.

Major Requirement | MID Industrial Design

Student Eligibility
GR Industrial Design Programs of Study

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

ID 248G - GRADUATE THESIS STUDIO II

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Industrial Design

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

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.

Enrollment is limited to Graduate Industrial Design Students.

Major Requirement | MID Industrial Design

Student Eligibility
GR Industrial Design Programs of Study

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

ID 250G - GRADUATE THESIS MAPPING AND NARRATIVE II

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Industrial Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Graduate Thesis Communications II is a studio course run in parallel with our sibling studio course which focuses on completing your thesis. Together, we will spend the spring semester finishing the thesis and thesis book that you proposed at the end of Graduate Thesis Communications I. We continue to think about writing as a design tool and as a communication tool. For this course, we put more emphasis on the communication aspect. Together, we will continue to refine and strengthen the manner by which you explain your thesis to yourself and others. We will think about audience, voice, structure, and form. We will explore different ways of communicating the same idea in different contexts and mediums (visual, oral, written). We will examine how to share our work and with whom. At the end of the course, you will have a complete thesis.

Enrollment is limited to Graduate Industrial Design Students.

Major Requirement | MID Industrial Design

Student Eligibility
GR Industrial Design Programs of Study

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

ID 251G - GRADUATE THESIS MAPPING AND NARRATIVE I

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Industrial Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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

Enrollment in this course is limited to Graduate Industrial Design Students.

Major Requirement | MID Industrial Design

Student Eligibility
GR Industrial Design Programs of Study

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

ID 305G - ARTIFICIAL INTELLIGENCE AND DESIGN, CONCERNS, AND OPPORTUNITIES

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Graduate	Industrial Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

Design, from craft to industrial production, has always been double chained to its tools. The innovation in production methods as well as the introduction of new materials and techniques have often represented massive changes and disciplinary mind-shifts. Since a few years the study of AI, in all its forms, is going through a new spring suggesting that we should expect a rapid implementation of those tools into any activity and consequently any aspects of our daily life. As any new technology, before being fully domesticated and adopted smoothly by the majority, there is a moment in time in which multiple “beta-versions” are tested and evaluated in its opportunities and risks. The commentary around Artificial Intelligence is highly vaste and spans from deep enthusiasm to harsh critique. Aligning with RISD’s idea of “Critical Making”, students will explore new questions and challenge existing assumptions mixing experimental making with critical thinking.

Estimated Cost of Materials: \$100.00

Elective

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

ID 2023 - TANGIBLE CODE: MAKING AND METAPHOR

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Industrial Design
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

In this 3-credit studio, we will be experimenting with early tangible computing strategies, exploring old techniques and devices to glean insights for building our own new physical approaches. Then we will interrogate the original metaphors for digital user interfaces and develop new tactile metaphors for engagement. Our experiments will be punctuated with short boluses of coding with Processing and expanding its inputs and outputs with Arduino, both to increase our understanding of code and interaction, as well as support to the physical prototypes we will be making. By the end of the course, you will have developed and prototyped a new proposal for tangible computing, as well as designed a video prototype for a new approach for interface engagement. If you are interested in the history of computing and are excited about exploring new approaches to coding, interaction and making, this is the class for you!

Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

ID 2102 - DECOLONIZING SUSTAINABLE PRODUCT DESIGN WITH RECYCLED GLASS

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Undergraduate	Industrial Design
Min. Credits:		Max. Credits:
3		6

Repeatable:
No

In a rapidly changing world, industrial design faces the pressing challenge of sustainability amidst growing environmental and economic crises. Given the energy-intensive nature of glass production, rethinking its role in modern design has become essential. This course delves into the complexities of the glass recycling industry, exploring how waste glass can serve as a cornerstone in the transition to sustainable product design practices.

Using waste glass as the primary material, students will examine how circular economy principles can reshape product design by minimizing waste, maximizing resource efficiency, and extending the lifecycle of materials. Through this lens, the course will explore how designers can embrace local, circular solutions that reduce environmental impact while empowering local economies. We will also critically engage with the role of decolonization in design, addressing the deeply entrenched colonial frameworks of production and consumption that shape global industries today.

By the end of the course, students will have developed innovative product designs using recycled glass, reflecting on sustainability, circular economy principles, and the importance of decolonizing design practices.

Elective	
Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

ID 2116 - FUTURE STRUCTURES: BIODESIGN RESEARCH AND REGENERATIVE DESIGN

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Industrial Design
Min. Credits:		Max. Credits:
6		6

Repeatable:
No

During this course we will examine natural environments, systems, processes, and organisms with an intent to design a more circular, and less harmful human-planet experience. Students will embark on a creative and rigorous exploration and application of the deep biomimicry and biodesign methodology as a pathway towards innovative materials, products, manufacturing methods, services, and experiences. These materials and methods will be placed in context to support the Hyundai Motor Group's theme of future structures, creating solutions that demonstrate our discoveries' real world applications in the fields of mobility and manufacturing. A close partnership with the RISD Nature Lab and the ID Department will provide access to the expertise and equipment necessary to complete our research. This course features a series of guest lectures and demonstrations throughout the semester to provide insight into the different arms of the quickly expanding field of biodesign and regenerative design, as well as expert guest critics.

Note: The activities in this course are a continuation of Fall research conducted in the HMG sponsored course. SCI 1116 - The Language of Design in Nature is a prerequisite.

Elective

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours	Instructional Method
10	Studio

Delivery Mode
In-Person

ID 2400 - INTRO TO INDUSTRIAL DESIGN

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Undergraduate	Industrial Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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.

Elective

Weekly Contact Hours	Instructional Method
10	Studio

Delivery Mode
In-Person

ID 2451 - METAL I

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Industrial Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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.

Students are pre-registered for this course by the department. Preference is given to Sophomore Industrial Design Students.

Major Requirement | BFA Industrial Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 2452 - METAL II

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Students are pre-registered for this course by the department. Preference is given to Junior and Senior Industrial Design Students.

Major Requirement | BFA Industrial Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 2453 - WOOD II

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Preference is given to Junior and Senior Industrial Design Students.

Major Requirement | BFA Industrial Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 2455 - WOOD I**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Students are pre-registered for this course by the department. Preference is given to Sophomore Industrial Design Students.

Major Requirement | BFA Industrial Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 2464 - DESIGN PRINCIPLES I**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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 Cost of Materials: \$15.00

Students are pre-registered for this course by the department. Preference is given to Sophomore Industrial Design Students.

Major Requirement | BFA Industrial Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ID 2465 - DESIGN PRINCIPLES II**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

This course is a continuation of Design Principles (ID-2464) with an emphasis on problem solving and design process and skills.

Enrollment is limited to Sophomore Industrial Design Students.

Major Requirement | BFA Industrial Design

Student Eligibility

Sophomore Industrial Design Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

ID 2476 - DESIGNING WITH SOLIDWORKS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The purpose of this course is to expose students to SolidWorks, a widely used solid modeling software program. Students will learn how to translate their hand-sketches into three-dimensional CAD models. Lectures and assignments will focus on the development of form as it applies to plastic part design and assembly. Physical models will be realized through ABS rapid prototyping allowing students to experience true plastic part design. Students should anticipate additional costs for supplies and materials.

Enrollment is limited to Sophomore Industrial Design Students.

Major Requirement | BFA Industrial Design

Student Eligibility

Sophomore Industrial Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 2477 - CAD**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The purpose of the CAD course is to introduce students to CAD softwares and techniques used in Industrial Design for 3D modeling. Students may select from sections devoted to (a) solid modeling for manufacturing and assembly, using software like Solidworks or Fusion 360, (b) surface modeling and rendering, using Rhino and Grasshopper, and (c) other forms of computer aided design. Specific offerings vary year to year. The CAD requirement is fulfilled by taking a CAD offering within the department or in a comparable course offered outside the department with department approval.

Estimated Cost of Materials: \$100.00

Major Requirement | BFA Industrial Design

Student Eligibility

Junior and Senior Industrial Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 2480 - MANUFACTURING TECHNIQUES**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 | BFA Industrial Design

Student Eligibility

Junior and Senior Industrial Design Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

ID 2494 - INTRODUCTION TO BASIC SHOEMAKING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Elective

Student Eligibility

Senior Industrial Design Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 2511 - WKSHP: PRODUCT PHOTOGRAPHY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

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.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

ID 2512 - WKSHP: PROCESSING**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

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

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

ID 2525 - WKSHP: RHINO: EXPLORATORY LEARNING FOR 3D MODELING**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

1

Max. Credits:

1

Repeatable:

No

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

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

All Industrial Design POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Workshop

Delivery Mode

In-Person

ID 2526 - INTRODUCTION TO SOFT GOODS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is intended to introduce basic sewing skills and soft goods construction techniques in bag making and soft product design. Students will learn how to operate standard industrial sewing machines and create three-dimensional products from flat patterns. Fabric and notion selection for product performance will be taught as students learn to prototype and create final models of bags and soft products. Access to a portable sewing machine is suggested, as the eight industrial machines will be shared. You will be given some basic sewing supplies, but will need to purchase additional materials based on your class projects.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 3723 - MULTI-MODAL PROTOTYPING

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course, we will explore a series of making skills with a focus on prototyping for physical artifacts. We will utilize 3D modeling, 3D printing, simple DC and AC circuits, laser cutting, and sewing to aid in translating concepts to physical form through mocking up functioning objects in various prototyping methods (i.e. lamps, soft goods). Students with little or no prior experience are encouraged to join, with the intent of aiding in deeper explorations of creating and problem-solving.

These rapid prototyping skillsets are crucial in the product design process as they enable designers to quickly materialize their ideas and concepts. By learning these prototyping processes, students enhance their ability to visualize, test, and validate their ideas, taking them to the next level. Prototyping allows for iterative design, where concepts can be rapidly created, evaluated, and refined. This iterative approach empowers students to communicate their ideas effectively, make informed design decisions, and to create more considered outcomes.

Elective

Student Eligibility

GR Industrial Design Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 3730 - CONNECTIONS AND INTERACTIONS FOR THE HUMAN MIND**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this class, students will explore meaningful ways of making connections and interactions through human sensory experiences, mobility and gestures, by using physical computational tools. Students will investigate and discover new opportunities in Internet of Things and Wearables by developing their own research inquiries through a discursive approach for deconstruction and reconfiguration of our cognitive behaviors and communication patterns. In order to study and challenge the idea of connectivities in digital technologies, students will begin with two basic physical computational tools- MODI and Arduino, and other parametric software like TouchDesigner and Grasshopper. After several experiments with low-fidelity prototypes, students will generate scenarios in renderings and/or a video to visualize user experiences and/or an immersive environment.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 3774 - EXPERIMENTAL DESIGN PRACTICES**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This design seminar provides strategies for advanced research, frameworks for experimental practice in design, and prepares students for pursuing individual projects such as a thesis and deals with a range of scales and contexts through a series of structured experiments and collective engagements in design.

Experimental design practices; refers to design as a situation that deliberately sits at the edge of discipline. This studio/seminar class encourages students to explore diverse contexts and issues through projects and texts that consider the impact of design with new technologies, material exploration and ecologies, economic systems, culture and society. We will explore design as a means to understand and engage with social order, to adopt an open investigative approach to questioning cultural products and practices and how they affect and enforce the perspectives; values, ideas and beliefs that underpin contemporary society in an expanded exploration of contemporary design and its literacy.

What opportunities can free thinking design practitioners uncover through direct exploration of the complexity of design's role in developing political, cultural, economic systems and social structures as products? Within this class we will reassess the discipline, and reconsider the practice of design, free from the marketplace, but not exclusionary. Allowing an autonomous position to question and challenge a broad range of cultural phenomena, patterns of social interaction and the behaviors in which they are used.

This class will work across both conceptual and material experiments; from tangible objects and interfaces to intangible material processes such as the use of AI as a material exploration. The class will be taught through a series of technical demonstrations, workshops, project briefs, visiting guest speakers and external critiques. The outcome of which will be a series of products / tools / interactions that seek to question social, economic and political order of not only how things are made, but in what context, why and for whom.

Elective

Student Eligibility

Graduate level students only

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

ID 3786 - DIGITAL FABRICATION: CNC MACHINING**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This 3-credit class is an introduction to computer-controlled machining. You will learn each aspect of the model-to-machine workflow and at the end of the course be able to design for CNC machining, and operate and mill parts using the CNC machines in the ID Metal Shop. Time spent in class will be technical and process oriented, focusing on proper machine setup, operation, and troubleshooting of toolpaths created in CAM software.

Initial assignments will focus on the use of the built-in facing wizards, engraving metal, and using CAM software to create GCODE files for both 2D and 3D parts. Later course assignments will transition to being projects of your own design. We will be learning in the context of machining metals, but working with other mediums like plastics, wood, and waxes will be possible for individual projects. You will need to draw on some basic CAD knowledge and some machining skills; specifically the interpretation of control drawings, and the selection of appropriate tooling and workholding techniques.

ID 2452 - Metals II is a prerequisite/corequisite for this class.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 3787 - CNC MACHINING: WOOD-BASED APPLICATIONS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This 3-credit elective course, offered by the Industrial Design department, focuses on foundational 2D and 3D milling techniques using the Camaster Panther 4x4 CNC router table. The course is open to students from any department, who meet the course prerequisites/co-requisites , or equivalent, as determined by the instructor.

Students engage in hands-on assignments that progressively build their skills throughout the course. These include designing and producing a flat pack stool using 2D profiling, creating 2.5D models for mold-making applications, executing a multisided operation assignment for a full 3D object, and culminating in a final portfolio piece that demonstrates individual creativity and proficiency in CNC machining.

The course's learning outcomes include mastering an understanding of machining principles, utilizing CAD and CAM software, and Designing within the limitations of machinery. The course aims to equip students with practical skills and knowledge essential for utilizing CNC machining tools in diverse design applications. The course's process-oriented approach ensures students acquire skills beyond just design mastery, seamlessly aligning with real-world CNC workflows. This holistic perspective prepares them for professional design and fabrication.

Note: ID 2453-XX Wood II is a pre or corequisite for this class.

Elective

Student Eligibility

Student has completed or is in process of completing ID 2453 - WOOD II

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

ID 4015 - CLIMATE CRISIS & DESIGN

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Climate Crisis & Design provides an important opportunity to investigate the multiple intersections of climate change and design. What role should a designer play to maximize their positive impact on the overwhelming challenge of climate change? What balance of breaking into and breaking down existing systems and stakeholders is most tactical? When does effective strategy become manipulation and why does it matter? We explore essential questions like these and many more. This course has four main phases: Illustration, Inquiry, Iteration, and Inspiration. The first phase involves a substantial and collaborative design audit of the state of design and climate, with students researching and presenting on topics such as existing standards, communication strategies, and adjacent social movements. In the second phase, students engage in a design research process toward problem discovery and definition. The third phase takes on this self-defined problem from a prospective view, drawing on techniques of foresight and incremental iteration from the present. The fourth and final phase of the course takes a futuring view, drawing on theories of system design and techniques of backcasting. These two final phases, with their propositional deliverables, will include discussion of audience definition, documentation, and media strategy with the goal of maximizing the strategic reach of these projects in their lives beyond the course. By studying historical context (i.e. Carson, McKibben), contemporary environmental meta-criticism (i.e. Nordhaus & Shellenberger, Latour), primary text artifacts (i.e. Jemisin, IPCC reports, LCAs), theory (i.e. Meadows, Morton) and thought-leading designers (i.e. Orf, McDonough, Ginsberg), students will leave with a well-rounded and interdisciplinary grounding in the state of the conversation and how to create work into its gaps and over its cutting edges. Their research will culminate in four portfolio projects grounded in critical thinking about the most important challenge of our lifetime.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

IDISC 2382 - BUSINESS PRINCIPLES: DESIGN AND ENTREPRENEURSHIP

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design, Architecture and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The objective of Business Principles is for students to understand basic business vocabulary, to explore how design vocabulary and design processes overlap, complement and enhance business vocabulary and processes; and, to understand how design thinking skills can be used to identify and execute business opportunities. Students will learn how the frameworks that guide business overlap, complement, and enhance design frameworks and approaches. This course seeks to educate students to understand business as a critical design factor - a defining constraint or liberating perspective.

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.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAEL 1038 - HISTORY OF INDUSTRIAL DESIGN**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Industrial Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Preference is given to Sophomore Industrial Design Students.

Major Requirement | BFA Industrial Design

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

Interior Architecture Department

Department Head

Eduardo Benamor Duarte

Graduate Program Director

- AR: Can Altay
- ENE: Francesca Liuni

At the intersection of architecture, conservation and design, Interior Architecture takes an innovative approach to the reuse and transformation of existing buildings. Studios focused on adaptive reuse are central to both the undergraduate and graduate programs. And unlike interior design and decoration, Interior Architecture aims to understand the design of buildings from inside out.

- Learn more about [Interior Architecture at RISD](#)
- Department [Location and Contacts](#)

Programs

BFA.INTST.120 - BFA in Interior Studies Adaptive Reuse

2025 - 2026 | Curriculum | 4-year program

In the first year of the program, which begins after students complete RISD's required year of Foundation Studies, sophomores take introductory courses that cover the ideas and vocabulary of Interior Architecture and provide the basis for subsequent studios. Juniors further explore the field through advanced studios, supplemented by a broad range of technical, theoretical and historical courses.

In the Interior Studies: Adaptive Reuse BFA program, majors receive an exceptional education in spatial design as it relates to the built environment. Students complete 120 credit hours of coursework in Interior Architecture, studio electives and Liberal Arts classes across three departments: History, Philosophy and the Social Sciences, Literary Arts and Studies, and Theory and History of Art and Design.

In developing design strategies across a range of work, students learn how to investigate and make interior interventions in various forms, while recognizing the importance of social and environmental responsibility within the discipline. Graduates of the program earn a strong academic foundation that uniquely prepares them for graduate studies and professional design practice.

Learning outcomes

Graduates of the BFA program are prepared to:

- evaluate their own individual talents, interests and aptitudes to determine a suitable career path.
- navigate a collaborative work environment in order to investigate aspects of interior interventions through conceptual thinking and critical making.
- develop design strategies that recognize the importance of social and environmental responsibility.
- understand design principles and the tools for implementing them to develop meaningful and coherent design propositions.
- recognize the importance of context in the transformation of space and acknowledge its implications in the formulation of design concepts.
- articulate design concepts and implement interventions based on the transformation of existing structures.
- communicate design ideas through drawings, projections and both physical and digital models.
- engage with interior interventions in the field and apply this knowledge in design projects of varying scales.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
<u>Foundation Curriculum</u>	15	studio elective	3	<u>Foundation Curriculum</u>	12
Sophomore					
FALL		WINTERSESSION		SPRING	
INTAR 2301 - Introduction to Interior Studies	6	<i>optional</i>		INTAR 2302 - Introduction to Interior Studies II	6
INTAR 2341 - Drawing for Interior Studies	3			INTAR 2331 - Digital Representation and Visual Narrative	3
INTAR 2315 - Building Materials	3			LAEL 1027 - History of Interior Architecture II	3
LAEL 1017 - History of Interior Architecture I	3			Liberal Arts	3
total credits	15			total credits	15
Junior					
FALL		WINTERSESSION		SPRING	
INTAR 23JR - Introduction to Interior Studies III	3	<i>optional</i>		INTAR 2353 - Spatial Perception: Light and Color	3
INTAR 2318 - Building Structures and Systems for Adaptive Reuse	3			INTAR 23ST - Advanced Design Studio	6
INTAR 2374 - Human Factors	3			Liberal Arts	6
INTAR 2355 - Interiority and Power	3				
Liberal Arts	3				
total credits	15			total credits	15
Senior					
FALL		WINTERSESSION		SPRING	
INTAR 23ST - Advanced Design Studio	6	<i>optional</i>		INTAR 23ST - Advanced Design Studio	6
INTAR 2372 - Scheme Detailing	3			Liberal Arts	6
Liberal Arts	6			non-major studio elective	3
total credits	15			total credits	15

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements. *LAEL 1017 History of Interior Architecture I* and *LAEL 1027 History of Interior Architecture II* are required Liberal Arts electives for Interior Studies majors
- **NON-MAJOR ELECTIVES - 6 CREDITS** from studio subjects outside of Interior Architecture

- Students entering the Department of Interior Architecture must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the [Academic Laptop Program](#).

MDES.INTST.AR.2YR - MDes Interior Studies Adaptive Reuse (2yr)

2025- 2026 | Curriculum | 2-year program

The 75-credit Master of Design (MDes) in Interior Studies: Adaptive Reuse program offers students a unique design education in the alteration of existing structures through interior interventions and the practice of adaptive reuse. This course of study focuses specifically on designing interventions for existing structures at many scales—from single rooms to entire buildings as well as the larger urban fabric. While operating outside the confines of professional architectural licensure, graduates of the program qualify to sit for the National Council for Interior Design Qualification (NCIDQ) exam.

Learning outcomes

Graduates of the MDes Adaptive Reuse program are prepared to:

- adopt a clear aesthetic, theoretical and technological framework for interior studies in order to engage in this subject in the design field.
- investigate different aspects of design interventions in the built environment.
- articulate the distinctive nature of interior studies as an effective member of a design team able to interact and collaborate with fellow professionals in related fields.
- develop design strategies that recognize the importance of social and environmental responsibility.
- assess the spatial transformation capabilities of an existing structure.
- formulate an original design concept based on research and evaluate, develop, present and advocate coherent design propositions.
- understand and incorporate related consultant feedback as part of the collaborative process in a professional setting.

Free Form Requirements

Preliminary year					
SUMMER					
INTAR 2322 - Intro to Design Studio I: Spatial Investigation/Drawing & Making	3				
INTAR 2324 - Intro to Design Studio I: Existing Construct	3				
INTAR 2326 - Intro to Design Studio I: Transformation and Intervention	3				
total credits	9				
First year					
FALL		WINTERSESSION		SPRING	
INTAR 2380 - Intro to Design Studio II	6	elective	3	INTAR 23ST - Advanced Design Studio	6
INTAR 2304 - Structures and Materials for Adaptive Reuse	3			INTAR 2307 - Energy and Systems	3
INTAR 2377 - Advanced Drawing and Computing Tectonics	3			INTAR 2379 - Theory Studio: Investigating Interiority	3
INTAR 2378 - History of Adaptive Reuse	3			INTAR 2353 - Spatial Perception: Light & Color	3
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
INTAR 2397 - Design Thesis Preparation	3	elective	3	INTAR 2398 - Design Thesis Studio	9
INTAR 23ST - Advanced Design Studio	6			INTAR 2382 - Codes and Details	3
INTAR 2381 - Human Factors: Ergonomics, and Acoustics	3			elective	3
elective	3				
total credits	15	total credits	3	total credits	15

Total Program Credits: 75

notes:

- Students in this program take nine (9) credits in the on-campus summer program.
- Students entering the Department of Interior Architecture must participate in its required [Academic Laptop Program](#), purchasing hardware, software, upgrades and insurance.

MDES.INTST.NE.2YR - MDes in Interior Studies Exhibition & Narrative Environments (2-year program)

2025 - 2026 | Curriculum | 2-year program

In the 75-credit Master of Design (MDes) in Interior Studies: Exhibition and Narrative Environments program, students engage in a dynamic course of study focused on making interior interventions within the context of narrative environments—spaces that encompass or communicate a form of storytelling.

In providing a clear aesthetic, theoretical and technological framework for the study of exhibition design, the program properly equips graduating students to create narrative experiences within museum settings. Students may take exhibition-related coursework through electives in other departments, such as Graphic Design, Digital + Media and Theory and History of Art and Design, or through Brown University. They may also take advantage of resources and opportunities offered by the RISD Museum.

Learning outcomes

Graduates of the MDes Exhibition and Narrative Environments program are prepared to:

- engage and formulate a clear aesthetic, theoretical and technological framework for the design of exhibitions and narrative environments and become an active contributor to this emergent multidisciplinary design field.
- investigate different aspects of designing, fabricating, installing and curating exhibitions and narrative environments, understanding and responding to the curatorial content, subject matter and physical context.
- articulate the expertises of various professionals in related fields involved in the shaping of exhibitions and narrative environments in an interdisciplinary and cross-disciplinary context.
- develop design strategies that recognize the impact of cultural and social issues in shaping the experience of a narrative environment in the context of museums, exhibitions and public spaces at large.
- assess design methods for translating content and context into spatial experiences inherent to an exhibit or narrative environment.
- formulate an original design concept based on research and evaluate, develop, present and advocate coherent design propositions.

Free Form Requirements

Preliminary year					
SUMMER					
INTAR 2322 - Intro to Design Studio I: Spatial Investigation/Drawing & Making	3				
INTAR 2324 - Intro to Design Studio I: Existing Construct	3				
INTAR 2326 - Intro to Design Studio I: Transformation and Intervention	3				
total credits	9				
First year					
FALL		WINTERSESSION		SPRING	
INTAR 2380 - Intro to Design Studio II	6	elective	3	INTAR 23ST - Advanced Design Studio	6
INTAR 2377 - Advanced Drawing and Computing Tectonics	3			INTAR 2353 - Spatial Perception: Light & Color	3
INTAR 2102 - Topics in Exhibition and Narrative Environments I	3			INTAR 2104 - Topics in Exhibition and Narrative Environments II	3
INTAR 2101 - History & Theory in Exhibition and Narrative Environments	3			elective	3
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
INTAR 2397 - Design Thesis Preparation	3	elective	3	INTAR 2398 - Design Thesis Studio	9
INTAR 23ST - Advanced Design Studio	6			INTAR 2382 - Codes and Details	3
INTAR 2381 - Human Factors: Ergonomics, and Acoustics	3			elective	3
elective	3				
total credits	15	total credits	3	total credits	15

Total Program Credits: 75

notes:

- Students in this program take nine (9) credits in the on-campus summer program.
- Suggested electives in related departments that include Theory and History of Art and Design, Graphic Design, Digital + Media, and the RISD Museum, to be discussed with one's advisor.
- Students entering the Department of Interior Architecture must participate in its required [Academic Laptop Program](#), purchasing hardware, software, upgrades and insurance.

Courses

FD 1825 / INTAR 1825 - NAVIGATING THE FURNITURE INDUSTRY

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture, Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

As artists & designers we build worlds, create objects, products, spaces and installations. In order to realize those worlds, we often engage with larger, outsourced fabrication, manufacture and facilitation of those ideas. Using the language of furniture as a lens and vehicle for ideas and world building, we will engage with the manufacturing and fulfillment landscape in a calculated manner, and examine how this applies to a multidisciplinary practice. This class is meant for students in all disciplines and will cover professional practices of specifying, and facilitating between various artisans, vendors, manufacturers, designers, engineers and brands. At the end of the course, students will have a strong understanding of how the industry operates via the furniture landscape and will have a keen understanding of the practical knowledge needed to enter or engage. This course will allow students to leverage knowledge they have from their existing discipline to maximize opportunities in the marketplace. We will explore the tools and language needed to bring designs to life, manifesting concepts into physical space through the language of furniture and fixture design and specification. This course will be offered in a hybrid format with both in-person lectures and remote, allowing for a diverse group of guests and experiences. Also offered as INTAR-1825; Register in the course for which credit is desired.

Weekly Contact Hours	Instructional Method
6	Lecture
Delivery Mode	
In-Person	

INTAR 23JR - INTRO TO INTERIOR STUDIES III

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Interior Architecture
Min. Credits:	Max. Credits:	
6	6	

Repeatable:
No

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 Interior Studies

Student Eligibility
Junior Interior Architecture Students only.

Weekly Contact Hours	Instructional Method
10	Studio
Delivery Mode	
In-Person	

INTAR 23ST - ADVANCED DESIGN STUDIOS

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Interior Architecture
Min. Credits:	Max. Credits:	
6	6	

Repeatable:
Yes

Choice of advanced design studios offered by the Department of Interior Architecture. Details & studio descriptions are made available to pre-registered students.

Estimated Cost of Materials: Varies depending on required studio course supplies or related travel. Anticipated costs will be provided in advance, and announced during the lottery studio presentations held in the department.

Major Requirement | BFA, MDes, MA Interior Studies

Student Eligibility
Junior, Senior or Graduate Interior Studies/Interior Architecture Students only.

Weekly Contact Hours	Instructional Method
10	Studio
Delivery Mode	
In-Person	

INTAR 1826 - RESEARCH METHODS FOR AN INFORMED DESIGN PRACTICE

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Interior Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

All designers know that research is the fundamental basis of an informed design practice – but what exactly constitutes an effective, critical and inclusive research practice in an era of information overload and data bias? This course provides an overview of different techniques of research, addressing archives, secondary source material, common data sets, interviews/oral history, spatial and visual analysis, and object-based research (such as archaeology). Throughout, we will attend to the ways in which research methods and practices often produce inaccurate, incomplete, or biased pictures of the past, present and future by omitting – either intentionally or unintentionally – certain perspectives, experiences and stories, and elevating others. In this class, students will develop a critical, ethical and community-centered research practice that will contribute to more rigorous thesis projects and a more informed and inclusive design practice.

Elective

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

INTAR 2101 - HISTORY AND THEORY IN EXHIBITION AND NARRATIVE ENVIRONMENTS

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Interior Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

The course focuses on understanding the origin of museums and recognizing the influence that certain dominant design aesthetics, approaches, and narratives had on exhibitions. The museum architectural space and its interior exhibition design are never 'neutral' and the study of its history, codification, and exploitation are essential to rebalance and subvert the structural inequalities between Trouillot's agents (museums/institution), actors (curators/exhibit designers), and subject of museum narratives (artifacts/art/belongings). Through lectures, readings, and class debate, students will be encouraged to question how aesthetics impregnate exhibition environments through materials, light, colors, forms, and meanings; to acknowledge that architecture and exhibition design aesthetics are always politicized and that in the tiniest details of their morphology and their organization, museums have the power to validate, the power to corroborate, the power to include, and the deliberate power to silence.

Major Elective: MDes ENE

Student Eligibility
GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

INTAR 2102 - TOPICS IN EXHIBITION DESIGN & NARRATIVE ENVIRONMENT I

Terms Typically Offered
Fall

Academic Level
Graduate

Offering Department(s)
Interior Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:

Yes

Topics in Exhibition and Narrative Environments I is the first part in a year-long exploration of a fluid field in which exhibition occurs in museums as well as other environments. This seminar offers various approaches for that exploration and will provide the student insight into different aspects of exhibition: curatorial matters, experience design, narrative creation, graphic design, new media, user participation, installation, site specificity, production, etc. The content may change from year to year to include special projects. The content may change from year to year and may include theory, hands-on installation, curatorial matters, research, design planning, materials, new technology, time based interactions, and, of course, design of the narrative environment.

Major Requirement | MDes Interior Studies Exhibition and Narrative Environments

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

INTAR 2104 - TOPICS IN EXHIBITION DESIGN & NARRATIVE ENVIRONMENT II**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

Yes

Topics in Exhibition and Narrative Environments II follows upon INTAR-2102 and continues the exploration of the principles of exhibition from curatorial matters, experience design, narrative creation, graphic design, new media, user participation, installation, site specificity, production, etc. Topics II will conclude with the selection of a potential Thesis subject.

Major Requirement | MDes Interior Studies Exhibition and Narrative Environments

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2112 - EXHIBITION DESIGN & BUILDING**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course focuses on the hands-on process of designing and constructing exhibitions. Students will explore the key elements of exhibition design, including spatial planning, material selection, lighting, signage and way-finding. They will also be exposed to standard fabrication and printing techniques commonly used within the industry.

Working collaboratively, students will design and build exhibits, moving from concept development to the physical installation. Emphasis is placed on real-world problem-solving, project management, and understanding the technical aspects of exhibition construction.

The course will culminate in fully realized exhibits giving the students opportunities to engage the public and share their work.

Estimated Cost of Materials: \$50.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2185 - EMERGENT FUTURES: RETHINKING THE ART SPACE**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This studio is both a research-based and design-focused course that explores the emergent futures of hybrid art spaces and cultural consumption practices, with a particular emphasis on their application within contemporary art museums.

As part of a collaborative research initiative between RISD and Elisava Barcelona School of Design and Engineering, the course brings together students, faculty, and museum professionals to investigate how changing cultural behaviors and global trends are reshaping the way we understand and engage with art spaces, both from a physical and digital perspective.

The course is open to students from all departments within the Division of Architecture and Design and approached through a multidisciplinary lens, recognizing that the experience of an art space is shaped by multiple intersecting layers—from architecture and exhibition design (space), to user experience (experience), to graphic design (information).

Estimated Cost of Materials: \$50.00 - \$100.00

Elective

Student Eligibility

Academic Unit (Computed) in the selection list Apparel Design, Architecture, Architecture and Design, Furniture Design, Graphic Design, Industrial Design, Interior Architecture, Landscape Architecture

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2300 - INTRO TO INTERIOR ARCHITECTURE FOR NON-MAJORS**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is primarily intended to provide some insight into the design objectives of the studio projects of the undergraduate and graduate degree programs of Interior Architecture at RISD. As a studio introduction to Interior Architecture for non-majors, the course will focus on the spatial design concerns of the department focusing on how one creates and occupies built space. Projects will explore the realm of work that begins with an architectural volume and transforms it from the ill-used or obsolete, to one with new purpose and viability, presented in drawings and models.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2301 - INTRO TO INTERIOR STUDIES I

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Interior Architecture
Min. Credits:	Max. Credits:	
6	6	

Repeatable:
No

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 Interior Studies

Student Eligibility
Sophomore Interior Architecture Students only.

Weekly Contact Hours	Instructional Method
10	Studio
Delivery Mode	
In-Person	

INTAR 2302 - INTRO TO INTERIOR STUDIES II

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Interior Architecture
Min. Credits:	Max. Credits:	
6	6	

Repeatable:
No

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 Interior Studies

Student Eligibility
Sophomore Interior Architecture Students only.

Weekly Contact Hours	Instructional Method
10	Studio
Delivery Mode	
In-Person	

INTAR 2304 - STRUCTURES & MATERIALS FOR ADAPTIVE REUSE

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Interior Architecture
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

This lecture course is designed to familiarize students with structural principles and systems as they relate to the study of interior architecture and adaptive reuse. The course will examine the performance and composition of various structural systems, including wood, lightweight metal, steel, masonry, and concrete structures. Local examples in the built environment will be explored to gain an understanding of structures, their materials and components in adaptive reuse. Course work will be complimented by visits to local examples in the built environment.

Major Requirement | MDes Interior Studies Adaptive Reuse

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

INTAR 2307 - ENERGY AND SYSTEMS

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Interior Studies Adaptive Reuse

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

INTAR 2315 - BUILDING MATERIALS

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Major Requirement | BFA Interior Studies

Student Eligibility

Sophomore Interior Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

INTAR 2318 - BUILDING STRUCTURES AND SYSTEMS FOR ADAPTIVE REUSE**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

While introducing students to the principal concepts of structural design and mechanical systems, the course will attempt to provide a direct link to the built environment with focus on the rehabilitation, preservation and adaptive reuse of existing structures, both historical and contemporary. The presentation of case studies, focus on the structural and mechanical aspects of students' individual studio projects and the excursion to a construction site will bridge the gap between class room and the world of building.

Major Requirement | BFA Interior Studies

Student Eligibility

Junior Interior Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

INTAR 2322 - INTRODUCTION TO DESIGN I: SPATIAL INVESTIGATION/DRAWING & MAKING**Terms Typically Offered**

Summer

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Interior Architecture Students.

Major Requirement | MDes Interior Studies

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2324 - INTRODUCTION TO DESIGN STUDIO I: EXISTING CONSTRUCT**Terms Typically Offered**

Summer

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Using a local site in Providence, this studio will focus on the fundamentals of documenting an existing structure. These techniques will include, at a minimum, measuring, surveying, photographing, analyzing of materials and construction details, researching databases for relevant, related information and understanding the existing structural and mechanical systems. This information will be organized to create a full architectural documentation set. Documentation will also be explored in model form, building on the skills acquired in Studio Ia. Upon completion of documentation, the students will learn to analyze the existing structure both as an entity and within the adjacent urban context. The studio will also focus on the presentation of such analysis and the possible uses of it in design transformation.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Interior Architecture Students.

Major Requirement | MDes Interior Studies

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

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

Terms Typically Offered

Summer

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Interior Architecture Students.

Major Requirement | MDes Interior Studies

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2331 - DIGITAL REPRESENTATION & VISUAL NARRATIVES

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Major Requirement | BFA Interior Studies

Student Eligibility

Sophomore Interior Architecture Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2334 - VIRTUAL SPATIAL MORPHOLOGIES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

We become what we behold. We shape our tools and then our tools shape us. John Culkin, professor of communication at Fordham University in New York and friend of Marshall McLuhan This course seeks to introduce the students to Spatial Computing. It is an umbrella term for technologies allowing us to survey, describe and visualize spaces and spatial components. When this course was first held in the fall of 2017, many of these technologies were in their infancy. 5 years later, the transformative potential of Spatial Computing is evident. We can survey buildings and objects alike with the assistance of artificial intelligence. We can project creative works in our spaces, as e.g. the 2020 IntAR seniors did with their IntAR2020 augmented reality app[i]. We can immerse people in spatial ideas using virtual reality, breaking down barriers originating from a lack of knowledge related to conventions applied in design representation. For instance, projects like Crossing The Pell [ii] have shown how immersive visualization techniques can assist lay people understand massive and complex design proposals. Outside academia, design firms are increasingly using spatial computing in their work processes, and applicants familiar with the key concepts have superior opportunities in the job market. This became evident with graduates from IntAR who had taken courses involving Spatial Computing. Recently, the Metaverse became not only a buzz-word, but also saw a significant increase in investments. Presently, there is no generally agreed upon definition of the Metaverse, and views are varied. Some understand it as an immersive iteration of the internet, accessed via connected devices stimulating our senses to create that immersion. Others perceive it as a democratic movement driven by cryptography. Some industry leaders project the Metaverse to become a multi-trillion market by the end of this decade. The world's largest social network, Facebook, even renamed itself to Meta Technologies. Presently, the prospect of shared simulated environments merging the perception of the physical 'real' and the virtual on a large scale faces a number of technical challenges. While they are in the process of being overcome, several questions as to what humanity is creating here must be addressed. For instance, what will the role of physicality in its pure form, as we experience it now, be in the future? What do we want it to be? Will only elites who can afford it be able to choose and form their merged reality? How can we assure equity with access and participation? How will artists who have formed physical pieces for millennia respond to their designs potentially becoming the piece, without the imminent need of a material representation? How can creatives partake in the many discourses related to the Metaverse? This course seeks to introduce the underlying concepts and technologies of spatial computing and provide a fundamental understanding of artificial intelligence. Thus, it shall enable the students to partake in a technological transformation now unfolding. It is driven by spatial computing and AI. Open to INTAR MDes graduate students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

INTAR 2335 - PURSUING LIGHT: INSTALLATION IDEAS FROM MAGIC TO MUNDANE**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The course focuses on “light” and “dark” as a metaphor, as an object, as a space and as a landscape. Throughout 12 weeks, as we get more perceptive of light, attendees will be asked to develop their individual installations which will be presented site specifically in different parts of the building /campus at the end of the semester. Attendees will be invited to journal daily with light for as a means of contemplating on our mundane relationship with light/dark in our daily lives. Journals will be informing the studio sessions where attendees will be experimenting with various light sources and materials. On a weekly basis, attendees will be introduced to ideas like “home making” with light; public space, social justice and light relationship; lightscapes and darkscapes as a manifestation of interior landscape in the context of love and grief; the cracks in ourselves and in our societies where the light enters through; color as the wound of light; light as reflection of geography and culture and therefore immigrant experience. As we explore these concepts and experiment with light/dark at the studio, we will focus on different qualities of light like color, direction, reflection in service of building narrative for authentic expression.

Estimated Cost of Materials: \$50.00 - \$100.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2341 - DRAWING FOR INTERIOR ARCHITECTURE**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Interior Studies

Student Eligibility

Sophomore Interior Architecture Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2353 - SPATIAL PERCEPTION: LIGHT & COLOR**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course provides an introduction to the fundamental principles of color and light as they apply to spatial and visual perceptions in the built environment. It is an opportunity to study color theory in conjunction with light, lighting systems and the effect of light on color and form.

Major Requirement | BFA Interior Studies, MDes Interior Studies

Student Eligibility

All Interior Architecture/Interior Studies POS (UG and GR)

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

INTAR 2356 - SUMMER STUDIO IN SCANDINAVIA**Terms Typically Offered**

Summer

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Interior Architecture Students.

Major Requirement | MA Interior Studies: Adaptive Reuse

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2357 - SCANDINAVIAN DESIGN AND ARCHITECTURE

Terms Typically Offered

Summer

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Interior Architecture Students.

Major Requirement | MA Interior Studies: Adaptive Reuse

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2360 - APPLIED BUILDING SYSTEMS FOR ADAPTIVE REUSE

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Student Eligibility
Major Requirement | MA Interior Studies: Adaptive Reuse
GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

INTAR 2361 - PRINCIPLES OF ADAPTIVE REUSE

Terms Typically Offered
Fall, Spring

Academic Level
Graduate

Offering Department(s)
Interior Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course approaches the subject of adaptive reuse through the understanding of the methods of design interventions. Students will explore the subject through the analysis and synthesis of construction methods, structure, use and scale as they pertain to existing structures will be explored. Building on the framework of the International Building Code for Existing Structures, this course also examines the feasibility of reuse as defined by construction regulations and practice. The semester will be based upon case studies of completed projects in adaptive reuse to demonstrate the principles of design and construction within the context of existing structures. Through this course, students develop an understanding for the design process necessary in the implementation of adaptive reuse in the design profession. Assigned papers and projects through the semester require the understanding and implementation of these methods and regulations.

Please contact the instructor for permission to register. Preference is given to Graduate Interior Architecture Students.

Major Requirement | MDes Interior Studies Adaptive Reuse

Student Eligibility
You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

INTAR 2362 - ADAPTIVE REUSE DESIGN STUDIO

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Interior Architecture

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

As the final studio in the year-long sequence of studios and seminars focusing on the practice of adaptive reuse, the student will have the opportunity to demonstrate these principles and theories in a complex design project of reuse. With a local site as the setting for the project, students have access to the site and are able to observe and experience firsthand the constraints of an existing structure. Students will also have the opportunity to use city resources such as the Department of Planning and Development, Historic District Commission, RI State Council on the Arts, etc. This project will serve as a model for engaging other real-world adaptive reuse applications. This studio will be taught in conjunction with the 3-credit Adaptive Reuse Seminar: INTAR-2363.

Please contact the instructor for permission to register. Preference is given to Graduate Interior Architecture Students.

Major Requirement | MA Interior Studies: Adaptive Reuse

Student Eligibility
You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode

In-Person

INTAR 2363 - GRAD ADAPTIVE REUSE SEMINAR**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Please contact the instructor for permission to register. Preference is given to Graduate Interior Architecture Students.

Major Requirement | MDes Interior Studies Adaptive Reuse

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

INTAR 2364 - ADAPTIVE REUSE STUDIO: HIGH-RISE**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The recent pandemic forced office work to be performed remotely, online and isolated from direct social interactions with co-workers. Over the many months of social distancing required to curb the spread of the COVID virus, people learned to cope with related hardships but also started to appreciate the benefits of working remotely. Companies have drastically reduced, or even eliminated their physical office footprint or keeping remote work arrangements entirely in place and commercial real estate holdings with a high-rise portfolio feel enormous financial pressure. Globally 36% of desks and office cubicles are unoccupied and in many metropolitan areas even higher percentages of office space remain empty. Given the enormous need for urban housing, particular affordable housing and the depopulation of downtown metropolitan areas as a result from office monocultures, a radical rethinking of existing use models is demanded. When attempting the transformation of high-rise office space into alternative use models – predominately affordable housing and work-life concepts but also mixed-use scenarios including civil services, daily needs retail, care facilities, and public spaces reversing the urban isolation of high-rises, solid technical and systems knowledge is required. During WS, a number of office towers located in Boston and Providence, will be visited and dissected. Structural concepts, building systems, envelope performance within today's regulatory framework will be explored with the support of structural, mechanical and envelope consultants discussing potential intervention scenarios and strategies in anticipation of changes in use and occupancy.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2366 - ADVANCED COMPUTING: FUNDAMENTALS OF REVIT**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Sophomore, Junior, Senior or Graduate Interior Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

INTAR 2370 - THEORY OF ADAPTIVE REUSE**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Defined as transforming an unused or underused building into one that serves a new use, adaptive reuse is defined by its relationship to context. This lecture course examines the pluralism of this practice through weekly lectures that focus on aspects of heritage, conservation, typology & classification and culture. The course will also focus on the differences in the implementation of this practice from countries in Northern Europe with its longstanding regard for reuse to countries with emerging practices. The lectures will include case studies of buildings, unbuilt projects, and urban assemblages, which will be contextualized through the common themes which are critical to understanding reuse. Requirements: weekly lectures and discussions, readings, a mid-term examination and final presentations.

Major Requirement | MA Interior Studies: Adaptive Reuse

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

INTAR 2372 - SCHEME DETAILING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Interior Studies

Student Eligibility

Senior Interior Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

INTAR 2374 - HUMAN FACTORS**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Interior Studies

Student Eligibility

Junior Interior Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

INTAR 2377 - ADVANCED DRAWING & COMPUTING TECTONICS**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Enrollment is limited to Graduate Interior Architecture Students.

Major Requirement | MDes Interior Studies

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

INTAR 2378 - HISTORY OF ADAPTIVE REUSE

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will examine the development of adaptive reuse practice in the context of its social, political, technological, and economic circumstances, as it pertains to the design culture of the period. Special emphasis will be given to interior renovations, additions, transformations and other interventions of adaptive reuse. Attention will also be given to design theory, and the evolving doctrines relating to heritage. This course will be conducted in seminar form with graduate level discourse and discussion. Requirements include midterm, final exam and research presentation.

Major Requirement | MDes Interior Studies Adaptive Reuse

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

INTAR 2379 - THEORY STUDIO: INVESTIGATING INTERIORITY

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Open to Graduate Interior Architecture Students.

Major Requirement | MDes Interior Studies Adaptive Reuse

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2380 - INTRO TO DESIGN STUDIO II

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

This course builds on the foundations gained in previous studio and course work to further design development abilities. The studio will require the integration of the student's emerging knowledge of site analysis, mapping & documentation, innovative tectonics and systems, applicable theoretical issues, relevant cultural precedents, and material investigation into a cohesive design agenda.

Major Requirement | MDes Interior Studies

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2381 - HUMAN FACTORS: ERGONOMICS AND ACOUSTICS

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Interior Studies

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

INTAR 2382 - CODES AND DETAILS

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This class introduces the student to an overview of codes and its implementation through construction details as related to the study of adaptive reuse. It will provide in depth focus on pertinent parts of local and national building codes that address issues affecting interior architecture such as egress, materials, planning, and accessibility. The student will be asked through quizzes as well as short design projects to implement these rules and regulations and to demonstrate a familiarity with the codes.

Major Requirement | MDes Interior Studies

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

INTAR 2383 - FINAL STUDIO PROJECT SEMINAR**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Building on the final advanced studio in the undergraduate program, the seminar engages the graduating senior with research and design studies that expand the focus of the final studio. This will involve reading, group discussions, topical studies, concept development and the crafting of an artist's statement - all in service of understanding the design intervention and its relationship to the context of its host structure. The course will culminate in a group project: the design and installation of the Senior Show as a demonstration of a design intervention within an existing structure.

Major Requirement | BFA Interior Studies

Student Eligibility

Senior Interior Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

INTAR 2395 - PORTFOLIO PREP & PRODUCTION**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This class is primarily intended as a means for students in their year of graduation from the Department to prepare their portfolios for interviews with potential employers and for entry to the professional world of design. Using computer programs which will build upon knowledge already gained, the course will be helpful to all those who wish to gain some knowledge of techniques which will enhance the presentation of design work already completed while this is an essential aspect of the class, it should not be regarded as an opportunity to extend further design work on earlier studios, although some refinement of existing drawings will be necessary. InDesign, Illustrator & Photoshop software required.

Enrollment is limited to Graduating Interior Architecture Students.

Elective

Student Eligibility

All Interior Architecture/Interior Studies POS (UG and GR)

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

INTAR 2397 - DESIGN THESIS PREP**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

This seminar is the second of the three-part Design Thesis sequence in the department of Interior Architecture. This course is designed to assist students in identifying a thesis topic and respective design project through discussions that include studies of precedents, site related issues, program, and regulations, all of which are specific to adaptive reuse. Through group discussion and individual interviews, outline proposals will be approved in principle, requiring each student to prepare a feasibility report for their proposed Design Thesis. This completed feasibility report will be submitted for evaluation at the end of the Fall semester. Approved proposals will proceed to the next course in the sequence, where the proposal will be further refined, culminating in the design phase that will take place during the following Spring semester.

Enrollment is limited to Graduate Interior Architecture Students.

Major Requirement | MDes Interior Studies

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

INTAR 2398 - DESIGN THESIS

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Interior Architecture

Min. Credits:
9

Max. Credits:
9

Repeatable:
No

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.

Open to Graduate Interior Architecture Students.

Major Requirement | MDes Interior Studies

Student Eligibility

GR Interior Architecture/Interior Studies Programs of Study

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

INTAR 3351 - THE SCRAP LAB

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Interior Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Are you eager to transform waste into innovation? Join The Scrap Lab, a dynamic interdisciplinary studio that addresses resource depletion and waste generation by reactivating leftovers, offcuts, and solid waste into new, meaningful objects and materials. In this studio, you'll engage with obsolete and discarded items, reinterpreting them to discover new meanings and expressions. The term 'discarded' will involve an interrogation of preconceived notions to see and value the potentials embedded in the discard and allow them to unfold into alternative futures.

Phase One, Exploration and Reimagining, involves field visits to thrift stores, landfills, and factories to reanalyze "waste" as a realm of possibilities, delving into the Ten R's of Circularity—Refuse, Reduce, Rethink, Reuse, Repair, Refurbish, Remanufacture, Repurpose, Recycle, and Recover—through lectures and investigations. Phase Two, Design Research and Experimentation, focuses on harvesting objects by beginning to translate selected discarded items and engaging in design research, making, and testing to

build a spectrum of possibilities without the pressure of final products. Phase Three, Prototyping and Presentation, entails project development by prototyping and testing a fully developed project aimed at potential solutions, culminating in a showcase where you participate in a final exhibition and create zines to highlight the embedded potential of your transformed materials.

Elective

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

INTAR 3353 - CROSSING THE PELL: ACCESS

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Interior Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Crossing the Pell is an exhibition emerging from a multi-year design project in the Department of Interior Architecture that began in 2020 with an invitation from Senator Sheldon Whitehouse of RI to consider the adaptive reuse of the Pell Bridge for bicycle and pedestrian access. The exhibition was installed in December 2022 in Newport and received nearly 500 visitors over 3 days. Invitations have since been extended to install it in at least three different cities and various venues from public libraries and schools to an international yacht race, a Senator's office, and the World Conference of Architects. Since its inception, this design project of infrastructural access has grown from an academic endeavor to a public art project. Going beyond conventional design representation techniques, immersive visualization based on virtual reality (VR) and augmented reality (AR) allows visitors to 'walk' and 'bike' along four design visions for adapting the Pell Bridge in the future. It is a design project that engages communities through sharing in a universally accessible language the reality of what is possible for a sustainable, healthy and inclusive future. In this course, the students will further develop these VR and AR pieces, adapt them as required for the various venues, take part in the installation and operation during events, and train high school students as well as staff at the Newport Public Library on the underlying technology and operation of the pieces. In addition, the students will further develop a feedback system, providing policy makers and stakeholders with sentiment-based data, and update the project website. To partake in this course, and given an advanced stage of development of the exhibition pieces as well as the time-line of the planned installations, the students must already possess proficiency in one or more of the following: XR development with Unity, 360 VR tours, Illustrator and Photoshop, digital making and working in the wood shop, web design including experience with WordPress.

Student Eligibility
You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

LAEL 1017 - HISTORY OF INTERIOR ARCHITECTURE I: 1400-1850

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Interior Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course will examine personalities working in Europe and in North America as well as non-western regions in the period 1400 to 2009. Areas of study will include an examination of interior architecture related issues that will be studied in the context of their social, political, technological, and economic circumstances, as they pertain to the design culture of the period. Special emphasis will be given to interior additions and renovations and other interventions. Other areas of study will include the development of architectural drawing, and the way in which designs often evolved through committees, or ongoing consultations among patrons, designers, administrators, and scholars. Attention will also be given to design theory, and the doctrines relating to site, orientation, proportion, decorum, and the commercial design market. A general background in the history of art and design is desirable but not mandatory.

Open to Sophomore Interior Architecture Students.

Major Requirement | BFA Interior Studies

Student Eligibility

Sophomore Interior Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAEL 1027 - HISTORY OF INTERIOR ARCHITECTURE II: 1850 TO PRESENT

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Interior Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Open to Sophomore Interior Architecture Students.

Major Requirement | BFA Interior Studies

Student Eligibility

Sophomore Interior Architecture Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LDAR 500G / INTAR 500G - SUSTAINABILITY LAB: ADVANCED RESEARCH STUDIO

Terms Typically Offered

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture, Landscape Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

This 6-credit advanced elective studio centers around the Sustainability Lab, an initiative between LDAR and INTAR departments to explore creative material approaches to sustainability. Looking specifically at materials common to the New England region, this hands-on research studio asks students to question current attitudes towards exploitative land uses and material cultures and push the boundaries of material use and techniques in professional architecture and landscape architecture design practices.

This studio focuses on New England's material cultures' environmental, geological, and socio-cultural influences and the impact of current land use and manufacturing practices on the professional design industry. This studio will explore one selected material each year through three main components. First, students will study the histories and stories of the selected material and land use and how they have shaped different regions of New England and become entangled in power relations, value systems, and wider networks of material exchange. Second, they will explore the selected material's behavior, its unique property dynamics, and how they have influenced its different uses. Finally, using both digital and analog fabrication, students will develop iterative creative processes that explore sustainable ways of drawing and making with the selected materials as modular and in-situ techniques.

This is a co-requisite course. Students must register for LDAR/INTAR-500G - Sustainability Lab: Advanced Research Studio and LDAR/INTAR-501G - Sustainability Lab: Material Explorations.

Students are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture and Interior Architecture Graduate Students.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

LDAR 501G / INTAR 501G - SUSTAINABILITY LAB: MATERIAL EXPLORATIONS

Terms Typically Offered

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture, Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This 3-credit elective centers around the Sustainability Lab, an initiative between LDAR and INTAR departments to explore creative material approaches to sustainability. Looking specifically at materials common to New England, this skill-building seminar will explore one selected material each year and expose students to different techniques and methods of researching and working with the region's intrinsic materials.

In tandem with the co-requisite studio, students will collaborate with expert scientists, artists, craftspeople, and designers to refine their material literacy and develop multiple hands-on explorations that go beyond our disciplinary conventions to generate innovative fabrication techniques and applications for the built environment. This process includes becoming familiar with a material's inherent characteristics and behaviors, its composition and connection to vernacular and craft, and finally, developing novel research methods for design that rely on physical experimentation.

This is a co-requisite course. Students must register for LDAR/INTAR-500G - Sustainability Lab: Advanced Research Studio and LDAR/INTAR-501G - Sustainability Lab: Material Explorations.

Students are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture and Interior Architecture Graduate Students.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LDAR 502G / INTAR 502G - SUSTAINABILITY LAB: THESIS STUDIO

Terms Typically Offered

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture, Landscape Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

This 6-credit Thesis Studio centers around the Sustainability Lab, an initiative between LDAR and INTAR departments to explore creative material approaches to sustainability. Looking specifically at materials common to the New England region, this hands-on research studio asks students to question current attitudes towards exploitative land uses and material cultures and push the boundaries of material use and techniques in professional architecture and landscape architecture design practices. Students enrolled in this course are required to register for the co-requisite seminar INTAR/LDAR 503G - Sustainability Lab: Material Tectonics + Fabrication.

The Sustainability Lab Thesis studio builds on the work developed in the Fall semester and the progress students have made in articulating a material inquiry for their thesis direction and a theoretical and methodological framework for their research. In this course, each student will continue the development of their design research project in discussion with their primary faculty advisor and secondary and tertiary advisor.

Students are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture and Interior Architecture Graduate Students.

Elective

Student Eligibility

Student has completed or is in process of completing INTAR 500G/ LDAR 500G - Sustainability Lab: Advanced Research Studio.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

LDAR 503G / INTAR 503G - SUSTAINABILITY LAB: MATERIAL TECTONICS

Terms Typically Offered

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture, Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This 3-credit elective centers around the Sustainability Lab, an initiative between LDAR and INTAR departments to explore creative material approaches to sustainability. Looking specifically at materials common to New England, this skill-building seminar will explore one selected material each year and expose students to different techniques and methods of researching and working with the region's intrinsic materials. Students enrolled in this course are required to register for the co-requisite studio INTAR/LDAR 502G - Sustainability Lab: Thesis Studio.

In tandem with the co-requisite studio, students will collaborate with expert designers, fabricators, and engineers to refine the assemblies of their material inquiries. The course will cover advanced fabrication methods for scaled and 1:1 fabrication and interdisciplinary collaboration during the construction phases of design. Students will develop their Sustainability Lab Thesis Studio material inquiry through a concise technical and visual design package and a full-scale material assembly.

Students are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture and Interior Architecture Graduate Students.

Elective

Student Eligibility

Student has completed or is in process of completing INTAR 501G/ LDAR 501G - Sustainability Lab: Material Explorations.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

Jewelry + Metalsmithing Department

Department Head

Timothy Veske-McMahon

Graduate Program Director

Seth Papac

Spanning from traditional goldsmithing to experimental processes and materials, Jewelry + Metalsmithing offers a tight-knit community fully engaged with the discipline. Critical analysis and an open exchange of ideas support individual exploration of how jewelry relates to the body.

- Learn more about [Jewelry + Metalsmithing](#) at RISD
- Department [Location and Contacts](#)

Programs

BFA.JM.120 - BFA in Jewelry + Metalsmithing

2025 - 2026 | Curriculum | 4-year program

Sophomores enter the program after RISD's required year of Experimental and Foundation Studies and are introduced to fundamental design principles, the history of adornment and the traditional skills of the gold/metalsmith. Students also begin to develop their own design process for jewelry. Juniors continue to refine their technical skills by delving further into a personal approach to design and content, while learning fundamental computer design skills, formal rendering techniques and the basics of enameling, casting and alternative materials usage.

Learning outcomes

Graduates of the BFA program are prepared to:

- think critically by questioning, evaluating options and being aware of their own working methodologies.
- articulate positions and defend decisions regarding materials, making processes, location of work on the body and intended audience.
- master the varied technical processes inherent to creating original work responsive to contemporary materials and methods.
- demonstrate a deep understanding of both traditional gold/silversmithing and contemporary jewelry making, in terms of methods, history and culture.
- understand personal aspirations in order to work from an authentic position and establish a self-reflective practice.
- create work that is personally expressive and responsive to evolving global values.
- be a conscientious practitioner by sourcing materials that consider environmental sustainability and other factors.
- develop the agility, skills, sensibilities and rigor necessary to sustain a creative practice.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
<u>Foundation Curriculum</u>	15	studio elective	3	<u>Foundation Curriculum</u>	12
Sophomore					
FALL		WINTERSESSION		SPRING	
JM 4417 - Sophomore Jewelry 1	3	<i>optional</i>		JM 4433 - Sophomore Jewelry 2	3
JM 4424 - Sophomore Metalsmithing	3			JM 4445 - Sophomore Jewelry Design: Technology and Making	3
JM 4440 - Sophomore History of Adornment	3			Liberal Arts	6
Liberal Arts or non-major studio elective	6			non-major studio elective	3
total credits	15			total credits	15
Junior					
FALL		WINTERSESSION		SPRING	
JM 4403 - Color as Content	3	<i>optional</i>		JM 4404 - Junior Jewelry 1	3
JM 4438 - Digital 3D Modeling and Rendering	3			JM 4437 - From CAD to CAM	3
JM 4405 - Metal Forming and Casting	3			JM 4415 - Junior Seminar (SEI)	3
Liberal Arts or non-major studio elective	6			Liberal Arts or non-major studio elective	6
total credits	15			total credits	15
Senior					
FALL		WINTERSESSION		SPRING	
JM 4407 - Senior Studio	3	<i>optional</i>		JM 4489 - Senior Seminar	3
JM 4408 - Senior Jewelry	3			JM 4498 - Degree Project	6
JM 4436 - Professional Practices	3			Liberal Arts or non-major studio elective	6
Liberal Arts or non-major studio elective	6				
total credits	15			total credits	15

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Jewelry + Metalsmithing

MFA.JM.2YR - MFA in Jewelry + Metalsmithing (2yr)

2025 - 2026 | Curriculum | 2-year program

RISD's graduate program in Jewelry + Metalsmithing cultivates individual excellence by emphasizing rigorous research, material experimentation and creative practice. Graduate students produce meaningful work by being encouraged to question and investigate the forces that motivate them and to engage in critical discourse with the creative community within and beyond the department.

Learning outcomes

Graduates of the MFA program are prepared to:

- be conversant with research precedents and conditions to establish premises for original work.
- articulate and defend the positioning of original work in light of historical, theoretical and conceptual influences.
- understand the distinctions between and benefits of visual and verbal modes of communication in studio practice by both creating and describing original work.
- situate one's work in contemporary contexts and advance the broader conversation in the field.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
JM 441G - Graduate Studio 1	3	non-major studio elective	3	JM 442G - Graduate Studio 2	3
JM 453G - Graduate Jewelry 1	3			JM 454G - Graduate Jewelry 2	3
JM 447G - Graduate Jewelry Seminar 1	3			JM 448G - Graduate Jewelry Seminar 2	3
graduate seminar	3			graduate seminar	3
non-major studio elective	3			non-major studio elective	3
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
JM 443G - Graduate Studio 3	3	non-major studio elective	3	JM 444G - Graduate J+M Thesis	9
JM 455G - Graduate Jewelry 3	3			JM 452G - Graduate Jewelry 1	3
JM 451G - Graduate Jewelry Seminar 3	3			non-major studio elective	3
graduate seminar	3				
non-major studio elective	3				
total credits	12 or 15	total credits	3	total credits	15

notes:

- Graduate Education Seminar: 3 credits minimum.
- All graduate students must participate in Wintersession for a minimum of 3-credits each year.

Courses

JM W431 - JEWELRY INTRODUCTION

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Jewelry + Metalsmithing

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

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.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

JM 441G - GRADUATE STUDIO 1**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is designed to challenge first year graduates to rethink their previous assumptions about their work, prior training, working methodologies and approaches to their practice. Through a series of rigorous and innovative start-up exercises, graduates are encouraged to expand their subjects, abandon their comfort zones, fail, edit, and (re) direct their work. Equal emphasis is placed on critical thinking and critical making. Faculty, meet weekly, individually with each student to provide constructive feedback and necessary structure. In small group discussions and in-class reviews, first years are required to actively participate in discourse and take responsibility for the collective dialogue. The resulting insight and shared knowledge between students, along with their own personal gain, sets the tone and direction for their work at RISD over the next two years.

Major Requirement | MFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 442G - GRADUATE STUDIO 2**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In the second sequence of Graduate Studio, first-year graduates continue to take risks and think independently; identify and gain insight into their creative influences; and successfully direct and shape their ideas. Class exercises are given with clear, open-ended themes. Course content focuses on clarity of intention, artistic authorship, the presentation and framing of ones work, and an awareness of the contemporary context. Faculty and students consider individual approaches for the execution of work, from the initial concept to the finished piece. In an effort to arrive at original, personally authentic work, it is essential that students are open to discussion and willing to investigate (and question) the motivating forces of their work.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Jewelry + Metalsmithing Students.

Major Requirement | MFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 443G - GRADUATE STUDIO 3**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Following the completion of the first year, second-year graduates identify their personal areas of interest essential to the development of their thesis research and practice. Students are required to outline and pursue independent work with a self-determined structure, timeline, and intentions. Regardless of outcome, students are expected to evidence their progress weekly during individual meetings with faculty. Central to the second year, graduates are required to demonstrate a high level of self-motivation, vision, and initiative reflected through their concentrated inquiry and the rigorous exploration of their ideas. In conclusion of the term, second year graduates are required to complete a thesis presentation, to a J+M faculty review committee, in approval of their preliminary objectives and strategies in preparation for Graduate J+M Thesis.

Major Requirement | MFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 444G - GRADUATE J+M THESIS**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

Graduate J+M Thesis is a 9-credit course that meets twice a week with two different instructors. Each instructor evaluates students focusing on both studio thesis work and the theoretical concerns of the Graduate Jewelry 2 seminar. Graduate students select two advisors, for their thesis committee with J+M faculty to provide additional insight and support into their thesis work, as well as to foster other professional contacts. The final thesis requirements are a written thesis document, curriculum vitae, artist statement, artist book and professional portfolio. The resulting body of thesis work is featured in the Graduate Thesis Exhibition at the Convention Center in May. It is expected the Graduate J+M Thesis investigates unexplored territory, reveals personal idiosyncrasies and demonstrates a high level of artistic authorship and sophistication.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Jewelry + Metalsmithing Students.

Major Requirement | MFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 447G - GRAD JEWELRY SEMINAR 1**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course utilizes general and specific topoi to critically analyze the field of contemporary jewelry. Students will develop the ability to write and speak with precision and complexity regarding their own work and that of others. In the process, we will create a communal topography generated by a network of inquiry to aid in locating ourselves and objects. Students have significant latitude to incorporate individual interests in written assignments. Themes addressed include but are not limited to: cultural identity, material history, marginalization, and exhibition strategies.

Students are pre-registered for this course by the department; registration is not available in Workday. Enrollment is limited to Graduate Jewelry + Metalsmithing Students.

Major Requirement | MFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

JM 448G - GRADUATE JEWELRY SEMINAR 2**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Spring seminar focuses on research, writing, and presentation as essential skills for both studio and professional practices. Emphasis is placed on the students' ability to locate, examine, and discuss their work within contemporary and historical contexts. Jewelry, along with objects of our discipline, will be considered through a variety of theoretical frameworks and cross-cultural and historical perspectives. Research, and the language that evidences it, is the foundation of this seminar. Various modes of writing are employed to mine, develop, and articulate ideas, and to further refine this information into artist statements, grant proposals, and presentations. Reflective writing will be practiced throughout the term in order to make sense of past work, clarify current work, and to formulate questions and ideas for work in the future. The term builds towards and culminates with a formal artist presentation. This is an opportunity to carefully consider and craft the language and the photographic representation that supports your work. The goal is to bring all of these things into alignment and to explore the symbiotic and poetic relationships between them.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Jewelry + Metalsmithing Students.

Major Requirement | MFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

Hybrid, In-Person

JM 451G - GRADUATE JEWELRY SEMINAR 3**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is devoted to developing one's abilities to write and speak with precision and complexity, about one's own work and the work of others. We will examine trends and movements in contemporary art through the lens of critical theory. We will investigate what contemporary art can tell us about the relationships between history, images, and visual culture, subsequently developing the skills necessary to write about your work, what it articulates and argues, and the ideas and traditions from which it emerges. Each term will identify and address a new set of themes relevant to course content.

Students are pre-registered for this course by the department; registration is not available in Workday. Enrollment is limited to Graduate Jewelry + Metalsmithing Students.

Major Requirement | MFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

JM 452G - GRADUATE JEWELRY SEMINAR 4

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Jewelry + Metalsmithing Students.

Major Requirement | MFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

Hybrid, In-Person

JM 453G - GRADUATE JEWELRY 1

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this studio, first-year graduates begin to recognize and develop personal areas of interest. Direction is given to bring structure to the exploration of various processes, materials, concepts, and formats. Weekly individual meetings focus on student's progress and response to assignments, as well as independent research.

Students are pre-registered for this course by the department; registration is not available in Workday. Enrollment is limited to Graduate Jewelry + Metalsmithing Students.

Major Requirement | MFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

JM 454G - GRADUATE JEWELRY 2

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Graduate	Jewelry + Metalsmithing

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

In Graduate Jewelry 2, first-year graduates hone in on recognized personal areas of interest specific to jewelry from the Fall semester. Students are encouraged to embrace new studio habits in order for individualized working methodologies to become apparent. Faculty, work with students, to foster the strengths of their natural proclivities and problem-solve areas of personal sabotage. Critical to the success of this course, it is essential that first year students demonstrate a high level of self-direction, curiosity, and drive reflected through their bench work and independent research. Course content continues to focus around jewelry's power and potential as a platform and catalyst for dialogue.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Jewelry + Metalsmithing Students.

Major Requirement | MFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

JM 455G - GRADUATE JEWELRY 3

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Jewelry + Metalsmithing

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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.

Students are pre-registered for this course by the department; registration is not available in Workday. Enrollment is limited to Graduate Jewelry + Metalsmithing Students.

Major Requirement | MFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 1750 - CREATING IN PLATINUM**Terms Typically Offered**

Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Platinumsmithing has been a distinct process developed to work with unique characteristics and quality of the precious metal platinum. The usefulness of platinum as a jewelry material was not realized in the West until relatively recently due to the high temperatures required to melt and alloy the precious metal. Those same properties of high melting temperature, corrosion resistance, ductility, and malleability that made it difficult to work with make it a unique and exciting metal to work with. You will work hands on developing skills through casting and fabrication learning about technical and practical design constraints. Researching the historical Pre-Columbian, Edwardian, Art Deco, and present-day jewelry designs-you will create a design that utilizes the unique properties of platinum. Through demonstrations and assignments, you will learn fundamental fabrication techniques of soldering and welding. These skills will lead into more complex techniques like filigree, and stone setting. The culmination of the course will be the creation of a piece of adornment either fabricated or cast primarily out of platinum. *Materials for this class have been generously supported by the Platinum Guild International. Open to Juniors, Seniors, Graduates, all majors. Prerequisite for Non-majors: Take 3 credits from Jewelry Introduction (JM-4441, JM-W431), Stones & Gold (JM-3217), J+M ISO, or previous jewelry experience evidenced by portfolio Permission of Instructor/Department Head required.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

JM 1752 - RISD/STEINBEISSER PROJECT**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The term Steinbeisser translates to mean. biting on rock á Steinbeisser was founded in 2009 by Jouw Wijnsma and Martin Kullik. In 2012 Steinbeisser launched the Experimental Gastronomy initiative based in Amsterdam and active around the world. This interdisciplinary class, in partnership with Steinbeisser, will focus on production of cutlery, utensils, dishware, and objects of engagement for tabletop as a creative and performative site. Conceptually, the course will explore the impact of design on human eatingárituals, pushing the boundaries of tableware design. Technical instruction and demonstrations such as forging, soldering, cold connections and custom joinery will support students in realizing individualized work. Lecture content and assignment prompts will focus on ethical sourcing, sustainability, re/up-cycling, and inclusivity/ access. Students from disciplines that may already focus on the subject(s) of the tabletop/performance/consumption/eating such as - Ceramics, Glass, Sculpture, Furniture - are encouraged to embrace and incorporate your medium and practice as an extension of the course. For future examples of past Steinbeisser projects and events, please link to: steinbeisser.org.

Open to Junior, Senior or Graduate Students.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

JM 2110 - PEARL LAB: ONLY WITH AGITATION, COMES GROWTH**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The Pearl LAB wintersession course, 'Only with Agitation, Comes Growth', will focus on the pearl as a subject of inquiry and material experimentation. Students will be divided into research groups to explore and exploit the material potential and properties of the pearl as well as to challenge its convention and agency as a cultured object and precious jewel. Through a significant pearl donation to the J+M department, students will be provided a selection of pearls for both experimentation and the final conception of their work. Guest experts and artists in the field will provide lectures to facilitate and contextualize the complex environmental, social, and cultural history (and future sustainability) of the pearl as a cultivated and renewable gemstone revered for its beauty, value, and wealth. Only with Agitation, Comes Growth aims to disrupt and innovate around such histories and shared material expectations. A selection of student work produced in the course will be featured in the J+M Department Triennial Exhibition at the Woods Gerry Gallery, Jan 31ST – Feb 18TH, 2025

In conjunction with the course, alumni of the program, who's research and practice are centric to the course content will be invited back as a fellows-in-residence to work in the department alongside J+M faculty and majors.

Elective

Student Eligibility

Junior, Senior or Graduate Jewelry + Metalsmithing Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 2150 - TWO SIDES - ONE STORY**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In the field of contemporary jewelry, the brooch is one of the most common and discussed forms of jewelry. One of the special challenges of making a good brooch is to find an adequate solution for the pin which connects the piece securely to the body but also goes beyond being a mere functional and invisible element on the backside. The mechanism and attachment of a brooch hold a tremendous potential for the design as an essential part of the brooch in terms of both content and aesthetics. This course will initiate and encourage a conscious approach to the design of the brooch back and its mechanisms. Students are introduced to a variety of pin mechanisms and learn how to realize them technically. They will be guided through exercises on different needle techniques and ways of thinking about what a needle can be and how its attachment can be solved. Students will learn and understand the integration of the brooch back and the pin mechanism into the whole creative process of making a brooch. The winter session course teaches technical skills but, moreover, a new way of thinking: a holistic approach to the brooch.

Estimated Cost of Materials: \$150.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 3217 - STONES & GOLD**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This J+M elective offering is an intensive technical course that focuses on the subject and material investigation of Stones + Gold. The course will be divided into two segments: the first half focuses on the working with gold as material and the second on intermediate and advanced stone setting. Technical demonstrations will discuss and outline material properties, preparation and proper handling, alloying, soldering/fabrication, finishing, etc. Lectures and discussion will address the history of the materials, their mining and sourcing, environmental impacts and concerns, and methods for establishing an ethical practice. The course aims to address and prepare students with the practical knowledge, experience, and the necessary specialized skills to launch professionally into industry, produce independent commission work, and/or advance their personal creative practices.

Preference is given to Junior, Senior or Graduate Jewelry + Metalsmithing Students.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4403 - JUNIOR: COLOR AS CONTENT**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is an in-depth exploration of color as surface and substance in the realm of jewelry design. Students will learn traditional, modern, and experimental techniques while engaged in a dialog centered on the conceptual impact of color in cultural contexts. Our investigations will utilize surface in support and opposition to the materiality of the objects. Works created in response to assignments are expected to meet technical guidelines while representing students' personal interest and demonstrating an experimental mindset.

Students are pre-registered for this course by the department. Enrollment is limited to Junior Jewelry + Metalsmithing Students.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4404 - JUNIOR JEWELRY 1**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4405 - JR METAL FORMING + CASTING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This studio course will continue to advance students' metalsmithing techniques. Chasing and repousse, along with lost wax casting, will be introduced and developed throughout the semester. Skills and material knowledge learned in the sophomore year will also be used to fulfill assignments. Overlap between all skills is encouraged in most assignments. Inquiry into the finer points of fabricating and inventing innovative findings for jewelry will be an ongoing consideration. Research, drawing, and sample making are expected to precede each class assignment to facilitate students design process.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4406 - ELECTROFORMING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4407 - SENIOR STUDIO**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

An advanced studio course, students propose and develop individual research projects surrounding their interests in jewelry and metalsmithing. In preparation for the Degree Project, conceptual development and critical thinking are highly emphasized, and students are encouraged to explore materials and processes that best serve their ideas. Digital process documentation, display/presentation and participation in-group critiques/discussions are required and highly evaluated.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4408 - SENIOR JEWELRY**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

An advanced studio course, students propose and develop individual research surrounding their interests in jewelry and metalsmithing. In support of the Degree Project year, conceptual development and critical thinking are highly emphasized, and students are encouraged to explore materials and processes that best serve their ideas. As the structure of this term allows for more individual freedom, it is necessary that students maintain a high level of self-initiative, curiosity, work ethic, and time management to be successful in their independent degree project.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4415 - JUNIOR SEMINAR**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Junior Seminar promotes and supports students taking on greater responsibility for the content and impact of their creative practice through reading, writing, and critical discourse. The course content for this seminar is organized around BIPOC thinkers/makers, to foster an awareness of individual and collective perspectives in an effort to allow students to engage in conversations and critical thinking about the tacit racist and colonial attitudes present in the discipline. Students will read from a variety of disciplinary and interdisciplinary sources as well as look at examples of artwork from across cultures to engage in discussions that will call into question assumptions about jewelry and art objects in order to emphasize the importance of developing a comprehensive and critical eye for cultural, social, political contexts and biases. We will journal, read, discuss, research and critique to build upon your individual interests and opinions toward developed critical positions relevant to your internal creative practice and the external contexts you support and contend with. Our shared discussions allow for testing ideas and trying out new roles, allowing you to build experience and confidence in communicating your practice.

In this seminar, we investigate and promote the role of writing in an artistic practice via reading, discussion, exercises, and written assignments. A directed effort to source texts of BIPOC and LGBTQ+ from both within and external to the jewelry field are implemented to step outside the reasoning of the studio and tread further into speculative dialogs concerning the potential future of the discipline. Please note that this seminar combines critical reading and writing with professional practices. Professional practices are embedded in all of our academic work and communications. Students will be expected to conduct all communications with professionalism, follow instructions as outlined, and complete assignments in a timely and professional manner.

Students are pre-registered for this course by the department. Enrollment is limited to Junior Jewelry + Metalsmithing Students.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

JM 4417 - SOPHOMORE JEWELRY 1**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4424 - SOPHOMORE METALSMITHING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This introductory metalsmithing course blends technical instruction with an investigation of design and concept as it relates to ornament and function. Students develop confidence and proficiency with the basic skills of forming non-ferrous metal. Specific techniques that will be covered are raising, forging, finishing non-ferrous metals, sawing, filing, drilling, sanding, polishing, annealing, surface embellishment, planishing and patination. We will also cover safety in the studio, proper hand-tool care, and the physical properties of metal. It is the goal of this course for students to gain an understanding of metal as a material and a broad understanding of the field of Jewelry and Metalsmithing. Assignments will build on each other and become more challenging throughout the semester. Each project given will rely on technical, formal and conceptual development. Classroom discussions, demonstrations and visual presentations will focus attention on traditional technical skills, design considerations, and the breadth of this exciting field.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4433 - SOPHOMORE JEWELRY 2**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The emphasis of this course is on the intricacy and sophistication of metal construction. An introduction to stone settings, gem stones, and an awareness of gemology will be included. Technical information is presented in a clear, logical manner facilitating mastery of these essential skills. The class requires effort, patience, accuracy and sensitivity to the material. Each project pairs a technical skill with a search of creative design solutions that are based on individual sources of interests. This increases the challenge of the projects, and encourages growth in students' design awareness and ability, along with furthering technical capabilities. Drawings and models precede all projects. Students are required to maintain an active sketchbook, as well as a notebook with class handouts.

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Jewelry + Metalsmithing Students.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4436 - PROFESSIONAL PRACTICES**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is an interactive lecture class. A series of distinctly varied individuals active in the field of jewelry will be invited to make presentation about their professional development. These diverging presentations are intended to offer a catalyst to stimulate questions, and encourage group discussion. Among the subjects to be presented are: individual studio practice, designing for industry, gallery connections, non-profit opportunities, partnerships, global opportunities, curatorial and journalistic prospects, wide world of the web, post graduation educational options, support systems for RISD alumni, residency prospects, and technology as resource for design and production. Students will be asked to keep an active journal of weekly observations and fulfill 3 class assignments connected with their ambitions and career interests.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4437 - JUNIOR JEWELRY: FROM CAD TO CAM**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

With a focus on digital technologies, this class will explore new material processes related to digital fabrication methodologies. The goal is to form a set of skills which build a designer's creative potential through 3D modeling, 3D printing, 3D scanning, laser cutting and possibly CNC cutting. This course actively applies programing learned in prerequisite CAD class Digital 3D Modeling and Rendering to explore various manufacturing process specifically applicable to jewelry. Research, models and innovative approaches are in direct response to questions of inquiry brought forward through design problems in the class. Students are encouraged to utilize CAD and CAD/CAM to explore designs in other classes.

Majors are pre-registered for this course by the department. Enrollment is limited to Junior Jewelry + Metalsmithing Students.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4438 - JUNIOR JEWELRY: DIGITAL 3D MODELING AND RENDERING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course provides students with fundamental skills required to use Rhinoceros based 3D modeling CAD software. Rhino 3D facilitates the exploration of materials, and offers opportunities to push traditional fabricating techniques and enhance drawing skills. Research, models and innovative approaches are in direct response to questions of inquiry brought forward through design problems in the class. This class much like other software driven courses tend to be front end heavy with technical information. This information is obtained by completing assignments in an ordered fashion to ensure that the software covered in order for students to have a strong foundation moving into the JUNIOR JEWELRY: FROM CAD TO CAM course.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4440 - SOPHOMORE HISTORY OF ADORNMENT

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This history seminar provides an overview of personal adornment in both western and non-western cultures. The goal is for the student to gain a deeper understanding of the history of jewelry and the context in which the objects are placed. The course is structured around weekly, thematic slide presentations that are supported by visits to RISD Museum collections, local research facilities and fieldtrips. Readings and class discussions examine topics such as placement of value (spiritual, material, social, sentimental) and how these are reflected in the contemporary field. Class projects focus on strengthening research and presentation skills.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

JM 4441 - JEWELRY INTRODUCTION

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4445 - SOPHOMORE JEWELRY DESIGN: TECHNOLOGY AND MAKING

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Whether you work with pencil and paper or create drawings on the computer, the tools of a designer are all means by which you can define an idea, create a model, and make a finished piece of jewelry. This course begins with a series of design study assignments, in-class lectures, and technical instruction in Adobe Photoshop, Illustrator, and InDesign. Using these tools, students learn the fundamentals of image manipulation, illustration, laser cutting, vector graphics, layering, and graphic editing on the computer. Play and experimentation with materials will be expected and by the end of the course, students will have an understanding of how the use of computers combined with handwork can create exceptional pieces of jewelry. This course will bring technology to the bench.

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Jewelry + Metalsmithing Students.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

JM 4489 - SENIOR SEMINAR

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

J+M Senior Seminar serves as a continuum to J+M Junior Seminar. This course focuses on ideas and theories that relate to a professional studio practice in a craft based media or methodology. The information presented in the course will reflect the historical and contemporary development specific to Jewelry + Metalsmithing and its relationship to the field of crafts at large as well as contemporary visual culture. Readings and class discussion will explore critical issues such as the role and responsibility of the artist in today's society, artistic authorship, context and representation, the relationship between the wearer and the audience experience, the body as content and site, etc.

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Jewelry + Metalsmithing Students.

Major Requirement | BFA Jewelry + Metalsmithing

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

Hybrid, In-Person

JM 4498 - SENIOR J+M DEGREE PROJECT

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Jewelry + Metalsmithing

Min. Credits:

6

Max. Credits:

9

Repeatable:

No

In the Senior J+M Degree Project students focus on a clearly defined, individually chosen, subject of inquiry for 12 weeks. Seniors are required to take full responsibility for the evolution and articulation of their creative practice. Two faculty serve as DP advisors, meeting weekly with students, to discuss and facilitate the progress of their work. Although seniors are required to be self-reflective in identifying the individual impulses and motivations in their work, emphasis in review and discussion begins to shift from the voice of the personal to that of the greater collective, context, and role of the audience. The DP culminates in an exhibition at Woods-Gerry Gallery on the RISD campus. Graduation requirements include: CV, professionally documented digital portfolio, artist postcard, and artist/degree project statement.

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Jewelry + Metalsmithing Students.

Student Eligibility | BFA Jewelry + Metalsmithing

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

Landscape Architecture Department

Department Head

- Lili Hermann (Fall 2025, Winter 2026)
- Johanna Barthmaier-Payne (Spring 2026)

Graduate Program Director

Suzanne Mathew

Landscape Architecture straddles the interface between the cultural and natural worlds, addressing design issues inherent in a range of typologies and scales, from specific sites to global systems. RISD's program prepares you to thoughtfully examine and develop innovative design solutions for the complex issues associated with these environments.

- Learn more about [Landscape Architecture](#) at RISD
- Department [Location and Contacts](#)

Programs

MLA.LDAR.2YR - MLA in Landscape Architecture (2-year program)

2025 - 2026 | Curriculum | 2-year program

The MLA II program is for students entering with a five-year Bachelor of Landscape Architecture (BLA) or five-year Bachelor of Architecture (BArch) degree from an accredited pre-professional program. Our two-year MLA program requires that students enter with foundational skills in landscape architecture, and provides more electives for you to shape your advanced studies at RISD.

Free Form Requirements

Preliminary year					
SUMMER					
LDAR 2256 - Design Foundations/Field Ecology	6				
total credits	6				
First year					
FALL		WINTERSESSION		SPRING	
LDAR 2201 - Design Principles	6	LDAR W207 - Graduate Studio: Constructed Ground	3	LDAR 2203 - Site Ecology Design Studio <i>or</i> LDAR 2205 - Urban Systems Studio	6
LDAR 225G - Theory I	3	LDAR W217 - Research Methods for Design	3	LDAR 223G - Urban Contexts <i>or</i> LDAR 2257 - Hydrologic Systems	3
<i>electives or independent study</i>	6			<i>electives or independent study</i>	6
total credits	15	total credits	6	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
LDAR 22ST - Advanced Design Studio Elective	6	<i>elective</i>	3	LDAR 233G - The Thesis Book	3
LDAR 226G - Research/Theory/Design	3			LDAR 228G - Design Research Thesis	6
<i>electives</i>	6			LDAR 2291 - Principles of Professional Practice	3
				<i>elective</i>	3
total credits	15	total credits	3	total credits	15

notes:

- One (1) LDAR 22ST - Advanced Design Studio Elective is required which may be an allied department (Architecture, Interior Architecture or another department) with pre-approval from the Department Head.
- At the end of the Spring semester of the second year, there is a required Thesis Preparation Workshop (two meetings, no credit).
- LDAR 2256 - Design Foundations/Field Ecology is taken in the summer preceding the first fall semester. AD 2356 - English for Art and Design is a one-week, one (1) credit course (scheduled prior to the start of LDAR 2256) and is highly recommended for International Students.

Internships

Three-credit internships are available during the Fall, Wintersession, Spring, and Summer. The Internship Application and the Agreement Form must be completed prior to the start of the internship. The internships should entail a minimum of 20 hours/week. Students will need to show that the design office is participating in work that is within or related to the profession of Landscape Architecture. Schedule, work content and office projects should be included in the internship forms when submitted to the advisor and department head for approval.

Independent Studies

Students must apply and gain approval for independent Study credit prior to the last day of class of the semester preceding the Independent Study, including Wintersession. A GPA of 3.00 or above is needed to enroll. 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.

RISD and URI

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

The department retains the right to require a full faculty review of student work at the end of each semester and Wintersession. Among other things this review will be used to determine eligibility to continue in the program.

MLA students must maintain a minimum GPA of 2.70 after their first semester and a minimum semester GPA of 3.00 thereafter in order to proceed in the program. MLA students who are placed on academic probation based on grades earned in the Fall semester of their final year of study or with a final Fall semester GPA below 3.00 will not be allowed to proceed into Thesis. The minimum cumulative grade point average required for graduation with an MLA degree is 2.75. Note: Thesis is a requirement for graduation from the MLA program.

Students entering the Department of Landscape Architecture must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the [Academic Laptop Program](#).

MLA.LDAR.3YR - MLA-I in Landscape Architecture (3-year program)

2025 - 2026 | Curriculum | 3-year program

The three-year MLA-I is for students entering without a degree from an accredited landscape architecture undergraduate design program. The core curriculum provides deep knowledge and skills in Landscape Architecture including design thinking, visual and analytical thinking, material thinking and contextual and critical thinking. Electives and advanced studios provide opportunities to take courses in other departments at RISD.

Free Form Requirements

Preliminary year						
SUMMER						
LDAR 2256 - Design Foundations/Field Ecology	6					
total credits	6					
First year						
FALL		WINTERSESSION		SPRING		
LDAR 2201 - Design Principles	6	LDAR W207 - Graduate Studio: Constructed Ground		3	LDAR 2203 - Site Ecology Design Studio	6
LDAR 2252 - Plants: Botany and Ecology	3	Elective		3	LDAR 2257 - Hydrologic Systems	3
LDAR 2251 - Material Logic	3				LDAR 2265 - Representation II	3
LDAR 2264 - Representation I	3				LAEL 1044 / LDAR 1044 - History of Landscape Architecture	3
total credits	15	total credits		6	total credits	15
Second year						
FALL		WINTERSESSION		SPRING		
LDAR 2204 - Constructed Landscapes Studio	6	LDAR W217 - Research Methods for Design		3	LDAR 2205 - Urban Systems Studio	6
LDAR 2253 - Plants: Form and Space	3	Elective		3	LDAR 223G - Urban Contexts	3
LDAR 2266 - Materials Tests	3				LDAR 225G - Theory I	3
LAEL 1020 / LDAR 1020 - Issues in Landscape History	3				elective	3
total credits	15	total credits		6	total credits	15
Third year						
FALL		WINTERSESSION		SPRING		
LDAR 22ST - Advanced Design Studio Elective	6	elective		3	LDAR 233G - The Thesis Book	3
LDAR 2254 - Material Assemblies	3				LDAR 228G - Design Research Thesis	6
LDAR 226G - Research/Theory/Design	3				LDAR 2291 - Principles of Professional Practice	3
elective	3				elective	3
total credits	15	total credits		3	total credits	15

notes:

- One (1) LDAR 22ST - Advanced Design Studio Elective is required which may be an allied department (Architecture, Interior Architecture or another department) with pre-approval from the Department Head.
- At the end of the Spring semester of the second year, there is a required Thesis Preparation Workshop (two meetings, no credit).
- LDAR 2256 - Design Foundations/Field Ecology is taken in the summer preceding the first fall semester. AD 2356 - English for Art and Design is a one-week, one (1) credit course (scheduled prior to the start of LDAR 2256) and is highly recommended for International Students.

Internships

Three-credit internships are available during the Fall, Wintersession, Spring and Summer. The Internship Application and the Agreement Form must be completed prior to the start of the internship. The internships should entail a minimum of 20 hours/week. Students will need to show that the design office is participating in the work that is within or related to the profession of Landscape Architecture. Schedule, work content and office projects should be included in the internship forms when submitted to the advisor and department head for approval.

Independent Studies

Students must apply and gain approval for independent Study credit prior to the last day of classes of the semester preceding the Independent Study, including Wintersession. A GPA of 3.00 or above is needed to enroll. Students must submit a course syllabus with learning objectives, learning outcomes, weekly schedule, bibliography and criteria by which work will be evaluated. Students must meet with their advisor a minimum of 1.5 hours/week except during school sanctioned holidays. Digital documentation of the work must be submitted to the student's Academic Advisor and Department Head prior to the submission of grades

RISD and URI

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

The department retains the right to require a full faculty review of student work at the end of each semester and Wintersession. Among other things, this review will be used to determine eligibility to continue in the program.

MLA students must maintain a minimum GPA of 2.70 after their first semester and a minimum semester GPA of 3.00 thereafter in order to proceed in the program. MLA students who are placed on academic probation based on grades earned in the Fall semester of their final year of study or with a final Fall semester GPA below 3.00 will not be allowed to proceed into Thesis. The minimum cumulative grade point average required for graduation with an MLA degree is 2.75.

Note: Thesis is a requirement for graduation from the MLA program.

Students entering the Department of Landscape Architecture must participate in its required laptop program, purchasing hardware, software, upgrades and insurance, as specified in the [Academic Laptop Program](#).

Courses

INTAR 504G / LDAR 504G - SUSTAINABILITY LAB : OPEN RESEARCH

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Graduate	Landscape Architecture
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

Building on the work completed this fall, this seminar will support the advancement of the design thesis. Through hands-on making, students will refine their design research investigations by establishing clear objectives, methods, and outcomes. The course will include skill-building workshops in the woodshop, group discussions, and one-on-one reviews to guide the progression of their thesis projects.

Elective

Student Eligibility

Student has completed or is in process of completing INTAR 501G/ LDAR 501G - Sustainability Lab: Material Explorations.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

LAEL 1020 / LDAR 1020 - HISTORY AND THEORY II

Terms Typically Offered
Fall

Academic Level
Graduate

Offering Department(s)
Landscape Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course provides a cultural history of landscape and landscape architecture through various voices, lenses, and built examples. Following a loose chronology, this seminar will trace the shifting trajectory of landscapes at multiple scales, including lawns, gardens, and suburbs; roads and sanitary infrastructure; agricultural and energy landscapes; rivers and waterfronts, among others. As the second history-theory course in the sequence, we will continue to build upon key concepts explored in History-Theory 1, such as the relationship between Nature and culture, land ethics, systems thinking and ecology, and how landscape architecture has operated as a site for unequal, racialized distributions of power. To that end, we will study, define, critique, and attempt to make sense of the multiplicity of actors that shape environments, including the role of the Designer and the inextricably intertwined forces of colonization and capitalism, federal policies, non-humans, shifting attitudes about Nature, etc.

To provoke critical thinking about the development of landscape form and ideas, readings will be drawn from various perspectives, including landscape architecture, social and environmental history, anthropology, science and technology studies, queer and feminist studies, and geography. These fields will help us understand history as a foundation for thinking about the landscape's relationship between past and present and center and margin. By critically probing landscape architecture's canon and its counter-narratives, we will consider how we can be better poised to understand and articulate our own contributions to the field as future practitioners.

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I Landscape Architecture

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

LAEL 1044 / LDAR 1044 - HISTORY AND THEORY I

Terms Typically Offered
Fall

Academic Level
Graduate

Offering Department(s)
Landscape Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

The first course of the History + Theory track will offer an introduction to a select range of ideas, practices and systems of landscape. The seminar will begin with discussions on theory and history, their types and uses, and examine the different, and often conflicting, definitions of landscape that have emerged from within and without the field of landscape architecture. As we explore the relationship between nature and culture, we will consider the relationship of history and theory to the contexts in which they are generated, while at the same time examining their relationship to praxis. While focusing on issues that are core to a critical understanding of the discipline, this course will also begin to expand the study of landscapes beyond historical Western-centric canons, with an explicit attempt to decolonize the ways in which we know and practice in landscape architecture.

The course will examine readings taken from diverse sources that have informed landscape architecture – philosophy, geography, architecture, art history, ecology – as well as sources that have emerged from practitioners of the comparatively young discipline. The readings are grouped by themes that relate and distinguish landscape architecture from its allied fields and reflect the discourse that has influenced the character and objectives of the discipline today.

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I Landscape Architecture

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode

In-Person

LDAR 500G / INTAR 500G - SUSTAINABILITY LAB: ADVANCED RESEARCH STUDIO**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture, Landscape Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

This 6-credit advanced elective studio centers around the Sustainability Lab, an initiative between LDAR and INTAR departments to explore creative material approaches to sustainability. Looking specifically at materials common to the New England region, this hands-on research studio asks students to question current attitudes towards exploitative land uses and material cultures and push the boundaries of material use and techniques in professional architecture and landscape architecture design practices.

This studio focuses on New England's material cultures' environmental, geological, and socio-cultural influences and the impact of current land use and manufacturing practices on the professional design industry. This studio will explore one selected material each year through three main components. First, students will study the histories and stories of the selected material and land use and how they have shaped different regions of New England and become entangled in power relations, value systems, and wider networks of material exchange. Second, they will explore the selected material's behavior, its unique property dynamics, and how they have influenced its different uses. Finally, using both digital and analog fabrication, students will develop iterative creative processes that explore sustainable ways of drawing and making with the selected materials as modular and in-situ techniques.

This is a co-requisite course. Students must register for LDAR/INTAR-500G - Sustainability Lab: Advanced Research Studio and LDAR/INTAR-501G - Sustainability Lab: Material Explorations.

Students are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture and Interior Architecture Graduate Students.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

LDAR 501G / INTAR 501G - SUSTAINABILITY LAB: MATERIAL EXPLORATIONS**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture, Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This 3-credit elective centers around the Sustainability Lab, an initiative between LDAR and INTAR departments to explore creative material approaches to sustainability. Looking specifically at materials common to New England, this skill-building seminar will explore one selected material each year and expose students to different techniques and methods of researching and working with the region's intrinsic materials.

In tandem with the co-requisite studio, students will collaborate with expert scientists, artists, craftspeople, and designers to refine their material literacy and develop multiple hands-on explorations that go beyond our disciplinary conventions to generate innovative fabrication techniques and applications for the built environment. This process includes becoming familiar with a material's inherent characteristics and behaviors, its composition and connection to vernacular and craft, and finally, developing novel research methods for design that rely on physical experimentation.

This is a co-requisite course. Students must register for LDAR/INTAR-500G - Sustainability Lab: Advanced Research Studio and LDAR/INTAR-501G - Sustainability Lab: Material Explorations.

Students are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture and Interior Architecture Graduate Students.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LDAR 502G / INTAR 502G - SUSTAINABILITY LAB: THESIS STUDIO**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture, Landscape Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

This 6-credit Thesis Studio centers around the Sustainability Lab, an initiative between LDAR and INTAR departments to explore creative material approaches to sustainability. Looking specifically at materials common to the New England region, this hands-on research studio asks students to question current attitudes towards exploitative land uses and material cultures and push the boundaries of material use and techniques in professional architecture and landscape architecture design practices. Students enrolled in this course are required to register for the co-requisite seminar INTAR/LDAR 503G - Sustainability Lab: Material Tectonics + Fabrication.

The Sustainability Lab Thesis studio builds on the work developed in the Fall semester and the progress students have made in articulating a material inquiry for their thesis direction and a theoretical and methodological framework for their research. In this course, each student will continue the development of their design research project in discussion with their primary faculty advisor and secondary and tertiary advisor.

Students are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture and Interior Architecture Graduate Students.

Elective

Student Eligibility

Student has completed or is in process of completing INTAR 500G/ LDAR 500G - Sustainability Lab: Advanced Research Studio.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

LDAR 503G / INTAR 503G - SUSTAINABILITY LAB: MATERIAL TECTONICS**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Interior Architecture, Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This 3-credit elective centers around the Sustainability Lab, an initiative between LDAR and INTAR departments to explore creative material approaches to sustainability. Looking specifically at materials common to New England, this skill-building seminar will explore one selected material each year and expose students to different techniques and methods of researching and working with the region's intrinsic materials. Students enrolled in this course are required to register for the co-requisite studio INTAR/LDAR 502G - Sustainability Lab: Thesis Studio.

In tandem with the co-requisite studio, students will collaborate with expert designers, fabricators, and engineers to refine the assemblies of their material inquiries. The course will cover advanced fabrication methods for scaled and 1:1 fabrication and interdisciplinary collaboration during the construction phases of design. Students will develop their Sustainability Lab Thesis Studio material inquiry through a concise technical and visual design package and a full-scale material assembly.

Students are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture and Interior Architecture Graduate Students.

Elective

Student Eligibility

Student has completed or is in process of completing INTAR 501G/ LDAR 501G - Sustainability Lab: Material Explorations.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LDAR W207 - CONSTRUCTED GROUND: TERRAIN AND LANDFORM**Terms Typically Offered**

Wintersession

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LDAR W217 - RESEARCH METHODS FOR DESIGN**Terms Typically Offered**

Wintersession

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

As the scope and objectives of the design disciplines expand and diversify, the ability to implement effective research methodologies has become increasingly critical to position designers to generate and validate new knowledge. This course will survey research methods relevant to the design disciplines that have emerged from the sciences, the social sciences and the arts with special focus on those utilized by landscape architects. Methods we will examine include case studies, descriptive strategies, classification schemes, interpretive strategies, evaluation and diagnosis, engaged action research, projective design and arts-based practices. Students will work individually and in teams to analyze and compare different research strategies, understand their procedures and sequences, the types of data required, projected outcomes, and value by examining a set of projects of diverse scales. Visiting lecturers will present research based design projects. The goal of the course is to provide students with a framework of research methodologies with which they can begin to build their own research based practices.

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

LDAR 22ST - ADVANCED DESIGN STUDIO ELECTIVE

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Landscape Architecture

Min. Credits:	Max. Credits:
6	6

Repeatable:
No

Description

Rivers are layered landscapes that reflect how different societies have related to the land, natural resources and to one another. Shifting values about stewardship, control, extraction, and restoration have become physically manifested in the landscape through the intentional and unintentional shaping of the river landscapes. In this interdisciplinary studio, students will be asked to consider the relationship between textiles and landscape architecture practices to address, reconcile and interpret the complex ecological and cultural histories of rivers. Weaving and other structural textile techniques will be explored as both a metaphor and a physical strategy to weave together the multiple cultural narratives of a river as well as consider how to support the diverse river ecologies and the unique experiential qualities of being at the water's edge. The Blackstone River will provide the geographical, cultural and ecological lens for the studio. Some of the overarching material, formal and performative questions we may ask in the studio are: How can fibers be used to stabilize the water's edge, direct flows and provide habitat for riparian plant and animal species? Can the woven materials become unglued from the ground plane to shape the human aesthetic experience of the water's edge? Can textiles be used to interpret or reveal the multiple stories, histories and layers of the landscape? How can basket weaving traditions inform the way we manage the landscape? How can woven materials be integrated with living plant material, mycelium, and soil? How can the density of a textile aggregate and disperse to respond to different site conditions or to shape the pattern of plant growth? How long should the materials persist? Could they be designed to degrade overtime? What is the relationship between traditional craft practices and digital fabrication or scripting? Can community groups be involved in the construction and installation of the textiles as a way of rebuilding a connection between people and place?

Estimated Cost of Materials: \$200.00

Students are pre-registered for this course by the department; registration is not available in Workday.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility
Landscape Architecture Programs of Study

Weekly Contact Hours	Instructional Method
10	Studio

Delivery Mode
In-Person

LDAR 223G - URBAN CONTEXTS: THE PLANNING AND DESIGN OF CITIES

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Graduate	Landscape Architecture

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This seminar addresses contemporary issues in of cities within a historical, cultural and global context. Lectures will cover the history of urbanization, urban spatial form, and contemporary urban theory. Students will spend the semester studying and comparing global cities through 3 phases of research: historical development of the city, contemporary urban issues and future scenarios.

Majors are pre-registered for this course by the department. Preference is given to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility
Landscape Architecture Programs of Study

Weekly Contact Hours	Instructional Method
3	Lecture

Delivery Mode
In-Person

LDAR 225G - HISTORY AND THEORY III

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Graduate	Landscape Architecture
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

As the third course in the History + Theory track, this class will build upon the theoretical foundation and research methods established in previous history and theory courses. Having explored critical approaches to studying the field of landscape architecture, past and present, this course will dive into a more focused throughline within the landscape discipline.

Throughout the course, students will be asked to engage with perspectives from within the landscape discipline and adjacent disciplines, such as environmental history, cultural geographies, anthropology, and Native American & Indigenous studies. Then, through group discussion and individual assignments, students will explore how these theoretical frameworks of landscape might be applied to landscape architecture practice and design in urban environments today. Ultimately, the course explores theory as a way to ask: how can landscape architects assert power, what existing structural systems must we engage with as designers, and how can we operate to subvert or change systems of power that we find unjust? Throughout the semester, the seminar will focus on specific themes arranged in thematic groups as explained in more detail in the Course Schedule section.

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility
You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

LDAR 226G - LANDSCAPE RESEARCH, THEORY AND DESIGN

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Landscape Architecture
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

This seminar will bridge the foundations of landscape theory, research, and design methods in order to frame a process for students to examine contemporary issues in landscape architecture and define research questions that would contribute to creating new knowledge in the field. The course will include guest lectures from practitioners creating a body of research in the field. This seminar initiates the thesis process by asking students to formulate their own proposals for research through design.

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility
Landscape Architecture Programs of Study

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

LDAR 228G - ADVANCED DESIGN RESEARCH STUDIO (THESIS)

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Graduate	Landscape Architecture

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

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

Estimated Cost of Materials: \$250.00

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility
Landscape Architecture Programs of Study

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

LDAR 231G - TOPICS IN REPRESENTATION

Terms Typically Offered
Fall, Spring

Academic Level
Graduate

Offering Department(s)
Landscape Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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. This seminar aims to impart familiarity with the various media that will allow students to comfortably engage in digital modeling and hands-on inquiry in an integral drawing process that integrates manual and digital techniques in design.

Elective

Student Eligibility
Graduate level students only

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

LDAR 232G - TOPICS IN REPRESENTATION II

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Landscape Architecture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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

Elective

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

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

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Estimated Cost of Materials: \$200.00

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LDAR 1566 - *ITALY: PERSPECTIVES ON PIRANESI

Terms Typically Offered

Summer

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Giovanni Battista Piranesi, the engraver, widely known for his picturesque illustrations of eighteenth-century Rome, was also a skilled architect, surveyor, curator, antiquarian and archaeologist, creating one of the first comprehensibly visualized catalogs of roman antiquities. His apprenticeships to engineers, cartographers, theatrical scenographers, and muralists in his native Venice, unquestionably guided his imagination and acumen for the delineation and understanding of how to make pictures in light of the urban and natural landscapes as well as the interpretation of artifacts of roman antiquity. The "art and mind" of Piranesi continues to conjure the imagination of even most accomplished artists who study in Rome and remains a pivotal luminary used to orient studious visitors to the Eternal City and its vast visual metaphors and allusions. The course will cover Piranesi's essential contribution to our contemporary understanding of antiquity while presenting a practicum in the very image-making techniques used by Piranesi in the field. Workshops, tours, and lectures take place on the very sites of the artist's own discoveries, many which are emblematic of the scholarly and artistic pursuits of the Grand Tour at the forefront in Europe during Piranesi's life. This is an immersive and intense adventure into why artists and designers traditionally go to Rome and what they do while they are there: they draw, they explore and record what they see and experience so it can be shared with those who cannot.

Students must [complete an application](#) through RISD Global to be added to this course. A minimum GPA of 2.5 is required, good conduct standing, and permission of the instructor. GPA, Student Conduct Standing, and standing with Equity and Compliance will be verified and may preclude a student from participation, either before or during the term. Most courses are open to first year students with approval from the Dean of Experimental and Foundation Studies.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

LDAR 1655 - RIGHTS OF NATURE IN DESIGN PRACTICE

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The Rights of Nature movement is organized around the belief that all lifeforms have equal and intrinsic value and that non-human lifeforms and the ecosystems that support them should have standing in the development, operation and impacts of human legal and cultural systems. This seminar will investigate strategies for using the philosophical and ethical arguments surrounding the Rights of Nature and related movements as a framework for integrating the ecological processes and extended successional timeframes of natural systems with the design, management, and formal outcomes of designed cultural landscapes. Students will discuss and debate contemporary theories calling for a fundamental recalibration of our relationship with nonhuman lifeforms and, through drawings, models, and other media, consider how these abstract arguments might be expressed in the ecological, spatial, and experiential design of the built environment. The reading workload for this seminar will be significant and all students will be expected to actively participate in discussions and debates about the readings. Written assignments will be limited to brief reading responses. In parallel with the readings and class discussions, students will develop sketch design proposals that explore the potential implications and impacts of these ethical frameworks and theories on the patterns and materials of the built environment.

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LDAR 1760 - DATA SCIENCE FOR LANDSCAPE REGENERATION

Terms Typically Offered

Wintersession

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This class will introduce students to computational tools in R to help them analyze data and unearth new relationships. Working in small teams, students will conduct their own ecological research in Providence incorporating quantitative data (e.g. sensor data) and warm data (e.g. stories, observations, poetry, art). They will learn how to incorporate data science techniques in their research process, such as data acquisition, data cleaning, data transformation, statistical analysis, and visualization using R Studio. The applications of these tools will help students better understand and interpret complex information, as they uncover new patterns, affinities, and stories in the data, which can directly support their own design and artistic practice. Participants will then communicate and translate their analytical findings through an expressive artistic form. No prerequisites are required; this class is open to all departments.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LDAR 2201 - DESIGN PRINCIPLES**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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
- 3) interactions of cultural and ecological forces in the landscape.

Estimated Cost of Materials: \$250.00

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

LDAR 2203 - SITE | ECOLOGY | DESIGN STUDIO**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

LDAR 2204 - CONSTRUCTED LANDSCAPES STUDIO**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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 Cost of Materials: \$250.00

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

LDAR 2205 - URBAN SYSTEMS STUDIO**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

This final core studio stresses large-scale and planning issues, complex sites, and urban conditions. The city is a living organism which evolves in a particular locale with a particular form due to a combination of environmental and cultural factors. These factors, the forces they represent and the material results of their interaction form, in their interrelated state, what can be called urban systems. The many forces at play within cities-social, cultural, economic, ideological, ecological, 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: \$250.00

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

LDAR 2217 - RESEARCH METHODS FOR DESIGN**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

As the scope and objectives of the design disciplines expand and diversify, the ability to implement effective research methodologies has become increasingly critical to position designers to generate and validate new knowledge. This course will survey research methods relevant to the design disciplines that have emerged from the sciences, the social sciences and the arts with special focus on those utilized by landscape architects. Methods we will examine include case studies, descriptive strategies, classification schemes, interpretive strategies, evaluation and diagnosis, engaged action research, projective design and arts-based practices. Students will work individually and in teams to analyze and compare different research strategies, understand their procedures and sequences, the types of data required, projected outcomes, and value by examining a set of projects of diverse scales. Visiting lecturers will present research based design projects. The goal of the course is to provide students with a framework of research methodologies with which they can begin to build their own research based practices.

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

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

Fall

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

LDAR 2252 - PLANTS: BOTANY AND ECOLOGY**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I Landscape Architecture

Student Eligibility
Landscape Architecture Programs of Study

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

LDAR 2253 - PLANTS: FORM AND SPACE

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Graduate	Landscape Architecture

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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.

Open to Landscape Architecture Students only.

Registration by the Landscape Architecture Design Department; this course is not available via web registration. Please contact the department for permission to register.

Major Requirement | MLA-I Landscape Architecture

Student Eligibility
Landscape Architecture Programs of Study

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

LDAR 2254 - MATERIAL ASSEMBLIES: DETAILS AND CONSTRUCTION

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Landscape Architecture

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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

Enrollment is limited to Landscape Architecture Students only.

Major Requirement | MLA-II Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LDAR 2256 - DESIGN FOUNDATIONS/FIELD ECOLOGY

Terms Typically Offered

Summer

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

All entering Landscape Architecture students are required to participate in the department's four-week preparatory summer program in design fundamentals and field ecology. This course parallels similar ones being held for new students in other departments within the Architecture and Design Division. The design fundamentals component of the program is intended to provide the methodological and theoretical framework for RISD's Landscape programs and initiates discussion of design making and critique necessary for the more specialized studio work that follows. The summer course, in preparation for this, builds a basic design language, familiarity with tools and materials, and 2 and 3-dimensional skills that will be needed immediately upon entering the studio sequence. The field ecology component of the summer program places basic design discussions within the context of landscape-based practice. It is intended to build awareness of ecological issues (using southern New England as a case study), facilitate the ability to interpret the landscape and the nonhuman and cultural forces which have shaped it over time, and foster an environmental ethic. This segment of the program is critical for building a knowledge base and a philosophical framework within which future design efforts may be evaluated. The summer program offers a unique opportunity to engage classmates and faculty in a focused discussion of design-related issues which can be sustained over the course of one's studies. The course meets five days a week (including some weekends).

Students are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

LDAR 2257 - HYDROLOGICAL SYSTEMS: ECOLOGY AND DESIGN

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Majors are pre-registered for this course by the department. Preference is given to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LDAR 2264 - REPRESENTATION I**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LDAR 2265 - REPRESENTATION II**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The advanced course studies multimedia drawing It explores the possibilities with the material and content of two dimensional expression. The class encourages greater connections with the design studios by testing and reevaluating design work through the lens of phenomenology and seriality. Scale and composition are emphasized in the detailed and constructed drawings that are required in class. Individual investigations are developed throughout this advanced course to encourage a way of making marks that connect with the various modes of exploration in their studio work.

Estimated Cost of Materials: \$225.00

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I Landscape Architecture

Student Eligibility

Landscape Architecture Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

LDAR 2266 - MATERIAL TESTS: PROTOTYPING AND DIGITAL FABRICATION

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Landscape Architecture
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

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

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I Landscape Architecture

Student Eligibility
Landscape Architecture Programs of Study

Weekly Contact Hours	Instructional Method
3	Seminar
Delivery Mode	
In-Person	

LDAR 2291 - PRINCIPLES OF PROFESSIONAL PRACTICE

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Graduate	Landscape Architecture
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Landscape Architecture Students.

Major Requirement | MLA-I, MLA-II Landscape Architecture

Student Eligibility
Landscape Architecture Programs of Study

Weekly Contact Hours	Instructional Method
3	Lecture
Delivery Mode	
In-Person	

LDAR 3212 - DRAWING STATES OF CHANGE

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Graduate	Landscape Architecture
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

Landscape Architecture is a discipline that is defined by an environment that is constantly changing, and yet our tools for drawing and dimensioning landscape typically focus on elements that are static. This course will explore ways to engage the subtle and fleeting elements of nature that define our experience of being outside, through techniques for directly observing and visualizing how things change. This course will be a practical and conceptual exploration of time-based observation and both hand and digital drawing workflows. Students will be introduced to methods for observing motion and change using time lapse photo, video, and high-speed cameras, as well as techniques for extracting information from images using motion-interpretation software, grasshopper, and runway, and simple animation techniques using Adobe Premiere.

Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

LDAR 3217 - AUTUMN SITE WORKS

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Landscape Architecture
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

Autumn Site works is a grounded, creative space for a more attentive and reciprocal relationship between people and local biodiversity. Our weekly classroom will be an outdoor test plot at RISD’s Tillinghast Farm, where we will listen to visiting speakers, tend to plants and soil with our hands, and draw our close attention to the many life forms, forces, and surprises in the landscape. Each student will have the creative freedom to design an experimental land-based practice, installation, or event within the plot. Our work will be respectful of diverse ethics, from climate resilience to symbiosis and beauty. However, our learning direction will be focused on topics like the labor of caring for a landscape rich with relationships, local material sourcing for habitat creation, and community stewardship building.

Estimated Cost of Materials: \$100.00

Elective

Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

LDAR 3218 - SPRING SITE WORKS

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Graduate	Landscape Architecture
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

Spring Site works is a grounded, creative space for a more attentive and reciprocal relationship between people and local biodiversity. Our weekly classroom will be an outdoor test plot at RISD’s Tillinghast Farm, where we will listen to visiting speakers, tend to plants and soil with our hands, and draw our close attention to the many life forms, forces, and surprises in the landscape. Each student will have the creative freedom to design an experimental land-based practice, installation, or event within the plot. Our work will be respectful of diverse ethics, from climate resilience to symbiosis and beauty. However, our learning direction will be focused on topics like the labor of caring for a landscape rich with relationships, local material sourcing for habitat creation, and community stewardship building.

Weekly Contact Hours	Instructional Method
5	Studio
Delivery Mode	
In-Person	

LDAR 3221 - BOG, SWAMP, RIVER & MARSH: A FIELD SEMINAR

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Landscape Architecture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

It is estimated that since the early 1600's, North American land in the United States has lost half of the wetland habitat that provided essential areas for wildlife, held water on the land, hydrated soils, and supported vast areas of wetland vegetation. Wetlands provide essential fish and wildlife habitat, supporting rare plants, animals, and birds. Wetlands also store carbon, filter pollutants from water, and retain floodwaters. However, the legacy of viewing marshes and swamps as wasteland, continues to result in the degradation and destruction of many freshwater wetlands by human activity. In this field-oriented seminar students will spend class time within these important habitats, learning to understand them for their varied forms, their biodiversity, and their ability to store carbon and water with the potential of ameliorating on-going climate changes. Through field emersion, students will learn to see the landscape for the evidence it holds of what wetland habitat once was. They will identify the plant species that depend on wetlands for their survival, and will become intimately familiar with the water and soil that support these plant species. Extensive reading will support field observations and conversation in the field. The policies that brought about wetland destruction as well as protection, will be topics covered, along with wetland banking and restoration. Final projects for this class will offer students an opportunity to explore how their studio work can inform salient aspects of these watery worlds.

Estimated Cost of Materials: \$75.00

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

Liberal Arts Department

Dean of Liberal Arts

Patricia Barbeito

The Division of Liberal Arts includes four departments:

- [History, Philosophy, and the Social Sciences \(HPSS\)](#)
- [Literary Arts and Studies \(LAS\)](#)
- [Theory and History of Art and Design \(THAD\)](#)
- [Teaching + Learning in Art + Design \(TLAD\)](#)

The Division of Liberal Arts also offers one Master of Arts program:

- [Global Arts and Cultures](#)

The Division of Liberal Arts offers a broad spectrum of courses in the humanities, the social/natural sciences and art and design education designed to expand critical understanding of human life in all its complexity, past and present; strengthen abilities in analysis, interpretation, pedagogy and communication; and develop curiosity, empathy, and responsiveness to contemporary issues. In addition, the Division offers science (SCI) courses and non-departmental liberal arts electives (LAEL) in culture and film, theater, and studio history. Learn more about the [Division of Liberal Arts](#) at RISD.

Concentrations

A concentration, akin to a minor at many institutions, allows students to take a focused set of courses (usually 18-24 credits), within the framework of the bachelor's degree, to supplement their major. In addition to concentrations in THAD, HPSS, and LAS, the Division administers the college-wide concentration in Nature-Culture-Sustainability Studies (NCSS). The division also offers two graduate-level concentrations in THAD and NCSS for graduate students who wish to integrate these areas of inquiry into their master's program.

Information about declaring a concentration is available at the Division Office or at the Liberal Arts Concentrations website.

Graduation Requirements for Undergraduates

Students are required to complete thirteen three-credit courses in Liberal Arts: four courses (12 credits) must be taken in Theory and History of Art and Design (THAD); three courses (9 credits) must be taken in History, Philosophy, and the Social Sciences (HPSS); and three courses (9 credits) must be taken in Literary Arts and Studies (LAS). The remaining four courses (12 credits) may be fulfilled with any course from the Division, including THAD, HPSS, and LAS, SCI, or LAEL courses.

As part of the distribution requirements outlined above, there are four specific courses all undergraduate students must take: First-Year Literature Seminar (LAS E101), Global Modernisms (THAD H101), Critical Introduction to the History of Architecture and Design (THAD H102) and either Topics in History, Philosophy, and the Social Science or the HPSS Advanced Inquiry Seminar (HPSS S101 or HPSS S301). HPSS S301 is typically taken in the junior year (but may be taken in either the second semester of sophomore year or first semester of senior year with consultation with a student's major advisor). For students entering prior to 2025, the requirement is fulfilled by HPSS

S101, taken during the first year. No waivers or transfer credit for HPSS S101 or HPSS S301 are permitted. There are no waivers granted for first-year students for these required courses. Course substitutions for THAD H101, THAD H102, LAS E101 and HPSS S101 are allowed only for transfer students who have taken an equivalent college course.

SUBJECT AREA	CREDITS	NOTES
Literary Arts and Studies (LAS)	9	LAS E101 6 credits of LAS electives
Theory and History of Art and Design (THAD)	12	THAD H101, taken in the first year THAD H102, taken in the first year 6 credits of THAD electives* <i>*Some majors require a specific course to meet one THAD elective</i>
History, Philosophy, and the Social Sciences (HPSS)	9	HPSS S301, taken in the second-fourth year* 6 credit of HPSS electives <i>*or HPSS S101 for students entering prior to 2025</i>
Liberal Arts electives	9	THAD, HPSS, LAS, SCI, or LAEL* <i>*Some majors require a specific course to meet one elective</i>
TOTAL	39	

Liberal Arts Transfer Credit 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.

Programs

MA.GAC.1.5YR - MA in Global Arts and Cultures (1.5-year program)

2025 - 2026 | Curriculum | 1.5-year program

The GAC MA program provides a strong foundation in social and cultural theory for artists, designers and architects, as well as students pursuing work in museums and galleries, creative industries, activism, policy making, entrepreneurship and academic research and teaching. In acquiring new cultural and political literacies, students gain the capacity to speak to multiple audiences, intervene in current debates and navigate global systems.

The curriculum is designed to establish frameworks for critical inquiry and develop individually tailored research projects. Core courses survey current theoretical discourses, explore research methods across and beyond traditional disciplines, and provide guided thesis preparation. Electives expose students to topics in the history of global art and design, literature, performance, and visual and material cultures. In close consultation with faculty mentors, students devise research projects that culminate in the completion of a master's thesis based on original investigation, critical and historical analysis, and innovative forms of written and visual communication.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
GAC 700G - Critical Globalisms	3	elective	3	GAC 703G - Politics & Ethics of Representation	3
GAC 701G - Critical Globalisms	3			GAC 798G - Prospectus Seminar	3
GAC 702G - Research Issues Seminar	3			elective(s)	6
elective	3				
total credits	15		3	total credits	15
Second year					
FALL					
GAC 799G - Thesis	12				
total credits	15				

notes:

- All required courses for the Master of Global Arts and Cultures will have the preface GAC. For students in the Master of Global Arts and Cultures, GAC 700G and GAC 701G are co-requisites. GAC 701G is restricted to Master of Global Arts and Cultures students.
- GAC 798G and GAC 799G are restricted to Master of Global Arts and Cultures students.
- The minimum credit requirement for the Master of Global Arts and Cultures is 39 credits.

Courses

GAC 415G / THAD H415 - LATIN AMERICAN MODERN

Terms Typically Offered
Fall, Spring

Academic Level
Graduate

Offering Department(s)
Liberal Arts

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Since the invention of the so-called “New World” in 1492, “Latin America”—as geographic region and sociopolitical construct—has been both central and peripheral to the story of “Western” modernity. This graduate seminar examines how the political and technological revolutions of the twentieth century presented new challenges to the ideas of both Latin America and subaltern modernity more broadly, with competing visions of what exactly Latin American modernity could and should look like. Students will examine a range of movements, strategies, and theories in art, design, literature, cinema, and political theory that proliferated throughout the Americas during the turbulent period bracketed by two paradigmatic revolutions: the Mexican Revolution of c. 1910–1920, and the Cuban Revolution of 1959. Topics of discussion will include the debate between Panamerican unity versus regional autonomy, transatlantic cosmopolitanism versus Indigenism, modernism and the Black Atlantic, magical realism and Surrealist aesthetics, and decolonization in both theory and practice. Weekly discussions will be grounded in a wide range of readings, including background overviews, artist writings and manifestoes, and critical theory that sheds light on the sociopolitical, racial, ethnic, colonial, decolonial, and ecological dimensions of the Latin American modern—with broader implications for how the modern is defined, constructed, and lived.

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

GAC 429G / THAD H429 - ART BEFORE TIME

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Graduate

Offering Department(s)
Liberal Arts

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

With widespread emphasis on the written word in a globalized Western society, it becomes easy to forget that writing is a relatively anomalous human practice. In Art Before Time, our focus will be on the visual, tactile, and kinetic practices of the deep past, and the epistemological methods (and their limitations) that we Moderns use to decipher and interpret the ancient traces left long before there were written records to document them. We will employ and scrutinize ethnographic analogy as a method for understanding the lifeways of our distant ancestors in the Pleistocene, while using experimental archaeology to form shared experiences that engage in the most persistent artistic traditions of our species. In so doing, we explore the changing place of human activity in ecosystems across the Northern Hemisphere, the origins and varieties of symbolic thought and the fluctuating roles of art and architecture in spiritual ecologies throughout a vast span of time.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

GAC 714G / GRAD 714G - THEORIES OF THE IMAGE

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Liberal Arts, ec99ebb5b747100205e96e8f29600000

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Images provoke, hail, console, and incriminate us. They disrupt our understanding of time; expose that which governs our lives and deaths; and influence how we negotiate selfhood and otherness. Yet, we pay little attention to the ontology of the image. This course asks: what does it mean to read and respond to images contemporaneously? What are the uses and abuses of images? Are we too passive to all we see, or visually too tired to care? Students will read a variety of texts; debate and discuss in class; and submit assignments that knit together their analyses of readings with an artist whose work they are investigating in their own research. We will be reading theoretical writings that are primarily concerned with the painterly, the photographic, and the moving image. Readings are paired thematically. Some of the themes addressed in this class are: the ontology of the image, "images and reading," "images and history," "images and race," "images of / and trauma," "images and desire," and "images and death".

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GAC 700G - CRITICAL GLOBALISMS**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Liberal Arts

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Introduces students to ways of thinking about arts and culture comparatively, through interrogation of the very terms global, "arts" and "culture." Critical Globalisms emphasizes the development of broad theoretical perspectives within which to situate specific research interests. A requirement in the first semester of the GAC MA degree, Critical Globalisms provides a common vocabulary and experience for all GAC MA students. The course will run as a seminar with weekly reading assignments, regular writing assignments, and in class discussion.

Enrollment is limited to Global Arts and Cultures Students.

This is a co-requisite course. Students must register for GAC-700G and GAC-701G.

Major Requirement | MA Global Arts and Cultures

Student Eligibility

Global Arts and Cultures Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GAC 701G - CRITICAL GLOBALISMS**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Liberal Arts

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Provides an opportunity for independent research related to the discussions, topics, readings and other activities from GAC-700G. Students will begin to develop areas of focus in order to identify future electives and research topics leading toward the Master's Thesis.

Enrollment is limited to Global Arts and Cultures Students.

This is a co-requisite course. Students must register for GAC-700G and GAC-701G.

Major Requirement | MA Global Arts and Cultures

Student Eligibility

Global Arts and Cultures Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GAC 702G - RESEARCH ISSUES

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Liberal Arts

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Introduces a variety of interdisciplinary, transdisciplinary, and multidisciplinary approaches to thinking about cultural imagination and cultural production. Students explore their own research habits and consider the viability of standard as well as experimental approaches for the kinds of projects they want to pursue. Key to the work of the course is exploration of the challenges (definitional, practical, ethical) that arise in doing different kinds of research. A requirement in the first semester of the GAC MA degree, the course creates a common vocabulary and experience for all GAC MA students. The course will be run as a seminar, with weekly reading assignments, regular writing assignments, and in class discussion.

Enrollment is limited to Global Arts and Cultures Students.

Major Requirement | MA Global Arts and Cultures

Student Eligibility

Global Arts and Cultures Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GAC 703G - POLITICS AND ETHICS OF REPRESENTATION

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Liberal Arts

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Introduces some of the complex challenges that confront those who engage with making meaning in the arts. The course begins by establishing an interdisciplinary vocabulary and methodology to address questions of ethics and representation in the arts. The second segment of the course interrogates specific case studies in the politics and ethics of representation. Case studies may be drawn from art, design, literature, music, performance or other forms of cultural production. The course will be run as a seminar with weekly reading assignments, regular writing assignments and in class discussion.

Preference is given to Global Arts and Cultures Students.

Major Requirement | MA Global Arts and Cultures

Student Eligibility

Global Arts and Cultures Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GAC 713G - REFUGEES, MIGRANTS AND DISPLACED PEOPLE**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Liberal Arts

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course looks at key issues relating to migration, displacement and asylum seeking in the world today. It frames these issues in terms of the circumstances that force movement and restrict the movement of people across national borders. It considers both the causes and consequences of such movements in relation to legal, political, economic, social and cultural factors. It looks at the images of citizen, nation and state that are constructed through the regulation of national borders, and compares these with the needs, goals, identities and cultural projects of the people who move or are moved across regulated borders. In working out how to think about people who live at the edge of conventional social science categories we will reconsider such basic concepts as ethnicity, identity, nation, culture and homeland. This is a graduate seminar in the Global Arts and Cultures MA program, but is open to all graduate students at RISD. The course will involve a major research project on a refugee or migration topic of the students' own choosing. Open to graduate students only. Also offered as GRAD-713G; Register in the course for which credit is desired.

Student Eligibility

Academic Level in the selection list Graduate

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GAC 798G - PROSPECTUS SEMINAR**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Liberal Arts

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Provides guidance through the process of devising, writing and revising the prospectus that will govern their Master's Thesis. Students will develop the prospectus through in-depth research into a topic of their choice, regular submission of written work, feedback from peers and faculty, and revision of written work. Readings and discussion will provide additional structure to the course. At the end of the semester, students will submit the prospectus to the First and Second Readers of the MA Committee. Acceptance of the prospectus is a requirement for continuing to GAC-799G: Thesis.

Enrollment is limited to Global Arts and Cultures Students.

Major Requirement | MA Global Arts and Cultures

Student Eligibility

Global Arts and Cultures Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GAC 799G - THESIS**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Liberal Arts

Min. Credits:
12

Max. Credits:
12

Repeatable:
No

A Master's Thesis is a substantive, research-based scholarly essay of at least 60 double-spaced pages that involves original research and makes an original intervention in the field. The culmination of the Master's Degree, the Master's Thesis is of publishable quality. This course supports the completion of the Master's Thesis. Students are required to work independently, in conversation with peers, and in individual consultation with their MA Thesis Committee to develop, complete, revise, and finalize the Master's Thesis. The Master's Thesis will be housed in the RISD Library in both print and electronic forms. Students are also expected to present work related to the Master's Thesis at the GAC MA Symposium. Please see the GAC MA Thesis Timeline for a clear sequence of required deadlines. Please see the GAC MA Thesis Guidelines and Policies for clarification of the goals and expectations of the GAC MA.

Prerequisite: Successful completion of GAC-798G and approval of the prospectus are required for enrollment.

Enrollment is limited to Global Arts and Cultures Students.

Major Requirement | MA Global Arts and Cultures

Student Eligibility
Global Arts and Cultures Programs of Study

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

GRAD 715G / NCSS 715G / GAC 715G - INNOVATION STUDIO: A SYSTEMS PRIMER

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
Liberal Arts

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Intractable problems demand the effective integration of theory and practice. This three credit design studio invites graduate students from across RISD to take on the challenge of designing for systems change. The studio is intended to introduce liberal arts Masters students to the synthetic decision-making methods that define creative practices and to introduce studio-based Masters students to the analytic decision-making methods at the core of humanities and social sciences. The studio will work on a system-scale problem (like climate change, environmental justice, or social equity) that demands the exercise of both synthetic and analytic skills. By the completion of the course, students will gain a deep appreciation of the productive relationship that design and creative thinking can have with advocacy, planning, policy and practice-based approaches. Over the course of the semester students will work together to build a common language and frame a studio-wide approach to an apparently intractable problem. Following this collaborative effort, students will undertake individual design responses at a range of scales and disciplines.

Please contact the instructor for permission to register. Preference is given to Graduate Students.

Elective

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

GRAD 702G - INVENTIVE POLITICAL ECOLOGIES

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Graduate

Offering Department(s)
Liberal Arts, History, Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

Inventive Political Ecologies is a HPSS elective and NCSS core seminar. The course provides an introduction to the interdisciplinary field of Inventive Political Ecologies. This course will critically interrogate the many different proposals for inventive political ecologies that have emerged out of the critical social sciences, technology and engineering studies and the broad fields of design, planning and architecture. We will collectively discuss and debate what these inventive political ecologies might offer for addressing and acting on the environmental and climate crisis. We will consider ways in which discussion of “invention” and “innovation” can both open up and sometimes narrow eco-political and environmental discussions. Finally, we will continually consider which inventive political ecologies might help us move towards designing and building more just post-carbon futures.

Elective

Student Eligibility

Graduate level students only

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GRAD 713G - REFUGEES, MIGRANTS AND DISPLACED PEOPLE**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Liberal Arts

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course looks at key issues relating to migration, displacement and asylum seeking in the world today. It frames these issues in terms of the circumstances that force movement and restrict the movement of people across national borders. It considers both the causes and consequences of such movements in relation to legal, political, economic, social and cultural factors. It looks at the images of citizen, nation and state that are constructed through the regulation of national borders, and compares these with the needs, goals, identities and cultural projects of the people who move or are moved across regulated borders. In working out how to think about people who live at the edge of conventional social science categories we will reconsider such basic concepts as ethnicity, identity, nation, culture and homeland. This is a graduate seminar in the Global Arts and Cultures MA program, but is open to all graduate students at RISD. The course will involve a major research project on a refugee or migration topic of the students' own choosing. Open to graduate students only. Also offered as GAC-713G; Register in the course for which credit is desired.

Student Eligibility

Academic Level in the selection list Graduate

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S702 - INVENTIVE POLITICAL ECOLOGIES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Liberal Arts, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Inventive Political Ecologies is a HPSS elective and NCSS core seminar. The course provides an introduction to the interdisciplinary field of Inventive Political Ecologies. This course will critically interrogate the many different proposals for inventive political ecologies that have emerged out of the critical social sciences, technology and engineering studies and the broad fields of design, planning and architecture. We will collectively discuss and debate what these inventive political ecologies might offer for addressing and acting on the environmental and climate crisis. We will consider ways in which discussion of “invention” and “innovation” can both open up and sometimes narrow eco-political and environmental discussions. Finally, we will continually consider which inventive political ecologies might help us move towards designing and building more just post-carbon futures.

Graduate students register for GRAD 702G - INVENTIVE POLITICAL ECOLOGIES.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

IDISC 2403 / LAEL 2403 - NCSS CORE SEMINAR**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Liberal Arts, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In the NCSS Core Seminar, students explore key issues in nature-culture-sustainability studies, developing an interdisciplinary understanding of the need for integrative approaches to issues including mobility and infrastructure, environmental justice and equity, sustainable food and water systems and the very real present and future of climate change. Beginning with definitions of nature and natural systems, drawn from environmental literature and history, we will dig into questions of what we mean by "culture" and "sustainability". The vitality of the ecologic and social and built environment upon which we all depend will form the core of our investigations. How and where we live matters; in the present Anthropocene, questions of resiliency and adaptation take on ever greater urgency. We will study contemporary conditions with examples from across the globe, with an eye to understanding how innovation and creative practices in art and design impact future planetary health. This course lays the foundation for students pursuing the NCSS concentration. The seminar will include lectures and discussions of readings and case studies. Occasional guests will include scientists, designers and others engaged at the forefront of environmental activism and research. Students may ground their final course project in a topic connected to their own work, relating it to their major or another concentration, in addition to NCSS.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAEL 1551 / GRAD 1551 - SAILING THE BOAT (A GRADUATE THESIS BOOK INTENSIVE)**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Liberal Arts

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The Delhi-based artists Raqs Media Collective once wrote: "If the work is a boat, the artist-interlocutor is a sailor translating, annotating, mediating, criticizing, interpreting, and extending the [work's] contents . into the world." This course invites you to sail the boat that is your graduate thesis work-to look back, dig under, see anew, and prepare to extend the work into the world via the Graduate Thesis Book. The course proceeds in three flexible phases: 1) reflecting and planning: locating an approach to the thesis book that is authentic to the work and the writer and meets departmental guidelines; identifying a central subject and point of view; establishing a process, purpose, and voice; and outlining a structure and plan; 2) deepening and drafting: focused research, engaging with and integrating sources; drafting sections; 3) revising and designing: self-editing; peer review; learning from committee feedback; book design; and plans for proofing and printing. Writing prompts, light reading, and instructor feedback will be integrated throughout. Students will end the course with a thesis draft that is largely complete, with clear goals and steps for the Spring. Graduate students in all disciplines somewhere between just starting and halfway into writing the thesis book are encouraged to register. Undergraduates with significant interests in writing about their practice are welcome as space permits and with the instructor's permission.

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

LAEL 1034 - HISTORIES OF PHOTOGRAPHY I**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Photography, Liberal Arts

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Part I of a two-semester course that will survey major topics in the Histories of Photography. Emphasis will be given to the diverse cultural uses of photography from its invention to the present day. Such uses include: the illustrated press; amateur photography; studio photography; industrial, advertising, and fashion photography; political and social propaganda; educational and documentary photography; and photography as a medium of artistic expression. Much attention will be paid to how photographs construct histories, as well as being constructed by them.

Major Requirement | BFA Photography

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAEL 1656 - NARRATIVES OF GLOBAL TEXTILES: RELATIONSHIPS TO RAW MATERIAL**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Liberal Arts, Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Interdisciplinary by their very nature, textile traditions share a global history. Around the world textiles have found place in cultures as signifiers of social identity, from the utilitarian to the sacred, as objects of ritual meaning and as objects of great tangible wealth. The evolution of textile motifs, designs, materials and technology from around the globe will be explored in classroom lecture and utilizing the RISD Museum of Art. We will examine such topics as: the function of textiles in the survival of traditional cultures, the impact of historic trade routes and ensuing colonialism, industrialization and its subsequent effect on traditional techniques of textile manufacture. Thoughtful and scholarly consideration will be given to recent incidents of cultural appropriation in the global textile and fashion industry. Term projects utilizing the material culture approach will afford students the opportunity to gain valuable research skills and explore in-depth specific textile techniques.

Textiles majors can be pre-registered by the department.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E228 - NOSTALGIA AT THE END OF THE WORLD

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Liberal Arts

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

In the past fifty years, nostalgia has become a global phenomenon. Today, the longing for lost places and times drives fashion, politics, art, architecture, literature, and much else. You are as likely to encounter nostalgia in a Marvel film (think X-Men: Days of Futures Past) as you are in the experimental art world. For some, nostalgia is a shameful form of self-indulgence—a foolish, self-sabotaging longing for a past that never existed. For others, it is an anchoring historical emotion—a mode of survival. Which is it? And how did the desire to be at home in the world become so critical to subjectivity? What is the relationship between nostalgia and today's accelerating, looming crises, which are producing new words such as solastalgia: the emotional distress caused by environmental change?

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

NCSS 799G - THESIS

Terms Typically Offered
Fall

Academic Level
Graduate

Offering Department(s)
Liberal Arts

Min. Credits:
12

Max. Credits:
12

Repeatable:
No

A Master's Thesis is a substantive, research-based scholarly essay of at least 60 double-spaced pages that involves original research and makes an original intervention in the field. The culmination of the Master's Degree, the Master's Thesis is of publishable quality. This course supports the completion of the Master's Thesis. Students are required to work independently, in conversation with peers, and in individual consultation with their MA Thesis Committee to develop, complete, revise, and finalize the Master's Thesis. The Master's Thesis will be housed in the RISD Library in both print and electronic forms. Students are also expected to present work related to the Master's Thesis at the NCSS MA Symposium. Please see the NCSS MA Thesis Timeline for a clear sequence of required deadlines. Please see the NCSS MA Thesis Guidelines and Policies for clarification of the goals and expectations of the NCSS MA. Restricted to students enrolled in the NCSS MA. Successful completion of NCSS-798G and approval of the prospectus are prerequisites for enrollment in NCSS-799G.

Student Eligibility
Nature-Cultures-Sustainability Studies Programs of Study

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

THAD H430 - THE KINSHIP OF REPAIR: ASIAN & ASIAN AMERICAN ARTISTS IN COLLABORATION

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Theory and History of Art and Design, Liberal Arts

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Collaborations among and between Asian and Asian American artists in the twentieth and twenty-first centuries have sought to redefine kinship by exploring the politics of belonging, generational disconnections, and the legacy of the Cold War, and to reimagine what reparation means for the Asian Americas. Through examining artworks and performances by artists and filmmakers who engage with the questions of memory, belonging, militarism, and the formation of reparative kinship -- including An-My Lê, siren eun young jung, Ishiuchi Miyako, Jerome Reyes, Kang Seung Lee, Hồng-Ân Trương, Grace Lee, Apichatpong Weerasetakul, and Patty Chang -- this seminar expands on the discourses of transnational Asia and trans-Pacific Asia, where the history of anti-Asian racism and lingering Cold War geopolitics have become ever more palpable since the outbreak of the COVID-19 pandemic. Students will also critically engage with what “Asian Americas” means when settler colonialism and anti-Black racism continue to fracture our work on ecological decoloniality and make alliances against white supremacy fragile. Initial class sessions establish a theoretical framework, introducing students to interdisciplinary vocabularies and methodologies for addressing the politics and ethics of reparation and representation in art and visual culture. We move on to interrogating specific topical issues in collaborative and individual artworks. Each week centers on a critical topic, drawing together relevant texts and art practices from art history, area studies, media studies, gender and sexuality studies, and film studies to cross-fertilize different approaches and encourage creative and critical thinking. Students will complete reading and writing assignments and participate actively in class discussion. Students will design and develop their individual curatorial/research project under the guidance of the instructor and write a curatorial proposal based on their research. The course acts as an introduction to the discourse of Asian diasporic art, representation, and artistic collaboration through up-to-date scholarly debates and discourses. It aims to develop a political sensitivity and an analytical sophistication towards representational processes and products in the arts. Students will learn to conduct in-depth research in the interdisciplinary field of the arts and humanities. Students will synthesize interdisciplinary methodologies, develop theoretical frameworks, and apply them to their research and writing.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

Literary Arts and Studies Department

Department Head

Mark Sherman

Literary Arts and Studies (LAS) Concentration Coordinator

Mairead Byrne

- Learn more about [Literary Arts and Studies](#) at RISD
- Department [Location and Contacts](#)

Concentration

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 can be found [here](#).

Lecture/Discussion

Most electives, which have an enrollment cap of twenty-five students, are a combination of lecture and discussion. Students write essays in response to the assigned readings and participate in class discussion. In all literature courses, professors help students improve the quality and depth of their critical thinking and writing. Some courses may require exams.

Seminars

A seminar is a small class of no more than fifteen students conducted at an advanced level which requires each student's independent research, a presentation of this work to the class, and a lengthy end-of-term research paper. Seminars are open to students at the sophomore level and above, unless instructor permission is granted.

Writing Workshops

A writing workshop is a small class devoted to creating, critiquing, and revising student work. The Department offers workshops in fiction, poetry, and nonfiction. All these courses require reading, writing exercises, and a revised portfolio, and all work is both workshoped in class and critiqued by the instructor. Advanced Workshops assume that students have completed a Beginning Workshop or its equivalent.

Courses

LAEL W033 - PALEOGRAPHY: WESTERN HANDWRITTEN LETTERFORMS

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This Liberal Arts Elective is a hands-on investigation of the development of Latin handwritten letters from about 200 BCE to about 1500 CE, analyzing scripts and script families from Roman cursive and monumental letters to the Renaissance letters that were the basis of most modern fonts. The emphasis of the course is on dynamic analysis of letters as written rather than static forms, though we will also explore the implications of the Platonic and later organic/evolutionary models that are the traditional means for understanding the history of letterforms. Students will master a basic Italic hand; study and write versions of a dozen or more historical scripts originally executed with styli, brushes, and reed, quill, and metal pens; make pens from river reeds and other materials (and write with them); and investigate the properties of papyrus, wood, vellum, and paper as writing surfaces. The class will visit at least one museum, spend extensive time outside of class practicing letters, and write two papers involving the historical contexts, paleographic characteristics, and calligraphic/graphic procedures for particular handwritten manuscripts. Although all the scripts studied were originally written right-handed, left-handed students have excelled in the course.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

LAEL 1012 - PUBLIC PRESENTATION**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course, taught by a working professional actor/director with experience in stage, radio, tv and film, is centered on the belief that speaking skillfully in public is a way to self-discovery, self-improvement and self-confidence. It is also a tenet of this course that skillful public speaking is a fundamental element of a humane society. Students will deliver five major speeches, including self-written speeches of introduction, ceremonial speeches, informative speeches and persuasive speeches. The oral interpretation of literature will also be explored. Each class meeting will require every student's speaking participation in order to develop skills in the areas of voice, diction, managing speech anxiety, research and organization, use of microphones and video, and use of visual aids. The latter phase of this course will focus on concentration, credibility, and familiarity with argument, debate and parliamentary procedure. Attendance at each class is vital and mandatory; furthermore, students will be required to dress up for their presentations.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

LAEL 1050 - THEATER PRODUCTION WORKSHOP**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Longtime professional actor/director Fred Sullivan (Boston critics Norton award winner, 35 year Trinity Rep veteran, Gamm Theatre, Commonwealth Shakespeare Company and Lyric Stage) will guide an ensemble of students interested in making a play through a workshop process of producing a live original work for the stage. This process will culminate in a two live public performances of the production.

Students in this course will be asked to: rehearse and perform assigned roles; accept assigned duties on graphic, projection and property/costume design, construction and stage management teams and crews. Everyone is responsible for stage and backstage work and to commit to a flexible rehearsal schedule outside of class meetings (goal is

to rehearse 4 mornings a week so another morning class will prove disruptive; We will be as flexible and understanding as possible to still create something excellent together). We will pursue a guided study of the performance demands and techniques, collaboration, dramaturgical elements and production requirements of the work produced. This is a very popular class. Sign up, put on some comfortable clothes and come to the first class ready to play. Waiting list will be curated by the instructor.

Elective

Weekly Contact Hours
3

Instructional Method
Workshop

Delivery Mode
In-Person

LAS C221 / THAD C221 - LITERARY ART: BLAKE AND HOGARTH

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
Theory and History of Art and Design, Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This class can be taken for credit in either LAS or THAD. William Hogarth (1697-1764) was a practical-minded painter and engraver who sought artistic independence from aristocratic patronage and cultural respect for printmaking as an art. His greatest innovation was a form of narrative painting and printmaking, marketed to the public at large, in which he presented original stories, essentially visual novels, that challenged the groups that had until then controlled the content and distribution of art, that is, the religious and political establishments. William Blake (1757-1827) was a profoundly impractical painter, poet and engraver who challenged church, state, commerce, and everything else, including time and space, illustrating his own stories and visions as well as a very large proportion of past literary works in ways that reveal their visionary potential. We will study an array of Hogarth's serial and independent works, as well as several of Blake's illuminated books, literary and biblical illustrations, and un-illustrated poems. Students will do independent research and write short papers for all class meetings.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

LAS E101 - FIRST-YEAR LITERATURE SEMINAR

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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. There are no waivers for LAS-E101 except for transfer students who have taken an equivalent college course.

First-year students are pre-registered for this course by the Liberal Arts Division.

Incoming Transfer students, along with continuing Sophomore, Junior, and Senior undergraduates, enroll in their designated section(s) through Workday.

Major Requirement | BFA

Student Eligibility
Open to Undeclared Students Only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E151 - ANALYSIS OF FILM NARRATIVE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will provide an introduction to narrative theory as it relates to the visual and time arts in the production of both documentary and fiction films. We will consider various narrative genres as well as the range of film narrative forms from Classical Hollywood to Contemporary Independent to Avant-Garde. To fully understand the practical narrative possibilities of film's technology, we will spend some time in class analyzing and writing adaptations of literature (short stories, poems, performance monologues, novels) for film. Requirements include film screenings; reading from theoretical works, literature, and screenplays; and writing both analytical and practical exercises. There will be an additional screening time scheduled.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E211 - MEDIEVAL TO EIGHTEENTH-CENTURY BRITISH LITERATURE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E212 - ROMANTIC TO EDWARDIAN BRITISH LITERATURE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E215 - INTRO TO CULTURE CRITICISM**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

A review - nay, a good review, the kind you are sure to find in the art, entertainment, and culture sections of reputed newspapers and magazines, certainly engages with the study & makeup of the art work it is reviewing, but is also able to consider it as a palpable cultural production existing in the same universe as TikTok videos and endless Twitter discourse. It revels in and pokes fun at fandom, appreciates influence and also legacy, and is able to transition easily from critical theory to breathless pop culture breakdown. In this class, we will understand what makes for a good review, while also learning to fashion a parallel writing project as critics of the craft that we're developing. This is a class designed to develop the artist as a serious discernor of craft and a writer having fun with wordplay.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E220 - READINGS IN BLACK LIFE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Black life is lived in the context of all that attempts to stamp it out. Black life defies the norms of gender and sexuality. Black being is a creative enactment-it redefines space and time while building otherwise worlds. The course provides an engaging introduction to questions of Blackness and being through critical theory, literature, poetry, criticism, art, and performance. We will think Black life from the overlapping theoretical trajectories of Black Studies, Black Feminist Theory, Queer Studies, and Performance Studies. We will attend to how these fields have produced knowledge about Blackness and being and speculate about what forms of black life might still escape their grasp. We will re-evaluate existing understandings of Blackness; build theoretical frameworks for anti-blackness, diaspora, haunting, and decolonization; and trace what remains in the afterlives of slavery, colonialism, and genocide. All course conversations will be contextualized within contemporary movements for Black liberation and connected to experimental forms of Black cultural production.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E222 - LITERATURE AND THE ELEMENTS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is organized around the four classical elements - air, fire, water, earth - plus ether/void, and asks how the processes, materials, and landscapes associated with these elements might influence the narrative and formal shapes of text. How can the physical world be approached and processed through writing? In what ways can science and the material of the earth influence text and literature, and how can writers and artists make space for this influence? How can literature, historically and in the present, allow us, instruct us, encourage us to relate to the physical world? Finally, in what ways can literature make space for a different kind of 'science' (as in, a way of knowing) in relation to these material realities? As artists, our practice often requires us to learn how to engage with unfamiliar fields. The texts and discussion in this course will provide potential strategies for this type of engagement. Students will engage with the elements themselves using these strategies and will write an extended research-based work on a material of their choosing. Course texts include classical, medieval, and contemporary theories of and about the elements, as well as work by writers and artists such as Anne Carson, Christian Bök, EtelAdnan, Roger Caillois, and Patricio Guzman.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E236 - THE FUTURE OF LITERATURE OR HOW I LEARNED TO STOP WORRYING AND LOVE ARTIFICIAL INTELLIGENCE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this class, we will explore the future of literature and language art made with and about computers. We investigate the real danger and the revolutionary power of data, software, social media, memes, natural language processing, and artificial intelligence and we will cultivate new ways of relating to digital technology. We will examine the genealogy of writing as a technology in order to gain a better understanding of current and future possibilities. What is the role of the artist in computer-generated artwork? How will the co-evolution of human and machine affect the future of language art? In this course, we will discuss the ethical, aesthetic, and critical dimensions of artificial intelligence and machine learning in relation to the production of new forms of language art. In this class, we examine how artists can use computers as a tool or a collaborator to create the language art of the future. Students will learn to think analytically critically about computer mediated language art and and learn to articulate their process and goals for their work. Students should expect weekly readings, writing and creative assignments that will nourish a final project.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

LAS E241 - DIGITAL POETICS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course focuses first on what has been achieved this century in poetry which engages with new technology at the level of making, i.e., poetry that is born digital. We will assemble an inventory of markers of the new poetics. How do new capacities for color, animation, sound, video, and interactivity, change poetry's identity as literary art? What is the place of the English language, or any language, in digital poetry? Does the born digital indicate the future of poetry at large, an art form already intersecting with digital media at critical levels of production, publication, and distribution? How have power dynamics between author/editor/publisher/reader changed? What is the political/economy of poetry today? Texts will include the Electronic Literature Collection, Volumes 1-3, 2006-2016 (free), Mediawork Pamphlets (MIT Press), and a range of essays by contemporary practitioners and theorists (available on ubuweb, arras.net, eliterature.org, epc.buffalo.edu, etc). Student work will include weekly written observations, one close reading of a single piece of work (or several related works by one or more authors); a research project on one key element of digital poetics; and one digital poem. We will have a class blog in magazine format, and all students must also have an online forum for the posting of work-in-progress.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E246 - GENDER AND THE FAIRYTALE

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

We are all familiar with the moral of the story that comes at the end of a fairy tale. Charles Perrault's Little Red Riding Hood cautions unmarried young ladies not to let "wolves" into their beds, while the Grimm's "Little Red Cap" chastises girls for not listening closely to their mothers. Traditional versions of these tales are conduct manuals, cautionary tales, and homemaking primers for young girls, but they also address the underlying uncertainties associated with growing up and entering adulthood. Over the years, the fairy tale has been retold or reimagined to reflect shifting gender norms, and changing cultural anxieties around the transition to adulthood. Most recently, adaptations on the large and small screens have asked us to consider the motivations of the fairy tale's most notorious female villains in the context of traditional gender roles such as wife and mother.

This course will examine tellings and retellings of four classic fairy tales: Cinderella, Little Red Riding Hood, Sleeping Beauty and Bluebeard. We will read and watch classic versions, contemporary retellings, and film and television adaptations of these texts that both challenge and reinforce ideas of gender normativity, contextualized by readings in feminist theory, gender studies, and psychoanalytic theory. We will also put these western tales in conversation with other similar literary texts and folk tales from around the world, and yes, we will talk about Disney.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E249 - HOSTILE ENVIRONMENTS: WRITING WAR IN THE LONG TWENTIETH-CENTURY

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course traces the ways a war experience is both imagined and remembered in short fiction and films of the long twentieth-century amidst a marked acceleration of both mass warfare and ecological change. In *Authoring War*, Kate McLoughlin notes that the challenge for war writing is to convey this charged space, to communicate this complex situation-part psycho-physiological, part geographical-that is conflict. In a ground war, knowledge of the terrain can mean the difference between life and death for a soldier. The earth, in this sense can be both refuge of safety, or, harbinger of death. For civilians, home-place is often transformed from a familiar site of sanctuary into a foreign-seeming environment of hostility.

We will read works by both soldier and civilian authors-such as Tim O'Brien, Brian Turner, J.D. Salinger, Tadeusz Borowski, Tamiki Hara, Elizabeth Bowen, and Arthur Machen-and watch films depicting World War I, the Vietnam War, and other conflicts-such as *1917* and *Apocalypse Now*. As we do so, we will ask: How does the setting of war function as more than mere backdrop? Why does natural imagery become a standard trope for representing some of the most traumatic aspects of the war experience? As we contextualize our readings and viewings by looking to scholars of trauma as well as to environmental historians of war, we will consider some of the ways that the environmental aesthetics of war may be linked to our own hostilities towards the environment in a time of climate crisis.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E262 - PUNK PRODUCTIONS

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

A subculture characterized as part youth rebellion, part artistic statement, punk has lingered and transmogrified in popular discourse since its heyday in the 1970s. In this class we'll delve into the history of social, musical, and aesthetic manifestations of punk in the U.S. and UK and investigate the connections between punk's DIY, anti-authoritarian ethos and the politics of the late-twentieth century. We'll embrace a cultural studies framework to examine punk production in its various material and discursive forms-- music, fashion, film, manifestos, revolutions, etc. Throughout, we'll turn a critical eye towards investigating expectations and performances of gender, race, and class in a range of punk communities (i.e. Queercore, Riot Grrl, etc). Our discussions and your writing will be informed by scholarly books and articles, narrative accounts of punk, film screenings, and a lot of loud music.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E264 - COMING OF AGE IN A HOUSE ON FIRE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In her now-famous speech at the World Economic Forum, Greta Thunberg implored the adults in the room, I want you to act as you would in a crisis. I want you to act as if our house is on fire. Because it is. As a literary genre, coming of age, or the bildungsroman, has always meant a shifting relationship to authority as young people develop their own understanding of the world. But what does it mean to come of age on a planet whose future is uncertain? In this course, we will examine the representations of young people and the environment in select American coming-of-age novels. How does our environment shape who we are and who we will become? Whose childhoods are devastated by environmental hazards? What kinds of education can build a more sustainable future? Possible authors include: Jesmyn Ward, Karen Thompson Walker, Octavia Butler, Helena Maria Viramontes, Ann Pancake, and Brandon Hobson. Throughout, the course will emphasize critical thinking, multicultural perspectives, and socio-historical contexts.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E274 - POST-WAR AMERICAN LITERATURE: NARRATING COUNTERCULTURE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will focus on the literary expression of American counterculture during the 1950s and 60s the so-called 'Beat' and 'Hippie' generations. The writers, artists, musicians, and bohemians who gave voice to counterculture during these two decades impacted not only literature and art, but also revolutionized social and political ideologies. Their emphasis on individual freedom, spiritual liberation, and subcultural hipness, called on all Americans to define their "authentic" selves, to seek higher consciousnesses, and to resist the establishment's repressive mandate that we remain passive consumers rather than active creators. With literature as our guide, we'll begin by examining the Beat movement with its emphasis on spontaneity and the search for IT. We'll then look at how Beat aesthetics and ideologies were adopted and politicized during the heyday of the Hippie movement. Finally, we'll look at the influence of these earlier generations on later countercultural movements such as the Punks of the 70s and early 80s. In the course of our reading, we'll consider the impact of cultural contexts and political motivations on the literature: the Cold War; McCarthyism; the rise of mass consumer culture and mass media; the Civil Rights and Anti-War movements; and shifting politics around gender and sexuality. We'll also investigate how members of those groups already on the margins of dominant socio-political discourse—women, racial, ethnic, and sexual minorities relate to the notion of counterculture. Expect readings from Jack Kerouac, Allen Ginsberg, William Burroughs, Amiri Baraka, James Baldwin, Sylvia Plath, Kurt Vonnegut, Ken Kesey, Aaron Cometbus, and Hunter S. Thompson.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E279 - HORROR STORIES

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Horror stories are a literary & artistic expression of anxiety. It's not odd at all that we still write about ghosts when we're busy churning up & examining the crimes of our ancestors, or that we write contagion stories (zombies!) during a pandemic, or apocalyptic horror as we face the effects of climate change. Horror stories can be-as is true of any literature-artful, profound, entertaining, and -as Ezra Pound would say-news. We'll read a selection of stories-fundamental classics, lesser-known but influential stories, and contemporary attempts-to identify genre characteristics and to locate elements that define the genre's power. We'll also read works written about horror by horror authors and test their claims. To deepen our understanding of the genre even further-in addition to essays & exams-students will have the option to try their hand at writing an original horror story.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E289 - THINGAMAJIGIRL: OBJECTS, HUMANS, FEMININITY

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E291 - POETICS OF WAR AND GRIEF

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

What role does poetry play in times of war? Why might we turn to poetry when our collective grief seems most inexpressible? Through an engagement with contemporary poetry, we will learn how formal experiments in language intervene in our capacity to witness, confront, and endure painful encounters with war and loss. What knowledge can poetry produce and bear which would otherwise remain unknowable to us? What ideals and beliefs might we have to suspend, give up, and transform to truly perceive the insights of a poem? Each week, we will read a book of poetry that can hold the impossible contradictions and tensions that emerge in the wake of deep violations of the mind, body, and spirit. Readings may include work by Ilya Kaminsky, Solmaz Sharif, Yusef Komunyakaa, Don Mee Choi, Divya Victor, Maya Abu Al-Hayyat, Bhanu Kapil, Cindy Juyoung Ok, Nazim Hikmet, and Tarfia Faizullah. Students can expect to experiment with writing poetry alongside weekly reflection posts and a final analytical essay.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

LAS E299 - THE LESBIAN NOVEL

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

To be a lesbian, according to Monique Wittig, seems the simplest and most complex mode of desiring: she who was interested in 'only' half of the population and had a violent desire for that half. In a world overcrowded by the voices and bodies of men, how does a lesbian carve out physical and imaginative space to let her desires free? This course will explore how this question has been addressed by daring, renegade lesbian writers who have used the medium of textual narrative to produce both history and future. Rather than reading these novels as historical document, sociological artifact, or even personal testaments, we will digest them as performance, wish-fulfillment, blueprint for a world in which love and sex between women reign.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

LAS E301 - POSTCOLONIAL LITERATURE I: AFRICA, THE CARIBBEAN AND LATIN AMERICA

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

Postcolonial literature is the writing produced by people in or from regions that have escaped the yoke of colonialism. Of course, such a definition raises a number of questions, and during the semester we will grapple with the definition. Our reading will open with several theoretical discussions of postcoloniality, then we will continue with novels and poetry from Africa, the Caribbean, and Latin America. The spectre of slavery and its repercussions will reverberate in many of the readings. Through individual projects and a final paper that works with at least one of the theoretical texts and a novel or a book of poetry, students can begin to focus on the area in the field that specifically interests them. Writers may include Chinua Achebe, Isabel Allende, Michelle Cliff, Gabriel Garcia Marquez, George Lamming, Ngugi wa Thiong'o, and Derek Walcott.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E302 - POSTCOLONIAL LITERATURES II: IRELAND, OCEANIA, AND THE INDIAN SUBCONTINENT**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Postcolonial literature is the writing produced by people in or from regions that have escaped the yoke of colonialism. Of course, such a definition raises a number of questions, and during the semester we will grapple with the definition. Our readings will open with several theoretical discussions of postcoloniality, then we will continue with novels and poetry from Australia, India, Indonesia, Ireland, New Zealand, Samoa, and Sri Lanka. This history of trading empires and settler colonies will be a major focus in this course. Through individual projects and a final paper that works with at least one of the theoretical texts and a novel or book of poetry, students can begin to focus on the area in the field that specifically interests them. Writers may include Ciaran Carson, Lionel Fogarty, Keri Hulme, R.K. Narayan, Michael Ondaatje, Pramodya Ananta Toer, and Albert Wendt.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E303 - INTRODUCTION TO ASIAN AMERICAN AND DIASPORIC LITERATURE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This class examines Asian American and diasporic literature to understand key social issues and historical events that have affected immigrant and diasporic communities in the US. These events include but are not limited to the 1882 Chinese Exclusion Act, Japanese internment, the civil rights and women's rights movements, the Vietnam War, and the LA uprising. Students will engage with scholarly, literary, and visual responses to these historical developments, which articulate the field of Asian American and diasporic studies around the following challenges:

- 1) how to secure the civil rights of Asian Americans as a racial minority group
- 2) how to mediate ethnic, sexual, and socioeconomic differences among Asian Americans and between other racialized groups
- 3) how to know and respond to the racial injuries of being Asian in America.

Offering students a historical grounding in Asian American and diasporic literature and culture, the course additionally asks students to question the relationship between multiple cultural forms (the short story, autobiography, novel, play, epistolary, and graphic novel) and their impact in shaping Asian American and Diasporic studies.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E304 - ASIAN AMERICAN AFFECTS

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Affects describe the palpable manifestations of feeling--the thoughts, senses, expressions, gestures, and actions that both precede and respond to the gravity of emotions. In this course, we will question the affects that emerge within Asian American literature and film, especially those born from feelings of vengefulness, regret, filial love, and duty. To what degree are these affects unique to Asian American contexts? What narrative conventions and histories produce these affects and how might we chart an ever more expansive tapestry of feeling Asian in America?

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E305 - ENFIGURING ASIAN/AMERICAN WOMAN IN TRANSNATIONAL CONTEXTS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course, students will engage with transnational narratives about Korean and Korean American women, organized around the figures of the self-sacrificial martyr, avenger, betrayer, and loyalist. The course contextualizes these figures within the historical conditions that have shaped South Korea and the Korean American diaspora since the 1940's. In particular, students will learn how to analyze prominent narratives of sacrifice, vengeance, loyalty, and deceitfulness to illuminate the kinds of desires and actions that have been (un)imaginable for women at specific points in history. In addition to the above goals, students will consider how the categories of "Korean" and "Korean American" women constitute shifting anchors of identification and belonging by virtue of their transnational characteristics. Some of the required materials for the course include but are not limited to the following: *Vegetarian* by Han Kang, *The Interpreter* by Suki Kim, *Skinship* by Yoon Choi, *Fox Girl* by Nora Okja Keller, *A Tale of Twin Sisters* directed by Kim Jee Woon, and HBO's *Lovecraft Country*.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E306 - THE FUTURE AS HISTORY**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The Future as History: From the most daring visions of better worlds to the most apocalyptic depictions of dystopia, this course examines the arts of the future. In studying the formation of human, nonhuman, inhuman, and posthuman relationships to the future, you will read brilliant sci-fi & fantasy authors, consider how art constructs futures in response to the demands of the present, and develop a new understanding of the history of time and the time of history. The workload includes two essays. Authors assigned may include Octavia Butler, Samuel Delany, N. K. Jemisin, Ursula Le Guin, and China Miéville.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E307 - READING THE SHORT STORY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course invites students to explore the pleasurable challenges of close reading within the context of a compressed form, the modern short story. Select works from the nineteenth century onwards — many of them masterpieces, some hidden gems from around the world—will help us question what we think they mean and how we know this. We will develop practices and techniques for articulating such quandaries even as we observe how sociocultural themes, theories of interpretation, and literary movements intertwine with expressions of the self and the politics of identity. Authors may include Jose Saramago, Maxine Hong Kingston, James Baldwin, Edgar Allen Poe, Georgios Vizyenos, Amanda Michalopoulou, and Julio Cortazar. Students will be expected to read approximately 50 pages per week, submit 2-page biweekly analyses, and, as a culminating project, write their own short story with an accompanying critical reflection.

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E308 - KAZUO ISHIGURO AND/AS WORLD LITERATURE

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course considers the fiction of the Japanese British Nobel Prize-winning author Kazuo Ishiguro in a world literary context. Based on a selection of his short stories and novels we will discuss, among other things, the different critical perspectives relevant to reading globally in terms of which both the author and his work have often been read, including the manner in which putative signs of Englishness and "Japaneseness" have been attributed especially to his early texts. At the same time, we will consider the intriguing ways in which the author's fiction comments implicitly on its own reading as well as ways of reading world literature. The course also has a film component in that we will view and discuss a film adaptation of one of Ishiguro's novels as well as two other relevant films as a basis for examining how the author's adaptive use of certain narrative techniques has helped shape his style and fictional worlds. In this way, the course engages questions related to ethics, knowledge, cultural translation, narrative and cultural representation, as well as interpretation and critique central to both Ishiguro's fiction and the reading of world literature.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

LAS E309 - TRANSNATIONAL SPY & DETECTIVE FICTION

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course, besides revisiting the traditional narrative elements of spy and detective fiction, considers a selection of the increasing number of late twentieth- and twenty-first-century transnational, diasporic, postcolonial, and minority/ethnic authors from around the world who adapt spy and detective fiction conventions for the purpose of social critique. In focusing on issues related to identity, culture, ethics, human rights, justice, and knowledge construction narrated by these fictions, we will examine carefully, for example, the figure of the spy or detective as outsider to and observer of society as well as, in the works at issue here, frequently an immigrant or cultural or social "other." In the process, we will also engage questions central to reading, interpreting, and comparing fiction in a global context.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

LAS E311 - BAD BLOOD: THE FAMILY IN LITERATURE

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

After a good dinner one can forgive anybody, writes Oscar Wilde, even one's own relations. While the domestic sphere is often understood as a refuge from the quarrels and dangers of the perilous outside world, the family home can also be a site of tension, violence, and competition. Literature and cinema show us time and again that some of the most bitter and bloody conflicts unfold in the intimate battleground of hearth and home. This course tracks the seemingly timeless idea of the family in its historical evolution, from patrilineal dynasties to the nuclear family of suburban postwar America. Why do the horrors of home-life shock and fascinate us? What is gained or sacrificed in the name of "family values," and why is the gothic so closely tied to the domestic? Texts and excerpts include: Medea, The Tempest, Wuthering Heights, The Turn of the Screw, "The Fall of the House of Usher," The Importance of Being Earnest, The Metamorphosis, Kindred and Psycho, with secondary readings from No Future and Abolish the Family. Students will write three argument-driven essays including a research project on one of our course-texts.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E315 - BYZANTIUM & GLOBAL MEDIEVAL LITERATURES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The Middle Ages were defined by translation, and at the hub of the interlingual and intercultural networks crisscrossing western Eurasia was the Greek-speaking civilization known today as Byzantium. In this class we approach literature of the medieval millennium (roughly the 5th to the 15th century CE) by focusing on the period's truly global best-sellers: works of fiction, mysticism, folktale, romance, and philosophy that were each translated multiple times from one language to another, and that enjoyed massive popularity in each new cultural setting. Instead of being viewed as an incubator of distinct "national" literatures, the medieval period becomes an opportunity to explore literary forms, themes, and universal human concerns that transcended linguistic, religious, and national borders. Texts studied include both works originally written in Greek as well as others that made their way from Persian, Arabic, Syriac, and Georgian into Greek, and then through Greek into other languages of the Near East and Europe. Readings include but are not limited to: Barlaam and Josaphat; The Book of Syntipas the Philosopher ("the Byzantine Sinbad"); the Apocalypse of Pseudo-Methodius; The Alexander Romance; and John Climacus's Ladder of Divine Ascent. Assessments include a short response paper, midterm examination, and a final research paper.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E320 - ECO-LITERARY IMAGINATIONS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will examine different cultural paradigms shaping human/environmental relationships through the study of 20th and 21st century literature. Focused on storytelling as an act of ecological relationality, we will study how narrative and poetics can foster a relationship with the more-than-human world that refuses to reduce it to a static backdrop, instead emphasizing and respecting its aliveness, mattering, and meaning making. We will analyze how a variety of contemporary writers have used language, different literary forms and genres, and visual and graphic narrative to grant and/or foreclose animacy, decenter the human, articulate relationships to place and place-based belonging, and nurture multispecies kinship. One of the main aims of this course is to expand and complicate students' understanding of human/environmental relations by introducing them to a variety of different works of environmental literature and modes of ecological thinking. Authors could include, but are not limited to: Natalie Diaz, Alexis Pauline Gumbs, Richard McGuire, N.K. Jemisin, Moto Hagio, Linda Hogan, Jesmyn Ward, Silvia Moreno-Garcia, and/or Franny Choi.

This will be a discussion-based class with regular weekly reading assignments, supported by several semi-regular creative, reflective, and/or scholarly writing assignments.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E324 - CONTEMPORARY ECOPOETRIES: NORTH AMERICAS+

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course, Contemporary Ecopoetries: North Americas+, students will examine poems published after 1970 in order to explore how they encounter, diagnose, and respond to environmental topics such as climate change, extinction, extractivism, (in)justice, place, and toxicity, among other concerns. As the course title indicates, one grounding assumption of the course is that there are many, differently-experienced North Americas. Authors may include Sherwin Bitsui, Lorna Dee Cervantes, Natalie Diaz, Kathy Jetnil-Kijiner, dg nanouk okpik, Craig Santos Perez, Juliana Spahr, and Natasha Trethewey. Course activities will include reading, analyzing, and discussing poems and critical essays, as well as regular writing assignments. These course activities will prepare students to embark on their own ecopoetries research in order to complete the final project. For the final project each student will produce a mini-anthology on a topic of their choosing that gathers, introduces, and critically responds to a set of existing eco-poetic texts.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E330 - THE LITERATURES OF AFRICA

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course we will begin to explore the literature emerging out of postcolonial Africa, looking at novels, short stories, poetry, and drama. With over 40 independent countries and a multiplicity of cultures, any course of this nature can only be an overview. However, we will read a number of important writers of the last fifty years, including Chinua Achebe, Nadine Gordimer, Christopher Okigbo, Wole Soyinka, and Ngugi wa Thiong'o, as well as lesser known writers including Tayeb Salih and M.G. Vassanji, and explore some of the problems facing independent African countries.

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E335 - LITERATURE OF THE INDIAN OCEAN**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course examines the movement of people and the creation of new foods and foodways around the Indian Ocean world. Edward A. Alpers points out in *The Indian Ocean in World History*, the region is rich in “the uneven distribution of both natural and manufactured products,” and those uneven distributions led to a flourishing trade in spices, dates, pearls, wood, ivory, cotton, and silk. Both Perth and Mogadishu are parts of the Indian Ocean World, and it contains cultures as disparate as Bedouin and Tamil. Perhaps no region in the world has as long a history of transoceanic trade, and as people moved along those trade routes, they brought cultural beliefs and practices with them. Those trade routes are responsible for the Farsis in India and for the Gujaratis in Kenya. They are also responsible for bunny chow in Durban and pad Thai in Bangkok. Writers we will look at may include Bibhutibhushan Bandyopadhyay, Lindsay Collen, Amitav Ghosh, Yvonne Adhiambo Owuor, Bruce Pascoe, and M.J. Vassanji.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E338 - MAGICAL REALISM AND THE SOUTH**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The contradiction and excess, the blurring of the real and the imaginary of magical realism have been associated with particular geographical and cultural environments. We will examine this territorialization of magical realism by comparing the ways in which novels from the South -- South America, the Caribbean, Southern U.S. -- formulate the relation of land to individual, familial, and cultural identity. We will also examine how these "counterrealist" regions reflect on the supposed "rationalism" of the North. Works to be considered include novels and essays by: Alejo Carpentier, Gabriel Garcia Marquez, Octavio Paz, Flannery O'Connor, Toni Morrison, Ana Castillo, William Goyen.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E341 - AUSTRALIAN POETRY AND PROSE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

While the first literature written in Australia is probably “On Reading the Controversy Between Lord Byron and Mr Bowles” by Barron Field, Australian narratives precede that poem by at least 30,000 years. The different indigenous groups of Australia were composing stories, singing songs, and illustrating stories for millennia before the first English colonists arrived. It is with these stories we will begin the course, then proceed to colonial writing, and postcolonial writing both in poetry and prose.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E343 - SHAKESPEARE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The name Shakespeare conveys a set of assumptions about style and eloquence in the English language, the course of European history, the power of dramatic literature, the protocols of theatrical performance and of Renaissance/Early Modern Culture in general--not to mention incontrovertible truths about the human condition. In this course, we will undertake a creatively critical examination of several plays in the context of 16th- and 17th-century political struggles, major ideological shifts, colonial expansion, literary movements, and the cultural place of the commercial theatre as a new and controversial space of representation that vigorously appropriated traditional narratives. Requirements for the course include regular short writing assignments, a modest research paper, a final examination, and (if possible) attendance at a local theatrical production.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E353 - RACIALIZED ENVIRONMENTS: BLACK BRITAIN IN THE TWENTIETH CENTURY**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course examines twentieth-century Black British writing. We will focus primarily on works written by the 1940s to 1960s Windrush generation--the large, mid-century influx of Caribbean peoples to the United Kingdom (UK)--as well as Asian British authors who are often included under the umbrella of blackness. Reading such authors as Claude McKay, Mulk Raj Anand, Una Marson, George Lamming, Samuel Selvon, V.S. Naipaul, Hanif Kureishi, Zadie Smith, and Shola von Reinhold, we will explore also the colonial forebears and contemporary afterlives of the Windrush moment. There are a wide variety of often conflicting ways that blackness circulates in Britain, then and now. Both racist and reclaimative evocations of blackness demand our attention. Our course will circulate, then, around two core questions: 1) How do Black British writers' refigure blackness as a positive, empowered force and voice integral to British modernity, and 2) How do we contextualize this vital community of Black voices in Britain within the history of extractive imperialism that was and is buoyed by white supremacist conceptions of blackness in the British popular imagination. Across all the authors we will read, Black Britons succeed in reimagining what home means amidst the racialized environments of (un)belonging--rescuing it from exile, diaspora, and displacement and claiming their place at the heart of the British metropolis and within its literary canon.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E356 - THEATER THAT BITES THE HAND**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Let's read a selection of plays by playwrights Branden Jacobs-Jenkins, Suzi Lori Parks, & Jackie Sibblies Drury--three innovators who dig deep into theater's history & reclaim / reimagine foundational dramatic works. Jacobs-Jenkins engages with Dion Bouicault's *The Octoroon*, Everyman & Euripides' *The Bacchae*; Parks incorporates the play *President Lincoln* watched on the last night of his life & rewrites Sophocles' *Antigone* in a U.S. border state; while Drury looks to 20th Century television. In addition to discussing the plays as works of literature, we'll consider how we might cast, stage, & perform them. Be prepared to read aloud in class!

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E359 - CRADLE WILL ROCK ON**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course asks students to travel back to the 1930s and contextualize the various artistic and cultural movements that comprised the Federal Theater Project and the WPA arts projects. The course will revolve around the 1999 film by Tim Robbins, *Cradle Will Rock*, and the Marc Blitzstein original, as well as supplementary materials researched by the students involving any aspect of the film, from Brechtian and Documentary drama to Mexican muralism to labor issues to race and gender resistance to LGBTQ histories and on. Students will research toward a final artistic project that comprises the requirement for the course.

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E360 - RADICAL THEATER: BRECHT & AFTER**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Fascism got you down? Tired of endless war? Wondering how art could possibly stand up to--let alone subvert--the predations of big-time capitalism and its police state? Unfortunately, these are not new questions. Fortunately, they have been taken on directly by some modern dramatic innovators, among the first of whom was Bertolt Brecht (Germany, 1898-1956). Playwright, director, theorist and provocateur, Brecht drew on popular, traditional forms, which he deployed in response to the crises of his times in order to rewrite the theatrical rulebook. The course will study Brecht's major works along with some of his theoretical writings before looking at the legacy of Brechtian theater among diverse playwrights such as Dario Fo & Franca Rame, David Hare, Caryl Churchill, Alecky Blythe, Tony Kushner, Lynn Nottage, Sarah Kane, Suzan-Lori Parks, Mark Ravenhill, Jeremy O. Harris.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E362 - THE PRACTICAL UTOPIAN: WILLIAM MORRIS'S MEDIEVALISM**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Late nineteenth-century designer, poet, scholar, ethical entrepreneur, architectural preservationist, aesthetic innovator and socialist revolutionary William Morris found much to use in the otherwise sorely abused Middle Ages. If the Victorian era in Britain (at the peak of its colonial empire and the explosion of industrial capitalism) cloaked itself in the nostalgia of the Gothic Revival, Morris might be considered a counter-revivalist for the way he mined the same medieval past - particularly "the calamitous fourteenth century" - to imagine a very different future than the one we eventually came to inhabit. This course will undertake a survey of the life and work of William Morris with particular attention given to his fusion of history and fantasy in the service of a radical political vision. Among the texts studied will be *The Earthly Paradise*, *A Dream of John Ball*, *News from Nowhere* along with historical and political treatises from *Commonweal* and critical studies of Morris and his circle. The course will include regular writing exercises and exams, culminating in an independently researched final project.

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E363 - GREEK TRAGEDY: FROM ANTIQUITY TO THE AGE OF NETFLIX

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This past August, extensive fragments of two lost plays by the Ancient Greek tragedian Euripides were published for the first time. You will be among the first students—ever—to read and explore them in this class on Ancient Greek Tragedy. In addition to those newly discovered fragments, we read select complete plays of Euripides and his fellow Athenian poet-playwrights, Aeschylus and Sophocles, and devote special attention to key themes including: their literary structure and stagecraft; their original performative context in fifth-century BCE Athens; the history of their transmission and survival; and their reception—that is, how *Prometheus Bound* for example went from being a script for a play put on one spring day in Athens almost 2500 years ago, to a source of inspiration behind a black comedy series that dropped on a major streaming service this summer. Assessments include one short response paper, a midterm, and a final project. All readings in English translation.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

LAS E364 - EKPHRASIS AND ART WRITING

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Ekphrasis is a Greek tradition of poetry in which the poem describes a work of art through language, deeply engaging not only in the intended meaning of the art object, but the underlying sociopolitical contexts of the art object's making, and the poet's relationship with the object and its artist. In this class, we will consider ekphrasis as a form of art writing that not only describes art, but interrogates the histories and politics that have gone into the making of an art object. Our readings will include a variety of ekphrastic texts, including poetry, memoirs, personal and lyric essays, academic essays, and theory (Barbara Jane Reyes, Le Thi Diem Thuy, Theresa Hak Kyung Cha, Fred Moten, Arthur Jafa, Tiana Clark, Sianne Ngai, Barbara Johnson, Sally Wen Mao, Summer Kim Lee). We will also view films, visual art, performance, and digital media (Jon Berger, Caroline Garcia, Rihanna, Kara Walker, Candice Lin, Julie Tolentino). We will pay particular attention to Asian American and postcolonial literature and art, as identitarian genres attuned to the relationship between visual culture and representation.

Throughout this interdisciplinary course, we will ask such questions as: How does art orient itself toward various audiences, and for what purposes? How does art antagonize its audience, or how does it build community? How do we live with art and how does it determine not only the content of our writing, but our lives? How do we see art, and what are the politics of our viewership? How does visual culture manifest in our understanding of ourselves and each other? You will gain insight in visual culture and experience in writing that will serve as the foundation for advanced work in analytic and creative writing on art and politics. Major course assignments will include three analytical essays and weekly discussion posts. Students should expect three to five hours of reading per week (30 pages of academic writing and/or 50 pages of creative writing per session).

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

LAS E372 - VIDEO GAMES AS LITERATURE

Terms Typically Offered Fall, Spring, Wintersession	Academic Level Undergraduate	Offering Department(s) Literary Arts and Studies
Min. Credits: 3	Max. Credits: 3	

Repeatable:
No

In this innovative course we aim to recognize and appreciate video games as a profound medium for storytelling, comparable to traditional forms of literary art. This course examines the narrative complexities, character development, and the capacity for emotional engagement within video games, offering students a fresh perspective on interactive media as a significant cultural and artistic expression. Throughout this course, we will engage with the works of scholars and artists including Nick Montfort, Ian Cheng, and Laurie Anderson. These figures have made pivotal contributions to our understanding of how narrative functions in the digital age, and their insights will guide our exploration of video games' narrative potential. A central focus of our study will be on the narrative and storytelling techniques unique to video games, emphasizing the role of interactive storytelling and player choice in crafting engaging and multifaceted narratives. Through this lens, we'll explore how video games not only tell stories but also allow players to experience and influence these narratives, creating a dynamic form of storytelling that is both immersive and participatory. Additionally, the course will delve into themes of identity and empathy, considering how video games can serve as a medium for exploring various identities and fostering empathy among players. By participating in interactive narratives, players have the opportunity to experience the world from different perspectives, enhancing their understanding of others and themselves. For the final project, students will have the option to compose an analytical or research paper that delves into a specific aspect of video game literature, or to create a creative project. This could involve designing a detailed game narrative, proposing innovative approaches to interactive storytelling, or even developing a prototype to demonstrate the narrative capabilities of video games. Through a combination of lectures, discussions, and hands-on projects, this course encourages students to critically engage with video games as a narrative medium, expanding their understanding of what constitutes literature in the digital era.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours 5	Instructional Method Lecture
Delivery Mode In-Person	

LAS E373 - SPECULATIVE DIGITAL UTOPIAS IN TIME OF PLANETARY CRISIS

Terms Typically Offered Fall, Spring, Wintersession	Academic Level Undergraduate	Offering Department(s) Literary Arts and Studies
Min. Credits: 3	Max. Credits: 3	

Repeatable:
No

In an era defined by climate change, pandemics and live-streamed war, this digital language arts course confronts the stark realities of our time. It compels students to decolonize their imaginations and discover new ways of engaging with reality, literature, technology, and the future. We examine how language and literature mediate our relationship with the world and how digital mediums reshape our perceptions of reality and our expectations of the future. Central to this course is the critical examination and creation of digital artifacts that engage with speculative fiction. Students will confront the power of nightmares in speculative horror and explore the promise of alternate utopian visions. These explorations aim to open gateways to potential futures, using innovative literary and digital forms. Through rigorous analysis and creative experimentation, students will develop sophisticated digital artifacts that not only respond to but also critique and reimagine the pressing global crises of our time. Students will engage deeply with the material through extensive reading and weekly discussions that directly influence their creative output. Students will produce creative and critical writing in dialogue with the readings. The semester will culminate in the creation of a collection of digital and written artifacts, laying the groundwork for a rich final project that synthesizes the insights and creative explorations from the course. This course equips students with the tools to critically fabricate narratives that challenge existing paradigms and inspire forward-thinking, enabling them to contribute meaningfully to the discourse on future realities. Artists, writers, and texts include Sun Ra, Sondra Perry, Hito Steyerl, Tabita Rezaire, Gerald Vizenor, Eduardo Viveiros De Castro, Ian Cheng, Sadiya Hartman, Jason Mohaghegh, Larissa Sansour, and selected short stories from "Palestine +100: Stories From a Century After the Nakba" and "Iraq +100: Stories from Another Iraq.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours 3	Instructional Method Lecture

Delivery Mode

In-Person

LAS E376 - THE AMAZON MYTH: FEMALE WARRIORS FROM GREEK EPIC TO WONDER WOMAN**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The ancient Greeks imagined a tribe of warrior women at the edge of civilization, and Western culture has never forgotten them. This course will explore ancient and modern ideas of masculinity and femininity through the lens of stories, art, and film from antiquity to the present about the Amazons and their reimagined sisters in fantasy, science-fiction, and pop culture. But what is an "Amazon," anyway? Do they have any basis in reality? Why have "women warriors" been so fascinating in myth, legend, and history? What can stories about Amazons teach us about gender and culture? How do ancient ideas about femininity affect contemporary society and pop culture? Readings may include ancient Greek texts like Aristophanes' *Lysistrata* and Euripides' *Medea* (all in English translation), DC Comics' Wonder Woman as well as its TV and film adaptations, and secondary material from Adrienne Mayor's *Amazons*, Keira Williams' *Amazons in America*, Jill Lepore's *Secret History of Wonder Woman* et al. Assignments will include weekly reading/viewing responses (discussion posts or low-stakes papers), a short project or presentation on "Visualizing Amazons," and a larger 8-10 page research paper.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E379 - QUEER FILM ASIAN AMERICAN AND AFRICAN AMERICAN QUEER FILM**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E380 - PRINT THE LEGEND: THE WESTERN AS FILM AESTHETIC, NATIONAL HISTORY, AND INTERNATIONAL MYTH

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Taking its cue from Clint Eastwood who proclaimed, As far as I'm concerned, Americans don't have any original art except Western movies and jazz, this course will analyze the Western film as an art form in and of itself. We will discuss Westerns in terms of their specific aesthetic and technological influence on the medium, their cultural expression of a national political unconscious, and their global function as the meta-narrative of space. This course will tackle these discussions through a chronological unfolding of the genre starting with the Edison Company's 1898 Westerns and Edwin S. Porter's The Great Train Robbery (1903) through the Golden Age of John Ford and Howard Hawks' films and the reciprocal translation of Akira Kurosawa's epics, and finally, to the variants of the Spaghetti, Revisionist, and genre-bending contemporary and postmodern Westerns of Dennis Hopper, Sam Peckinpah, John Sayles, Jim Jarmusch, Ang Lee, and Wim Wenders. There will be required readings in critical film theory, weekly screenings, analytical essays, and oral presentations.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E381 - INTRODUCTION TO GENDER STUDIES

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course serves as an invigorating exploration of gender, and introduction to the field of Gender, Women, and Sexuality Studies. This course explores how gender—as an ever-shifting, political, material, and discursive register and category of identity—embodies fluidity as it produces, disrupts, and re-frames power in everyday life. We will think from the site of the body—as both an individual and collective assemblage of power and history. This course will explore the praxis, politics, and poetics of feminist knowledge production about gender with an explicit commitment to centering questions of anti-coloniality and sociopolitical, ecological, and epistemic justice. Throughout the semester we will pay particular attention to the work of scholars who are interested in, and committed to, a politics of refusal which rejects dominant understandings of gender, race, time, and labor towards a more, queer, connected, and decolonial social life. We'll be reading the work of Maria Lugones, Sara Ahmed, Rosemarie Garland-Thomson, Imani Perry, M. Jacqui Alexander, Hortense Spillers, Legacy Russell, and many more. Workload will consist of weekly readings, short writing assignments, site visits to archives, and guest lectures. Students will get to undertake their own creative projects throughout the course and we'll end the semester with fun gathering!

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E382 - NONSENSE LITERATURE: PARADOX, PLAY & POSSIBILITY

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Making sense of events by giving them order and verbal articulation is considered a primary task of storytelling; and stories, in order to make sense, also require readers to interpret them. However, in this class, we will study stories in prose, verse, and drama that have been designed—as nonsense literature—to disarticulate and disorder. In a post-Enlightenment context, nonsense holds particular interest as an other to modern conceptions of advancing knowledge and logical mastery. Yet, unlike the post-truth nonsense we encounter these days, literary nonsense identifies its parodic, subversive, negating, and complementary relationship to logic and sense, often emphasizes its sight- and sound-based elements, and provokes its readers to read joyfully, with scrutiny, and reflexively. As we read, we will ask: What do works of nonsense say about literature, its function, and materials? How does nonsense literature challenge processes of sense-making used by both writers and readers? What are the relationships between sense and nonsense? How is each variably understood and defined? We will also gain familiarity with common forms of nonsense-making and contextualize instances of its workings in their respective place and time. Texts may include theory by Sigmund Freud, C.S. Pierce, Roland Barthes, and Gilles Deleuze; poetry, prose, and drama by authors writing firmly in the “nonsense genre” such as Edward Lear and Lewis Carroll, as well as others whose work carries features of it like Gertrude Stein, James Joyce, Langston Hughes, Marie Hall Ets, Shake Keane, and Carl Sandberg, as well as translations of Sukumar Ray, August Stramm, Kurt Schwitters, Andre Breton, Christian Morgenstern, Velimir Khlebnikov, and Daniil Kharms. Students will write three 5-page papers and maintain a reading journal.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E384 - COLORIZING FILM/EMBODYING CINEMA: TRADITION OF BLACK WOMEN FILMMAKERS IN THE USA: 1970 FF

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

"In every generation and in every intellectual sphere and in every political moment, there have been African American women who have articulated the need to think and talk about race through a lens that looks at gender, or think and talk about feminism through a lens that looks at race. So this is in continuity with that." --Kimberle Crenshaw

"I really didn't let gender and race issues bother me. I knew I would have trouble with both. I was determined to do what I was going to do at any cost. I kept plugging away. Whatever I had to do, I did it." --Madeline Anderson, from Reel Black Talk.

This course will be an intense and focused examination of Black Women's film-making in the USA beginning with the 1970's LA Rebellion/UCLA Rebellion of Black Filmmakers through contemporary work. The critical journey will include Black feminist & womanist political theories, Black Feminist manifestos, histories of black women filmmakers and traditional film theory & Black film aesthetic theories. We will consider Black women's documentary tradition, their relation to and gendered representation of African-American to African heritage; and intersectional POV of race, gender, sexuality, and class. 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 a space that is too often decentered.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E392 - BOLLYWOOD CALLING: INDIA THROUGH THE LENS OF POPULAR CINEMA

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Commonly associated with the kitsch of song-and-dance routines, heavy melodrama, and elaborate staging, popular Hindi cinema, exoticised as Bollywood the world over, has come to represent a singular appeal among global movie industries. However, this broad-stroke understanding of Hindi cinema ignores the mechanics of its filmmaking style, its ability to cut through class and religion, and its influence in our markets of narrative, taste, ideas, and politics. There is much to learn about how popular Hindi cinema has helped proliferate cultural aesthetics, create and further social and national identities, and bridge the separation between the Indian audience and the desi diaspora. In this class, we will trace the development of Hindi Cinema, from its socialist early beginnings, to the commercial potboilers of the 70s, the slick multiplex films of the new millennium, and the political dramas of the twenty twenties. We will watch Hindi films (with subtitles) and read critical literature to better understand gender, class, and caste in popular cinema, how stardom shapes cultural production, and the legacy of Hindi movies in a politically energized India. In addition to watching films and reading assigned literature, students will also produce mini-reviews, essays, and presentations throughout the class on films watched and discovered. Students will be required to share three short essays, one long-form feature, and a video essay as part of a group project.

Required Texts: Vijay Mishra, *Bollywood Cinema: Temples of Desire* (Routledge); Jerry Pinto, *The Greatest Show on Earth: Writings on Bollywood* (Penguin)

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

LAS E395 - HITCHCOCK FILMS: THE POLITICAL UNCONSCIOUS OF THE PUBLIC SPHERE

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Alfred Hitchcock famously revealed that he looked not for a story to tell but a visual problem to solve. With a career that spanned silent to sound, black-and-white to color and film to television, Hitchcock mastered all time-arts media while consistently focused on representing our manias, monsters, and madness. He was a sly cultural commentator of his milieu, filming the first serial killer movie, the first natural disaster flick, and the first psychological thrillers. As a result, his films provide a basic education in filmmaking as well as critical analyses of popular social context. This course attempts to cover the breath of Hitchcock's oeuvre focusing on both his masterful cinematic techniques and his jaundiced analyses of modern society. In addition to Hitchcock's films and television productions, we will read Hitchcock's own comments on filmmaking, significant popular socio-historical texts and film theory. We will also look to recent international revisions of Hitchcock by Jordan Peele, Pedro Almodóvar, Lou Ye, Yim Ho and others. Regular papers will synthesize all required texts to master the Master.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

LAS E401 - CREATIVE WRITING: A CROSS-GENRE STUDIO

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this beginning writing course, we will look at contemporary texts that push against the boundaries of traditional literary genres (fiction, poetry, theatre, creative non-fiction, graphic fiction, etc) and blur the lines between those genres as well. Together we will read some of the most exciting contemporary writers who resist our attempts to categorize them. By examining these texts and trying our own creative writing experiments, we will gain a better understanding of what traditional genres are, the techniques they employ, and ways they can be manipulated to create something new.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

LAS E409 - TEXT AND THE MOVING IMAGE: AN INTERDISCIPLINARY WORKSHOP**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Our explorations in this interdisciplinary workshop will center around the interplay of image and text, particularly in film and video. We will tend to the space between words, between images, the movements from one to another, what's alive in the cracks. How might poetic devices translate to film? How might film theory inspire our writing? What are the myriad ways text, voice and image can layer and entwine?

This workshop is for students interested in practices that live and migrate between moving images and language art. Together we will consider essay films, cinempoetry, video art, installation and live performance. Class time will include screenings, discussions of texts by artists, poets and film theorists, and open-ended prompts for individual and collaborative experiments. No prior experience is necessary, only a desire to engage deeply with films and writing, experiment with new forms and media, and create in thoughtful community.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

LAS E411 - BEGINNING POETRY WRITING WORKSHOP**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The Beginning Poetry Workshop is an elective course introducing students to the art of poetry writing. The course sequentially addresses major commitments of poetry including form/content, sound, line, voice, image, language(s), tradition/convention, experiment, audience, revision, performance, collection, publication, and distribution. Workshop is the heart of the course, animating the practice, discourse, critique, audience, community, and mentorship vital to poets. Every class will also include close reading, discussion of assigned texts, and writing. We will attend public readings, curate and participate in community readings, and welcome poets to our class, when possible. Work can be developed in a range of styles, traditions, and languages. You will leave this class with a collection of workshopped and revised poems, which you will design, self-publish, and distribute in print and/or digital form.

This course is a prerequisite for LAS E421 - Advanced Poetry Workshop in the Spring.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

LAS E412 - BEGINNING FICTION WRITING WORKSHOP

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

While the writing of fiction involves only the writer and the page, the group workshop affords the writer the opportunity to explore, develop and refine his or her work in a small community focused on a single goal. This environment of craft and creativity is particularly critical to the beginning writer. As with any craft, revision is the key to effective storytelling. The revision process will be emphasized. Short fiction by leading writers will be read and discussed; elements of craft will be explored; students will learn to deliver criticism in a supportive, constructive way; but learning by doing will comprise the majority of the class. Writing will begin in the first class, leading to small, peer-driven workshop groups and culminating in a full class workshop at semester's end. Students will produce three stories throughout the semester, all of which will be workshopped and revised. The student's engagement in the course, participation and attendance, will drive the final grades.

Elective

Student Eligibility

Completed or is in process of completing 30 credits.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

LAS E413 - INTRODUCTION TO PLAYWRITING

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The playwriting workshop is an introduction to the basic principles of scriptwriting for live performance. Students will examine the form as a storytelling technology, an intervention, an act of embodied vandalism. We will collectively ask: How do you spawn an idea? How do you construct dialogue on the page? Through rhythm, intent, given circumstances? How do we shape that dialogue into character? Narrative? Alongside dramatic action, how do we construct the physical and fictive environments for story to occur? This class intends for the writer to celebrate excess and work from a point of textual abundance. Students will write and write, then take on the roles of sculptor, carpenter, and architect in order to leave the class having developed a single play. Functioning as both a seminar and workshop, the course will introduce students to a variety of play forms by writers including: Aleshea Harris, Reza Abdoh, Guillermo Calderon, Tim Crouch, Sophie Treadwell. We will use these plays to build a toolkit of generative strategies and address writing as a physical task that seeks a three-dimensional home.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

LAS E416 - PICTURE AND WORD**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

This is a co-requisite course. Students must also register for LLUS 3612 - Picture and Word.

Elective

Student Eligibility

Senior or Graduate Illustration Students only.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

LAS E420 - ADVANCED PLAYWRITING WORKSHOP**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This advanced workshop expects students to have some familiarity with playwriting and/or dramatic literature. Over the course of the semester, each writer will create an original evening-length work intended for live performance. The class will engage in various in-class writing prompts, share work through individual workshops, study revising/editing techniques, and attend local theatre. We will discuss various plays, theoretical texts, and other literary works as material for understanding narrative strategy and performance style. This class asks for a sense of camaraderie between writers as we will be reading each other's work and providing feedback in real time.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

LAS E421 - ADVANCED POETRY WORKSHOP

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

The Advanced Poetry Workshop is an intensive project-based poetry workshop for students with previous workshop experience and a portfolio of revised work on which to build. The course centers on workshop: peer critique by students with previous practice in poetry writing, and the shared goal of completing a semester-long publication/performance project. Students are expected to have a strong commitment to active participation in contemporary poetry as readers, writers, curators, performers, and audience. Teaching and learning methodologies include close reading of exemplary texts, experimentation with forms, revision, online/print publication, and performance. Texts will include poetry collections published in 2019 and 2020, as selected by students and instructor. The workshop welcomes work in any language and from any tradition of poetry. To the greatest extent possible, the work should speak for itself. But mediation, translation, contextualization also play a vital role.

Prerequisite: LAS E411 - Beginning Poetry Writing Workshop.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours
3

Instructional Method
Workshop

Delivery Mode
In-Person

LAS E422 - ADVANCED FICTION WRITING WKSHP

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

The advanced workshop assumes that students have some experience with writing fiction and are ready for an environment that will challenge them to hone, revise, and distill their craft. A writer begins inspired by dreams, language, a face in a crowd. But inspiration is only the beginning of a writer's work. In this course we'll study form, theme, voice, language, character, and plot. We'll also read and talk about stories by masters of the craft. The aim of the workshop is to help you discover what your stories want to be and fulfill the promise of your original vision.

Prerequisite: LAS E412 - Beginning Fiction Writing Workshop.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours
3

Instructional Method
Workshop

Delivery Mode
In-Person

LAS E426 - GRAPHIC NARRATIVE

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

This course will deal with graphic narrative in many of its forms: fiction, memoir, historical (auto)biography, journalistic investigation. We will be reading graphic narratives that helped create the genre of Comics Studies, as well as more contemporary narratives that are re-imagining and re-shaping the possibilities within the genre. We will also be reading scholarship that deepens our understanding of some of the ways these texts can be understood within a larger critical context. Students will have the opportunity to frame their responses to the readings in both traditional and visual modes. We will be reading such authors as: Art Spiegelman, Alison Bechdel, Jean Yuen Yang, Marjane Satrapi, Joe Sacco, Lynda Barry, Ron Wimberly.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E430 - LIARY**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The word liary references the seven volumes of Anais Nin's diaries, which, upon their publication, were denounced by Nin's friends as utter fiction, as the "liary." This course will treat this insult as the basis for a literary genre: the fiction of life itself. We will focus on the production of liaries: fiction using real life - your own. But rather than thinking about lived experience as the raw material of fiction which finds expression through words, we will think about words themselves as the medium through which the fiction of life can be constructed. In this course, we will be fully invested in the materiality of words and the functionality of fiction. We will collide with words as if they were a particularly willful batch of clay, to find different ways in which fictionality is created when a word is imagined to give contour to the slippery moments of living.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

LAS E432 - SHORT STORY WRITING WORKSHOP**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this writing workshop, we will explore the short story, working to put into words what we--as individual readers and writers--hope to find in it. We'll consider what makes a story a story, while acknowledging that it is often something ineffable, indefinable. We'll read a range of contemporary and classic writers and will also read essays on craft. A significant amount of class time will be devoted to in-class writing and peer workshops. At the end of the term, students will be expected to submit a portfolio made up of reflections, rough drafts, and revised stories.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E443 - READING AND WRITING LITERARY NONFICTION**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will give students the chance to read exemplary works of contemporary masters, including John McPhee, Jo Ann Beard, Denis Johnson, David Foster Wallace, Ta-Nehisi Coates, Leslie Jameson, Zadie Smith, Jhumpa Lahiri, and Joan Didion. Reading closely, students will gain broad exposure to a range of styles and concerns, which in turn may inform the nonfiction writing they do in this class. Students will have the option of working on a single long piece of approximately 20 pages or two pieces, 10 pages each. The work will be expected to do more than merely recount lived experience. At the heart of the writing should be an issue the writer is working to fathom.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E445 - THE LYRIC, THE HYBRID, THE ESSAY: EXPERIMENTS IN NONFICTION WRITING**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The essay form is broad and, at its core, investigative, as it seeks to examine and disrupt, twist and turn, move and shake. This course will be an exploration of nonfiction writing through some of the various forms that the essay takes. Students will be writing both critical analyses of the texts as well as writing their own nonfiction essays that use the readings as models. We will begin by reading several classic examples and move from there towards more contemporary forms. Some of the writers we will study may include: Hilton Als, James Baldwin, Jo Ann Beard, Eula Biss, Jenny Boully, Mary Cappello, Anne Carson, Ta-Nehisi Coates, William Gass, Maggie Nelson, Claudia Rankine, Rebecca Solnit, Susan Sontag, Virginia Woolf.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E446 - ARTISTS ON THE NEWS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

As journalism continues its radical metamorphosis, a growing number of legacy and small-scale publications express interest or seek to incorporate work made by artists. As thought leaders in society, artists are distinctively adept at instigating and encouraging a more engaged and informed public, whether they are addressing disinformation or climate degradation, harmful technologies or immigration, surveillance or politically motivated violence. ‘Artists Report’ will teach artists seeking to make work that reaches out from beyond museums and galleries, the tools and tactics of an investigative practice, as well as help students familiarize themselves with the language and codes of the journalism field. Through case studies, and lectures from artists, journalists and editors currently facilitating artist-led storytelling, students will understand what it takes to foster true collaborations with publications, editors and journalists and create new contexts for artistic investigative work. The class will focus on daily news readings and longer-form investigative pieces, as well as writings from artists such as Molly Crabapple, Naeem Moahaiemen, Mel Chin, Joe Sacco, Errol Morris, Ruddy Royce, James Bridle, Surya Mattu, Paul Chan, and Tania Bruguera. Additionally, we will read texts from Jean Baudrillard, Teju Cole, Judith Butler, Susan Sontag, and Alfredo Cramerotti that focus on the history, philosophy, and theory of visual culture, artists, and the news.

Students will be expected to produce short journalistic and investigative texts initially. Final projects can take the shape of either a long-format investigation, an audio news story, or a visual story. Everything produced will be required to take the form of a work that can be found in a major newspaper.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Lecture

Delivery Mode
In-Person

LAS E466 - MOTHERS & DAUGHTERS: IT'S A COMPLICATED NARRATIVE

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Literary Arts and Studies

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

The stuff of myth, lore, literature, and cinema, the tender in parts-fraught in others equation between mothers & daughters has spawned art across centuries. And this writing workshop! Welcome to Mothers & Daughters: It's a Complicated Narrative, where we will read, analyse, and create writing that dives through the heart of this relationship. We will be reading poems, stories, essays, and graphic narratives, look sideways at cinema and television, and examine scholarly material, to consider how mothers & daughters have committed the relationship to art. We will study how authors explore the sharing of space, gender roles and expectations, body and witnessing, and intergenerational trauma in contemporary literature and undertake writing of parent-child relationships. The class will include analysis by way of reflection essays, writing in poetry, fiction/graphic narrative, nonfiction modeled after our readings, and lively classroom discussion.

Readings may include “Motherhood & Daughterhood” by Adrienne Rich, excerpts from The Homeric Hymn to Demeter, Sophocles' Electra, Annie John by Jamaica Kincaid, The Bluest Eye by Toni Morrison, My Name is Lucy Barton by Elizabeth Strout, The God of Small Things by Arundhati Roy, Detransition, Baby by Torrey Peters, The Carrying by Ada Limon, Ladybird dir. by Greta Gerwig, Are You My Mother? by Alison Bechdel, and poems by Diane Seuss, Dorothy Chang, Preeti Vangani, Ishle Yi Park, Taylor Byas.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Workshop

Delivery Mode
In-Person

LAS E501 - FROM LITERARY TO CULTURAL STUDIES

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	Literary Arts and Studies
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

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.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours	Instructional Method
3	Lecture

Delivery Mode
In-Person

LAS E508 - PHOTOTEXTUALITY: LITERATURES OF THE EMBEDDED IMAGE

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	Literary Arts and Studies
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

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.

Elective

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

LAS E511 - BEYOND HUMAN: GPT-4 & THE EXTENSION OF LITERARY CONSCIOUSNESS

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	Literary Arts and Studies
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

In this forward-thinking course, we will explore the potential of GPT-4 as a catalyst for extending and enhancing literary consciousness. As artificial intelligence reshapes the landscape of language and literature, we will consider how GPT-4, with its advanced generative capabilities, can serve as a creative collaborator in the writing process, pushing the boundaries of human imagination and storytelling.

Students will engage with a range of texts and theories to better understand the implications of AI in the realm of literary art. We will examine the ethical, aesthetic, and critical considerations of collaborating with AI, while also assessing how GPT-4 can help writers tap into new perspectives, styles, and techniques. Throughout the course, students will work on a series of creative assignments that involve both human and AI-generated content, learning to strike a balance between their own instincts and the generative power of the machine.

By the end of the course, students will not only develop a deeper understanding of the potential for human-AI collaboration in literature but also gain valuable insights into their own creative processes. They will be equipped with the knowledge and skills to navigate and contribute to the ongoing conversation surrounding the role of AI in language art. The course will culminate in a final project, which may be a creative work, critical analysis, or research paper, showcasing the student's engagement with the literary possibilities and implications of the GPT-4 era. Topics to be covered in this course include:

- The history of writing technologies and their impact on human consciousness
- The history and development of GPT-4 and the implications for literature and language art
- Strategies for effectively guiding and refining GPT-4-generated content
- Exploring different genres and forms of writing with AI assistance
- Ethical considerations in human-AI collaboration and authorship
- The future of collaborative writing with advanced AI systems

Elective	
Student Eligibility Sophomore, Junior, Senior, or Graduate Students only.	
Weekly Contact Hours 3	Instructional Method Lecture
Delivery Mode In-Person	

LAS E519 - DARK WATERS: THE BLUE HUMANITIES & THE BLACK ATLANTIC

Terms Typically Offered Fall, Spring, Wintersession	Academic Level Undergraduate	Offering Department(s) Literary Arts and Studies
Min. Credits: 3	Max. Credits: 3	

Repeatable:
No

Below a certain depth in the ocean, a human body cannot remain. Not without imploding like a dying star. And yet oceans, bodies of water—such as the Atlantic—contain countless vital remains. Despite humanity’s vast technological advancements, the sciences continue to grapple with the ocean’s unreachable depths. On another disciplinary shore, critical ocean studies scholar, Steve Mentz, invites students of literature to “read for the salt.” While we may never experience an unmediated encounter with the chasmic depths of the Mariana Trench, the literary arts are saturated in blue matters. “Dark Waters” approaches modern anglophone literatures of the Atlantic—from England to Jamaica, from the U.S. to Nigeria—as a transnational, transhistorical archive whose oceanic histories are polluted equally by the chattel slavery of the middle passage and the oil spills of fossil fuel industries. Wading into the poetry of M. NourbeSe Phillip or Shailja Patel, the novels of Helon Habila, George Lamming, or John Lanchester, or the stories of Saleen Haddad, Virginia Woolf, or Mulk Raj Anand, this course invites students to create inlets and pursue tidal flows between the creative and the critical, and also amongst the entangled scientific and cultural materialities of our hydro-modernity. Sampling the critical-philosophic offerings of others—such as Alexis Pauline Gumbs’ “undrowned,” Stacy Alaimo’s “transcorporeality,” Christina Sharpe’s “being in the wake,” and Elizabeth Deloughery’s “Heavy Waters”—students will use writing and other expressive media across two core projects and associated preparatory work to explore and, finally, offer their own ideas on the texts we have plumbed together.

Elective	
Student Eligibility Pre-requisite: LAS-E101	
Weekly Contact Hours 3	Instructional Method Seminar
Delivery Mode In-Person	

LAS E520 - SPECTACLES OF THE HUMAN BODY: FREAK SHOWS, ETHNOGRAPHIC DISPLAYS, AND HISTORIES OF DIFFERENCE

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Literary Arts and Studies

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This course will investigate the era of freak shows and ethnographic displays in the parallel realms of science and show business in the nineteenth and twentieth centuries. From World's Fair Exhibits, to the streets of London, to the displays in PT Barnum's Museum, to Buffalo Bill's Wild West Shows, human beings were placed on display for the purported amusement and instruction of the public. Through the artifacts of these exhibitions, we will examine the ways that human bodily display enacted ideas about race, ethnicity, gender and the body, and explore the extent to which these ideas still shadow our present moment.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours	Instructional Method
3	Lecture

Delivery Mode
In-Person

LAS E548 - HAUNTING TOLKIEN: GHOSTS OF THE WEST

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	Literary Arts and Studies

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

A study of the works and influence of J.R.R. Tolkien at the intersection of Postcolonial studies, Classics, and Byzantine and Medieval Studies. Particular attention is paid to themes including: the influence of 19th-century scholarship and its fixation on ideologies of the Volk and the genealogies and wanderings of nations; legacies of empire and colonialism; discourses of Orientalism and antisemitism; medieval nostalgias from the Victorian to the Second Elizabethan Era; the Claims of Philology; source criticism and Tolkien's literary/historical influences; distortions and elisions of Byzantium and other cultures in the discursive construction of Western Civilization; and contemporary concerns including racist backlash to the casting of people of color in recent adaptations.

Elective

Weekly Contact Hours	Instructional Method
3	Lecture

Delivery Mode
In-Person

LAS E593 - QUEER LITERATURE AND THEORY

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Literary Arts and Studies

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

In this course we will examine the ways in which queer culture becomes presented and inscribed from post-Stonewall (1969) until the present. We will examine various queer literatures from different ethnic, class, and cultural and national backgrounds such as Ivan Coyote and Rae Spoon's Gender Failure, Randall Kenan's A Visitation of Spirits and Justin Torres's We the Animals. We will also read selected writings from queer theorists, including Judith Butler, Eve Sedgwick, and J. Halberstam to interpret the ways in which literature represents resistance to social and cultural repression, homophobia, and other forms of discrimination. We will attempt to address such important questions about the politics and social dynamics of queer sexualities and gender, closeting and homophobia and the ways in which queer writers explore such questions in their work.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E700 / GRAD 700G - THEORIES OF NATURECULTURE

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Theories of NatureCulture is a graduate-level critical and cultural theory seminar with a focus on environmental justice approaches that lays the foundations for advanced study in the interdisciplinary field of nature-culture-sustainability studies, introducing students to vital topics, theories, and perspectives in the environmental humanities.

Why does mainstream US environmental thought conceive of nature and human culture as separate? Are they really a dichotomy? What does it mean to describe something as “natural”? What do the humanities and arts have to contribute to environmental studies and environmental justice? This iteration of Theories of NatureCulture asks students to engage with a variety of cultural production, including poetry, essays, short fiction, film, music, and critical theory to analyze how the concept of nature is represented in different cultural imaginaries, as well as the embodied and material consequences of its representations. The course will expand and complicate students’ understandings of environmentalism by asking them to carefully and thoughtfully engage with a variety of ecological modes of thought, including: queer ecologies, ecofeminisms, Black ecological imaginings, Indigenous environmental thought, anticolonial environmentalisms, eco-crip theory, and Black feminist ecologies, among others.

In this seminar, we will carefully read and discuss a range of texts centered on environmental issues and concepts. Our readings and discussions will be complemented by field trips, writing assignments, group projects, and site visits. Close engagement with theoretical material will enable us to consider how different styles and disciplinary practices encourage particular forms of comprehension and interaction with the environment. This course is open to all graduate level students and to junior, senior/fifth year undergraduate students, with priority given to those in the NCSS and other Liberal Arts concentrations pending seat availability.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E705 - SEMINAR: HISTORY, HAUNTING, AND MEMORY

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Michel-Rolph Trouillot proclaims, The past-or, more accurately, pastness-is a position. Thus, in no way can we identify the past as past. What is the relationship between history and haunting? How does the narration of troubling and troubled memories (or images of the future) draw attention to the gaps, assumptions, and limits of historical representation? Who is granted the power to tell stories and who is worthy of having stories told about them? How might texts, films, and other creative mediums not just represent about the dead, but actually conspire with them? The past has an ever-deepening relevancy to contemporary life, and the intimacies that structure our understanding(s) of the past, present, and future produce powerful terrains for study. This course engages these fraught terrains of historical narration; the absence presence of figures of the past; and the vexed representation of traumatic memory in social life. This course will center a wide range of texts, films, and other modes of cultural production that examine how history, haunting, and memory are contoured by of race, gender, sexuality, queerness, diaspora, colonialism, and temporality. Tacking between historiographic theory and literary, poetic, documentary, and ethnographic accounts of relations with the dead and other uncanny forces, we will wrestle with the silences, gaps, and erasures within particular historical sites and problematize representations of the past. We will pay particular attention to texts that highlight the incoherence and instability of the historical record; engage processes of suspension, seep, and spill; and demand nuance, in-betweenness, and queer temporality from our analyses.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E707 - BUT DO THEY BITE?: THE MONSTROUS FEMININE IN GOTHIC AND VAMPIRE FICTION

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The Gothic tradition in literature has a wide and varied history. It is filled with contradictions that create a kind of uneasy unity; the natural world and the uncanny; patriarchal structures and strong women; and the awful beauty of the sublime. It also goes hand in hand with the vampire tales, that Nina Auerbach says have been our companions for so long that it is hard to imagine ourselves living without them. This course will explore the places vampire and Gothic novels, short fiction, and film intersect and diverge, as well as the way these genres approach representations of the monstrous feminine. We will consider these works of fiction in their cultural contexts using frameworks from gender studies, and feminist and post-colonial theory. Texts will include vampire stories from around the world, the European origins of the Gothic, and contemporary work that challenges the boundaries of both genres. As seminar participants, students will take an active role in class meetings, and produce research and project-based work.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E710 - ENERGY PASTS/PRESENTS/FUTURES

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will take an energy justice approach to fiction, theorizing, artistic production, and activism focused on various energy systems, including (but not limited to) fossil fuels, electricity, renewables, hydropower, and nuclear energy, and their respective infrastructure systems. Throughout the semester, we will study the relationship between cultures and energy systems, examining how each energy systems are experienced, theorized, represented, narrated, mediated, resisted, and reimagined. Fundamentally, this course asserts that knowledge and cultural production from BIPOC communities and communities in the Global Souths are central (not auxiliary) to understanding modernity, the future, what it means to live well and sustainably, and how these are entangled with energy systems. This course also seeks to strengthen the commitment of the environmental and energy humanities to social, racial, anticolonial, environmental, energy, participatory, epistemic, and recognition justices. Some of the questions animating this course include: How and why has energy injustice been normalized and perpetuated? What knowledges are produced through scholarly, pedagogical, and creative engagements with energy? How are communities of color, Indigenous, working class, and downriver communities disproportionately impacted by energy regimes, and how are they organizing, resisting, and reimagining them?

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

LAS E711 - NATIVE FEMINIST & TWO SPIRIT LITERATURES

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Literary Arts and Studies

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This course focuses on Indigenous conceptions of gender and sexuality, centering Native feminisms by privileging the knowledge of Native women, girls, Indigi-queer, and Two Spirit People. With core focuses on memoir, poetics, and felt theory -- which understands the body to be an important site of knowledge formation -- this class aims to draw attention to embodied experience, positionality, and spatiality. The class will foreground relationships between bodies, minds, spirits, and lands as vital methods of knowledge creation and cultural production. We will focus on how Native creators remap and reimagine gender, sexuality, colonial violence, and the relationship between people, kin, communities, temporality, and the land. Authors might include, but are not limited to: Terese Marie Mailhot, Deborah Miranda, Leslie Marmon Silko, Joy Harjo, Leanne Betasamosake Simpson, Tommy Pico, and Joshua Whitehead.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours	Instructional Method
3	Lecture

Delivery Mode
In-Person

LAS E712 - VISIONARY FICTIONS

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Literary Arts and Studies

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This course takes its title, Visionary Fiction, from the term coined by Adrienne Maree Brown and Walidah Imarisha to distinguish science fiction that has relevance toward building new, freer worlds from the mainstream strain of science fiction, which most often reinforces dominant narratives of power. Through an exploration of a variety of science/speculative fiction (sf) invested in decolonization, liberation, nonlinear time, the environment, and critiques of dominant narratives of power, students will

encounter sf short stories, novels, literary theory, personal essays, comics, films, and songs and music videos. This course, in its commitments to visionary fictions, includes Afrofuturist cultural production, Indigenous Futurities, and works committed to Multispecies Futures, Feminist Futures, and Queer Futurity, among others. As a creative extension of their reading in this course, students will generate their own visionary works of sf. A few of the course's framing questions include: Why and how does science fiction lend itself, as a genre, to a critique of the present? How does encountering science fiction through the lens of visionary fiction change, complicate, expand, and/or subvert sf genre expectations and stereotypes? What are the political stakes of imagining the future, and for whom? As readers, what are the implications and embodied experiences of imagining different futures in our current global moment of lingering pandemic, active protest and revolution, continued colonization, capitalism, extinction, and climate change?

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS E746 - THE SPARK OF HOPE IN THE PAST: MORRIS' CHAUCER/CRANE'S SPENSER

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Among the greatest monuments of the Arts & Crafts movement is the Kelmscott Chaucer published by William Morris and Edward Burne-Jones in 1896. Featuring eighty-seven wood-cut illustrations by Burne-Jones, the book is the culmination of Morris's career as a utopian socialist reformer and a manifestation of his ideals. Habitually looking forward by engaging the late-medieval past, Morris's edition is not only one of the most beautiful artifacts of the age but also registers a trenchant critique of the industrial, colonial empire that England had become. While work proceeded on the Chaucer, Morris's colleague Walter Crane—unquestionably the foremost illustrator of children's literature and himself a strident socialist like Morris—produced a magnificent edition of Edmund Spenser's Elizabethan romance epic, *The Faerie Queene*, a work which Karl Marx saw as little more than imperialist propaganda by "Elizabeth's arse-kissing poet." The plot thickens when, mindful of the mentorship between Morris and Crane, we note that something similar existed in the relationship between Chaucer and Spenser (despite the two hundred years that separated them). Both Chaucer and Spenser are considered "philosophical" poets, just as Morris and Crane are philosophically and politically driven in their visual art work. If we map out the complex interrelationships among these four artists, what can we discern about the ways that literary and visual media interrogate historical consciousness to "negotiate the past," as one scholar put it? What are the politics of nostalgia, and what potential/perils might ride along with it? Is the idea of a progressive past little more than a grammatical category, or does it carry the sort of weight that the future perfect does as "the utopian tense"? And just how should we understand the relationship between literary and visual representation? What is the critical potential of visual "illumination" of literary narrative? As a seminar, this course will be driven by independent student inquiry into the topic, culminating in a significant project to conclude the semester.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E752 - CHESTER HIMES

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Chester Himes (1909-1984) was the author of seventeen novels – among them a number of important protest novels and a popular series of Harlem detective novels – several volumes of short stories, and a two-volume autobiography. Spanning three decades, from the mid-1940s to the mid 1970s, the evolution of his work, and the enduring controversy it stirred, is representative of the debates and tensions relating to the role of the African-American writer and a developing African-American aesthetic during this period. His work will therefore serve as a platform from which to examine the racial and literary politics of the era, including the politics of protest (and the bringing together of “art” and “propaganda”); the political resonances of the intersection of race and gender; and the politics of genre and style, including the distinction between “high art” versus “escapist pulp.” Even though Himes’s work often defies easy categorization in terms of genre and politics, in this course we will focus on three distinct periods of Himes’s work (and in so doing will critique the very basis for these categorizations): his protest novels, which often hinge on disastrous sexual relationships between black men and white women; his autobiographies; and his popular detective novels, two of which were made into films in the 70s that can be directly linked to the popularity of the blaxploitation films of that era. For each period we will examine the relation Himes’s work to its broader political and literary contexts. Students will be expected to conduct research on a particular aspect of Himes’s work and use it to develop a written project throughout the course of the semester.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E782 - JOYCE, SYNGE, YEATS, AND THEIR ANTECEDENTS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 works is building 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"?

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E786 - EATING THE WAY BACK HOME: FOOD, LITERATURE AND IDENTITY**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Dangaremba, and Ken Saro-Wiwa.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E787 - FOOD MIGRATIONS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Food is one of the most material aspects of culture, and as people move or are moved from one continent to another, they invariably carry food and foodways from home with them. This course will examine those food migrations, and how they transformed culture. Tandoori chicken in England, barbecue in America, and pilau on the Swahili Coast all emerged from foodways brought to those regions through migration. Writers we will be reading may include Monica Ali, Chitrita Banerjee, Jessica B. Harris, Zadie Smith, M.G. Vassanji, and Psyche A. Williams-Forson. There will be short daily writing assignments for each reading and a 15-20 page final essay.

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Seminar

Delivery Mode

In-Person

LAS E799 - LAS OPEN SEMINAR

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 workshoping 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.

Elective

Student Eligibility

Pre-requisite: LAS-E101

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

LAS W215 - INTRO TO CULTURE CRITICISM**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

A review - nay, a good review, the kind you are sure to find in the art, entertainment, and culture sections of reputed newspapers and magazines, certainly engages with the study & makeup of the art work it is reviewing, but is also able to consider it as a palpable cultural production existing in the same universe as TikTok videos and endless Twitter discourse. It revels in and pokes fun at fandom, appreciates influence and also legacy, and is able to transition easily from critical theory to breathless pop culture breakdown. In this class, we will understand what makes for a good review, while also learning to fashion a parallel writing project as critics of the craft that we're developing. This is a class designed to develop the artist as a serious discernor of craft and a writer having fun with wordplay.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

LAS W246 - GENDER AND THE FAIRYTALE**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

We are all familiar with the moral of the story that comes at the end of a fairy tale. Charles Perrault's Little Red Riding Hood cautions unmarried young ladies not to let "wolves" into their beds, while the Grimm's "Little Red Cap" chastises girls for not listening closely to their mothers. Traditional versions of these tales are conduct manuals, cautionary tales, and homemaking primers for young girls, but they also address the underlying uncertainties associated with growing up and entering adulthood. Over the years, the fairy tale has been retold or reimagined to reflect shifting gender norms, and changing cultural anxieties around the transition to adulthood. Most recently, adaptations on the large and small screens have asked us to consider the motivations of the fairy tale's most notorious female villains in the context of traditional gender roles such as wife and mother. This course will examine tellings and retellings of four classic fairy tales: Cinderella, Little Red Riding Hood, Sleeping Beauty and Bluebeard. We will read and watch classic versions, contemporary retellings, and film and television adaptations of these texts that both challenge and reinforce ideas of gender normativity, contextualized by readings in feminist theory, gender studies, and psychoanalytic theory. We will also put these western tales in conversation with other similar literary texts and folk tales from around the world, and yes, we will talk about Disney.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H706 / LAS E706 - SURREALISM & FILM**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will examine cinema as a culture text to be read for its various meanings: formalist through socio-ideological. As such, it will also introduce students to the basics of formalist film analysis, from editing techniques to sound production. We will focus on perhaps the best cultural and cinematic movement for critical inquiry: Surrealist cinema. While cinema was only one of many arts utilized by the 20th century surrealists (in Paris and elsewhere), it was clearly the most fetishized and experimented with of all the various enactments of the movement, becoming the ultimate surrealist “dream” experience as Andre Breton and others commented throughout the movement’s main decades (1920s and 30s). What fascinated the Parisian surrealists was the “otherness” of the cinematic experience, and they approached film as the perfect medium for producing a communion with otherness (alterity) and for subversion of bourgeois European culture that, in their eyes, had left Europe and the World only violence and colonial dominance. Film became, therefore, the link between not only surrealism’s formal experiments but also its decolonial tendencies. Such postcolonial crossroads also intersect with surrealism’s other fascination with otherness: feminism and the subversion of heteropatriarchy. And hence, surrealist film becomes the perfect mode for the critical study of modernisms both in Europe and in the Global South, and for the study of alternative forms of artistic and cultural vision. This course will center its studies upon these frames for a revision of surrealist film: formal experiment, modernisms and decolonial resistance, and radical reworkings of identity. To do so, we will begin with the ending: Afrosurrealism and “Black” surrealism in the Global South, and then work backwards to Parisian Surrealism (and Dada) and its developments particularly in the films of Jean Cocteau and Luis Bunuel. We’ll end the course with a look back “out” at postcolonial surrealisms (Marvelous Realism and Magical Realism) and avant-garde cinema at the crossroads, from American avant-garde to global.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

Painting Department

Department Head

Jackie Gendel

Graduate Program Director

Meena Hasan

As a Painting major at RISD you engage in an individual search for meaning and cultural representation by honing strong visual skills, critical reasoning and an understanding of broad historical and social contexts. Faculty embrace a wide range of aesthetic attitudes and offer flexible programs, while openly examining, exchanging, challenging and refining ideas rooted in painting traditions.

- Learn more about [Painting at RISD](#)
- Department [Location and Contacts](#)

Programs

BFA.PAINT.120 - BFA in Painting

2025 - 2026 | Curriculum | 4-year program

After RISD's required year of Foundation Studies, sophomores entering the program are introduced to basic concepts and techniques that foster the development of a personal visual vocabulary. Juniors continue to expand and strengthen their visual and technical skills through studio work that allows for in-depth exploration of content and meaning.

Learning outcomes

Graduates of the BFA program are prepared to:

- demonstrate strong visual, verbal and technical skills.
- recognize the interdependence of content and form.
- appreciate context and physical properties vital to works of art not designed for reproduction.
- demonstrate enhanced critical reasoning with broad historical overviews and social insight.
- support intellectual and academic freedom.
- deliver discerning critiques of their own work and that of others.

Free Form Requirements works of art.

First year				
FALL		WINTERSESSION		SPRING
Foundation Curriculum	15	Studio Elective	3	Foundation Curriculum
Sophomore				
FALL		WINTERSESSION		SPRING
PAINT 4501 - Painting I	6	optional		PAINT 4502 - Painting II
PAINT 4519 - Drawing I	3			PAINT 4529 - Drawing II
PAINT 4505 - Fundamentals: Painting Methods & Materials	3			PAINT 4503 - Prehistory/Contemporary Art
Liberal Arts	3			Liberal Arts
total credits	15			total credits
Junior				
FALL		WINTERSESSION		SPRING
PAINT 4514 - Painting III	6	optional		PAINT 4515 - Painting IV
PAINT 4520 - Painterly Prints (<i>take in fall or spring</i>)	0 or 3			PAINT 4520 - Painterly Prints (<i>take in fall or spring</i>)
Liberal Arts	6			PAINT 4516 - Contemporary Art & Criticism
non-major studio elective	0 or 3			Liberal Arts
				non-major studio elective
total credits	15			total credits
Senior				
FALL		WINTERSESSION		SPRING
PAINT 4507 - Painting Workshop	3	optional		PAINT 4598 - Degree Project
major elective (<i>see below; take in fall or spring</i>)	0 or 3			major elective (<i>see below; take in fall or spring</i>)
Liberal Arts	6			Liberal Arts
non-major studio elective	3 or 6			non-major studio elective
total credits	15			total credits

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements.
- **MAJOR ELECTIVES - 3 CREDITS** in Painting chosen during the Senior year from the following:
 - PAINT 3505 - Materials and Techniques Workshop
 - PAINT 4415 - Color Workshop
 - PAINT 4490 - From Paint to Cinema and Back
 - PAINT 4504 - Experiments in Drawing
 - PAINT 4521 - Digital Tools for Artists
 - PAINT 4569 - Case Studies: Contemporary Art
 - PAINT 4570 - Critical Curating
 - PAINT 4597 - Professional Practice
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Painting

MFA.PAINT.2YR - MFA in Painting (2yr)

2025 - 2026 | Curriculum | 2-year program

The MFA program in Painting emphasizes critical and artistic growth through the evolution of a rigorous studio practice. While a shared passion for the history and craft of painting binds the department together, professors are committed to assisting each student in developing their own vision, supporting an enormous diversity of formal and conceptual approaches, painting styles and interests. During two years in residence at RISD, graduate students undertake a serious investigation of the broad range of possibilities and realities presented by contemporary painting.

Learning outcomes

Graduates of the MFA program are prepared to:

- display an understanding of contemporary visual art.
- demonstrate the intention, motivation and tools required to pursue a career as an artist and sustain a rigorous fine arts practice.
- demonstrate the strong visual, verbal and technical skills needed to engage with cutting-edge discourse in contemporary art.
- produce artwork that makes use of the interdependence between content, form, process and context.
- appreciate the material qualities and physical aspects of works not intended exclusively for reproduction.
- display an intimate familiarity with historical and contemporary approaches to visual art and their interrelationships.
- demonstrate enhanced critical reasoning with broad historical overviews and social insight.
- support intellectual and academic freedom.
- deliver discerning critiques of their own work and that of others at a level appropriate to faculty in most collegiate visual arts programs.
- individuate their approaches to visual artmaking and address self-defined research projects with distinct and challenging parameters.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
PAINT 450G - Graduate Painting Studio Critique I	6	elective	3	PAINT 451G - Graduate Painting Studio Critique II	6
PAINT 452G - Graduate Drawing	3			graduate seminar	3
PRINT 726G - Graduate Printmaking Project I	3			electives	6
graduate seminar	3				
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
PAINT 460G - Graduate Painting Studio Critique III	9	elective	3	PAINT 461G - Graduate Painting Studio Thesis	12
PAINT 465G - Three Critics	3			elective	3
elective	3				
total credits	15	total credits	3	total credits	15

notes:

- PRINT 726G - Graduate Printmaking Project I may be substituted with another studio by permission of the Graduate Program Director.
- Three (3) Graduate Seminars are required, of which only two are shown above. One of the electives must be a course that fulfills the Graduate Seminar requirement.
- All graduate students must participate in a minimum of 3-credits during Wintersession each year.

Courses

PAINT 230G / IDISC 230G - GRADUATE INTERDISCIPLINARY CRITIQUE

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Advanced Graduate Studies | Interdisciplinary Critique is comprised of multiple voices, ways of thinking and ways of being with oneself and one's practice. The course asks students to do so in a way that does not bound themselves to siloed ideas of making, being, and thinking. Central to the course is risk-taking, question-asking and the vast ability to reimagine all aspects of oneself as an integral part of developing longevity in an art practice. Within we will center the voices and practices of seemingly marginalized artists and practitioners – Edward Glissant, Gaston Bachelard, and Sylvia Wynter - who breach the boxes imposed on them with critical lenses on humanity and the creation of culture. My hopes are to inspire students to breach those same boxes themselves.

One of the guiding questions for the course is concerned with acknowledging how seemingly marginalized people express themselves in diasporic aesthetic forms, and how might these forms give language to the work artists are making currently; and, classically? Further, how theories concerning "human centered approach", "Opacities in relation", and the "Poetics of Spatial construction" are applicable in considering political, historical, and artistic languages available not only to those within the margins, but available to all folks seeking to develop alternative diaspora languages in their practices. For students I ask - how are you approaching aesthetic form in your own practice, and what is the language being used in and around the work you are creating - How can we as a community create space to refine the messages within our work? Who are the artists in our communities speaking similar languages, and who are the artists who should inspire us? Why?

Within this Studio students will learn to ask themselves Why, and Why Not, Who and What For, When and How Come, in order to develop futurity for the communal being, for the dialogic, for our persons, and the other fol(x) we want to see at the finish line. Together we will meditate on the magics of migrations, celebrations, revolutions, interventions, bodily and otherwise. There will be thinking on rest, and relaxation (How is this art?), thinking of divine queer play (Who is making this work and What for?), and various forms of protest (How can we do this in our own practices?). Plan on devoting time outside of class to commune with yourself, your practice of making, and the discussions in class –[forever] attempt to carry with you meditations that evaluate your sense of being.

Ultimately, this course is a discussion-based collaborative critique studio asking ambitious students to (re)consider their work as an intentioned dialogue within the history of image-making. This Studio-based course focuses holistically on a balance of seminar components (readings, screenings, and discussions) interwoven with studio visits, and critique, in order to grow these students' understanding of how their work functions across a variety of disciplines. Students are asked with great intention to expand the discussion around intersectionality and interdisciplinarity and to center decolonial methodologies in theory and practice. Central to the class are Queerx, trans, and non-binary Black & Brown Folx, artists / writers / makers who intrinsically occupy interdisciplinary practices. Your participation is vital - Let us build worlds.

Please contact the instructor for permission to register. Preference will be given to Graduate Painting, Sculpture or Textiles Students.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PAINT W453 - PORTRAITURE**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Student Eligibility

All Painting POS (UG and GR)

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 424G - MEANING IN THE MEDIUM OF PAINTING**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This first-year graduate seminar approaches painting as a technical skill, a historical practice and an intellectual project. Weekly sessions begin with group discussions of key readings about recent painting. Readings are organized in three sections. The first looks backward, to the problem of medium that preoccupied modernist painting and, residually, contemporary practices until the 1980s. The second section looks at the academy, the institution and the art market, and their effect on how painting is produced, disseminated, discussed and received. The third, the most speculative, looks laterally at a range of contemporary practices and their cultural frameworks from the 1990s to the present. Frequent studio visits will occur and drive some of the reading and discussion.

Please contact the instructor for permission to register. Preference is given to Graduate Painting Students.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

PAINT 450G - GRADUATE PAINT STUDIO CRITIQUE I**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Painting

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Open to Graduate Painting Students.

Major Requirement | MFA Painting

Student Eligibility

GR Painting Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 451G - GRADUATE PAINT STUDIO CRITIQUE II**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Painting

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Open to Graduate Painting Students.

Major Requirement | MFA Painting

Student Eligibility

GR Painting Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 452G - GRADUATE DRAWING**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Open to Graduate Painting Students.

Major Requirement | MFA Painting

Student Eligibility

GR Painting Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 460G - GRADUATE PAINT STUDIO CRITIQUE III**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Painting

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

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.

Open to Graduate Painting Students.

Major Requirement | MFA Painting

Student Eligibility

GR Painting Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 461G - GRADUATE PAINTING STUDIO THESIS**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Painting

Min. Credits:

12

Max. Credits:

12

Repeatable:

No

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.

Open to Graduate Painting Students.

Major Requirement | MFA Painting

Student Eligibility

GR Painting Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 465G - THREE CRITICS**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Open to Graduate Painting Students.

Major Requirement | MFA Painting

Student Eligibility

GR Painting Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

PAINT 2454 - PAINTING PRACTICUM**Terms Typically Offered**

Wintersession

Academic Level

Graduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

This graduate level wintersession studio course will be comprised of two external faculty that are professional artist working in the field. Activities will include studio visits, lectures by each visiting critic, group-critique, potential field trips, all in direct engagement with graduate student practice. It will culminate a final critique at the end of the five week session.

Elective

Student Eligibility
Graduate level students only

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

PAINT 2461 - FRIENDSHIP AS A WAY OF ART

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Undergraduate	Painting

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This course explores friendship as a critical framework for creative practice. Drawing on Michel Foucault’s concept of “friendship as a way of life,” the course expands the notion of friendship to encompass personal, intellectual, and artistic collaboration. Through case studies of friendships between artists, such as Claude Cahun and Marcel Moore, Andy Warhol and Jean Michel Basquiat, Agnes Martin and Ellsworth Kelly, Betye Saar and Allison Saar, Peter Hujar and David Wojnarowicz, Nancy Grossman and Romare Bearden, Darrel Ellis and Miguel Ferrando, and Roni Horn and Felix Gonzalez-Torres, students will learn how these relationships blurred the lines between personal and artistic lives, producing some of the most influential works of the 20th century. Students will engage in group exercises and collaborative projects in response to the RISD Museum collection and program. They will select works from the museum’s collection that resonate with the course theme to create dialogues with their own projects, culminating in an exhibition proposal that manifests friendship as a way of art. This exhibition proposal will be considered to be part of exhibition taught and hosted in the Memorial hall painting dept gallery that will occur during the last two weeks of wintersession. The gallery will be transformed into a queer social space for use by the whole RISD community. Students will have the opportunity to collectively present their proposal to the artist, engage in discussion, and receive feedback. In an art world where we are often made to feel like we have to be in competition with each other, this seminar will highlight the importance of friendship in artistic production, revealing the cross-pollination of ideas and the emotional and intellectual support systems that allows artists to flourish.

Estimated Cost of Materials: \$75.00

Elective

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

PAINT 2462 - UP CLOSE AND FAR AWAY: PAINTING FROM LIFE

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Undergraduate	Painting

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This studio course is an exploration of the basic techniques of oil painting from observation. We will push paint in color and form to wildly varying ends, drawing upon subjects that range from microscopic objects in the Nature Lab to the depth of the sky. Each student will be encouraged to develop a personal relationship to the materials that guides their process of translation from life to painting. We begin with color theory: students will learn to identify, feel, and modulate value, chroma, and temperature to

describe an observed environment in oils. Students will hone their skills in drawing, color mixing, and oil paint application. They will build painterly range through explorations of scale, mark, and composition. Our guiding force will be close looking—the emotional and conceptual core of observational painting, as we discuss and experience its possibilities and implications. We will also cover the basics of stretching canvas, priming surfaces, and using mediums.

The class will move from up close objects painted in the controlled studio environment towards plein-air painting in the landscape. Throughout the term, there will be presentations and readings that introduce students to the breadth of modern and contemporary observational painting, and stimulate discussions on observational painting’s potential narratives and hierarchies. In group critiques, students will challenge their conceptual understanding of the subjects they paint and the spaces they witness. The course will culminate in an ambitious, observational painting project of the student’s choosing. Students will have many opportunities to choose subjects that relate to their current practice and interests; the primary focus will be on the translation of in-class studio time into a thriving personal studio practice. This course is open to all levels of painting experience and beginning students will be encouraged.

Estimated Cost of Materials: \$200.00

Elective

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

PAINT 2562 - FLIRTING WITH RESEARCH, SWIMMING IN ARCHIVES

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Graduate	Painting

Min. Credits:	Max. Credits:
3	3

Repeatable:
Yes

This studio course mines the idea of research in contemporary art. It offers the students the space and support needed to cultivate their own methodology of research—one that is dedicated to their unique art practice. There is a porous and slippery space where visual arts and critical theory commingle. It is a space full of playful potential. Here, we move beyond the exhausted texts commonly thrown at art students. Instead, we imagine and find inspiration from intimate friendships among visual artists and thinkers—and all that they make possible for each other. In between the lines, in the corner of archives, in the silence of kind gossip; we honor and take inspiration from dinner parties, cafes, bars, and abandoned public libraries, where our elders found each other. Fred Moten sits with Julie Mehretu; Saidiya Hartman with Okwui Okpokwasili; Trinh T Minh-ha with Theresa Hakyung Cha; José Esteban Muñoz with Ana Mendieta: we keep imagining, smudging the lines between art and theory, reality and fiction, history and desire, now and the past. It all becomes blurry. Call it research, call it art: we have work to do.

Flirting is a studio class, a space dedicated to visual art, studio practice, visits, group crits, discussions, and time spent among artist students. Each student will work on their own body of work and be offered close guidance to explore research. We will brainstorm and find artists, texts, archives, histories, oral stories, and rituals in support of each student’s research and practice. Instead of papers, presentations, and reports, we will return to each student’s work. Exploring formats such as studio visits and group crit, we gather as a class to talk, dig deeper, and explore the artist’s terms, context, political urgency, archives, and history narrative. There will be periodic texts and artists introduced to help guide our path and ground our gathering: Saidiya Hartman, José Esteban Muñoz, Mariam Ghani, Eve Kosofsky Sedgwick, Judith Butler, William Kentridge, Hans Haacke, Julie Mehretu, Wael Shawky, Cecilia Vicuña, to name a few.

Elective

Student Eligibility
Junior, Senior, or Graduate Students only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

PAINT 3407 - PAINTING FROM OBSERVATION MARATHON

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Undergraduate	Painting

Min. Credits:	Max. Credits:
6	6

Repeatable:

No

Painting from Observation will be a team taught Schedule A and B marathon for 6 credits. Drawing, collage, printmaking and painting will introduce students to contemporary painting as practised by the RISD Painting Department. This course is a comprehensive introduction to painting. It is designed to develop confidence and experience with paint and painting. We will examine historical and contemporary trends and paint from life models and photo sources. Fundamental techniques for basic ground preparation, oil painting mediums and direct as well as in direct processes will be taught. Representational painting will be the primary focus but experiences in abstract painting will also be encouraged. We will learn abstract principles that organize composition, depict spatial illusion and describe form while developing a shared language for critiques. No prior painting experience is required.

Elective

Weekly Contact Hours

20

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 3505 - EXPERIMENTS IN MATERIALS AND TECHNIQUES WORKSHOP**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is a hands-on course, designed for advanced painting students who are fascinated by color, surface, transformation and alchemy, DIY processes, craftsmanship, invention, and the stuff of paint. It is for those who are eager to dive deep into all sorts of materials, methods and techniques. The objective of the class is to arm students with the tools and resources to figure out how to make what they imagine and to expand their practice through material exploration and information sharing. With an emphasis on experimentation, play, research and development; advanced students explore, problem solve and implement specific grounds, paints, supports, mediums and tools into their own practices. The level of specialization and expertise students may eventually desire for their work could require seeking the advice of paint manufacturers, conservators, fabricators, other artists or even experts in other fields. How to identify and acquire knowledge outside of one's comfort zone, approaching and finding a common terminology with peers and specialists is also a part of this course. Relevant art historical and contemporary methodologies, techniques and materials will be presented. Environmental Health and Safety guidelines that apply to painting practice and painting studio safety will be an integral part of this course.

Estimated Cost of Materials: \$150.00

Elective

Student Eligibility

Junior, Senior or Graduate Painting Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 4222 - PRIMARY SOURCES ILLUMINATING THE OCEAN DEEP AT THE NEW BEDFORD WHALING MUSEUM**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Museums are stewards of history; the present moment is radically testing the role museums play as storytellers while also challenging how and for whom historical narratives are told. The colonial history of this region was profoundly shaped by an industry built on the systematic hunting and harvesting of whales, driving entire species to the brink of extinction. Located just 35 miles east of Providence, the New Bedford Whaling Museum tells this story and offers a challenging look into the great sacrifices made in order for American industry and culture to thrive. Through several visits to the New Bedford Whaling Museum this course asks students to reflect upon and interpret a wide range of interrelated subjects, objects, and their shared histories and relationships to both humans, whales, and the environment. From folk art to nautical

culture, from colonial economies to subsistence hunting, and from natural history to curatorial practice, through research, students illuminate the stories the ocean has to tell us about ourselves so that our recognition of the past may help guide us towards a more sustainable future. With enhanced access to museum archives students address these topics with research-based projects employing a range of fine art media with specific attention to contextualizing within different modes of museum display. The New Bedford Whaling museum boasts a rich collection of unique and unusual artifacts, issuing a cautionary tale, and asking visitors to contemplate the tenuous line between the pursuit of profit and the destruction of that which is most sacred.

Elective

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

PAINT 4415 - COLOR WORKSHOP

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Painting

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This studio-based course will provide the foundation necessary to understand basic color theory and practice in painting, art and design. A historical and cultural perspective will be introduced to inform ongoing color studies executed in the studio. Students will acquire the vocabulary to articulate color phenomena and the means to exploit the expressive potential of color in their work. Color studies will be principally created with gouache, and a variety of other materials and means will also be explored. Lectures, demonstrations, and museum visits will supplement studio work. (An in class presentation is required).

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

PAINT 4490 - FROM PAINTING TO CINEMA AND BACK AGAIN

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Painting

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

The work intensive studio course will involved students in an intense visual, aesthetic and theoretical discussion around the historical relationship of Cinema to Painting and Arts Culture in general and move on to the analyze the current embodiment of Cinema's more conflated and confounded, co-dependant relationship to the Art's of today, tapping into the cross-pollination resulting of imagery, politics and theory's as they apply. Each class meeting will involve studio work and discussion and culminate with a film screening. The film screenings will move forward from Cinema's very beginnings to a few of today's best Indie films. The concentration of the course will be assigned painting projects that will be direct responses to the films being screened and related critiques of these projects as they pertain to the films and the applicable supplemental literature, allowing the discussion around Cinema, cinematic and art critical theory and the Art culture to be transferred to the students individual works thus allowing for the work to be seen in a larger context.

Elective

Student Eligibility
Junior, Senior or Graduate Painting Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode

In-Person

PAINT 4501 - PAINTING I**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Enrollment is limited to Sophomore Painting Students.

Major Requirement | BFA Painting

Student Eligibility

Sophomore Painting Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 4502 - PAINTING II**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Enrollment is limited to Sophomore Painting Students.

Major Requirement | BFA Painting

Student Eligibility

Sophomore Painting Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 4503 - INTRODUCTORY PREHISTORY OF CONTEMPORARY ART**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

This class, required for painting majors in spring semester of sophomore year, describes five defining features of modernity, providing the broad historical backdrop for their invention: the individual, globalization, nature, industrialization, and abstraction. The first half of the class will be devoted to the visual art of varied geographic and cultural settings prior to and during the rise of these paradigms. The second half of the class slows to focus in greater detail on the high modernist manifestations of each of those themes (interiority, capital, environment, technology, and narrative), and uses them to contextualize the art and culture of the 20th century. Periods, places, and subjects will be introduced through secondary sources, providing a critical lens through which to connect the material to present day art, culture, politics, and experience (for instance, the rise of global trade will be seen through the lens of postcolonial theory). The material for the course ends at approximately 1989, setting the stage for a more in-depth look at contemporary art, culture, and criticism in their junior year course.

Enrollment is limited to Sophomore Painting Students.

Major Requirement | BFA Painting

Student Eligibility
Sophomore Painting Students only.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

PAINT 4504 - EXPERIMENTS IN DRAWING

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	Painting

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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.

Elective

Student Eligibility
Junior, Senior or Graduate Painting Students only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

PAINT 4505 - FUNDAMENTALS: PAINTING METHODS AND MATERIALS

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Painting

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This course will provide the foundation for the creation of an archival painting practice for both traditional and contemporary painting methods. Topics covered will include tools, preparation process for both canvas and wood panels, sizes and grounds, drying oils, varnishes and resins, pigments, solvents, painting procedures, and the care of finished paintings. A historical overview of traditional methods and materials including egg tempera and oil paint will be covered, in addition to modern alkyd resins and 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 | BFA Painting

Student Eligibility

Sophomore Painting Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 4507 - PAINTING WORKSHOP

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is an intensive program designed to test the student's ability to design, organize, and complete a project of his or her choosing.

Enrollment is limited to Painting Students.

Major Requirement | BFA Painting

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 4514 - PAINTING III

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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 | BFA Painting

Student Eligibility

Students are enrolled into this course by the department. Enrollment is limited to majors only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 4515 - PAINTING IV**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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 | BFA Painting

Student Eligibility

Sophomore Painting Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 4516 - CONTEMPORARY ART AND CRITICISM**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is the second part of a two-class sequence, with Introductory Prehistory of Contemporary Art as a prerequisite. This class, required for painting majors in spring semester of their junior year, is devoted to the development of postmodern and contemporary art and culture from roughly 1989 to the present, introducing, contextualizing, and assessing how artists have addressed the discourses around medium, technology, globalization, colonialism, social justice, the environment in that time, how their work has been shaped by other spheres of cultural production, and how critics have responded to and theorized the art of the recent past and the present day. There will be a field-trip to Dia Beacon during the semester.

Enrollment is limited to Junior Painting Students.

Major Requirement | BFA Painting

Student Eligibility

Junior Painting Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

PAINT 4519 - DRAWING I**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

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.

Open to Sophomore Painting Students.

Major Requirement | BFA Painting

Student Eligibility
Sophomore Painting Students only.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

PAINT 4520 - PAINTERLY PRINTS

Terms Typically Offered Fall, Spring	Academic Level Undergraduate	Offering Department(s) Painting

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

This course offers a more painterly approach to the intaglio process. The students will produce applications of intaglio, such as collagraphs, large color monotypes and collage. Growth of imagery and technique will be encouraged through medium. A portfolio of prints will be produced.

Open to Junior Painting Students.

Major Requirement | BFA Painting

Student Eligibility
Junior Painting Students only.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

PAINT 4521 - DIGITAL TOOLS FOR ARTISTS

Terms Typically Offered Fall	Academic Level Undergraduate	Offering Department(s) Painting

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

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.

Elective

Student Eligibility
Junior, Senior or Graduate Painting Students only.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

PAINT 4529 - DRAWING II

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

A continued examination and development of drawing skills. This course is coordinated with Painting II.

Open to Sophomore Painting Students.

Major Requirement | BFA Painting

Student Eligibility

Sophomore Painting Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 4570 - CRITICAL CURATING

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Critical Curating will offer an in-depth and immersive introduction to curatorial practice, examining the art of exhibition-making from cultural and theoretical perspectives. The course looks at current and historical exhibitions that engage a range of public platforms, as well as artist practices invested in exhibition-making. The course also has a practical component, which will be an opportunity for students to develop and implement a public exhibition.

The first half of the course will introduce students to the critical analysis of the curatorial field. We will experiment with writing for various curatorial activities including exhibition reviews, curatorial proposals, and research presentations; as well as conduct site visits to different exhibition platforms. The second half of the course will focus on the production of an exhibition collectively conceived and managed by the student cohort, which will take place in the President's House and Memorial Hall's gallery. Coursework will involve workshoping curatorial proposals, soliciting an on-campus open call for work, and overseeing the installation and design of the exhibition. Additionally, visiting curators and artists will give lectures throughout the course, as well as activities such as studio visits, screenings, and research.

Preference will be given to Painting Students.

Elective

Student Eligibility

Senior or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

PAINT 4587 - SENIOR INTERDISCIPLINARY CRITIQUE

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is a course in which first-semester seniors who have already demonstrated unusual commitment, ambition and initiative within their majors will pursue and discuss independent work in a setting that reflects, as closely as possible, the interdisciplinary conversation that actually takes place around advanced art practice today. The course is intended to allow those working within medium-specific vocabularies to test how their work will make meaning in an art world in which a variety of disciplinary histories and conventions coexist, clash, and inform one another, as well as to provide an opportunity for students whose work bridges two or more disciplines (or involves performance/new genres/post-studio approaches) to learn from one another and from faculty capable of addressing all of these sorts of practices. This is a demanding critique course with additional seminar components (readings, screenings, discussions, slide presentations, etc.), and as such students can expect a workload equivalent to a core studio requirement within their major.

Acceptance into the course will be based on a GPA of 3.25 or greater as well as the recommendation of faculty and department heads from the student's major and on review of previous work. Candidates will be identified in discussions between the instructor and department heads during the preceding spring semester. Successful completion of THAD-H490/PAINT-4507 (Contemporary Art & its Discourses) or equivalent coursework is a prerequisite, ensuring students have a shared understanding of the art historical context for interdisciplinary. The maximum enrollment is limited to seminar-size (c. 15 students) in order to provide sufficient attention to each student's work in group and individual critiques while still allowing for seminar-style discussions.

Please contact the instructor for permission to register.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 4597 - PROFESSIONAL PRACTICES IN PAINTING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Senior Painting Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PAINT 4598 - PAINTING DEGREE PROJECT**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Painting

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Open to Senior Painting Students.

Major Requirement | BFA Painting

Student Eligibility

Senior Painting Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

Photography Department

Department Head

Steve Smith

Graduate Program Director

TBD

At RISD we approach photography as an ever-changing set of technical, conceptual and aesthetic conditions that exist within a broad social and cultural context. Here you make, present and interpret photographic images, learning how to use cultural signifiers, symbols and metaphors in the content and structure of image making.

- Learn more about [Photography](#) at RISD
- Department [Location and Contacts](#)

Programs

BFA.PHOTO.120 - BFA in Photography

2025 - 2026 | Curriculum | 4-year program

Following the first-year program in Experimental and Foundation Studies, in your sophomore year you begin the Photography BFA program by exploring analog and digital processes and techniques via various camera formats, traditional darkroom print production and digital workflows. Through close examination of photographs, you engage in deep critical thinking to develop a visual literacy informed by the history of photography, as well as seminars focused on the impact of photography in visualizing difference in class, race, gender and identity.

During junior year you expand on this knowledge, focusing on experimentation within the photographic medium and others, as well as materials, subjects and approaches to making. At this time you begin to produce self-directed projects, areas of inquiry, methods of research and articulation of conceptual and abstract ideas through group critiques, writing assignments and public presentations.

Your senior year is focused on developing work that will map a trajectory for an artistic practice that sustains itself beyond the bounds of the BFA and into a professional practice. The capstone degree project is a written thesis composed of critical reflection, influence and a definition of the scope and evolution of your own work, complemented by self-designed solo and two-person exhibitions in the Red Eye Gallery, the department's dedicated exhibition space.

Learning outcomes

Graduates of the BFA program are prepared to:

- develop personally driven work that demonstrates complexity and individuality.
- approach their practice as an evolving, exploration of forms, ideas, issues, and materials that are the culmination of work ethic, reflection and research.
- shape the context and dialogue around their work through oral presentations and writing.
- show proficiency in advanced analog and digital techniques and how those techniques relate to the construction of meaning.
- demonstrate understanding and sensitivity of the power relationships of representation and photography.
- present ability to critically reflect on one's own work and others from open, challenging and collective viewpoints.

Free Form Requirements

First year				
FALL		WINTERSESSION		SPRING
<u>Foundation Curriculum</u>	15	studio elective	3	<u>Foundation Curriculum</u>
Sophomore				
FALL		WINTERSESSION		SPRING
PHOTO 5302 - Sophomore Lab	3	<i>optional</i>		PHOTO 5303 - Sophomore Studio
LAEL 1034 - Histories of Photo I	3			LAEL 1039 - Histories of Photo II
Liberal Arts	3			PHOTO 5308 - Digital Imaging I
major, non-major or open electives	6			PHOTO 2183 - Topics: The Image & Difference
				Liberal Arts, major, non-major or open electives
total credits	15			total credits
Junior				
FALL		WINTERSESSION		SPRING
PHOTO 5305 - Junior Studio	3	<i>optional</i>		PHOTO 5306 - Junior Studio
PHOTO 5311 - Advanced Digital Imaging I	3			Liberal Arts
Liberal Arts	6			major, non-major or open electives
major, non-major or open electives	3			
total credits	15			total credits
Senior				
FALL		WINTERSESSION		SPRING
PHOTO 5307 - Senior Studio	3	<i>optional</i>		PHOTO 5398 - Degree Project
Liberal Arts	6			PHOTO 5360 - Undergraduate Seminar
major, non-major or open electives	6			Liberal Arts, major, non-major or open electives
total credits	15			total credits

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements. *LAEL 1034 Histories of Photo* and *LAEL 1034 Histories of Photo II* are required Liberal Arts electives for Photography majors
- **MAJOR ELECTIVES - 12 CREDITS** in Photography
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Photography
- **OPEN ELECTIVES - 6 CREDITS** may be a combination of studio courses, including Photography

MFA.PHOTO.2YR - MFA in Photography (2yr)

2025 - 2026 | Curriculum | 2-year program

Working in your own studio space, you enjoy access to state-of-the-art technical facilities that allow you to explore film-based and digital photography, digital video and multimedia production.

As you create a coherent body of visual work that shows a sustained and sophisticated investigation of ideas, you also learn to write and speak about your work fluently and and frame your practice in historical and critical contexts.

Learning outcomes

Graduates of the MFA program are prepared to:

- state and achieve individual goals for their work.
- deliver technically proficient work.
- develop a cohesive body of work.
- speak and write about their work with a high degree of clarity.
- contextualize their work in contemporary practice.
- demonstrate professionalism through teaching, gallery exhibition, photography assistantship, and/or managing a studio practice.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
PHOTO 532G - Graduate Critique I	9	elective	3	PHOTO 535G - Graduate Critique II	9
graduate seminar	3			graduate seminar	3
elective	3			elective	3
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
PHOTO 536G - Graduate Critique III Thesis	9	elective	3	PHOTO 537G - Graduate Critique IV Thesis	9
PHOTO 541G - Graduate Seminar	3			PHOTO 539G - Graduate Photography Thesis Writing	3
elective	3			PHOTO 540G - Graduate Thesis Project	3
total credits	15	total credits	3	total credits	15

notes:

- Three (3) Graduate Seminars are required. Students may opt to take a pre-approved Liberal Arts course. Consult your Graduate Program Director for appropriate courses to fulfill this requirement.
- All graduate students must participate in a minimum of 3-credits during Wintersession each year.

Courses

LAEL 1034 - HISTORIES OF PHOTOGRAPHY I

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Photography, Liberal Arts
Min. Credits:		Max. Credits:
3		3
Repeatable:		
No		
Part I of a two-semester course that will survey major topics in the Histories of Photography. Emphasis will be given to the diverse cultural uses of photography from its invention to the present day. Such uses include: the illustrated press; amateur photography; studio photography; industrial, advertising, and fashion photography; political and social propaganda; educational and documentary photography; and photography as a medium of artistic expression. Much attention will be paid to how photographs construct histories, as well as being constructed by them.		
Major Requirement BFA Photography		
Student Eligibility		
Sophomore, Junior, Senior, or Graduate Students only.		
Weekly Contact Hours	Instructional Method	
3	Lecture	

Delivery Mode

In-Person

LAEL 1039 - HISTORIES OF PHOTOGRAPHY II**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Preference given to Sophomore Photography Students.

Major Requirement | BFA Photography

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

PHOTO W551 - INTRODUCTION TO DARKROOM PHOTOGRAPHY**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is a basic course in the techniques of photographic seeing. Students will be given exercises to develop their ideas concerning the fundamental visual problems of photography. Students will also learn technical aspects of exposure, developing and printing in the darkroom as they explore and respond to the visual qualities of the medium. Students must provide their own 35mm camera with manual controls. Estimated Materials Cost: \$150.00 - \$200.00 Open to freshmen and sophomore undergraduate students.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 532G - GRADUATE CRITIQUE I**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Photography

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

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.

Enrollment is limited to Graduate Photography Students.

Major Requirement | MFA Photography

Student Eligibility

GR Photography Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 535G - GRADUATE CRITIQUE II

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Photography

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

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.

Enrollment is limited to Graduate Photography Students.

Major Requirement | MFA Photography

Student Eligibility

GR Photography Programs of Study

Weekly Contact Hours

5

Instructional Method

Seminar

Delivery Mode

In-Person

PHOTO 536G - GRADUATE CRITIQUE III THESIS

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Photography

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

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.

Enrollment is limited to Graduate Photography Students.

Major Requirement | MFA Photography

Student Eligibility

GR Photography Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 537G - GRADUATE CRITIQUE IV THESIS

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Photography

Min. Credits:

6

Max. Credits:

9

Repeatable:

No

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.

Enrollment is limited to Graduate Photography Students.

Major Requirement | MFA Photography

Student Eligibility

GR Photography Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 539G - GRADUATE PHOTO THESIS WRITING

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

A Graduate Thesis is to be determined in consultation with faculty advisor by the beginning of the first semester of the second year.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Photography Students.

Major Requirement | MFA Photography

Student Eligibility

GR Photography Programs of Study

Weekly Contact Hours

5

Instructional Method

Seminar

Delivery Mode

In-Person

PHOTO 540G - GRADUATE THESIS PROJECT

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Photography Students.

Major Requirement | MFA Photography

Student Eligibility
GR Photography Programs of Study

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

PHOTO 541G - GRADUATE SEMINAR

Terms Typically Offered
Fall

Academic Level
Graduate

Offering Department(s)
Photography

Min. Credits:
3

Max. Credits:
3

Repeatable:
Yes

The Graduate Seminar works in complement with Graduate Critique to provide a forum in which students assemble in discussion, analysis and reflection around a set of ideas, practices and histories that are of substantial relevance to photography, its history and its contemporary forms. The content of the seminar will vary from year to year, but students will be expected to read, research, discuss, write about and/or present on the material addressed in class. The seminar will interact with the department's Visiting Artist lecture series, with the SEI Lecture Series, and with MCM events at Brown. Attendance at those lectures is highly recommended.

Enrollment is limited to Graduate Photography Students.

Major Requirement | MFA Photography

Student Eligibility
GR Photography Programs of Study

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

PHOTO 2033 - CYANOTYPE BLUES

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Photography

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This winter session class is devoted to the color blue. Through the historical photo process cyanotype (aka the blueprint), students will create unique prints that can be used in artist books, clothing, sculpture, quilts, collages, or as stand-alone imagery. We will print on various surfaces such as fabric, objects, hand-made and store-bought paper. Students will bring items, darkroom negatives, drawings, and digital images to convert into digital negatives in class. Other mediums can be put on top of the cyanotype, so we will explore its multimedia capabilities. Finally, we will also change the blue by natural toning our cyanotypes. Please bring a sense of curiosity, and experimentation.

Estimated Cost of Materials: \$150.00 - \$200.00

Elective

Student Eligibility
Open to non-major First-year or Sophomore Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

PHOTO 2183 - SPECIAL TOPICS: THE IMAGE & DIFFERENCE

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Photography

Min. Credits:	Max. Credits:
3	3

Repeatable:
Yes

This seminar will explore some of the inherent violence(s) of differing forms of representation, as well as an array of images that contend with the representation of violence, in order to better grasp some of the powerful interacting phenomena at work in our contemporary experience of social, political, sexual, racial and economic difference. This will be our task: to develop means of better grasping how both images and ideas act on us in the perpetuation and the normalization of forms of violent differentiation, and to reckon with how those self-same images and ideas might simultaneously offer means of resistance. Students will read, respond verbally in open discussion, write an essay, prepare slide presentations to deliver to class, produce an annotated bibliography and generate visual work in response to assignments in class.

We will attend to the tacit and yet essential violences that operate at the level of our conceptualization of the photographic image, as well as of the human body, in terms of its gendered expression, its sexual identity, its race, its alterity and its abjection. This work will be informed by a combination of close readings of photographic theory, but equally by trenchant political critiques of culture, and new strains of film criticism. Working outward from readings of Roland Barthes and Tina Campt, we will explore the photographic archive, and the question of whether we can bring new modes of attention to our encounters with photographic images—modes of attention that are attuned to our embodied experience of seeing and listening, and that draw on an interdisciplinary understanding of the various forces with which the photographic image is charged. We will assess the various ways in which representations of the black body—and new conceptualizations of blackness itself—free us up to perceive unstated but ongoing forms of violence and of resistance, both in representation and in the history on which images of blackness depend.

Through a reading of Afropessimist critiques of recent cinema, we will examine profoundly powerful forms of symbolic violence, opening on to a process of questioning the structural position of the black female figure, both in film and in our cultural imaginary. Working through iconic images of torture and of death, we will examine the fragile and mutable symbol of the American national body, exploring its adaptability to a process of queering, and its ongoing resistance to transformation by race. We will also examine the ways in which the refusal to represent might act as a means to embody and approximate the depth of trauma at work in genocide, debating the relative merits of withholding images as against displaying them. This will lead us back to Barthes and Campt at the semester’s end. This seminar depends upon a willingness to regularly view controversial and emotive imagery, and an equal commitment to free, responsive and principled debate. It is my hope that we will fail together often and unselfconsciously, and that we will grapple frankly with the complex relays of power that divide us, while they are held up for us to see within and beyond the reproducible image.

Estimated Cost of Materials: \$25.00

Majors are pre-registered for this course by the department. This course is a requirement for Sophomore Photography students.

Major Requirement | BFA Photography

Student Eligibility
Sophomore Photography Students only.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

PHOTO 2189 - VIDEO PORTRAITURE & PERFORMANCE

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Photography

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

In this intensive studio elective, students will explore, create, and critique a series of performative works which migrate from one medium to another- stage, screen, and sculpture, and the connections and intersections between them. Students will leave the class with a working knowledge of video and photographic techniques, cameras, Adobe Premier, After Effects, projectors, monitors, and expanded installation techniques. Authorship and the relationship of the artist or performer to the frame will be a driving focus of the course, as will the poetics and politics of representation and popularity in story-telling and digital media.

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

PHOTO 5230 - CONTEMPORARY PHOTOGRAPHY & RESEARCH

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Photography

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

What does 'research' mean for contemporary photographers? For artists using photography within their practice? This hands-on studio course investigates and critiques the nature and scope of research and its practical application to current practice, and how research provides a critical context to help develop awareness, extend subject knowledge, and inform the creation of new artistic work. We will learn through current case studies, unpicking what kinds of processes photographers use when making work. We will investigate to what extent individual practices differ and what analogies can be drawn across those practices. We will look at the roles of instinct and serendipity in allowing for other ideas to emerge. You will develop and hone your own research methods through a wide variety of experimental making and writing assignments, and through critique. This course is also a research project in itself, bringing together examples of photographic practice for you to ponder and engage into our own ideas, processes, and projects.

Estimated Materials Cost: \$50.00

Elective

Student Eligibility
Junior, Senior, or Graduate Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

PHOTO 5233 - INTRODUCTION TO PHOTOGRAPHIC PRACTICE

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Photography

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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.

Elective

Student Eligibility

Open to non-major First-year or Sophomore Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5235 - BOOKMAKING FOR THE PHOTOGRAPHER: THE SEQUENCE AND BINDING METHODS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Over the past decade, photography books have seen a resurgence within the art world, this time transcending their original use as survey or catalog to become ideal spaces and platforms to experience and disseminate work. Today image-based printed matter functions in a multitude of ways, all of which at their core are driven by the mechanics of sequence and editing. Through class discussions, using RISD's Fleet Library and Special Collections, and individual research - students will form a personal vision of what images mean in the book form. Our focus will be equally on content, concept, production & technique. The semester will culminate in each student having devised, sequenced, edited and produced a fully resolved and realized photography book.

Estimated Cost of Materials: \$125.00

Elective

Student Eligibility

All Photography POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5300 - INTRODUCTION TO DARKROOM PHOTOGRAPHY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$150.00 - \$200.00

Elective

Student Eligibility

Open to Non-major Sophomore or Junior Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5302 - SOPHOMORE LAB**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The Sophomore Studio is focused on the of each student's expressive vision so that she/he can create photographs with compelling content. Through group critiques and individual meetings with the instructor, students will refine their skills as photographers and learn how to verbally articulate issues in their own work as well as the work of others. The greater part of the class will geared towards creating an open an dynamic environment where students engage in the give and take of constructive feedback on their progress. The critique schedule will be enriched by readings, multimedia lectures and class field trips throughout the semester. Attendance at all department visiting artist lectures is required.

Major Requirement | BFA Photography

Student Eligibility

Sophomore Photography Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5303 - SOPHOMORE PHOTO STUDIO**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

A continuation of PHOTO-5302, providing an open and dynamic environment where sophomore can create photographs and engage in constructive feedback on their progress.

Enrollment is limited to Sophomore Photography Students.

Major Requirement | BFA Photography

Student Eligibility

Sophomore Photography Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5304 - INTERMEDIATE DARKROOM PHOTOGRAPHY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is designed for non-majors 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 Cost of Materials: \$150.00 - \$200.00

Open to Sophomore, Junior, Senior or Fifth-year Undergraduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior or Fifth-year Undergraduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5305 - JUNIOR STUDIO

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$150.00 - \$200.00

Enrollment is limited to Junior Photography Students.

Major Requirement | BFA Photography

Student Eligibility

Junior Photography Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5306 - JUNIOR STUDIO

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$150.00 - \$200.00

Enrollment is limited to Junior Photography Students.

Major Requirement | BFA Photography

Student Eligibility

Junior Photography Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5307 - SENIOR STUDIO

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$200.00 - \$250.00

Enrollment is limited to Senior Photography Students.

Major Requirement | BFA Photography

Student Eligibility

Senior Photography Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5308 - DIGITAL IMAGING 1

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Preference is given to Sophomore Photography Students.

Major Requirement | BFA Photography

Student Eligibility

Sophomore Photography Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5311 - ADVANCED DIGITAL IMAGING**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is designed to give junior majors a thorough and deep understanding of the intermediate-level workflow for film capture and scanning and digital camera RAW file capture. Both workflows allow students to produce the highest quality inkjet prints on large-format printers. This course will touch on many topics, including advanced tonal and color correction techniques, image sharpening, digital camera exposure and Raw file processing, inkjet and Lightjet printing and automated batch file processing. While this course is primarily technical, students are expected to pursue their ongoing personal work to fulfill assignments, culminating in a final portfolio of 10 finished digital prints that demonstrate mastery of the techniques learned in the course. Students entering the course should be proficient in the use of the Macintosh platform and basic Photoshop operations and have a good understanding of processing and printing in black and white photography. Transfer majors must demonstrate these proficiencies to the satisfaction of the department before being permitted to enroll in this course.

Prerequisite: PHOTO-5308 for undergraduates.

Major Requirement | BFA Photography

Student Eligibility

Pre-requisite: PHOTO-5308 for undergraduates.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5312 - THE IMAGE AND SPACE AND TIME**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will wrestle with the mercurial and ever-evolving subject of Time-Based art. What is Time-Based art? Is it simply art with durational elements that unfold over the course of the work? Is it art that depends on time to define itself? Is it art that can only exist within the confines of regulated space? Is it art that stands firmly in the aftermath of what preceded it? Is it art that keeps time, wastes time, witnesses time, changes time, rearranges time, or records time? In this course, we will explore and welcome work being made under the broad umbrella of Time-Based work, such as: documentary photography, video art, experimental film, performance art, recorded happenings, social practice, and sculpture made with temporal dimensions. The course will operate as a studio course, with students being asked to present work for critique regularly, as well as weekly discussions of historical and contemporary investigations and demonstrations of Time-Based art.

Elective

Student Eligibility

Academic Level in the selection list Undergraduate

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5313 - LARGE FORMAT**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This studio course is designed to help students slow down and become more contemplative with their photographic practice. This darkroom based course will give students ultimate compositional control as they learn to use the large format camera. Topics covered will include using the view camera's tilt, swing, shift and rise movements to control focus, perspective and image shape. Student will also learn film exposure techniques and advanced black and white printing controls. Later in the course students will be introduced to large format digital scanning and printing workflows.

Estimated Materials Cost: \$150.00 - \$500.00

Elective

Student Eligibility

Junior, Senior or Graduate Photography Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5314 - LIGHTING: CONSTRUCTED REALITIES**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will focus on basic lighting techniques and principles that will provide students with the skills necessary to feel comfortable in a variety of lighting situations. Students will not only gain an understanding of how light can be manipulated and controlled but also how it can be used to communicate information. The course will serve as an introduction to the studio and to various kinds of tungsten and strobe equipment.

Estimated Materials Cost: \$150.00 - \$200.00

Elective

Student Eligibility

Junior, Senior or Graduate Photography Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5318 - ANTIQUE & ALTERNATE PROCESSES**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In the photographic art world today, exciting new forms of print production have expanded expressive choices for artists, often combining processes from the earliest days of photography with the latest advances in digital media. In this course, students will explore a number of vintage and experimental photographic processes, including cyanotype, wet collodion, platinum/paladium printing, albumen, gum bichromate and liquid light. The goal of the course is to broaden the student's repertoire of photographic printmaking techniques and allow for experimentation with hybrid forms that combine old and new methods in innovative ways.

Estimated Materials Cost: \$150.00 - \$200.00

Elective

Student Eligibility

All Photography POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5322 - PROF. PRACTICE IN PHOTOGRAPHY

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is a course all photo majors should take to help launch their careers, whatever the specialty-fine art, fashion, commercial, editorial. Classes will include lectures and instruction by the professor and outside experts, covering the breadth of issues professional photographers face, such as building their portfolio, promoting their work, finding jobs, keeping financial records, and legal issues, such as copyright, and model releases. The core of the class involves virtual field trips to visit artists and other photography professionals in Boston, New York, and Philadelphia. Those visited include many RISD photo graduates who have gone on to make careers in photography, and others who have something to teach about the many issues facing contemporary photographers.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5334 - ADVANCED DARKROOM

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Advanced Darkroom Printing: Artists who long for more hands on time with their materials are turning to the B&W darkroom. The advanced darkroom printing course is for students who have previous darkroom experience and who want to take their BW printing skills to the next level. In this course students participate in group printing labs where they will learn advanced darkroom printing techniques. Material also covered in include; film exposure and film development, Pyro film developers, custom print developers, print flashing, bleaching, and toning. Students will also learn un - sharp negative masking, print retouching and enlarged digital negatives for contact printing. Grading will be base 60% on weekly assignments and 40% on the final portfolio and presentation of 10 perfect prints.

Estimated Cost of Materials: \$250.00

Elective

Student Eligibility

All Photography POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5339 - THE BUSINESS OF ART**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is designed for art students looking to transition into the creative economy. As the worlds of art and commerce increasingly co-mingle, we will explore how a RISD education and skill set is marketable for business, academia, non-profits, and the gallery world. This hands-on course will include making a business plan, building a brand, finding and dealing with clients, and managing estimates, invoices, taxes, and insurance. Through practical in class exercises, guest lecturers, readings and assignment work, we will address the risks and rewards of making a living as an artist /entrepreneur.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

PHOTO 5344 - STUDIO TOPICS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

Yes

The topic covered in this class may change each semester. Topics range from technically oriented subjects, for example, non-silver processes, to thematic ones, for example, “the figure in the landscape”.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5347 - DOCUMENTARY PHOTOGRAPHY**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Student Eligibility

Completed or is in process of completing 30 credits.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5350 - INTRO TO DIGITAL PHOTOGRAPHY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Open to non-major Sophomore or Junior Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PHOTO 5360 - UNDERGRADUATE SEMINAR**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The Undergraduate Seminar works in complement with Senior Studio to provide a forum in which students assemble in discussion, analysis and reflection around a set of ideas, practices and histories that are of substantial relevance to photography, its history and its contemporary forms. The content of the seminar will vary from year to year, but students will be expected to read, research, discuss, write about and/or present on the material addressed in class. The seminar will interact with the department's Visiting Artist lecture series, with the SEI Lecture Series, and with MCM events at Brown. Attendance at those lectures is highly encouraged.

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Photography Students.

Major Requirement | BFA Photography

Student Eligibility

Senior Photography Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

PHOTO 5398 - SENIOR DEGREE PROJECT

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Photography

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Photography Students.

Major Requirement | BFA Photography

Student Eligibility

Senior Photography Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

Printmaking Department

Department Head

Meg Foster

Graduate Program Director

Tyanna Buie

Printmaking at RISD supports your creative development as you engage in visual expression via intaglio, lithography, screenprint, relief and related photo-processes. Both undergraduate and graduate majors work toward a focused personal direction by mastering traditional and contemporary techniques, including digital and alternative print methods.

- Learn more about [Printmaking](#) at RISD
- Department [Location and Contacts](#)

Programs

BFA.PRINT.120 - BFA in Printmaking

2025 - 2026 | Curriculum | 4-year program

During sophomore year—your first as a Printmaking major—you discover the basic forms of printmaking like intaglio, lithography and silkscreen. Then as a junior in the BFA program, you continue to hone your conceptual, critical and technical skills through a number of Printmaking electives or studios in related disciplines such as Illustration, Textiles and Photography.

Learning outcomes

Graduates of the BFA program are prepared to:

- develop the self-reflective capacity to explain why they are making prints.
- be conversant with the history of the printmaking field.
- articulate the conceptual grounding of their work and defend it through critical dialogue.

- demonstrate knowledge and technical skills in varied printmaking contexts, from intaglio, lithography and silkscreen to related disciplines such as illustration, textiles and photography.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
Foundation Curriculum	15	studio elective	3	Foundation Curriculum	12
Sophomore					
FALL		WINTERSESSION		SPRING	
PRINT 4650 - Relief Project I	3	optional		PRINT 4606 - Intaglio I	3
PRINT 4608 - Lithography I	3			PRINT 4610 - Waterbase Silkscreen	3
Liberal Arts	6			Liberal Arts	6
major, non-major or open studio elective	3			major, non-major or open studio elective	3
total credits	15			total credits	15
Junior					
FALL		WINTERSESSION		SPRING	
PRINT 4648 - Junior Printmaking Workshop: Seminar/Critique	3	optional		PRINT 4623 - Junior Printmaking Workshop: Seminar/Critique	3
PRINT 4523 - Printmaking & The Politics of Protest	3			Liberal Arts	6
Liberal Arts	6			major, non-major or open studio electives	6
major, non-major or open studio elective	3				
total credits	15			total credits	15
Senior					
FALL		WINTERSESSION		SPRING	
PRINT 4651 - Senior Printmaking Workshop: Critique	3	optional		PRINT 4698 - Senior Printmaking Degree Project: Critique	6
PRINT 4622 - Senior Printmaking Workshop: Seminar	3			Liberal Arts	3
Liberal Arts	3			major, non-major or open studio electives	6
major, non-major or open studio electives	6				
total credits	15			total credits	15

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements.
- **MAJOR ELECTIVES - 12 CREDITS** in Printmaking
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Printmaking
- **OPEN ELECTIVES - 6 CREDITS** may be a combination of studio courses, including Printmaking

MFA.PRINT.2YR - MFA in Printmaking (2yr)

2025 - 2026 | Curriculum | 2-year program

During your two years in residence here, you take on a serious investigation of the possibilities presented by contemporary printmaking. In addition, you may gain professional experience through off-campus internships during Wintersession and over the summer.

Learning outcomes

Graduates of the MFA program are prepared to:

- demonstrate mastery of traditional techniques of relief and intaglio printing in all their complexity, along with a knowledge of lithography, screenprint, photographic and digital methods.
- indicate confidence in their ability to make work that is meaningful to them and successfully conveys their ideas.
- build a studio practice based on skills and procedures developed from research and study.
- articulate – both verbally and in writing – concepts and contexts pertaining to their work.
- exhibit deep and thorough knowledge of at least one traditional printmaking process through rigorously executed studio work.
- display appreciation for and knowledge of the broad field of contemporary art making, including installation, relational aesthetics, performance and sound.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
PRINT 461G - Graduate Printmaking I: Historical Context & Practice	6	elective, internship or international study	3	PRINT 462G - Graduate Printmaking II: Curatorial & Critical Topics & Practice	6
PRINT 726G - Graduate Printmaking Projects I	3			Advanced Printmaking Elective	3
graduate seminar	3			graduate seminar	3
elective or Liberal Arts	3			elective or Liberal Arts	3
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
PRINT 463G - Graduate Printmaking III: Historical Context & Practice	6 or 9	elective, internship or international study	3	PRINT 464G - Graduate Printmaking IV: Critical Topics and Practice	6 or 9
graduate seminar	3			PRINT 469G - Graduate Printmaking Thesis	3
elective	3 or 6			elective	3 or 6
total credits	15	total credits	3	total credits	15

Courses

ARCH 2080 / IDISC 2080 / PRINT 2080 - BUILDING PRINTS

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Architecture, Printmaking

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course brings together printmaking and architecture, with their respective modes of working and sensibilities. There is long tradition connecting the two disciplines; here we will focus on a fundamental, physical connection, experimenting with materials and ways of assembling them to make prints. We will think of the press bed almost as a construction site. Collecting materials from everyday life, we will explore their characteristics and qualities--textures, patterns, opacities and translucencies--in the process of transferring them onto paper. The main technique of the course will be monotype, but we may also employ other techniques, such as soft ground, collagraph, and laser etching depending of students' experience and interest. We will start with simple monochrome prints, progressively moving to more open-ended, elaborate and ambitious experiments, including multicolor prints and three-dimensional assemblages. Students will produce weekly sets of prints exploring themes and variations. Above all, the work of the course should be thought of as an opportunity to develop careful experimental habits.

Estimated Cost of Materials: \$60.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

CER 3208 / PRINT 3208 - CERAMICS AND PRINT**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Ceramics, Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Ceramics and printmaking have a shared ethos in the production of multiples and process-driven technical methods. This is reflected in industry but is not often explored in an academic context. This course would be the first at RISD to explore the rich resources of the Ceramics and Printmaking Departments to promote research into innovative ways to combine the disciplines. For almost three centuries ceramics have been enhanced by printed elements. The combination of ceramic and print technologies have tremendous potential for new applications in functional and sculptural approaches to ceramic multiples and printed editions. RISD has all the facilities in ceramics and printmaking required to pursue research in this field. Students will learn ceramic techniques such as hand-building and slip casting to create forms to hold screen printed, intaglio, relief, and digital images. Historical techniques will be presented and new methods and combinations will be developed.

Estimated Cost of Materials: \$200.00

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT W168 - LITHOGRAPHY I**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

6

Repeatable:

No

The first part of this course will look at the traditional printmaking processes involving stone lithography- from graining a stone, drawing, processing to printing an edition. Technical fundamentals of drawing in autographic ink, crayon and tusche on stone will be demonstrated. Students taking this class will familiarize themselves with these techniques while engaging and pushing their drawing skills and personal visual imagery within the limitations and explorations that stone lithography offers. At the start of week four, the class will collectively come up with a theme for a print exchange where each student will make an edition of 10. This print exchange and their respective images will be presented on the last day of class and each student will take home a stack of prints. This course is designed for students who have little to no experience with lithography and/or printmaking. Estimated Materials Cost: \$100.00 Open to undergraduate and graduate students

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

PRINT W452 - JAPAN: PAPER, TEMPLES AND PRINTS

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Undergraduate	Printmaking

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This course is an introduction to the art of Japanese paper making, focusing on how to make traditional Washi" or Japanese paper. Japanese paper making by definition has a history and practice located in Japan, though it borrows heavily on paper making techniques from China and Korea as well as other paper traditions. Over the past several years as artists from around the globe have been introduced to the techniques of the Japanese papermakers, they have used the tradition to their own design and artistic ends. This goal of this course is to introduce students to the techniques and methods of traditional kozo fiber preparation and paper formation so that you will be able to use what you learn for your own goals whether you would like to produce fine sheets of paper or use paper as a sculptural element, a print, drawing or painting support, an architectural material or a design element. What you do with your paper is part of your own exploration as a designer and/or artist, but how you make your paper will be based on traditional Japanese knowledge. Please note that contrary to the practice of purchasing already prepared material or stuff (the fiber that we make paper from) that you may have experienced in a class of western style of paper making, Japanese paper making as taught in this class focuses heavily on material preparation so that students learn how different ways of preparing the fiber will result in different qualities of paper. Estimated cost of materials \$125."

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

PRINT W456 - RELIEF PRINTMAKING

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Undergraduate	Printmaking

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

The aim of this course is to introduce relief printmaking and its deep historical contexts and evolution over time, in order to develop visual narratives that speculate on reality and form forward-thinking/conjecture. Referencing graphic novels, works of speculative fiction, and contemporary artists and researchers working across disciplines, we will gain insight into the diverse visual languages used to navigate uncharted territories and uncertain phenomena. How can contemporary visual storytelling influence realities and inform futures? We will explore relief printmaking in its physical and theoretical contexts and its role in dissemination of information, mass production, digital media and contemporary culture. Estimated Materials Cost: \$125.00

Weekly Contact Hours	Instructional Method
10	Studio

Delivery Mode
In-Person

PRINT 323G - MFA FORWARD: FROM STUDIO TO PROFESSORSHIP

Terms Typically Offered	Academic Level	Offering Department(s)
Wintersession	Graduate	Printmaking

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

In today’s competitive higher education landscape, MFA graduates must go beyond artistic excellence to secure a full-time teaching appointment. MFA Forward: From Studio to Professorship equips emerging art professionals with the essential tools for thriving in academia. Through a focused blend of workshops and practical exercises, students will learn how to build compelling cover letters, refine portfolios of both personal and student work, write impactful teaching philosophies and diversity statements, and secure powerful references to support their candidacy.

Students will also receive in-depth guidance on crafting a polished curriculum vitae that highlights their unique blend of creative and pedagogical strengths. Interactive sessions on acing the job talk and navigating the campus interview process prepare students to present confidently to search committees. Finally, the course addresses how to sidestep the “adjunct trap” and plan a more sustainable, long-term career trajectory. By synthesizing these professional development strategies with each student’s creative vision, MFA Forward cultivates artists who can seamlessly transition from the studio to the classroom—and ultimately, into full-time professorships that recognize and reward their investment in artistic and academic excellence.

Elective

Student Eligibility

Graduate level students only

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

PRINT 461G - GRADUATE PRINTMAKING I: HISTORICAL CONTEXT AND PRACTICE

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Printmaking

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Open to Graduate Painting Students.

Major Requirement | MFA Printmaking

Student Eligibility

GR Printmaking Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 462G - GRADUATE PRINTMAKING II: CURATORIAL & CRITICAL TOPICS AND PRACTICE

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Printmaking

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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.

Enrollment is limited to Graduate Printmaking Students.

Major Requirement | MFA Printmaking

Student Eligibility

GR Printmaking Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 463G - GRADUATE PRINTMAKING III: HISTORICAL CONTEXT AND PRACTICE**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Printmaking

Min. Credits:

6

Max. Credits:

9

Repeatable:

No

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.

Open to Graduate Printmaking Students.

Major Requirement | MFA Printmaking

Student Eligibility

GR Printmaking Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 464G - GRADUATE PRINTMAKING IV: CRITICAL TOPICS AND PRACTICE**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Printmaking

Min. Credits:

6

Max. Credits:

9

Repeatable:

No

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.

Major Requirement | MFA Printmaking

Student Eligibility

GR Printmaking Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 469G - GRADUATE PRINTMAKING THESIS: ARTICULATING THE IDEAS AND PROCESSES THAT UNDERLIE YOUR WORK**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Enrollment is limited to Graduate Printmaking Students.

Major Requirement | MFA Printmaking

Student Eligibility

GR Printmaking Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 726G - GRADUATE PRINT PROJECTS I**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Graduate Print I will focus on the notion that Printmaking (and its constituent processes/techniques) are a hub within the visual arts. Students will experiment with a multitude of print processes that branch from drawing (a logical creative starting-point between Printmaking and Painting), and form extensions into the mediums of painting, sculpture, installation, and even video. Processes covered will include; drawing fluid/screen filler, screen monotype, image transfer, drypoint intaglio, and various other forms of monoprint. Assignments will require experimentation with each new technique and projects will require the individual exploration of these techniques and application to each students' personal studio practice. Demonstrations, presentations, and group/individual critiques will supplement all work time.

Estimated Cost of Materials: \$100.00

Open to Graduate Printmaking Students.

Major Requirement | MFA Printmaking

Student Eligibility

GR Printmaking Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 1535 - *ITALY: LETTERPRESS IN THE ROMAN LANDSCAPE**Terms Typically Offered**

Summer

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this RISD Global Summer Session course, students will experience the typographic culture (both ancient and contemporary) of the city of Rome, Italy, as a source for inspiration, understanding, and explorations in their creative practice using contemporary letterpress printing. The course consists of guided walks through the city with its vast typographic resources and archives, combined with studio work in letterpress printing taking place at Betterpress Lab, in the active Roman neighborhood of Trastevere.

The course will begin by using the inscriptions and typography in the streets of Rome as a source material in understanding the development of the Latin alphabet and its evolution into the always changing contemporary letterforms we use today. The technological, political, and social forces pushing these developments and changes will be analyzed, as will the always present resistance to established forms and uses, and how all of these factors shape our present visual typographic culture. Studio work will be based out of Betterpress Lab, an independent letterpress printmaking studio founded in 2014 by Francesca Colonia and Giulia Nicolai, with a focus on creative uses of historical handset type as a form of cultural, social, and political resistance.

Students will have the opportunity to design and create typographic compositions using original movable type from the Betterpress Lab collection, learning hand-set letterpress printing, developing print projects to establish and improve basic letterpress printing skills, culminating with the production of a collective group print portfolio based on the individual students investigations. No previous letterpress printing, printmaking, or typographic design experience is required.

Estimated Cost of Materials: \$200.00

Registration is not available in Workday. Students must complete an application through RISD Global Summer Studies. A minimum GPA of 2.5 is required for all RISD students. Failure to remain in good academic standing can lead to removal from the course, either before or during the course. Additional information including deadlines and travel costs can be found on the Global Summer Studies website.

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 2712 - PRINTED WALLS: WALLPAPER DESIGN, TECHNIQUE AND HISTORY

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course addresses RISD’s Mission through a stunning exhibition from the Museum’s permanent collection, deep learning for students across design and fine arts and engagement with the public through a ground-breaking museum education program that embeds the classroom in the museum.

The RISD Museum has an extraordinary collection of historic French wallpapers that will be on view from November 2024 through May 2025. Students from Printmaking, Textiles, Interior Architecture, Furniture and other disciplines will interact with the exhibition, other wallpapers at the museum and in archives and interiors in Providence. Skills will be shared at every step and a broad view of pattern and ornament will draw from printed art, textiles and sculptural/architectural ornament from many cultures. Students will develop new designs to be realized using reconstructed historical and innovative contemporary printing methods.

The RISD Museum Education Department is integral to the curriculum. Drawing on the expertise of our museum educators, students will participate in ongoing education programs under their supervision. Our classroom, the highly visible Museum Common Room on the first floor of the Chace Center, will be filled with work in progress and students will install completed wallpapers around the RISD campus.

Estimated Cost of Materials: \$175.00

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 3209 - THE SCULPTURAL PRINT

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The Sculptural Print looks to the multiple as a material (rather than a form) for the construction of one-of-a-kind works. The primary technical focuses will be in photo-emulsion based screenprinting, polymer-plate etching/intaglio, and basic relief printing. Students will be asked to design unique image vocabularies, transform and translate them to various matrices, and then to alter, manipulate, reimagine, and finally to build structural pieces using the printed matter. In the first half of the term, class sessions will begin with a presentation of artist precedents and technical demonstrations. In the second half, classes will still begin with a short presentation, and will then focus largely on in-progress critique and technical troubleshooting/consultation. Works completed for midterm will be based on provided prompts with detailed parameters and require students to work in series and at a large-scale. The final will be fully self-directed.

Estimated Cost of Materials: \$125.00

Please contact the instructor for permission to register. Preference is given to Junior, Senior or Graduate Students.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 3215 - INTAGLIO: ALTERNATIVE PRACTICES**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Intaglio: Alternative Practices builds bridges from experience in the medium of intaglio by presenting advanced and innovative platemaking and printing processes using copper, plexiglass, and polymer plate types. Coursework will cover topics such as: custom stop-outs, extended etches, ink interfacing, toner transfers, and extensions into the digital realm utilizing the Benson Hall "Tech Lab" resources. Demonstrations and assignments will focus on the virtues of plating material, not solely as printable matrices, or carriers of transferrable visual information, but also as finished objects. The semester will be driven by demonstration, guided in-class work, independent work focused on experimentation, and conversation geared toward alternatives to substrate (paper), matrix (copper, polymer, plexi), and medium (ink). The semester will culminate in a self-directed final project that requires students to generate a grouping of works that successfully combine a selection of the processes covered which includes a substantial set of proofs, studies, plating tests, and pertinent supplementary visual/technical research.

Estimated Cost of Materials: \$125.00

Elective

Student Eligibility

Junior, Senior or Graduate Printmaking Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4522 - PRINT INSTALLATION AND CONTEMPORARY PRINT MEDIA**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

Printmaking's inclusive nature allows for many different approaches and opportunities. Motivated by historic, sociological, political and media driven revolutions, printmaking has undergone significant shifts throughout history. The current world of image proliferation and rapid technological innovations have pushed the traditional boundaries of printmaking even further in the contemporary art world. Many of today's artists are creating large-scale installations utilizing the printed multiple in many distinctive ways. Through process and scale, students will examine the interrelated nature of form, multiples, expression, and meaning. The course will explore permanent, temporary and site-specific installation based art.

Open to Junior, Senior or Graduate Printmaking Students or by permission of instructor.

Elective

Student Eligibility
Junior, Senior, or Graduate Students only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

PRINT 4523 - PRINTMAKING AND THE POLITICS OF PROTEST

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	Printmaking

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

Printmaking and The Politics of Protest examines the role of prints and printed matter in the context of political protest, the power of images, and how artists as well as non-artists have asserted and supported social justice and sustainability issues through art. While exploring the historical and structural basis of inequality, students will learn different theoretical paradigms and techniques for visual analysis in order to understand how visual media can inscribe and dismantle power and be a catalyst for change while mediating numerous social, economic, cultural and political differences. More importantly students will form recognition of their positions in an increasingly pluralistic world while fostering an understanding of social and cultural differences. This will be investigated through some of the following methods: lectures, exhibitions, guest lectures, video, historical art and media, group research initiatives, and the discussion of and creation of images that define and explore issues impacting our lives.

Major Requirement | BFA Printmaking

Weekly Contact Hours	Instructional Method
5	Seminar

Delivery Mode
In-Person

PRINT 4524 - TRANSFORMATIVE IMAGES: AN INTERDISCIPLINARY APPROACH

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	Printmaking

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

Printmaking is a unique way to make images and to think about the construction of images. It emphasizes thinking in layers and processes that value indirect and highly mediated production.

This course is based in the intaglio studio and will cover a wide range of traditional printmaking techniques such as Intaglio, Collagraph, Stencil, and Relief, as well as non-traditional techniques utilizing methods of Monoprints, Monotypes, and Mixed media. Various methods of creating an image on metal plate, linoleum, mat board, and plexiglass will be covered. While learning the proper preparation for images and competent use of the equipment, the course will focus on presenting important visual and conceptual problems relevant to field of printmaking, as well as visual culture. Once the basic language of the rich history of printmaking is explored and understood, students will be prompted to push the boundaries of the processes while creating new ways a print is made, explored, and considered.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4606 - INTAGLIO I

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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. This course is not available to Sophomore Printmaking Students.

Estimated Cost of Materials: \$100.00

Major Requirement | BFA Printmaking

Student Eligibility

This course is not available to Sophomore Printmaking Students.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4608 - LITHOGRAPHY

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

Yes

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.

Course may be repeated for credit.

Estimated Cost of Materials: \$100.00

Major Requirement | BFA Printmaking

Student Eligibility

Sophomore Printmaking Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4610 - SCREEN PRINT**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$175.00

Major Requirement | BFA Printmaking

Student Eligibility

All Printmaking POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4611 - SILKSCREEN: LARGE SCREEN PRINT**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is intended to build on a basic Screen print foundation. Beginning with fine tuning basic stencil making and registration and printing techniques. The course will move on to working big. It's what screen printing can do more efficiently and in a lower cost-effective way than any other traditional printmaking technique. The class will cover printing with a one arm squeegee designed for printing large stencils and on a 10-foot fabric/paper printing table made to print along lengths of paper or fabric, joining each impression to the previous one to create continuous surfaces. Methods for producing handmade stencils to making the matrix from fine dot digitally made positives will be demonstrated and taught. Screen printing on substrates from fabrics, rolled paper, rag sheets and other surfaces will be explored. Images can involve repeated pattern, be large scale image oriented, or tiled depending on each student's individual content issues and image needs. In the second half of the semester the students will embark on a research project aimed at; producing a large-scale print or series of large scale prints, printed fabric yardage, rolled wallpaper, installation. A proposal due at mid semester will serve as a starting point for the project it should speak to; focus and direction, content and form, the techniques and strategies planned, how will the stencils be made; handmade photo, computer generated half tones or line, what materials, tools will you use what will you print on. What artist influence the work? What do you look to and at for inspiration?

Estimated Cost of Materials: \$125.00

Elective

Student Eligibility

Pre-requisite: PRINT 4610 - WATERBASE SILKSCREEN I, PRINT 4624 - SINGLE EDITION/PORTFOLIO PROJ, PRINT 726G - GRAD PRINT PROJECTS I or Silkscreen Experience.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4615 - WORKSHOP: LIGHT TO INK**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The use of light-based print processes is ubiquitous in contemporary printmaking. Light to Ink will lay a foundation of knowledge within the printmaking medium for using light as a part of the image-making process. The class is designed to introduce students to the basics of Printmaking using either hand made, digital or photo-made matrixes. The class will learn to make prints using the traditional print methods of intaglio, lithography and screenprint and build a base of information about the production of the film transparencies from which the matrix is made. Students will be taught the skills necessary to take the photo, computer, or handmade image from a one or a series of positive transparencies to a finished print. From Light to Ink is a starting point for growth and exploration in photo printmaking and an introduction to printing in intaglio, lithography and screenprint. No prior knowledge of printmaking is required. This class is most appropriate for sophomores, juniors and first semester seniors.

Open to Junior, Senior or Graduate Painting Students.

Major Requirement | BFA Printmaking

Student Eligibility

Junior, Senior or Graduate Printmaking Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4618 - COLOR LITHOGRAPHY**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Building on the fundamentals of lithography this course will explore the technical, aesthetic and conceptual aspects of colour printing. Using ball grained aluminum plates and photolithography plates students will develop their imagery and concepts. Students will be encouraged to innovate and experiment with colour and image making techniques in conjunction with craft and technical mastery. Technical demonstrations, individual and group critiques will be used throughout the semester to encourage students' artistic practice. Hand drawn and digitally generated films for photo litho plates and traditional drawing on ball grained plates will be demonstrated among other techniques.

Estimated Cost of Materials: \$75.00

Major Requirement | BFA Printmaking

Student Eligibility

Junior, Senior or Graduate Printmaking Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4622 - SENIOR PRINT WORKSHOP: SEMINAR**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is a seminar class for the senior printmaking student. The course addresses practical topics related to becoming a professional artist after graduation. Topics include (1) professional content development as applied one's CV, artist statement, website, and social media promotion; (2) class discussions about galleries, museums, graduate programs, auction houses, and grants; (3) examination of marketing channels for today's artist; (4) introduction to business skills and professionalism as appropriate for the art world. Professionals from related fields will be invited to the class to share their expertise and experience.

Open to Senior Printmaking Students.

Major Requirement | BFA Printmaking

Student Eligibility

Senior Printmaking Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

PRINT 4623 - JUNIOR PRINT WORKSHOP SEMINAR/CRITIQUE: SPRING**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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/powerpoint format as it relates to personal research of historical and contemporary art/artists. Critiques, group and individual will occur each week and an outside guest critic will be engaged for mid-semester and the final critiques.

Open to Junior Printmaking Students.

Major Requirement | BFA Printmaking

Student Eligibility

Junior Printmaking Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

PRINT 4624 - SINGLE EDITION/PORTFOLIO PROJECT**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

Yes

This course is designed to present various printmaking processes to students new and more experienced; majors and non-majors. In group or individually, beginners will learn and advanced students will review print techniques that span silkscreen, intaglio, photo/digital, and/or their printed combinations, e.g., students choose the print technique(s) they wish to be the focus of their final, printed edition. The course objective concentrates on visualizing a distinct, image, while respecting each printmaking discipline(s), as it melds medium, process and concept. Drawings, studies and printed proofs will be initially created to learn, explore and plan strategies for the edition. The editioned print can be either experimental or more traditional. The course will culminate in a professionally presented printed edition that will be kept by the artist numbering enough prints to accommodate a class print exchange. This course may be repeated for credit.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

Junior, Senior or Graduate Printmaking Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4640 - LETTERPRESS PRINTING ON THE VANDERCOOK PROOF PRESS

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will introduce students to contemporary letterpress printing. While keeping the broad historical role of letterpress printing in mind, the course will allow students to use the various incarnations of letterpress printing to further their own work. The focus of the course will be learning to print, and print well, how to troubleshoot on the Vandercook proof press, and exploring how the different approaches, processes, papers, and techniques effect and direct the finished work. The course will begin with an overview of letterpress printing history and its relation to the evolution of typography, and its major impact on, and reaction to, societal change. We will first focus on setting and printing from handset type, and more traditional image making techniques (read: Linocuts!), and then introduce digital images through the use of polymer plates. Once the basics of the process have been covered, the focus will be on students using the techniques and processes to further their own work, and the creation of a final project using any of the techniques as appropriate to the piece.

Estimated Cost of Materials: \$100.00

Elective

Student Eligibility

All Printmaking POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4641 - SUITE MINIMANIA

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

Yes

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. Course may be repeated for credit.

Estimated Cost of Materials: \$75.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4642 - BOOKBINDING**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will focus on book binding methods including, but not limited to stab binding, Coptic stitch, variations on the pamphlet stitch, drum leaf, and books sewn through the fold. Through weekly demonstrations and assignments, students will acquire skills in both adhesive and non-adhesive binding as well as basic box making techniques. The course places a focus on facilitating individual practice in the form of books, and the integration of binding methods learned in class into one's personal artistic process. At the end of the semester, students will have thorough understanding of the anatomy of books, how to make them, how to plan and execute their own design, and where to acquire materials and tools. There will be opportunities to view books from the RISD Special Collections and critical discussions surrounding the functions of book making in contemporary practice.

Estimated Cost of Materials: \$175.00

Elective

Student Eligibility

All Printmaking POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4645 - PAPERMAKING**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Make your own paper for printing or three-dimensional constructions in this hands-on experimental studio course in making paper. Curriculum will include: paper specifications, basic sheet formation, Japanese Plant fibers, recycled materials, paper modules and screens, along with paper structures for installation-based work.

Estimated Cost of Materials: \$175.00

Elective

Student Eligibility

All Printmaking POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4648 - JUNIOR PRINT WORKSHOP: SEMINAR/CRITIQUE :FALL**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$100.00

Major Requirement | BFA Printmaking

Student Eligibility

Junior Printmaking Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4650 - RELIEF I PROJECTS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This class will utilize relief as a means of developing personal imagery. Wood engraving, reduction and multi-block techniques shown. The responsibility of direction, and problem solving will shift to the student as initial assignments proceed into more independent projects. Individual critiques will occur throughout the term, at mid-term and final week.

Estimated Cost of Materials: \$100.00

This course is a requirement for Sophomore Printmaking Students.

Major Requirement | BFA Printmaking

Student Eligibility

Sophomore Printmaking Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4651 - SENIOR PRINT WORKSHOP: CRITIQUE

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Printmaking
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

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 Cost of Materials: \$200.00

Open to Senior Printmaking Students.

Major Requirement | BFA Printmaking

Student Eligibility
Senior Printmaking Students only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

PRINT 4652 - INTAGLIO PROJECTS

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Printmaking
Min. Credits:		Max. Credits:
3		3

Repeatable:
No

Building on the students pre-existing experience with the materials and process of etching, this course will focus on advanced intaglio practices and methodologies. Primary techniques covered will include experimental copperplate etching, polymer-plate processing/printing, and various other unique plating approaches that utilize aspects of other print-processes and tools; monotype, relief, and screenprinting. The plate, or printing-surface/matrix, will become as important as the printed image or multiple. Assignments will be guided by prompts that require students to push the plating material to new and unexpected places, and to begin to consider ways in which the plate figures in as finished work. The two main course projects, a midterm and final, will both be self-directed.

Elective

Student Eligibility
Junior, Senior or Graduate Printmaking Students only.

Weekly Contact Hours	Instructional Method
5	Studio

Delivery Mode
In-Person

PRINT 4654 - ADVANCED RELIEF

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Undergraduate	Printmaking
Min. Credits:		Max. Credits:
3		3

Repeatable:

No

Advanced relief will give students the chance to further explore a variety of relief techniques, with a critical emphasis on developing meaningful imagery both in design and in execution. In depth assignments will be in both western and eastern techniques, working both spontaneously and with considered planning. All assigned prints will be editioned, culminating in the production of a multiple print portfolio and or bound book in collaboration with a contemporary writer. This class is an advanced elective for undergraduate and graduate students. Estimated Materials Cost: \$175.00 Major elective Open to non-majors as an elective by permission of Instructor.

Student Eligibility

Junior, Senior or Graduate Printmaking Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4655 - COPPERPLATE ENGRAVING**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Engraving requires a single tool - the burin - to make intaglio prints of astounding clarity. The engraved line is unique in its brilliance and energy. A skilled engraver has complete mastery of every aspect of line, allowing a great range of expression from the most delicate linear shading to visceral gestures that stand out in relief when printed on the paper. Students will learn tool sharpening, image development, techniques for transferring designs to copper, burin use and special printing requirements. Emphasis will be placed on development of a personal language of marks appropriate to individual artistic needs. Museum visits and a master copy will provide inspiration for contemporary expression through an analysis of great engravings from the fifteenth century to the present.

Estimated Materials Cost: \$50.00

Elective

Student Eligibility

All Printmaking POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

PRINT 4698 - SENIOR DEGREE PROJECT: CRITIQUE**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Printmaking

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

The Degree Project involves a semester of guided, but essentially independent study to test the student's ability to design and successfully complete a substantial, comprehensive body of work. A Degree Project Proposal is submitted at the end of Wintersession in February. Each senior's body of work is ultimately presented in a Printmaking Degree Project Exhibition in the Woods-Gerry Gallery at the end of the semester. In addition, this course works in tandem with last semester's Senior Degree Project: Seminar topics. Accordingly, a Degree Project Final Folder is also submitted containing, DP Proposal, Final Statement, Resume, Artist Statement, and images of Degree Project work. It is important to note that the Printmaking Degree Project follows grant procedure, thus, its potential value to the graduated senior with a Printmaking BFA degree in the professional realm.

Estimated Cost of Materials: \$200.00

Enrollment is limited to Senior Printmaking Students.

Major Requirement | BFA Printmaking

Student Eligibility

Senior Printmaking Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

Sculpture Department

Department Head

Heather Rowe

Graduate Program Director

Taylor Baldwin

At RISD, Sculpture encourages your individual growth as part of a larger community. We emphasize visual and critical literacy and intensive skill acquisition to help you build a conceptually strong creative practice. As you experiment and push beyond obvious solutions, you learn how what you make relates to the world, producing meaningful work through a command of process and informed use of materials.

- Learn more about [Sculpture](#) at RISD
- Department [Location and Contacts](#)

Programs

BFA.SCULP.120 - BFA in Sculpture

2025 - 2026 | Curriculum | 4-year program

In Sculpture, the major studio course sequence forms the backbone of your student experience. During your sophomore year you focus on building basic skills, working across wood, metal, casting, performance, installation and video, while also learning about the histories of these skills.

Junior year emphasizes personal artistic voice and a deepening of skill acquisition. Through a range of studio electives and seminars covering contemporary sculpture issues, you develop command over conceptual and formal concerns and build skills on a project-by-project basis. Finally in senior year, you incorporate skills, literacies and expertise into a final degree project that you'll include in a public group exhibition on campus.

Learning outcomes

Graduates of the BFA program are prepared to:

- establish a rigorous artistic practice that engages in multidisciplinary pursuits.
- understand the role of artists on a local and global scale.
- engage in community arts practices that are well researched and tied to action plans.
- research and solve problems.
- utilize skills working with myriad materials and processes.
- demonstrate the conceptual acumen necessary to express ideas in tangible form.
- engage in inclusive dialogue about a wide range of art practices and ideas.
- use a clear artistic voice to articulate meaning visually, verbally and in writing.

Free Form Requirements

First year				
FALL		WINTERSESSION		SPRING
<u>Foundation Curriculum</u>	15	studio elective	3	<u>Foundation Curriculum</u>
				12
Sophomore				
FALL		WINTERSESSION		SPRING
SCULP 4745 - Sophomore Sculpture: Studio I	6	<i>optional</i>	SCULP 4746 - Sophomore Sculpture: Studio II	6
SCULP 4781 - Sculptural Practices I	3		Liberal Arts	3
SCULP 4783 - Sculpture Seminar I: Methods, Materials, Makers	3		sculpture studio elective	3
Liberal Arts	3		non-major studio elective	3
total credits	15		total credits	15
Junior				
FALL		WINTERSESSION		SPRING
SCULP 4721 - Junior Sculpture: Studio I	3	<i>optional</i>	SCULP 4739 - Junior Sculpture: Studio II	3
SCULP 4785 - Research Studio II: Community, Site, and Ethics	3		SCULP 4786 - Sculpture Seminar II: Visual and Critical Literacies (SEI)	3
Liberal Arts	6		Liberal Arts	3
sculpture studio elective	3		non-major studio elective	3
total credits	15		total credits	12
Senior				
FALL		WINTERSESSION		SPRING
SCULP 4717 - Senior Sculpture: Studio I	3	<i>optional</i>	SCULP 4798 - Sculpture Degree Project	6
SCULP 4787 - Senior Seminar: Pro Practices	3		Liberal Arts	6
Liberal Arts	6		non-major studio elective	3
sculpture studio elective	3			
total credits	15		total credits	15

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements
- **MAJOR ELECTIVES - 6 CREDITS** in Sculpture. In consultation with their faculty advisor, students choose from a suite of electives that support their emerging studio practices
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Sculpture

MFA.SCULP.2YR - MFA in Sculpture (2-year program)

2025 - 2025 | Curriculum | 2-year program

The Sculpture program curriculum supports your participation in critical discourse and the development of interdisciplinary research modes that actively support varied ways of working and thinking. Here you also have access to advanced technologies, and we encourage you to pursue social and alternative practices.

MFA candidates engage in two years of intensive individual research and creative activity while at RISD. During the spring of the first year, you may also propose a self-designed course, with the possibility of teaching it during the five-week Wintersession.

Learning outcomes

Graduates of the MFA program are prepared to:

- express an understanding of contemporary visual art.
- demonstrate the intention, motivation and skills required to pursue and sustain a career as an artist.
- articulate the conceptual framework that informs individual pieces, collections and overall practice.
- contextualize one's practice within the diverse landscape of global contemporary art practice.
- demonstrate knowledge of intersectional discourse and methods of making.
- understand how to ethically practice within the framework of community engagement.
- write syllabi, formulate a teaching philosophy and think through pedagogical hurdles.
- support, cultivate and participate in high-level intellectual and academic discourse.
- articulate studio and conceptual concerns in writing that makes critical connections between individual works and practices and the larger contexts that inform them.
- demonstrate the ability to acquire new technical and conceptual skill sets through self-education.

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
SCULP 450G - Advanced Critical Issues Seminar I	3	studio elective or graduate seminar	3	SCULP 451G - Advanced Critical Issues Seminar II	3
SCULP 461G - Graduate Sculpture Critique I	3			SCULP 461G - Graduate Sculpture Critique II	3
SCULP 471G - Graduate Sculpture Studio I	6			SCULP 472G - Graduate Sculpture Studio II	6
studio elective or graduate seminar	3			studio elective or graduate seminar	3
total credits	15	total credits	3	total credits	15
Second year					
FALL		WINTERSESSION		SPRING	
SCULP 463G - Graduate Sculpture Critique III	3	studio elective or graduate seminar	3	SCULP 464G - Graduate Sculpture Critique IV	3
SCULP 473G - Graduate Sculpture Studio III	6			SCULP 474G - Graduate Sculpture Thesis Project	9
SCULP 210G - Afterschool Special	3			studio elective or graduate seminar	3
graduate seminar	3				
total credits	15	total credits	3	total credits	15

notes:

- Three (3) Graduate Seminars are required.
- All graduate students must participate in a minimum of 3-credits during Wintersession each year.

Courses

SCULP 2150 / FAV 2150 - REORIENTATIONS

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Film/Animation/Video, Sculpture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course seeks to foreground how movement in film and sculpture can explode and redefine viewing positions within immersive installations and cinematic experiences. We will consider how the learning and unlearning of modes and methods within the field of film can bring about a reorientation through spatial, perceptual and perspectival shifts. The expansive field of sculpture can reimagine how movement and gesture are perceived and embodied through site context, materiality, intervention, performativity, and world building. In this course we will construct sets and installations that will engage with time, memory, and performance. We will examine how the process of editing can build meaning both through material transformation and the moving image. Through employing an intersectional and accessible approach to making, we will engage the potential for reorientation in the visual vocabulary in cinema and sculpture.

We will focus on the performative aspects inherent in both filmic and sculptural practices while keeping these explorations distinct and not in service of the other. Students will learn cinematic technical skills alongside sculptural investigations with materials and installations, and consider strategies used in scenic/theatrical design, dioramas, phantasmagorias, magic lanterns as well as innovative production design for film. Throughout the course, we will consider viewer participation, passive and active audience viewership and interactive sculptural experiences involving the gaze and framing. Learning from alternative ways of creating movement developed in the field of independent cinema, experimental film and video art, students will explore what types of seeing can be developed by these approaches. In addition to in-class collaborative experiments, students will produce two individual projects, where they will infuse aspects of the themes of the course into their own practice.

Please contact fav@risd.edu for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 210G - AFTERSCHOOL SPECIAL

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course adds another layer of engagement to the MFA Sculpture curriculum in relation to the work done in Grad Studio and Advanced Critical Issues. The class will be divided into two six-week sections taught by a visiting critic and visiting curator. Through these distinct perspectives, students will develop a deeper understanding of the many roles that the artist can play in society in conjunction with gaining knowledge of professional practices within the fine arts field. Additionally, this course will consider the ways that art is displayed, viewed, contextualized and experienced and how visual art can influence contemporary thought and conversation through the history of curation and exhibition-making.

The course will consist of lectures, discussions, group critiques and one-on-one studio visits. The first half of the semester will focus on professional practice and consider each student's practice through the lens of relevant historical and contemporary artists. Course content will include discussions about maintaining post-graduate art practices, application processes and cultivating thriving creative communities. The second half will focus on curation with emphasis placed on current trends and shifts in artistic and curatorial production, theory, and criticism. Students will examine a range of curatorial practices and consider case studies of artist curated shows. The class will also develop a proposal for a potential group exhibition to occur post-graduation. Both sections will involve the topic of exhibiting works in various spaces such as galleries (artist-run, for-profit, university, etc.), museums and alternative art organizations.

Enrollment is limited to 2nd-year Sculpture Graduate Students.

Major Requirement | MFA Sculpture

Student Eligibility

GR Sculpture Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

SCULP 250G - GRADUATE STUDIO: EXPANSIVE PRACTICES: THESIS EXHIBITION AND BEYOND

Terms Typically Offered

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course provides a critical platform for a graduate student's ongoing artistic practice. Individual studio visits will be scheduled as well as meetings in smaller groups for in process studio discussions. Graduates will work independently to further delve into their intellectual trajectories, philosophical attitudes and the conceptual and formal frameworks of their respective practices. This class will also intersect with the Sculpture Department's Visiting Artist Program which consists of 3-4 visiting artist/scholar lectures per semester. The department's program is a site for intersectional thought and multi-disciplinary artistic practices due to the range of participating artists and scholars.

Additionally, this course functions as an offshoot of the core course, Graduate Sculpture Studio, with a similar aim of providing a critical platform for a graduate student's ongoing artistic practice.

Elective

Student Eligibility

GR Sculpture Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 251G - GRADUATE STUDIO: EXPANSIVE PRACTICES II: THESIS EXHIBITION AND BEYOND**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course provides a critical platform for a graduate student's ongoing artistic practice. Individual studio visits will be scheduled as well as meetings in smaller groups for in process studio discussions. Graduates will work independently to further delve into their intellectual trajectories, philosophical attitudes and the conceptual and formal frameworks of their respective practices. This class will also intersect with the Sculpture Department's Visiting Artist Program which consists of 3-4 visiting artist/scholar lectures per semester. The department's program is a site for intersectional thought and multi-disciplinary artistic practices due to the range of participating artists and scholars. Additionally, this course functions as an offshoot of the core course, Graduate Sculpture Studio, with a similar aim of providing a critical platform for a graduate student's ongoing artistic practice.

Elective

Student Eligibility

GR Sculpture Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 450G - ADVANCED CRITICAL ISSUES SEMINAR I**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

What is the meaning of contemporary? What is the meaning of critique? What are models for sustainable and ethical artistic practice? What is the role of the artist in contemporary culture? These are but a few of the frameworks we will use to explore an array of new tools for thinking, feeling, perceiving, and analyzing the textures of our inter-subjective environment. Together, we will address the challenges implicit in the willful consideration of what exists beyond what we think we know; beyond what we have been told is true about our chosen field as artists. We take up this exploration through a selection of readings, films, lectures and class discussions. Some of the discourses we engage include the relationship between politics and aesthetics, critical race theory, myriad feminist theories, theories of institutional critique, and methods of radical practice in contemporary art.

Majors are pre-registered for this course by the department.

Major Requirement | MFA Sculpture

Student Eligibility

GR Sculpture Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

SCULP 451G - ADVANCED CRITICAL ISSUES SEMINAR II**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Ranciere (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.

Majors are pre-registered for this course by the department. Enrollment is limited to Graduate Sculpture Students.

Major Requirement | MFA Sculpture

Student Eligibility

GR Sculpture Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

SCULP 461G - GRADUATE SCULPTURE CRITIQUE I**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

What theories and methods concerning political, historical, and artistic languages do artists rely on to inform their practices? How are you and members of your cohorts approaching aesthetic form in your own practice? What is the language being used in and around the work you are creating? How can we as a community create space to refine these messages within our work? What role does the method of critique play in this collective investigation?

Graduate Sculpture Critique is a discussion-based, collaborative critique seminar that makes space for multiple voices and ways of being in community; foregrounding and supporting the burgeoning artistic practices represented in the grad cohorts. This course centers community building, supplemental reading, group and peer-to-peer critique, and other dialectical methods that foster an intellectual and artistic intimacy among cohort mates. Here we build a foundation that supports risk-taking, question-asking, and the reimagining of predetermined boundaries. Students are asked with great intention to expand the discussion around intersectionality, interstitially, and interdisciplinarity and how the space between things comes to bear on the method of critique.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Sculpture Students.

Major Requirement | MFA Sculpture

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

SCULP 462G - GRADUATE SCULPTURE CRITIQUE II

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Graduate Sculpture Critique II/IV builds upon topics discussed in the previous semesters during graduate critique I/III. It continues its form as a discussion-based, collaborative critique seminar that makes space for multiple voices and ways of being in community; foregrounding and supporting the burgeoning artistic practices represented in and across the grad cohorts. This course builds upon the intellectual and artistic intimacy among cohort mates and between cohorts established in the first semester of each year. The risk-taking, question-asking, and reimagining of predetermined boundaries in the second semesters yields new critique and research methodologies that in the case of first year grads supports the lead up to their summer studio intensive or residencies. In the case of second year grads, this semester of intensive critiques supports their capstone thesis presentation and the group critiques and final thesis committee meetings that characterize the end of their work at RISD. As a practice in need of continual commitment, students are asked with great intention to continue to expand the discussion around intersectionality, interstitially, and interdisciplinarity and how the space between things comes to bear on the method of critique.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Sculpture Students.

Major Requirement | MFA Sculpture

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

SCULP 463G - GRADUATE SCULPTURE CRITIQUE III

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

What theories and methods concerning political, historical, and artistic languages do artists rely on to inform their practices? How are you and members of your cohorts approaching aesthetic form in your own practice? What is the language being used in and around the work you are creating? How can we as a community create space to refine these messages within our work? What role does the method of critique play in this collective investigation?

Graduate Sculpture Critique is a discussion-based, collaborative critique seminar that makes space for multiple voices and ways of being in community; foregrounding and supporting the burgeoning artistic practices represented in the grad cohorts. This course centers community building, supplemental reading, group and peer-to-peer critique, and other dialectical methods that foster an intellectual and artistic intimacy among cohort mates. Here we build a foundation that supports risk-taking, question-asking, and the reimagining of predetermined boundaries. Students are asked with great intention to expand the discussion around intersectionality, interstitially, and interdisciplinarity and how the space between things comes to bear on the method of critique.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Sculpture Students.

Major Requirement | MFA Sculpture

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

SCULP 464G - GRADUATE SCULPTURE CRITIQUE IV

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Graduate Sculpture Critique II/IV builds upon topics discussed in the previous semesters during graduate critique I/III. It continues its form as a discussion-based, collaborative critique seminar that makes space for multiple voices and ways of being in community; foregrounding and supporting the burgeoning artistic practices represented in and across the grad cohorts. This course builds upon the intellectual and artistic intimacy among cohort mates and between cohorts established in the first semester of each year. The risk-taking, question-asking, and reimagining of predetermined boundaries in the second semesters yields new critique and research methodologies that in the case of first year grads supports the lead up to their summer studio intensive or residencies. In the case of second year grads, this semester of intensive critiques supports their capstone thesis presentation and the group critiques and final thesis committee meetings that characterize the end of their work at RISD. As a practice in need of continual commitment, students are asked with great intention to continue to expand the discussion around intersectionality, interstitially, and interdisciplinarity and how the space between things comes to bear on the method of critique.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Sculpture Students.

Major Requirement | MFA Sculpture

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

SCULP 471G - GRADUATE STUDIO I

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Sculpture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

Students in the MFA program pursue individual work under advisement of resident faculty, visiting artists and critics. This tutorial experience has been organized to nurture student work toward a set of goals and outcomes through routine conversations with faculty and their cohort. The priority is to assist students with recognizing new objectives in their practice. Faculty work with students to develop new or hone existing skills to set priorities and meet goals and deadlines. At the MFA level students will experience a deeper sense of individualized mentorship. While advising students on the material aspects of their work, faculty will simultaneously guide students toward new conceptual, theoretical and or philosophical frameworks for their work.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Sculpture Students.

Major Requirement | MFA Sculpture

Student Eligibility
GR Sculpture Programs of Study

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

SCULP 472G - GRADUATE STUDIO II

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Sculpture

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

Students in the MFA program pursue individual work under advisement of resident faculty, visiting artists and critics. This tutorial experience has been organized to nurture student work toward a set of goals and outcomes through routine conversations with faculty and their cohort. The priority is to assist students with recognizing new objectives in their practice. Faculty work with students to develop new or hone existing skills to set priorities and meet goals and deadlines. At the MFA level students will experience a deeper sense of individualized mentorship. While advising students on the material aspects of their work, faculty will simultaneously guide students toward new conceptual, theoretical and or philosophical frameworks for their work.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Sculpture Students.

Major Requirement | MFA Sculpture

Student Eligibility
GR Sculpture Programs of Study

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

SCULP 473G - GRADUATE STUDIO III

Terms Typically Offered
Fall

Academic Level
Graduate

Offering Department(s)
Sculpture

Min. Credits:
3

Max. Credits:
6

Repeatable:
No

Students in the MFA program pursue individual work under advisement of resident faculty, visiting artists and critics. This tutorial experience has been organized to nurture student work toward a set of goals and outcomes through routine conversations with faculty and their cohort. The priority is to assist students with recognizing new objectives in their practice. Faculty work with students to develop new or hone existing skills to set priorities and meet goals and deadlines. At the MFA level students will experience a deeper sense of individualized mentorship. While advising students on the material aspects of their work, faculty will simultaneously guide students toward new conceptual, theoretical and or philosophical frameworks for their work.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Sculpture Students.

Major Requirement | MFA Sculpture

Student Eligibility
GR Sculpture Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 474G - GRADUATE SCULPTURE THESIS PROJECT**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Sculpture

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

The final semester in the MFA Sculpture Program is structured around the development of a written thesis and culminating in a body of work, components of which may be exhibited as part of the school-wide MFA Thesis Exhibition. This work is nurtured by tutorial studio visits with faculty, visiting artists, and thesis committee members during the run of the semester.

Students are pre-registered for this course by the department. Enrollment is limited to Graduate Sculpture Students.

Major Requirement | MFA Sculpture

Student Eligibility

GR Sculpture Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 1010 - WINTERSESSION: IMMERSIVE WORLDS**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Sculpture is a particularly expansive field. Sculptors embody the possibility to create not only new objects for the world we live in, but whole new worlds unto themselves. In this class, we will work collaboratively across several mediums to create a temporary immersive installation that builds a shared world from our collective imagination.

In this course, students will work collaboratively to transform classroom Metcalf 320 into a new, immersive world. This course is designed for students with no prior experience with sculptural materials or processes to experience a fast immersive dive into the pool of major foundational sculptural practices including: welding, woodworking, and casting. We will use metal and wood to create an armature onto which cast elements, and other materials such as found objects, textile, paper/cardboard, paint, and digital projection can be incorporated. We will document the project along the way and create a documentation record of our work together.

The course will culminate in a public exhibition of our temporary collaborative installation, and a printed documentation booklet, which will serve as the historical record of our shared, temporary world.

This course is designed for first year students who are considering majoring in sculpture.

Estimated Cost of Materials: \$300.00

Elective

Student Eligibility

First-Year Undergraduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 2134 - INTRODUCTION TO DIGITAL FABRICATION: KEEPING UP WITH THE CARTESIAN**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this class, we will delve into the realm of digital design and fabrication, specifically within the context of contemporary art. We will primarily focus on exploring the varied potential of sculptural techniques using a Digital Plotter, Laser Cutter and 3D Printers. Through the use of CAD software, digital tools and traditional making practices, students will enhance their comprehension of how to incorporate digital fabrication into their own art practice.

While our course content revolves around acquiring highly technical skills, its core goes beyond mere technicality. Our objective is not to achieve mastery in a particular software application or fabrication technology. Instead, we aim to cultivate a flexible knowledge of how to adeptly employ a few fundamental digital fabrication processes within one's artistic studio.

Students are expected to investigate each skill-set by way of experimentation and research, extending their practice well beyond scheduled class time. It is crucial that students make time outside the scheduled meetings to develop familiarity with the processes and tools taught in class and continue to develop knowledge outside of class.

Estimated Cost of Materials: \$300.00

Elective

Student Eligibility

All Sculpture POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 2141 - DIGITAL DESIGN & FABRICATION | ADDITIVE**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

"Any attempt to understand an artistic medium through the lens of technology alone is futile and counterproductive, imposing limits on the conceptual understanding of the work. Good art is always both deeply rooted in and at the same time transcends its medium."

-Christiane Paul

This course will explore digital design and fabrication within the context of contemporary art, design and architecture. Through a series of technical demonstrations and assignments, connections will be made between CAD/CAM software, fabrication technologies and the physical world. Additionally, the course will explore digital fabrication as it relates to traditional sculptural processes such as mold making + casting, metalworking and woodworking.

This course, although technical in nature, is not technical in spirit. Our goal is not the mastery of any one software application or fabrication technology, but instead an understanding of how to effectively leverage digital processes and tools in one's studio.

The semester will be divided into a series of assignments, each exploring various approaches to digital design and fabrication, and will culminate in a final project blending digital fabrication with an existing project and/or research interest.

You will leave this course with the ability to model complex geometries, to collect and process 3D scan data, and to output using additive fabrication equipment. We will utilize the resources of RISD at large, but will focus on highly accessible, open source digital fabrication tools available within the Sculpture department.

Student Eligibility

Must be in an undergraduate Fine Arts major and a junior, senior or fifth year student, or a Fine Arts graduate student. Fine arts majors are ceramics, film/animation/video, glass, illustration, jewelry+metalsmithing, painting, photography, printmaking, sculpture and textiles.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 2142 - DIGITAL AND DESIGN FABRICATION | SUBTRACTIVE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Any attempt to understand an artistic medium through the lens of technology alone is futile and counterproductive, imposing limits on the conceptual understanding of the work. Good art is always both deeply rooted in and at the same time transcends its medium.

- Christiane Paul

This course will explore digital design and fabrication within the context of contemporary art, design and architecture. Through a series of technical demonstrations and assignments, connections will be made between CAD/CAM software, fabrication technologies and the physical world. Additionally, the course will explore digital fabrication as it relates to traditional sculptural processes such as mold making + casting, metalworking, and woodworking.

This course, although technical in nature, is not technical in spirit. Our goal is not the mastery of any one software application or fabrication technology, but instead an understanding of how to effectively leverage digital processes and tools in one's studio.

The semester will be divided into a series of assignments, each exploring various approaches to digital design and fabrication, and will culminate in a final project blending digital fabrication with an existing project and/or research interest.

You will leave this course with the ability to digitally model complex geometries in two and three dimensions, generate toolpaths in two and three dimensions, and output to a CNC Plotter, CNC Plasma Cutter, and CNC Router.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 2143 - MOLD MAKING METHODS FOR SCULPTURE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This intermediate level mold-making workshop is tailored for sculpture students wishing to learn the advanced skills and processes necessary to achieve reliably repeatable results when confronted with complex problems in mold-making. The course will deliver material and procedural literacy beginning with a limited range of mold making products in the Platinum Silicone, Gypsum Cement families. This skillset will provide the necessary confidence to expand into the broader range of flexible and rigid mold

making products to suit their needs going forward. Students will learn key methods to achieve successful multi part flexible molds, with a specific emphasis on silicone rubber products. Direct modeling materials such as Castilene and Magic Sculpt will be demonstrated as companion products for making rigid semi-permanent mold ready objects.

Estimated Cost of Materials: \$300.00

Junior class level and above. Instructor permission is required to register for this course, please contact the instructor directly.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 2171 - IN PROCESS: A PERFORMANCE LAB

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is an experiential and experimental performance lab focused on encouraging students to seek out improvisation, architecture, and research-driven methods to study the development of interdisciplinary live work. The course is concerned with investigating the process of making and thinking with performance beyond the urgency of producing completed work. Throughout the semester, students will develop their own composition process and language in dialogue with other practitioners, forms, within and beyond the frame of contemporary art. Students are invited to investigate live performance as a source of embodied agency. Cross departmental collaboration and group work is highly encouraged to expand and extend potential knowledge systems. The coursework will reflect more closely upon the following: the collaging of humor and nuance as a tool for analysis within performance. This course makes space for a variety of encounters with the material: invited guests, viewing performance documentation, making sketches/scores/plans for performance works in dialogue with the artists on the syllabus. As this is a lab, we will spend the time together both generating and sharing live performance gestures. Open to Sculpture majors only; juniors and above.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 2172 - OPERATIONAL DRAWING

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

What is Operational Drawing? This considers the question by making works that address how we image the body in time and space with tools and media. Akin to dance, drawing just might be the next human activity that engages a spontaneous simultaneous interplay of thought, action and acting upon. In this studio we will be working together and individually to explore how drawing relates to your studio practice. Drawing has often been mistakenly viewed as a preparatory or even secondary element within traditional studio practices such as painting, sculpture and printmaking. Today, in an expanded field, those outmoded viewpoints only stand to unfairly discriminate and rank modes of realizing concept and form. It is also true that this archaic view of drawing has origins in the humble materials often associated within the practice, such as charcoal, graphite, chalk, and carbon black (ink). These geological elements on top of skin like substrates were once the defining features of the activity, but in a contemporary studio practice it is the artist's prerogative to either work with or challenge historical presets. The role of drawing in a contemporary studio practice may play multiple roles. Together we will look at, practice and explore that very thing through installations, group projects and large scale immersive work. Estimated Cost of Materials: \$50.00 - \$100.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 2173 - RETOOLING THE STUDIO TOOL KIT**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is structured according the notion that artists can use what is on hand to research and craft simple solutions to the complex physical, mechanical, and technical problems that must be routinely addressed in their making practices. This material and process based, hands-on, research studio will be structured in response to the issues that the advanced fine arts student is grappling with on a regular basis. Many of the issues that arise in the process of making provide the opportunity to transcend perceived material-based boundaries and thinking. Some of the questions this course attends to include: How do you defy gravity? How do you generate the hidden components required to physicalize the thing we can see in our mind's eye? How is the magic we need to create our work scalable to the resources we have readily available? Example working processes include: mig welding, tig welding, casting for prototyping, woodworking, and mold making. This course is open to juniors, seniors and graduate-level students. Please contact the instructor directly for permission to register.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 2175 - SCULPTING SPECULATIVE SPACE: AESTHETICS, SYMBOLISM, AND METAPHOR**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Sculpting Speculative Space serves as a gateway to our SciFi, technoscape where we question the West's future narrative in the age of Mars as the New Frontier. This course calls for creating and making practices such as assemblage, collage, and compilation in both analog and digital modalities. Here we begin to understand how intentional, speculative space will centralize convergences of race, gender, and sexuality with various technologies. Sculpting Speculative Space will deconstruct and reappropriate the aesthetics of popular speculative fiction as symbolism and metaphor for the West's subconscious. Some questions we will ask include: What are the implications and impact of themes and trends throughout SciFi and what do they reinforce in reality? How has the cyborg been theorized and visualized? How have marginalized bodies been visualized or rendered invisible in speculative fiction? How do we produce work that visualizes a future that centralizes marginalized bodies, experiences, and identities?

Open to Sophomore, Junior or Senior Students.

Elective

Student Eligibility

Academic Level in the selection list Undergraduate

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 2236 - OPEN HARDWARE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The prevalence and rapid evolution of digital fabrication technology is due in large part to open source communities of users who actively develop and contribute to new software, hardware, and publishing platforms. In this hands-on studio we will explore both the history and potential of the open source movement as it relates to art, design, and its production. Specifically, we will build upon, modify, hack, and create new open source tools, workflows, and platforms that aid in the production of original artworks. The semester will begin with a series of projects in which students gain familiarity with the norms and practices of open source collaboration, development, and publishing. From there, students will have the opportunity to devise and use an example of open hardware in the creation of an original body of work. Topics include: bootstrapping, hacking, intellectual property, licensure and attribution, speculative fiction, Cyberpunk aesthetics, Afrofuturism, Shanzhai, additive and subtractive fabrication, physical computing, motion control systems, experimental materials, digital distribution, and dissemination.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 2246 - DIGITAL CRAFT**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Building on technologies covered in Digital Design and Fabrication, this studio will explore relationships between digital fabrication, traditional sculptural and craft processes. Students will research and develop approaches to making that blend emerging fabrication technologies with traditional sculptural techniques including woodworking, metalworking, and casting. Students will leverage existing skillsets and departmental resources to both augment and invent methods of fabrication that complement their research and studio interests. The course will explore intermediate / advanced 3d modeling, 3d capture, robotics, and additive/subtractive fabrication techniques using both departmental and campus resources. Through weekly slide presentations, readings and class discussions, students will be introduced to a broad range of artistic approaches, practices and communities merging technology and craft. Rhino 3D will be used as the primary CAD tool and students will need to provide their own laptop with Rhino installed.

Elective

Student Eligibility

Student has completed or is in process of completing all of the following course(s): SCULP 2141 - DIGITAL DESIGN & FAB | ADD, SCULP 2142 - DIGITAL & DESIGN FAB | SUB, SCULP 2236 - OPEN HARDWARE

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 3213 - INTRODUCTION TO STEEL**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Steel is one of the most ubiquitous foundational materials in our built environment for a reason. Its versatile material properties allow it to be malleable, flexible, and strong. Easy to work with and fast to build structure at scale. In this course, we will move through the foundry to explore steel's structural, conceptual, and expressive properties as a sculptural material. Students will learn a broad variety of techniques through exercises and supported practice, a series of mini objects, culminating in a final project that synthesizes our skillsets. We will engage with readings, videos, and slide presentations to place our work in a broader context of artists working with this inspirational material. No prior experience is necessary.

Estimated Cost of Materials: \$300.00

Elective

Student Eligibility

All Sculpture POS (UG and GR)

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 3216 - SPATIAL VIDEO**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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 Cost of Materials: \$150.00

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 3221 - THE MAKING BODY**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Located in the Sculpture Department's metals Foundry, this shop-based class investigates the architecture of the maker alongside the objects being made. How does our work shape us? How does the making and using of tools affect the habits, rhythms, and physiologies of bodies? In a time when implements and devices are evermore our everyday prosthetics, we can uniquely contemplate how to delineate the space of the body—its extensions and its limits. Students in this class will utilize the Foundry facility to develop and refine industrial techniques while pursuing projects interested in gesture, movement, choreography, dance, performance or sound. This is embodied praxis in production.

This classroom will be a space where we cooperate, work collectively, communicate transparently and develop practices of care. Collectively evaluating work will be in the spirit of mutuality and shared growth, and will aim to dissolve common behaviors that emerge from cultures of pressure, competition, judgement, individualist success. We will learn through the work. We can enjoy it and each other. Please feel welcome to bring your fully complicated, weird and beautiful self to the class.

Experiences of embodiment, far from existing apart from culture, are always imbricated within it. Yet because embodiment is individually articulated, there is also at least an incipient tension between it and hegemonic cultural constructs. Embodiment is thus inherently destabilizing with respect to the body, for at any time this tension can widen into a perceived disparity. - N.K. Hayles, How We Became Posthuman

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 4604 - INSTALLATION**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This studio course will examine the expansive nature of installation and its prominent place in contemporary art discourse, both within and outside of institutional settings. The emphasis will not be on making what is termed 'Installation Art' but engaging with strategies and situations where artistic action/production can take place. We will examine the historical lineages surrounding installation, while considering its critical capacities in relation to site, intervention, bodies, public vs. private, the archive, and representation. Assignments allow for students to work in various media and to focus on the process and methodology for developing ambitious ideas, both materially and conceptually. We will deconstruct the ways in which the subject can offer multiple viewpoints and allow for the spectator to take on active and engaged roles. This class is not defined by or limited to a specific technical or artistic discipline. Students should be prepared to challenge the boundaries and limitations of materials, media, and space. The assignments and readings are designed to act as instigators for each student's studio and intellectual work. Experimentation and improvisation will be strongly encouraged, if not expected. The intention is to maintain, advance and expand robust artmaking processes within the mode of installation-based work. There will be group critiques of developed work throughout the semester in addition to lectures, screenings and discussions.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 4717 - SENIOR SCULPTURE: STUDIO I**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Building upon the independent work accomplished in Junior studio, students are expected to generate self directed work supported by in-process critiques, formal critiques, and individual meetings. Faculty and peer feedback will help students clarify their objectives, fine tune their technical abilities, and develop a strong working practice. Students are expected to hone their creative problem-solving skills and engage in a high level of dialog and work. Throughout the fall, students will practice integrating their source research into their studio practice. An increased and rigorous integration of contemporary art, critical theory, and criticism is expected. The visiting artist lecture series is a vital component of this course.

Students are pre-registered for this course by the department; registration is not available in Workday. Enrollment is limited to Senior Sculpture Students.

Major Requirement | BFA Sculpture

Student Eligibility
Senior Sculpture Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

SCULP 4721 - JUNIOR SCULPTURE: STUDIO I

Terms Typically Offered
Fall

Academic Level
Undergraduate

Offering Department(s)
Sculpture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

The Fall semester of Junior year represents a crucial pathway out of the sophomore experience and into independent, self-directed work in sculpture. Junior Sculpture Studio, together with Research Studio, is designed to support student’s individual interests and incorporate the multifaceted and highly personalized condition of artistic research with studio methodologies. The semester will consist of two major critique sessions, alongside various demos, assignments, artist talks, and work sessions that direct students’ conversation and growth within the studio. The work sessions will consist of artistic pursuits specific to individual practices, formal small and larger group critiques, and 1 on 1 and small group studio visits with faculty, teaching assistants and peers. The sculpture department’s visiting artist lecture series is a vital component of this course and allows insight into the practices and work of professional artists. Additionally, a curated selection of material, and personally collected archives, digital and physical as well as various forms of media will prompt deeper investigations into artist practice throughout the semester, exploring the very nature of how to explore, research, and investigate the world around you.

Students are pre-registered for this course by the department. Enrollment is limited to Junior Sculpture Students.

Major Requirement | BFA Sculpture

Student Eligibility
Junior Sculpture Students only.

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

SCULP 4739 - JUNIOR SCULPTURE: STUDIO II

Terms Typically Offered
Spring

Academic Level
Undergraduate

Offering Department(s)
Sculpture

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course is a continuation of the vital pathway into independent work in Sculpture. Thematically driven prompts will provide the scaffolding of three major work sessions that direct the conversation in the studio. These studio conversations will take the form of in-process critiques, formal group critiques, and scheduled individual meetings. Students may also expect intersecting projects with shorter timeframes when appropriate. The visiting artist lecture series is a vital component of this course.

Majors are pre-registered for this course by the department. Enrollment is limited to Junior Sculpture Students.

Major Requirement | BFA Sculpture

Student Eligibility
Junior Sculpture Students only.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

SCULP 4745 - SOPHOMORE SCULPTURE: STUDIO I

Terms Typically Offered Fall	Academic Level Undergraduate	Offering Department(s) Sculpture

Min. Credits: 6	Max. Credits: 6

Repeatable:
No

This beginning sculpture studio encounter is organized to train students to workshop their ideas and concepts with the basic materials and processes of the sculpture studio. In this department we teach visual vocabulary on the basic principle of, Thinking while making and making while thinking. The assignments in the Fall Sophomore studio parallels the exercises in technical skills taught in Wood and Metal Shop Practice I. Students will begin working in sculpture specific metal fabrication methods. Students may expect to gain proficiency in gas, TIG and MIG welding techniques, along with hot and cold forming methods. The second half of the fall semester is focused on sculpture specific wood fabrication methods. Students will acquire skills in methods of cutting and joining alongside methods of forming and lamination.

Estimated Cost of Materials: Students are required to purchase a substantial selection of tools.

Students are pre-registered for this course by the department; registration is not available in Workday. Enrollment is limited to Sophomore Sculpture Students.

Major Requirement | BFA Sculpture

Student Eligibility
Sophomore Sculpture Students only.

Weekly Contact Hours 10	Instructional Method Studio

Delivery Mode
In-Person

SCULP 4746 - SOPHOMORE SCULPTURE: STUDIO II

Terms Typically Offered Spring	Academic Level Undergraduate	Offering Department(s) Sculpture

Min. Credits: 6	Max. Credits: 6

Repeatable:
No

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.

Majors are pre-registered for this course by the department. Enrollment is limited to Sophomore Sculpture Students.

Major Requirement | BFA Sculpture

Student Eligibility

Sophomore Sculpture Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 4771 - ADVANCED WOOD FABRICATION FOR SCULPTURE

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is a hands-on studio course focusing on three-dimensional object making, primarily working with wood as a medium. We develop an integration of intuitive approaches and structured processes through direct engagement with the materials. In addition to guiding the student through the various technical hurdles encountered as the projects unfold, an equal stress is placed on the development of the ideas and intent - and those ideas successfully expressed through the materials and its manipulation. At critical times, a slide presentation is given, followed by a general, open discussion on the relevant topics and how they relate to the class.

Estimated Cost of Materials: \$200.00

Please contact the instructor for permission to register.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 4781 - SCULPTURAL PRACTICES I

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is an introduction to the six major practices that are essential to the study of Sculpture. These practices include an introduction to wood, digital imaging, plaster, performance, installation, and metal. Over the course of the year, students will be exposed to four week intensives designed to augment their major studio experience. The course begins with wood to expedite the speed of moving from ideation to physicality. From wood, the group moves to digital imaging where basic skills in video editing, photographic documentation, and projection within the built environment are explored. Plaster as a medium is paired with performance as an activity, both of which underscore the importance of the body within the field of Sculpture. Once students have produced objects, videos, and performances, the group moves into considering the fundamentals of installation and metal fabrication so that the architectures that house myriad artworks can be understood as part of the modality of Sculpture. Students can expect to learn proficiency and safety in all of these areas. Students can expect to expand these skills in advanced studio electives in the Junior and Senior years. This course is required for all Sophomore Sculpture majors.

Students are pre-registered for this course by the department; registration is not available in Workday. Enrollment is limited to Sophomore Sculpture Students.

Major Requirement | BFA Sculpture

Student Eligibility

Sophomore Sculpture Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 4783 - SCULPTURE SEMINAR I: METHODS, MATERIALS, MAKERS

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This seminar connects sophomore Sculpture majors to significant parts of the ever-expanding discipline of contemporary sculpture. Over the semester the class will explore how methods of artistic production, materials of artistic transformation, and practices of makers participating in various artistic movements have created and sustained the conversations so integral to contemporary sculptural practice. Through a series of film screenings, assigned readings, slide talks, and discussions, students will gain a familiarity with the historic events and trajectories that continue to produce associative canons and relational movements, forming the foundation of their chosen discipline. The course trajectory is coordinated with topics covered in Sculptural Practices I and II and Sophomore Sculpture: Studio I.

Estimated Cost of Materials: \$50.00

Students are pre-registered for this course by the department; registration is not available in Workday. Enrollment is limited to Sophomore Sculpture Students.

Major Requirement | BFA Sculpture

Student Eligibility

Sophomore Sculpture Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

SCULP 4785 - RESEARCH STUDIO II: COMMUNITY, SITE, AND ETHICS

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In Junior Research Studio students will be guided through a series of experiences and encounters in the community, at large that help them understand the local manifestations of larger systems. Along the way, we will ask questions and learn inquiry methods that enable an understanding of how these encounters, the conversations they spawn, and assigned readings we take on help anchor, shape, and guide the aesthetic, material, and media choices we make in our artwork. A continuation of the use of research methods in the context of a studio setting is exercised individually and in groups. Reflection is used as a tool for development. Students are challenged to explore relationships between chosen materials, subject matter, processes, and display in order to establish research practices that help them make the work they want to make.

Estimated Cost of Materials: \$200.00

Students are pre-registered for this course by the department; registration is not available in Workday. Enrollment is limited to Junior Sculpture Students.

Major Requirement | BFA Sculpture

Student Eligibility

Junior Sculpture Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

SCULP 4786 - SCULPTURE SEMINAR II: VISUAL AND CRITICAL LITERACIES

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Sculpture Seminar II: Visual and Critical Literacies is the fourth sequential course in the Sculpture curriculum centered on research and coordinated with the content of the major studio courses. These research courses are designed to excite student learning through the practice of critical and engaged pedagogy in art history, material histories, research methods, representation, and what “counts” as artist research. Course content has been selected precisely to support the understanding of how critical literacy impacts a creative practice. De-material practices like reading, thinking, moving, and speaking can merge with, bend around, and twist through material practices.

Sculpture Seminar II: Visual and Critical Literacies is an intermediary level course which follows Junior Research Studio where students have learned about field research and the local manifestations of larger systems. The design of this seminar is to facilitate and support the study of themes relevant to art practices and conversations today. Through a series of readings, films, classroom discussion, group, and independent work, students learn to contextualize myriad discourses using the frames of art history, critical theory, philosophy, ethics, and politics. In this studio-centered seminar, students will develop critical literacy that is applicable to their working practices and the attendant process of using materials to make meaning. This course supports discourse around the formation of the artist in an effort to figure out meaningful strategies for the development and maintenance of sustainable artistic and intellectual practices.

Estimated Cost of Materials: \$50.00

Students are pre-registered for this course by the department. Enrollment is limited to Junior Sculpture Students.

Major Requirement | BFA Sculpture

Student Eligibility

Junior Sculpture Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

SCULP 4787 - SENIOR SEMINAR: PRO PRACTICES

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Building on the methods of research and synthesis learned in Junior Sculpture: Research Studio, this is an intensive semester designed to strengthen students’ knowledge of professional practices for maintaining a creative practice past graduation. Students will develop a packet of materials which include a portfolio of work, artist statement, resume, and artist CV. This course will advance their research into a range of opportunities specific to the discipline of sculpture and their own individuated practices.

Each week students will be introduced to a variety of resources and skills necessary in preparing for upcoming and future opportunities such as residencies, granting organizations, graduate schools and fellowships. Additionally, topics of exhibiting works in various spaces such as galleries (artist-run, for-profit, university, etc.), museums, alternative art organizations and public art venues will be presented. There will also be workshops for preparing project budgets, archival storage of work and formatting for digital organization. This seminar aims to give students a strong foundation for professional practices prior to their final semester at RISD so they can focus on their body of work in Senior Degree Project and feel prepared to graduate.

Estimated Cost of Materials: \$300.00

Students are pre-registered for this course by the department; registration is not available in Workday. Enrollment is limited to Senior Sculpture Students.

Major Requirement | BFA Sculpture

Student Eligibility

Senior Sculpture Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

SCULP 4798 - SENIOR SCULP DEGREE PROJECT

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Sculpture

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

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 Students must be in Good Academic Standing.

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Sculpture Students.

Major Requirement | BFA Sculpture

Student Eligibility

Senior Sculpture Students only.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

Teaching + Learning in Art + Design Department

Department Head

Dr. Shana Cinquemani

Teaching + Learning in Art + Design (TLAD) offers graduate students a strong foundation in contemporary theory and practice in art and design education. Recognizing that access to high-quality visual art education is a matter of equity and social justice, here you work across a broad spectrum of contexts to design and deliver transformative art and design learning experiences.

- Learn more about [Teaching + Learning in Art + Design](#) at RISD
- Department [Location and Contacts](#)

Programs

MA.ARTE.1YR - MA in Art + Design Education (1-year program)

2025- 2026 | Curriculum | 1-year program

The Master of Arts (MA) in Art + Design Education is a one-year (fall through spring) program for those interested in earning an advanced degree in art and design education outside the context of the traditional K-12 school art classroom (museums, community, nonprofit). This degree is ideal for those whose future goals meet at the intersection of art, design, education and community.

The MA program of study is individualized for each graduate student, with a balance of required TLAD courses, studio and liberal arts electives, professional practice internships and independent study. The program promotes rigorous inquiry balanced with explorations in community-based art teaching and learning. Ideally you will come into the program with an area of interest and the desire to personalize your degree.

A core component of the program is the completion of a research project and written thesis grounded in art and design education. MA candidates work with a faculty advisor to craft a program of study that circles around your research/thesis interests and utilizes the amazing art education programs that Providence and Rhode Island have to offer.

Learning outcomes

Graduates of the MA program are prepared to:

- articulate and reflect upon key issues, trends and research questions in art and design education.
- display competence in the development of high quality, inquiry-based art teaching and learning experiences in various learning contexts.
- demonstrate an understanding of culturally responsive teaching strategies that meet the needs of diverse learners.
- develop professional practices that underscore the significance of coming to know and value community funds of knowledge when planning art and design education experiences.
- display competence in researching, writing and presenting a personal investigation in art and design education (thesis project) that explores relevant issues in the field.

Free Form Requirements

Academic Year					
FALL		WINTERSESSION		SPRING	
TLAD 651G - Critical Investigations in Arts Learning	3	elective or internship	3	TLAD 656G - Colloquium: Contemporary Practices in Arts Learning	3
TLAD 615G - Theories and Practices of Community Engaged Pedagogy	3			TLAD 671G - Thesis Research	6
TLAD 611G - Curriculum Development for Elementary Visual Arts and Learning or TLAD 612G - Curriculum Development for Secondary Visual Arts Learning	3			elective(s) or internship	3 or 6
elective(s)*	3 or 6				
total credits	12 or 15		3	total credits	12 or 15

notes:

- Electives, which include studio, liberal arts, graduate seminars, professional practice internships, and independent study projects are determined in consultation with your Academic Advisor.
- MA Students are required to enroll in an internship (3 or 6 credits) during Wintersession 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.

MAT.ARTE.1YR - MAT in Master of Arts in Teaching (1yr)

2025 - 2026 | Curriculum | 1-year program

The Master of Arts in Teaching (MAT) is an intensive, one-year (summer through spring) cohort teacher preparation program for artists and designers* that culminates in the recommendation for teacher certification in Art (PK-12). The program interweaves theoretical concepts with scaffolded practical experiences, giving candidates opportunities to test out ideas in authentic learning environments throughout the year.

Our MAT is approved by the Rhode Island Department of Elementary and Secondary Education and, as a result of the Interstate Compact, has reciprocity in at least 44 other states. It is, however, important for applicants to understand that while RISD awards the MAT degree and recommends its graduates for certification or licensure, the award of teacher certification is determined by individual states, each of which has its own specific requirements. Candidates must pass any teacher-certification test(s) required by individual states.

Free Form Requirements

Preliminary year					
SUMMER					
TLAD 605G - Lifespan: Human Growth & Development	3				
TLAD 654G - Documentation as Assessment + Advocacy	6				
total credits	9				
Second year					
FALL		WINTERSESSION		SPRING	
TLAD 612G - Curriculum Development for Secondary Visual Arts Learning	3	studio elective or Liberal Arts	3	TLAD 608G - Student Teaching in Elementary School	6
TLAD 611G - Curriculum Development for Elementary Visual Arts Learning	3			TLAD 609G - Student Teaching in Secondary School	6
TLAD 606G - Lifespan: Exceptionality	3				
TLAD 652G - Foundations + Futures of Art + Design Education	3				
total credits	12	total credits	3	total credits	12*

notes:

- MAT students are not permitted to enroll in more than the twelve (12) required course work credits during spring semester.
- MAT candidates may not be permitted to proceed to the student teaching sequence of courses unless they have been awarded at least a grade "B" in each of the following courses: TLAD 605G, TLAD 606G, TLAD 611G, TLAD 612G and TLAD 652G.
- In order to be eligible for the MAT degree, candidates are required to have been awarded at least a grade "B" in each of the following courses: TLAD 608G and TLAD 609G.

Courses

GRAD 010G / TLAD 010G - COLLEGIATE TEACHING PRACTICUM

Terms Typically Offered

Wintersession

Academic Level

Graduate

Offering Department(s)

Teaching + Learning in Art + Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course helps prepare graduate students to be effective educators while fostering a community of shared ideas while teaching at RISD. Designed to support graduate students while they are teaching in RISD's Wintersession, the course is a practicum in which participants discuss practical and theoretical concerns related to collegiate teaching and learning.

As a forum, the course provides a space for group reflection on teaching experiences and challenges in addition to developing effective learning and assessment strategies. Through structured feedback from faculty, students evaluate their teaching effectiveness and document their development as teacher-scholars through refining, expanding and updating the teaching portfolio. In an immersive teaching and learning experience, graduate students will have an opportunity to share and apply knowledge of diverse learning styles and methods, and an awareness of how social identities produce systemic hierarchies in the classroom to their own discipline-focused art and design instruction.

Each participant is required to be teaching or co-teaching a Wintersession course. Partial requirement for Certificate in Collegiate Teaching in Art + Design Conferred with Teaching Experience.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

TLAD 044G - COLLEGIATE TEACHING: PREPARATION + REFLECTION**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Teaching + Learning in Art + Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

How can we add to the future enrichment of our disciplines? How do we make future collegiate teaching a more meaningful practice? This semester-long professional practice course is designed for artists, designers, architects, and educators who are considering teaching in higher education after graduation and/or those who will be teaching during Wintersession as they complete their course of study at RISD. The goal is to introduce graduate students to a reflective teaching foundation and to provide an orientation to the collegiate teaching and learning experience. The first half of the course is composed of readings and discussions related to seven teaching portfolio assignments. The second half of the course entails Individual Teaching Practice Sessions in which students prepare a class that is observed, videotaped, and receives detailed feedback from faculty and peer observers. Major outcomes of the course are: a partial teaching portfolio including a teaching and inclusivity philosophy, course proposals and an extensive course syllabus.

This is the first course in the required sequence for the Certificate of Collegiate Teaching in Art + Design.

Elective

Student Eligibility

Graduate level students only

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

TLAD 055G - COLLEGIATE STUDIO: DISCIPLINE CENTERED LEARNING**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Teaching + Learning in Art + Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Using RISD as a site for the exploration of strategies for studio-based teaching and learning is the goal of the course. It is designed for students who have completed TLAD-044G Collegiate Teaching: Preparation & Reflection and are interested in models of practice for a future academic environment. The course examines teaching methodologies in graduates' respective fields through case studies, faculty interviews, and article reviews. Learning to teach in a generative and attentive manner can bring teaching closer to one's studio practice. The seminar is composed of guest faculty and graduates, readings, discussions, and project assignments. Graduates in this course will complete a full professional teaching portfolio in preparation for teaching position applications. Individual and group meetings will be equally balanced.

The seminar fulfills a partial requirement for the Certificate in Collegiate Teaching in Art and Design.

Elective

Student Eligibility

Student has completed or is in process of completing TLAD 044G - COLLEGIATE TEACHING PREPARATION + REFLECTION

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

TLAD 250G - INTRODUCTION TO TEACHING CERAMICS

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Teaching + Learning in Art + Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course will introduce students to the pedagogical practice of teaching through clay. It focuses on the techniques and strategies of what it means to teach ceramics (specifically with k-12 populations), while also introducing some basic hand building methods and ceramic practices (such as glazes, surface design, types of clay, tools, and electric kiln firing). Through demonstrations, discussions, projects, critiques, and hands-on learning experiences, students will develop an understanding of what it means to both make and teach through clay.

Estimated Cost of Materials: \$50.00

Elective

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

TLAD 403G - COMMUNITY-BASED ART EDUCATION: DREAMS AND LIBERATION

Terms Typically Offered
Spring

Academic Level
Graduate

Offering Department(s)
Teaching + Learning in Art + Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course is designed to provide students the space to engage with art and design education as a means of community growing, supporting liberation efforts and curating a holistic future. In addition to engaging with a variety of historical and contemporary organizations as a way to understand how community art systems work within a holistic framework, students will also have the opportunity to develop their own community based art education workshops with young people. This course is a balance of theory and practice, braiding global, western, and indigenous educational pedagogies together along with hands on community based work. Students will be oscillating between seminars and onsite workshops to explore how art and design education can be embraced to dream, heal, liberate, and imagine new futures.

Elective

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

TLAD 405G - PEDAGOGICAL PLAYGROUNDS: CLASSROOM AS STUDIO

Terms Typically Offered
Fall, Spring

Academic Level
Graduate

Offering Department(s)
Teaching + Learning in Art + Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course invites creative practitioners from all disciplines to play and experiment with the notion of teaching as creative practice. What might happen if we consider the classroom our studio, instructional materials as form, and students as peers and collaborators? How do we push the boundaries of what a lecture, a workshop, a syllabus, a lesson plan, an instructional video, a how-to guide, can be? Whether in the context of higher education, community-based education, early childhood, alternative schools,

artist residencies, or the inbetweens, we will take up pedagogy as our discipline and devise multidisciplinary, speculative experiments that redefine the space of pedagogy as one of endless creative potential. Studio work will be scaffolded with readings by thinkers such as Paulo Freire, Fred Moten, bell hooks, and la paperson, and we will consider the works of artists like Nina Katchadourian, Slavs and Tatars, Valie Export, and Walid Raad.

Elective

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

TLAD 450G - SPECIAL TOPICS IN ART + DESIGN EDUCATION

Terms Typically Offered
Fall, Spring

Academic Level
Graduate

Offering Department(s)
Teaching + Learning in Art + Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
Yes

This seminar is an elective for juniors, seniors, and graduate students that focuses on a special topic in the field of art and design education (examples of special topics themes may include but are not limited to art museum education, children's art, digital media, popular/visual culture, queer theory, etc.). The topic may change each semester, but will always be grounded in contemporary theory, research, and practice in the field of art/design education. This class is aimed at those students interested in the intersection between their art/design practice and a teaching practice. The course will be structured so that students will be able to bring their own areas/topics of interest in their field into the class itself. The special topic of the course will be announced before enrollment opens.

Estimated Cost of Materials: \$20.00 - \$50.00

Elective

Student Eligibility
Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

TLAD 605G - LIFESPAN: HUMAN GROWTH & DEVELOPMENT

Terms Typically Offered
Summer

Academic Level
Graduate

Offering Department(s)
Teaching + Learning in Art + Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course provides the prospective teacher with an extensive overview of child and adolescent development. It is designed to introduce the beginning teacher to the excitement of studying the individual through the childhood and adolescent years from a lifespan perspective. The course provides a framework for thinking about the developing child and adolescent in relation to the significant social environments of the MAT's life, including family, school, the peer group, the community neighborhood, the media, work, etc. It is the intent of this study to emphasize the reciprocal and dynamic interaction of the person and their environment. This course is designed and will be presented in a way that will relate theory, research and the principles of child and adolescent development in a pragmatic, holistic format.

Enrollment in this course is limited to Teaching + Learning in Art + Design Students.

Major Requirement | MAT Teaching + Learning in Art + Design

Student Eligibility
Teaching + Learning in Art + Design Programs of Study

Weekly Contact Hours
6

Instructional Method
Seminar

Delivery Mode
In-Person

TLAD 606G - LIFESPAN: EXCEPTIONALITY

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Teaching + Learning in Art + Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This course will provide a comprehensive study of specific disabilities and inclusive curriculum scenarios and strategies for learners in K-12 environments. The course will focus throughout the Wintersession on an extensive foundation in response to intervention (RTI), special education law and regulations as it relates to students with disabilities and at-risk students in the art classroom. Students will investigate classroom-tested instructional strategies that will address the characteristics and challenges faced by students with special needs. Through the session, assignments will allow students to investigate and learn through the process of reinforcing, motivating, scaffolding and planning for instruction that targets learners of all ability levels. Discussion-based teaching, group and individual presentations, assigned readings, field observations, and reflective journal entries will provide students with the knowledge of possible causes, the impact of poverty on learning, characteristics and strengths, classroom implications and specific inclusion strategies. These strategies will include behavior management techniques that will allow teachers to improve classroom behavior and social skills, engage students though motivating and relevant lessons, improve attention and memory, and provide essential modifications and accommodations of lessons appropriate to the developmental and learning level of each learner. Students will explore the various stages of building equity in their classroom by addressing issues of physical integration, social-emotional engagement, opportunities to learn, instructional excellence and engaged and inspired learners. A final demonstration of this knowledge and its implications to their teaching practice will be through a mixed-media project by each student.

Enrollment in this course is limited to Teaching + Learning in Art + Design Students.

Major Requirement | MA, MAT Teaching + Learning in Art + Design

Student Eligibility
Teaching + Learning in Art + Design Programs of Study

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

TLAD 608G - STUDENT TEACHING IN ELEMENTARY SCHOOL

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Graduate	Teaching + Learning in Art + Design

Min. Credits:	Max. Credits:
6	6

Repeatable:
No

A field-based student teaching (clinical teaching) experience at the elementary level in a public school in Rhode Island or Massachusetts, supervised by school-based clinical educators and faculty from RISD's Department of Teaching + Learning in Art + Design. A student teacher's performance during this six-week teaching assignment is assessed using the performance benchmarks of the Rhode Island Professional Teaching Standards (RIPTS).

This course is a requirement for Teaching + Learning in Art + Design Students.

Major Requirement | MA, MAT Teaching + Learning in Art + Design

Student Eligibility
Teaching + Learning in Art + Design Programs of Study

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

TLAD 609G - STUDENT TEACHING IN SECONDARY SCHOOL**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Teaching + Learning in Art + Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

A field-based student teaching (clinical teaching) experience at the secondary level in a public school in Rhode Island or Massachusetts supervised by school-based clinical educators and faculty from RISD's Department of Teaching + Learning in Art + Design. A student teacher's performance during this six-week teaching assignment is assessed using the performance benchmarks of the Rhode Island Beginning Professional Teaching Standards (RIPTS).

Enrollment is limited to Teaching + Learning in Art + Design Students.

Major Requirement | MAT Teaching + Learning in Art + Design

Student Eligibility

Teaching + Learning in Art + Design Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

TLAD 611G - CURRICULUM DEVELOPMENT FOR ELEMENTARY VISUAL ARTS LEARNING**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Teaching + Learning in Art + Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course with its focus on curriculum development and pedagogical practices for students in elementary school has been designed as a the companion to TLAD-612G where the focus is students in secondary school. In this way, this pair of courses provides graduate students with an essential foundation to teaching the visual arts (art and design) from pre-K to 12th grade. This course provides students with insights and experiences in studio-based teaching and learning through the lens of an elementary setting. Students will be introduced to curricular and pedagogical practices that are grounded in meaning making and artistic inquiry, as well as authentic forms of assessment. There is a special emphasis within this course on approaching each of these frameworks (curriculum, instruction, and assessment) through an understanding of the developmental needs - cognitive, social, and personal - of young children. Within this course, students will engage in curriculum design and lesson planning through the development of a series of units that are grounded in enduring ideas in art and design education. Additionally, students will have the opportunity to engage in micro teaching experiences in partnership with a local elementary school classroom. They will have the opportunity to teach a carefully designed art/design lesson to a group of elementary-aged children and have the chance to thoughtfully reflect on their own teaching practices and encounters in the classroom.

Enrollment in this course is limited to Teaching + Learning in Art + Design Students.

Major Requirement | MA, MAT Teaching + Learning in Art + Design

Student Eligibility

Teaching + Learning in Art + Design Programs of Study

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

TLAD 612G - CURRICULUM DEVELOPMENT FOR SECONDARY VISUAL ARTS LEARNING**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Teaching + Learning in Art + Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course with its focus on curriculum development and pedagogical practices for students in grades 7-12 has been designed as the companion to TLAD-611G, where the focus is students in grades PK-6. In this manner, this pair of courses provides graduate students with an essential foundation to teaching the Visual Arts (art and design) from pre-K to 12th grade. This course explores the development of a conceptual framework for studio-based teaching and learning for students in grades 7-12 that aligns with the National Visual Arts Standards (NVAS). The course is guided by the belief all middle and high school students have creative capacity and that visual arts education plays an extraordinarily important role in its development. Further, the course places emphasis on instructional design that encourages curiosity, discovery, creativity and importantly personal point of view. Throughout the course, there is a focus on curriculum development and pedagogical strategies crafted to meet the cognitive and social development of learners as well as the personal interests of students while simultaneously introducing the work of a diverse range artists from historic to contemporary as models of practice. The course introduces an approach to pedagogy for art and design education that is informed by the graduate student's personal artistic practice combined with their understanding of the rich diversity of human visual expression. The course places special emphasis on the development of studio-based learning that centers on the intersecting domains of making and responding. In this way, curriculum and instruction is designed to deepen secondary students' (7-12) understanding of art and design as expression of enduring ideas. Graduate students examine these concepts through their own studio practice, critical readings, the development curriculum maps and lesson plans and through an integrated practicum experience that provides an authentic opportunity to implement instruction with high school students in the TLAD-Studio Lab.

Enrollment in this course is limited to Teaching + Learning in Art + Design Students.

Major Requirement | MA, MAT Teaching + Learning in Art + Design

Student Eligibility
Teaching + Learning in Art + Design Programs of Study

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

TLAD 615G - THEORIES AND PRACTICES OF COMMUNITY-ENGAGED PEDAGOGY

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Teaching + Learning in Art + Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This course explores theories and practices of community-engaged pedagogy in art and design education, and the development of a conceptual framework for studio-based teaching and learning in community settings. The course introduces an approach to pedagogy that explores the complexities of community engagement to include social and political considerations of community-engaged practice; historical considerations for community partnerships; and pedagogies specifically designed for heterogeneous groups in a variety of community settings. Students examine these complexities through observations in community learning spaces, academic and public scholarship, reflection, and developing a community-engaged teaching philosophy.

Enrollment in this course is limited to Teaching + Learning in Art + Design Students.

Major Requirement | MA Teaching + Learning in Art + Design

Student Eligibility
Teaching + Learning in Art + Design Programs of Study

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

TLAD 651G - CRITICAL INVESTIGATIONS IN ARTS LEARNING

Terms Typically Offered	Academic Level	Offering Department(s)
Fall	Graduate	Teaching + Learning in Art + Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

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.

Enrollment in this course is limited to Teaching + Learning in Art + Design Students.

Major Requirement | MA Teaching + Learning in Art + Design

Student Eligibility
Teaching + Learning in Art + Design Programs of Study

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

TLAD 652G - FOUNDATIONS + FUTURES OF ART + DESIGN EDUCATION

Terms Typically Offered
Fall

Academic Level
Graduate

Offering Department(s)
Teaching + Learning in Art + Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course examines the historical developments of visual arts education in its connection to general education; contemporary theory and practices of art education; and implications for the future of the field related to equity and justice. 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 social and political constructions shape curriculum and pedagogy in art + design education. Major topics of investigation include: social theories impacting curricular practices in visual arts and design education, and histories of advocacy, justice, and equity in art + design education.

Enrollment in this course is limited to Teaching + Learning in Art + Design Students.

Major Requirement | MAT Teaching + Learning in Art + Design

Student Eligibility
Teaching + Learning in Art + Design Programs of Study

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

TLAD 654G - DOCUMENTATION AS ASSESSMENT AND ADVOCACY

Terms Typically Offered
Summer

Academic Level
Graduate

Offering Department(s)
Teaching + Learning in Art + Design

Min. Credits:
6

Max. Credits:
6

Repeatable:
No

This course has been designed to provide MAT candidates with skills in documentation design to assess and advocate for student voice and learning through the infinite languages embedded within art and design. This course is offered in the summer to provide graduate students with the foundations in documentation design to use throughout the program (in both elementary and secondary settings). Assignments are built to support and build on each MAT candidate's own studio practice coming into the program, to building a body of work to be applied to future classroom environments. Skills from the summer will support emerging teaching practice throughout the year.

Enrollment in this course is limited to Teaching + Learning in Art + Design Students.

Major Requirement | MAT Teaching + Learning in Art + Design

Student Eligibility
Teaching + Learning in Art + Design Programs of Study

Weekly Contact Hours 10	Instructional Method Studio

Delivery Mode
In-Person

TLAD 656G - COLLOQUIUM IN CONTEMPORARY PRACTICES IN ARTS LEARNING

Terms Typically Offered Spring	Academic Level Graduate	Offering Department(s) Teaching + Learning in Art + Design

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

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.

Preference is given to Teaching + Learning in Art + Design Students.

Major Requirement | MA Teaching + Learning in Art + Design

Student Eligibility
You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours 3	Instructional Method Seminar

Delivery Mode
In-Person

TLAD 657G - ARTS IN CONTEXT

Terms Typically Offered Spring	Academic Level Graduate	Offering Department(s) Teaching + Learning in Art + Design

Min. Credits: 3	Max. Credits: 3

Repeatable:
No

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.

Elective

Student Eligibility

Academic Level in the selection list Graduate

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

TLAD 670 - GROWING THE COMMUNITY: ARTISTIC INTERVENTIONS

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Teaching + Learning in Art + Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Exploring the ways in which the arts is a consistent arena for community healing, growing and liberation efforts is the focus of this course. Rooted in a hands-on approach to learning, students will be oscillating between seminars and onsite workshops to create a robust learning opportunity. For onsite work students will visit local arts organizations as well as participate in specific youth programs running at Aunty's House, a local arts community studio, which will allow students to learn and develop their own workshops. Students will have the chance to curate two art workshops that they will conduct at Martin Luther King Elementary School and Aunty's House for elementary to high schoolers. Through immersive learning, students will better understand how community art systems work within a holistic framework, as well as cultivate arts programming skills for elementary to high school students. The materials students will be engaging will braid western educational pedagogies and global indigenous educational pedagogies. We will be exploring a range of organizations, practitioners and community arts practices from the Black Panther Movement's educational programs to Avenue Concept's mural projects. Students will leave this course with a more robust and embodied understanding of how the arts and community intersect and create opportunities for wellness, justice and liberation interventions. This course is meeting two imminent needs: RISD students' need to engage and participate with the local Providence community, and the needs the Providence youth have in regards to accessing arts resources, learning and collaboration opportunities. This course provides real world experience and involvement of how art and design is utilized in efforts for liberation, social justice, healing and working towards a healthy future.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

TLAD 671G - THESIS RESEARCH

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Teaching + Learning in Art + Design

Min. Credits:

6

Max. Credits:

6

Repeatable:

No

The Department of Teaching + Learning in Art + Design requires MA candidates submit a capstone thesis in partial fulfillment of degree requirements. Candidates are given a degree of flexibility in determining the format for this work, but typically it takes the form of either a thesis monograph essay or a thesis book. The thesis monograph essay provides candidates with the opportunity to focus on a deep investigation of a single subject framed within the context of learning and through art and design. An essential characteristic of this approach to the thesis is in how it provides evidence of the candidate's ability to move beyond description to analysis and how they are able to place the subject of investigation within the realm of scholarship. The thesis book provides a candidate with the opportunity to make sense of their journey through their program in a more autobiographical and documentary manner. The thesis book format affords candidates the opportunity to explore how form can be exploited to visualize research. Whether presented as a thesis monograph essay or thesis book, this capstone requirement provides MA candidates with a formal opportunity to make public their

understanding about a specific aspect of the nature of arts learning gained through their coursework, excursions into the scholarly literature and fieldwork experiences. The purpose here, therefore, is to conceive of the thesis not merely as an academic exercise but also contributing to program development as well as providing a reservoir of understandings that will inform the candidate's future professional practice as an educator.

Enrollment is limited to Teaching + Learning in Art + Design Students.

Major Requirement | MA Teaching + Learning in Art + Design

Student Eligibility

Teaching + Learning in Art + Design Programs of Study

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

Textiles Department

Department Head

Anna Gitelson-Kahn

Graduate Program Director

Anais Missakian

In Textiles you experiment with new materials, technologies and techniques to design and create innovative fabric and fine art. Faculty work closely with both graduate and undergraduate students to help you develop a personal vision and an understanding of larger artistic, social and cultural contexts.

- Learn more about [Textiles at RISD](#)
- Department [Location and Contacts](#)

Programs

BFA.TEXT.120 - BFA in Textiles

2025 - 2026 | Curriculum | 4-year program

In the first year of the program you learn various methods of print design, silkscreen, weaving, knitting and dyeing before choosing to focus on either fine arts work or industry-related projects. Juniors then concentrate on more advanced techniques by focusing on an area or areas of personal interest, developing individual concepts and broadening perspectives by taking courses in other disciplines.

In addition to producing a final degree project, seniors pursue internships designed to strengthen connections to the professional world.

Learning outcomes

Graduates of the BFA program are prepared to:

- engage in the design process by framing a premise and iterating material responses as an idea evolves
- understand the purpose and context of a finished work and how these may inform decisions made in the process of creating it
- articulate inspirations, explain interpretations and defend solutions in one's own creative process
- demonstrate strong visual and material competency—including in color, pattern, texture, structure and materiality—in regards to the creation of two- and three-dimensional work
- demonstrate excellence in craftsmanship by creating wovens, knits and surface works that are well considered, deftly made and fully resolved
- explain the current field in the context of art, architecture, design and technology
- demonstrate broad historical and theoretical awareness of the textile field and its larger disciplinary, cultural and economic contexts
- recognize environmental/sustainability and social concerns related to textile processes and manufacturing

Free Form Requirements

First year					
FALL		WINTERSESSION		SPRING	
<u>Foundation Curriculum</u>	15	studio elective	3	<u>Foundation Curriculum</u>	12
Sophomore					
FALL		WINTERSESSION		SPRING	
TEXT 4801 - Fibers and Dyeing	3	<i>optional</i>		TEXT 4802 - Woven Textiles (SEI)	3
TEXT 4810 - Surface Design and CAD in Textiles	3			TEXT 4803 - Fabric Silkscreen	3
TEXT 4817 - Machine Knitting	3			TEXT 4819 - From an Idea to Meaning	3
Liberal Arts	6			Liberal Arts	6
total credits	15			total credits	15
Junior					
FALL		WINTERSESSION		SPRING	
major elective	3	<i>optional</i>		major electives	6
open elective	3			open elective	3
non-major studio elective	3			non-major studio elective	3
Liberal Arts	6			Liberal Arts	3
total credits	15			total credits	15
Senior					
FALL		WINTERSESSION		SPRING	
major electives (see note)	6	<i>optional</i>		TEXT 4898 - Textiles Degree Project	9
open elective	3			Liberal Arts	6
non-major studio elective	3				
Liberal Arts	3				
total credits	15			total credits	15

notes:

- **LIBERAL ARTS - 39 TOTAL CREDITS, 30 TAKEN AFTER THE FIRST YEAR** including HPSS S301. See Liberal Arts Division for specific requirements.
- **MAJOR ELECTIVES - 15 CREDITS** in Textiles taken during Junior and Senior year. In the Fall of Senior year, students are required to take at least 3 credits from *TEXT 4830 - Apparel Fabrics*, *TEXT 4840 - Interior Fabrics*, *TEXT 4828 - Fine Arts Textiles* or an equivalent approved by the department.
 - Textile major elective studio courses are listed below and should be chosen through consultation with the student's faculty advisor:
 - TEXT 4804 - Weaving II
 - TEXT 4805 - Changing Fabric Surface
 - TEXT 4820 - Woven Structure for Pattern
 - TEXT 4806 - Dobby Weaving and Design
 - TEXT 4832 - Knitted Fabrics
 - TEXT 4807 - Design for Printed Textiles
 - TEXT 4704 - Digital Embroidery
 - TEXT 4808 - Design for Digitally Printed Fabrics
 - TEXT 4813 - Jacquard Design

- TEXT 4821 - Jacquard for Pattern
 - TEXT 4842 - Industrial Knitting
 - TEXT 4830 - Apparel Fabrics
 - TEXT 4840 - Interior Fabrics
 - TEXT 4828 - Fine Arts Textiles
- **NON-MAJOR ELECTIVES - 12 CREDITS** from studio subjects outside of Textiles; 3 credits must be in drawing, painting or color studio elective.
 - **OPEN ELECTIVES - 9 CREDITS** may be a combination of studio courses, including Textiles

MFA.TEXT.2YR - MFA in Textiles (2-year program)

2025 - 2026 | Curriculum | 2-year program

The two-year MFA in Textiles focuses on the woven, knit and print design of fabrics used for apparel and interior design applications. Geared towards those with a background in textiles and academic and/or professional experience in visual studies, the curriculum helps you broaden and sharpen your skills, hone your artistic identity and become well versed in the technical and creative potential of the medium. The program also emphasizes studies in drawing and color—along with participation in graduate seminars—as a means of building analytical and critical thinking skills.

The first year enriches your creative background and helps you expand your skills, including the use of digital technology in design. The second year allows for more individual exploration of weaving, knitting or surface design, with the final semester culminating in a thesis project that entails both studio work and writing.

Learning outcomes

Graduates of the MFA program are prepared to:

- implement the design process through the framing of content and context.
- articulate the purpose and context for a finished work and how these may inform decisions in the process of creating it.
- recognize the potential of textile materials, techniques and processes to articulate ambitious ideas.
- display analytical and critical thinking/reasoning skills to support the development of one's work, as well as the work of others, and in order to engage in rigorous discourse related to historical and contemporary issues that influence the art and design fields.
- exhibit strong visual and material competency, including an understanding of color, pattern, structure and materiality as they relate to the creation of two- and three-dimensional work.
- demonstrate excellence in craftsmanship by creating wovens, knits and other material forms that are well considered, made and resolved.
- demonstrate confidence and proficiency in the field, with emphasis on advanced equipment and processes.
- become acquainted with scales of manufacturing and distribution.
- recognize environmental/sustainability and social concerns related to textile processes and manufacturing.
- articulate their role as designers in the field while demonstrating broad historical and theoretical awareness of textiles and its larger cultural and economic contexts, along with how it intersects with other disciplines.
- explain the current field in the context of art, architecture, design and technology.
- identify where the work will sit in the world.

Free Form Requirements

First year						
FALL		WINTERSESSION			SPRING	
TEXT 480G - Graduate Studio I	3 or 6	studio or seminar elective	3	TEXT 481G - Graduate Studio II		3 or 6
TEXT 484G - Textiles Seminar I	6			TEXT 485G - Textiles Seminar II		3
LAEL 1656 - Narratives of Global Textiles	3			studio or seminar elective		0 or 3
studio elective	0 or 3					
total credits	15	total credits	3	total credits		15
Second year						
FALL		WINTERSESSION		SPRING		
TEXT 482G - Graduate Studio III	3 or 6	studio or seminar elective*	3	TEXT 483G - Thesis Project		9
TEXT 484G - Textiles Seminar I	6			TEXT 498G - Thesis Writing		3
studio or seminar elective	0 or 3			studio or seminar elective		3 or 0
total credits	15	total credits	3	total credits		15

notes:

- During the course of the program, students are required to take three studio electives, one of which must be a drawing or painting studio elective. Students must seek departmental advice when choosing credit options in variable credit courses.
- *Those students who do not have professional experience by their second Wintersession should spend this Wintersession on an internship.

Courses

IDISC 2709 - QUEER PEOPLE/PLACES/THINGS: AN ARTIST LED EXHIBITION PROJECT

Terms Typically Offered	Academic Level	Offering Department(s)
Spring	Undergraduate	Textiles

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This is a project based course connected to artist Liz Collins’ upcoming mid-career retrospective exhibition at the RISD Museum, opening July 2025, and is designed to engage students in the creation and curation of a gallery space within the show. Liz Collins: Motherlode is a multifaceted show spanning 30+ years of Collins’ career in fashion, textile design, performance, installation and visual art, and will include a gallery devoted to this project and intended to be a queer social space. The space will be transformed through Liz Collins’ design elements such as wallpaper, furniture, rugs, and will hold a robust curation of queer art and artists from the RISD museum collection and from the RISD community, with exact parameters to be determined by the class in collaboration with museum staff.

The class is open to students in all departments. Students with a special interest in one or more of the following are best suited for this course: curation, interior architecture, immersive installation, artistic collaboration, queer studies. Students will work directly with Collins each week and with curators and staff from the museum to develop a clear vision and plan for this gallery.

Students wishing to be considered for this class must email apoterac@risd.edu with the following:

Email Subject: Queer People/Places/Things

- 1) Statement of interest
- 2) Relevant experience

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

LAEL 1082 - NARRATIVES OF GLOBAL TEXTILES: IDENTITY AND LABOR IN PROCESS**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course explores the entangled histories of modern textiles in the Americas, highlighting the many hands and voices that can be seen and heard in their creation, exchange, assemblage, and use. Examined as an infinite web of relationships via the lens of Martinican philosopher douard Glissant, the textile histories covered will spiral through the 18th to 21st centuries and will touch on Native North American regalia incorporating trade cloth and glass beads; New England industrially printed cottons; patchwork quilts made by the African-American matriarchs of Gee's Bend, Alabama; indigenous Mayan traje of Guatemala; Chilean underground protest arpilleras; and Haitian beaded and sequined vodou flags, among many others. Colonialism and empire lie at the heart of textile histories during this era. Care will be taken to underscore the inextricable relationship between 19th-century textile production and enslaved laborers and knowledge keepers. At the same time we will cultivate an understanding of the self-determination, embodied engagement, and political activism that textiles have continuously afforded dispossessed communities. These narratives will unfold from objects selected from the collections of the RISD Museum that will be made available for consideration and study at close range with curators. The firsthand experiences will be guided and enriched by guest lectures and workshops by visiting scholars and artists whose work centers on the particular histories examined, as well as field trips to the Tomaquag Indigenous Museum and Slater Mill Historic Site. Through active engagement with tangible objects and exposure to a plurality of voices, students in the course not only will gain an embodied understanding of textile histories of the Americas, but also will find space for moving through and beyond colonial inheritances.

Textiles Students can be pre-registered by the department.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAEL 1656 - NARRATIVES OF GLOBAL TEXTILES: RELATIONSHIPS TO RAW MATERIAL**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Liberal Arts, Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Interdisciplinary by their very nature, textile traditions share a global history. Around the world textiles have found place in cultures as signifiers of social identity, from the utilitarian to the sacred, as objects of ritual meaning and as objects of great tangible wealth. The evolution of textile motifs, designs, materials and technology from around the globe will be explored in classroom lecture and utilizing the RISD Museum of Art. We will examine such topics as: the function of textiles in the survival of traditional cultures, the impact of historic trade routes and ensuing colonialism, industrialization and its subsequent effect on traditional techniques of textile manufacture. Thoughtful and scholarly consideration will be given to recent incidents of cultural appropriation in the global textile and fashion industry. Term projects utilizing the material culture approach will afford students the opportunity to gain valuable research skills and explore in-depth specific textile techniques.

Textiles majors can be pre-registered by the department.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

TEXT 2523 / FD 2523 - TEXTILES TRANSFORMING INTO FURNITURE**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Textiles , Furniture Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This research course focuses on the experimentation with soft materials utilizing techniques of textile construction to create functional furniture with structural integrity. This course will rely on teamwork between Furniture Design and Textile students to take advantage of each other's expertise in furniture making and textile construction. In the beginning of the course students will be introduced to examples of contemporary furniture design, which use soft materials in unconventional ways to create unexpected forms and experiences. Reading will be assigned that covers these contemporary examples in detail. Parallel to this students will be exposed to weaving and knitting techniques, but should also consider other techniques such as crocheting, knotting, basket weaving etc. Students are encouraged to alter these techniques according to their needs to discover unique design solutions. Additionally, students will be introduced to unconventional materials not necessarily associated with furniture to generate innovative results. Substructures constructed out of solid materials can be used to provide rigidity as well as glue/resin to reinforce soft materials. Since this course focuses on material research, students are expected to engage in sustained in-depth inquiry, which should be documented in a meaningful way throughout the entire process.

Offered as TEXT-2523 and FD-2523.

Please contact the department for permission to register; registration is not available in Workday.

Preference is given to Textiles and Furniture Design Students.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT W470 - THE WOVEN RUG**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Rugs and floor-coverings from different countries and cultures, both historical and contemporary, will be shown as examples of how material and design are developed within a cultural and functional context. This will serve as a foundation for students to develop their own vision and sources of inspiration. Each student will design and execute a woven rug intended for a specific use and/or space. Students will learn to set up the loom and will experiment with a variety of rugmaking techniques for both flat and pile surfaces. Exploration with a wide range of materials, from wool to reeds to plastics, are encouraged to find new solutions for each project. Special yarn dyeing techniques will be taught as a way to expand the range of color effects.

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

TEXT W471 - INTRODUCTION TO FABRIC SILKSCREEN**Terms Typically Offered**
Wintersession**Academic Level**
Undergraduate**Offering Department(s)**
Textiles**Min. Credits:**
3**Max. Credits:**
3**Repeatable:**
No

Starting with making their own screens, students in this introductory course will learn various stencil making and printing of repeats using water based dyes and pigments. In addition to considering the screen a tool merely to reproduce an existing design from paper, students are encouraged to think of it as a flexible means for creating totally new designs through experimentation at the print table.

Elective

Weekly Contact Hours
10**Instructional Method**
Studio**Delivery Mode**
In-Person**TEXT W475 - FROM AN IDEA TO MEANING****Terms Typically Offered**
Wintersession**Academic Level**
Undergraduate**Offering Department(s)**
Textiles**Min. Credits:**
3**Max. Credits:**
3**Repeatable:**
No

Through drawing and painting we will investigate different subject matter in the development of a personal vision and point of view to create meaningful and moving work. We will work from live models, still-lives and objects, and explore the use of icons, symbols and images through experimentation with a wide range of media and processes including charcoal, pen and ink, acrylics, objects and collage. Beyond this, the main goal of the course is the development of a working process to strengthen 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.

Weekly Contact Hours
10**Instructional Method**
Studio**Delivery Mode**
In-Person**TEXT W497 - DEGREE PROJECT AND THESIS PREPARATION****Terms Typically Offered**
Wintersession**Academic Level**
Undergraduate**Offering Department(s)**
Textiles**Min. Credits:**
3**Max. Credits:**
6**Repeatable:**
No

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.

Please contact the department for permission to register. Enrollment is limited to Textiles Students.

Major Requirement | BFA, MFA Textiles

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

TEXT W704 - DIGITAL EMBROIDERY**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Digital embroidery transforms hand-crafted couture into a work of fine art. Just like a tattoo where an image is created with needles and color, so embroidered fabric or paper is needle-stitched with colored threads. A basic knowledge of Adobe Photoshop is helpful, but we will also cover the fundamentals of creating a preparatory design file in Adobe Illustrator. This vector design file will then be artistically translated into a Pulse embroidery file that can be saved and sewn out as a multiple or repeat pattern. The resulting personalized textile can be applied to fabrics for apparel or interior applications as well as fine art. A series of small assignments will build up a repertoire of techniques and culminate in a final project that summarizes the student's ability and artistic innovation. This course will explore top of the line Tajima Pulse software with the goal of creating personalized images that will be sewn out on a 15-needle Tajima commercial embroidery machine.

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

TEXT W808 - DESIGN FOR DIGITALLY PRINTED FABRICS**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This intensive course moves from concept to design development and then onto digitally printed fabrics. Students start by creating presentation boards for color, pattern, and application in order to establish direction in their work. With Adobe Photoshop serving as the primary tool, the traditional techniques of drawing, painting, and collage are integrated with new design technology. Class instruction will lead students through the Adobe software in the development of design for extensive experimentation on the Textiles' Mimaki fabric printer. Students will be encouraged to go beyond the boundaries of traditional textile design to meet the possibilities of this exciting technology. Estimated Materials Cost: \$50.00

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 480G - GRADUATE STUDIO I**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

6

Repeatable:

No

This course, a major component in the student's curriculum, is tailored to individual needs. It includes workshops and tutorials intended to strengthen technical skills and design vocabulary in the areas of weaving, knitting and surface design. Additionally, students pursue individual projects under graduate instructors. This semester's emphasis is on enlarging and solidifying the student's background and defining the direction for the work.

This course is a requirement for first-year Graduate Textiles Students.

Major Requirement | MFA Textiles

Student Eligibility

GR Textiles Programs of Study

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 481G - GRADUATE STUDIO II

Terms Typically Offered

Spring

Academic Level

Graduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

9

Repeatable:

Yes

This course, a major component in the student's 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 undergraduate 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.

Please contact the department for permission to register. This course is a requirement for Graduate Textiles Students.

Major Requirement | MFA Textiles

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 482G - GRADUATE STUDIO III

Terms Typically Offered

Fall

Academic Level

Graduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

6

Repeatable:

No

In this second-year course, the emphasis is on clarifying student's specific area of interest, format of the work, its context, and personal concepts. Students will begin to develop a writing style and practice that parallels the richly developed language of their visual work, laying the foundation for their graduate written thesis.

This course is a requirement for second-year Graduate Textiles Students.

Major Requirement | MFA Textiles

Student Eligibility

GR Textiles Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 483G - THESIS PROJECT**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Textiles

Min. Credits:

9

Max. Credits:

9

Repeatable:

No

This project represents the culmination of a student's study in the Graduate Program. The design projects can encompass various textile fields in the areas of interior or apparel textiles. A specific architectural context, an area of apparel design, an investigation of a particular technique, or a visual design sensibility and language can provide a framework for the project. The work, executed using any established textile techniques or technique that a student has developed, should manifest advanced original concepts, high quality of execution, and a strong commitment to the field. Written documentation and analysis of the sources of the work, how it relates to the textiles tradition or larger field of art and design, and of the development of the project should accompany the studio work.

Estimated Cost of Materials: varies depending on student projects.

Please contact the department for permission to register. This course is a requirement for Graduate Textiles Students.

Major Requirement | MFA Textiles

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 484G - TEXTILE SEMINAR I**Terms Typically Offered**

Fall

Academic Level

Graduate

Offering Department(s)

Textiles

Min. Credits:

6

Max. Credits:

6

Repeatable:

Yes

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.

This course is a requirement for second-year Graduate Textiles Students.

Major Requirement | MFA Textiles

Student Eligibility

GR Textiles Programs of Study

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 485G - TEXTILE SEMINAR II**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

Yes

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.

Please contact the department for permission to register. This course is a requirement for Graduate Textiles Students.

Major Requirement | MFA Textiles

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

TEXT 498G - THESIS WRITING**Terms Typically Offered**

Spring

Academic Level

Graduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Please contact the department for permission to register. This course is a requirement for Graduate Textiles Students.

Major Requirement | MFA Textiles

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 2750 - MULTIDISCIPLINARY STUDIO: MATERIALS TO MEANING**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The goal of this multidisciplinary and experimental studio course is to investigate the quotidian complexities of subject and object engagement through material exploration. This studio is for students from any major interested in further understanding their process. Weekly prompts of material examination and assigned readings will be provided to students, summoning deeper questions as to how and why the choices within their process are made, contending with and/or enacting within and beyond the tactile space. As a class, our time will focus on forms, methods, tensions and the unique properties of mediums, materials, and objects. We will work with painting, textiles, drawing, assemblage and invite any mixed media forms of art-making that students wish to work in. This course will harness students’ skills and develop an understanding and awareness to the connections between the materials and the poetic gestures within their process that are required to conjure meaning throughout their artistic journey.

Elective

Weekly Contact Hours
5

Instructional Method
Studio

Delivery Mode
In-Person

TEXT 4702 - TEXTILES TAKES SHAPE: REUSE AND RE-APPROPRIATION

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Textiles

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This intensive studio elective allows students to explore a number of foundational approaches to building form through textile-based methodologies. The class follows Jenn Hewitt’s mantra I look at everything as an experiment, so there are no mistakes, just different paths to explore. In this, we will be arm-knitting, mending, cardboard weaving, needle felting and learning several basic embroidery stitches. We move quickly from one process to the next, exploring ways each pertain to surface design and building sculptural form. Students will be introduced to issues within the intersection of Craft, Textiles and Sculpture through lectures, readings, videos and a visit to the RISD Museum’s Costume Collection. We will look at such artists as Shinique Smith, Josh Faught, Do-Ho Suh, Wendy Red Star, Jeffrey Gibson and Tanya Aguiniga (to name a few). Students in the course do not need a background in textiles or sculpture, but should be open and ready to experiment, discuss and explore individually and as a group. The final week of Wintersession will bring together the threads of the previous weeks’ exploration and experimentation while also providing the space for additional solo exploration into such things latch-hooking, assemblage and/or additional forms of repair.

Elective

Weekly Contact Hours
10

Instructional Method
Studio

Delivery Mode
In-Person

TEXT 4704 - DIGITAL EMBROIDERY

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Textiles

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Digital embroidery transforms hand-crafted couture into a work of fine art. Just like a tattoo where an image is created with needles and color, so embroidered fabric or paper is needle-stitched with colored threads. A basic knowledge of Adobe Photoshop is helpful, but we will also cover the fundamentals of creating a preparatory design file in Adobe Illustrator. This vector design file will then be artistically translated into a Pulse embroidery file that can be saved and sewn out as a multiple or repeat pattern. The resulting personalized textile can be applied to fabrics for apparel or interior applications as well as fine art. A series of small assignments will build up a repertoire of techniques and culminate in a final project that summarizes the student’s ability and artistic innovation. This course will explore top of the line Tajima Pulse software with the goal of creating personalized images that will be sewn out on a 15-needle Tajima commercial embroidery machine.

Please contact the department for permission to register.
Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4801 - FIBERS AND DYEING**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course introduces the student to a wide variety of materials and processes involved in the production of both hand and industrially produced textiles. Topics include fiber properties and identification, spinning and yarn construction, natural and synthetic dyeing, traditional textile constructions and new technologies. Both historical and contemporary examples are studied, ranging from textiles in design to fine arts textiles. Class time is divided between lecture and lab work. Lectures are supplemented with readings, workshops and museum visits. Students conduct research on a class related topic of their choice and give presentations about their subject. Each student also prepares spinning and dyeing samples to be presented in an individual archive.

This course is a requirement for Sophomore Textiles Students.

Major Requirement | BFA Textiles

Student Eligibility

Sophomore Textiles Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4802 - WOVEN TEXTILES**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This hands-on studio is an introduction to the fundamental language of weaving—the warp and the weft—and the implications of weave structures as they relate to image, pattern, materiality, language, spaces and the body. This course will introduce students to equipment, weave structures, and materials in conversation with multiple weaving practices and histories across time and space. The range of equipment used will encourage students to explore the cultural narratives, socio-economic motivations and the histories of peoples and places embedded in the act of weaving. 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.

Readings, lectures and discussions will address the textile industry's complicity in slavery and the environmental crisis as well as how past and present weavers, artists and designers embed stories, histories, and legacies of knowledge-making into their woven textiles.

Majors are pre-registered for this course by the department. This course is a requirement for Sophomore Textiles Students.

Major Requirement | BFA Textiles

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4803 - FABRIC SILKSCREEN**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Starting with making their own screens, students learn various stencil making and printing of repeats using water based dyes and pigments. The focus is on an imaginative stencial (usually the repeating unit) and its application in creating continuous surfaces. Instead of considering the screen a tool merely to reproduce an existing design from paper, students are encouraged to think of it as a flexible means for creating totally new designs through experimentation at the print table. Engineered designs combining repetition and singular images is also explored.

Majors are pre-registered for this course by the department. This course is a requirement for Sophomore Textiles Students.

Major Requirement | BFA Textiles

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4804 - WEAVING II**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Students develop their chosen themes through drawing and executing a series of woven samples. The samples explore structures and materials relevant to the chosen subject matter. Students weave fine arts oriented or design projects which evolve from the investigation.

Prerequisite: TEXT 4802 - WEAVING I

Elective

Student Eligibility

Student has completed or is in process of completing TEXT 4802 - WEAVING I.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4805 - CHANGING FABRIC SURFACE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Prerequisite: TEXT 4803 - FABRIC SILKSCREEN

Elective

Student Eligibility

Student has completed or is in process of completing TEXT 4803 - FABRIC SILKSCREEN.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4806 - DOBBY WEAVING AND DESIGN**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is an investigation of the technical, formal and material potential of multi-harness weave structures on 24-harness dobby looms. Through extensive sampling on the looms, students expand their skills in areas of pattern development, woven structure, color, material and fabric finishing while further developing their design concepts and their visual and material vocabularies. During the second half of the semester, stipulations derived from the intended end use of the fabric as well as production methods become a strong part of the design considerations in the development of fabric collection for an intended application. Exercises in drafting, both by hand and on computer, as a means of understanding woven structure in a three-dimensional way, will be an important part of the course.

Prerequisite: TEXT-4804

Elective

Student Eligibility

Student has completed or is in process of completing TEXT 4804 - WEAVING II.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4807 - DESIGN FOR PRINTED TEXTILES**Terms Typically Offered**

Spring

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Please contact the department for permission to register.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4808 - DESIGN FOR DIGITALLY PRINTED FABRICS

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This intensive course moves from concept to design development and then onto digitally printed fabrics. Students start by creating presentation boards for color, pattern, and application in order to establish direction in their work. With Adobe Photoshop serving as the primary tool, the traditional techniques of drawing, painting, and collage are integrated with new design technology. Class instruction will lead students through the Adobe software in the development of design for extensive experimentation on the Textiles' Mimaki fabric printer. Students will be encouraged to go beyond the boundaries of traditional textile design to meet the possibilities of this exciting technology.

Estimated Cost of Materials: \$50.00

Elective

Weekly Contact Hours

10

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4810 - SURFACE DESIGN + CAD IN TEXTILES

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Surface Design + CAD in Textiles is an introduction to designing printed textile surfaces, with an emphasis on the integration of hand-made artwork and the meaningful usage of computer design tools. Students will begin with rigorous conceptual development and research before moving on to artwork development, utilizing drawing, painting, or collage to create a rich library of pattern source material. Through the usage of Adobe Photoshop, Adobe Illustrator, and Ned Graphics, students will learn to develop repeating patterns and engineered designs for printed textiles from original artwork. Emphasis will be placed on retaining the 'hand' while exploring properties of layout, scale, color and concept in the context of designing collections. Students will learn about the history and mechanics of repeat pattern design and how repetition, scale, color, texture, and variety can affect the success of a repeating print. Students will be encouraged to work thoughtfully within the constraint of the repeat. The course schedule will center around the creation of a final project, a small collection of digital prints, with each assignment throughout the semester designed to help students work toward their collection development. The final project will culminate in mill-ready print files of original print designs, mock ups or application sketches, a collection of fabric swatches, as well as an understanding of what it means to develop a “collection” from start to finish. Projects in this course will produce a variety of work aimed at specific areas of the textile industry, namely interiors, fashion, and fine art.

Major Requirement | BFA Textiles

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4813 - JACQUARD DESIGN**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Prerequisite: TEXT 4806 - DOBBY WEAVING, TEXT 4826 - CAD IN TEXTILES

Elective

Student Eligibility

Student has completed or is in process of completing all of the following course(s): TEXT 4806 - DOBBY WEAVING, TEXT 4826 - CAD IN TEXTILES.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4816 - INTRODUCTION TO MACHINE KNITTING**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Students in this introductory course will learn the basic techniques of machine knitting and explore the possibilities of structural effects, color, pattern, and material quality within those techniques. They will also learn about finishing methods--such as felting, dyeing, and simple printing--that can be used on knitted fabric. Students will create a knitted fabric or finished piece for an end use, be it apparel, furnishings, or art pieces.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4817 - MACHINE KNITTING**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

This course is a requirement for Sophomore Textiles Students.

Major Requirement | BFA Texti

Student Eligibility

Sophomore Textiles Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4819 - FROM AN IDEA TO MEANING

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Through drawing and painting we will investigate different subject matter in the development of a personal vision and point of view to create meaningful and moving work. We will work from live models, still-lives and objects, and explore the use of icons, symbols and images through experimentation with a wide range of media and processes including charcoal, pen and ink, acrylics, objects and collage. Beyond this, the main goal of the course is the development of a working process to strengthen 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.

Majors are pre-registered for this course by the department. This course is a requirement for Sophomore Textiles Students.

Major Requirement | BFA Textiles

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4820 - WOVEN STRUCTURE FOR PATTERN

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Prerequisite: TEXT 4802 - WEAVING I

Elective

Student Eligibility

Student has completed or is in process of completing TEXT 4802 - WEAVING I.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4821 - JACQUARD FOR PATTERN

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is an elective course for students who want to continue studying woven pattern. Using the NedGraphics software for pattern and Point Carre jacquard software for drafting woven structures, students will develop patterns through experimentation with material and color. The intended end use of the fabric will be a consideration throughout in the design decisions.

Prerequisite: TEXT-4820 and TEXT-4826

Elective

Student Eligibility

Student has completed or is in process of completing all of the following course(s): TEXT 4820 - WOVEN STRUCTURE FOR PATTERN, TEXT 4826 - CAD IN TEXTILES.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4826 - CAD IN TEXTILES

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

This course is a requirement for Sophomore Textiles Students.

Major Requirement | BFA Textiles

Student Eligibility

Sophomore Textiles Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4828 - FINE ARTS TEXTILES**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

6

Repeatable:

No

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.

Estimated Cost of Materials: Varies based on use of advanced equipment. Additional fees may incur.

Elective

Student Eligibility

Senior Textiles Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4830 - APPAREL FABRICS**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

6

Repeatable:

No

This senior level course is offered to those students interested in designing and making apparel fabrics and accessories. Students are encouraged to explore a variety of techniques including silkscreen and digital printing, weaving, knitting, sewing, and invented techniques, along with designing on paper for industrial and hand production. While students will initially develop their ideas through samples and drawings, they gain a thorough understanding of the relationship between fabric and the human form, and will eventually bring their work to final form as prototypes or finished designs on paper. Researching the field will generate topics for discussion in class.

Elective

Student Eligibility

Senior Textiles Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4832 - KNITTED FABRICS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course approaches the development of machine knit fabrics and forms as one process, where aspects of form are developed along-side fabric patterns and structures. Students learn advanced construction techniques and knit structure drafting and shaping, in order to further develop their design processes and ideas for knits. Emphasis is placed on experimentation, careful consideration of materials, and research. Ideas about color, pattern, texture, drape, concept and working large scale are explored. Fully-fashioned garments are the primary three-dimensional forms to which students apply their ideas. Throughout the semester, students bring their experience of garment building and shaping, their range of knitting skills and techniques, and their ability to express ideas in knitting to a higher level of resolution. Hand knitting, embellishment, dyeing, printing, finishing, felting and other processes are encouraged and can be integrated into the fabric design and construction.

Prerequisite: TEXT-4820 and TEXT-4826

Elective

Student Eligibility

Student has completed or is in process of completing all of the following course(s): TEXT 4817 - MACHINE KNITTING, TEXT 4826 - CAD IN TEXTILES.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4834 - COMPUTING FABRICS

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The course continues an established collaborative project between RISD and MIT, focused on the history of and recent advances in textile design and technology. Its goal is to introduce students from each institution to knowledge outside their primary field, and clarify the connections between them. RISD students participating in the class will bring their specific knowledge of woven and knitted fabrics and design fundamentals into group discussions and learn new skills in programming, physical computing and design of advanced fabrics. Participants will have opportunities to contribute to ongoing collaboration between the departments.

The course trajectory will progress along two lines of inquiry: computation and fabrics. Providing a perspective on the rich heritage of fibers and fabrics on the one hand and the emergence of digital logic, electronic systems, and the role of software on the other. We will explore and develop appreciation for the design and engineering degrees of freedom in fiber and fabric materials as well as in circuits and software. The course is a first of its kind, setting the stage for the future of fabrics as computational environments, new products and new business models.

Elective

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4840 - INTERIOR FABRICS

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

6

Repeatable:

No

This senior level course is offered to those interested in pursuing work for an interior end use, such as furnishing fabric, wall covering, or carpeting to be produced by hand or industrially. At the start, students select an architectural space as a framework. Through analysis and sampling, they will arrive at their own design solutions, which will be showcased as a collection at the end of the class. Researching the design field will generate topics for discussion in class. Techniques include surface pattern, printing, weaving and knitting, along with invented techniques.

Estimated Cost of Materials: Varies based on use of advanced equipment; additional fees may incur.

Elective

Student Eligibility

Senior Textiles Students only.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4842 - INDUSTRIAL KNITTING

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This advanced knitting course investigates the design and creation of knit fabrics using specialized software and a computerized, industrial knitting machine. Students deepen their understanding of a wide range of knit constructions, learn new structures, and experience a different method of creating knit fabric and forms through weekly sampling work and then a final project that is a collection of fabrics for interior or apparel applications, or art pieces. The intended end use will guide students' pattern and material studies. Students are introduced to the knitting industry and exciting examples of contemporary and historical knitting and encouraged to forge new paths in the medium.

Prerequisite: TEXT-4832 and TEXT-4826.

Elective

Student Eligibility

Student has completed or is in process of completing all of the following course(s): TEXT 4826 - CAD IN TEXTILES, TEXT 4832 - KNITTED FABRICS.

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode

In-Person

TEXT 4844 - FIBER FUTURES: SUSTAINABILITY

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Textiles

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In this course you will learn about the material properties and design possibilities of fiber. We will explore how sustainable design practices are integral to the eventual end use of textiles, be it as yardage, fully fashioned garments, interior applications, structural use, or sculptural material. Via case studies from regional and international sustainable designers, we will investigate fibers. As a guidepost for our syllabus we will learn about the 17 sustainability goals articulated by the United Nations Department of Economic and Social Affairs. With our focus on the textile industry, this course will introduce the theory and practice of circular design, regenerative agriculture, TEK, biomaterials, and manufacturing processes with reduced environmental impacts. Lectures and readings will be enlivened with in-class experimentation, guest speakers, weekly design assignments, and a materials journal. Over the semester we will investigate opportunities and solutions for creating art with a more positive legacy for our planet.

Elective

Weekly Contact Hours

5

Instructional Method

Studio

Delivery Mode
In-Person

TEXT 4896 - TEXTILES SENIOR STUDIO

Terms Typically Offered Fall	Academic Level Undergraduate	Offering Department(s) Textiles

Min. Credits: 3	Max. Credits: 6

Repeatable:
No

This is a required senior-level studio taken in the semester prior to the Degree Project. Emphasis is placed on the development and definition of individual projects within the chosen context—Fine Art or Design—with a rigorous focus on concept development. Students' work may range from installations to two-dimensional pieces and fabric collections, utilizing various techniques and materials, including weaving, printing, knitting, or other improvised construction methods.

Estimated Cost of Materials: varies by individual project.

Majors are pre-registered for this course by the department. Enrollment is limited to Senior Textiles Students.

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

TEXT 4898 - TEXTILE DEGREE PROJECT

Terms Typically Offered Fall, Spring, Wintersession	Academic Level Undergraduate	Offering Department(s) Textiles

Min. Credits: 3	Max. Credits: 9

Repeatable:
Yes

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.

Mid-year graduates should seek department permission to fulfill 9 credits in Fall and Wintersession.

Estimated Cost of Materials: Varies based on use of advanced equipment; additional fees may incur.

Majors are pre-registered for this course by the department. This course is a requirement for Senior Textiles Students.

Major Requirement | BFA Textiles

Student Eligibility
You require department permission to register in this course.

Weekly Contact Hours 5	Instructional Method Studio

Delivery Mode
In-Person

Theory and History of Art and Design Department

Department Head
Eric Anderson

Theory and History of Art and Design (THAD) Concentration Coordinator

Jung Joon Lee

- Learn more about [Theory and History of Art and Design](#) at RISD
- Department [Location and Contacts](#)

Concentration

The department offers courses open to undergraduate and graduate students, along with an undergraduate and graduate concentration (like a minor). The requirements for the concentration can be found by clicking the programs tab above.

Courses

GRAD 148G / PAINT 148G - PROCESSING THE CONTEMPORARY: CONVERSATIONS IN CONTEMPORARY ART

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Graduate	Theory and History of Art and Design
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

This course frames contemporary art as a set of conversations, arguments and counterarguments that have been proposed in key exhibitions, works of art, and critical writings produced across multiple continents over the past three decades. We will identify and critique the ideas that have shaped contemporary art, discuss their impetus, and examine their assumptions. Through such conversations, the course presents contemporary art as a form of processing a present and a past in which the artwork is indivisible from the dialogues and conversations that create, define and continue to change it. The title of the class alludes not only to the idea of making and reading contemporary art as cognitive, rhetorical and dialogic activities, but also to the art world as a series of geographically dispersed and temporally promiscuous processes, deeply resistant to modernist systems of order, periodization and mapping. The course combines lectures by the instructor, as well as by visiting critics and art historians, which outline some of the key issues and historical pressures of contemporary art, alongside seminar-type discussions where we process the lectures and select readings as a group.

Elective

Student Eligibility
Junior, Senior, or Graduate Students only.

Weekly Contact Hours	Instructional Method
3	Seminar
Delivery Mode	
In-Person	

GRAD 190G - CONVERSATIONS ON CONTEMPORARY DESIGN: MODERNISM AND BEYOND

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Graduate	Theory and History of Art and Design
Min. Credits:	Max. Credits:	
3	3	

Repeatable:
No

The course offers graduate students a forum for exploring historical and theoretical foundations of contemporary design and craft arts. Readings, discussions, lectures, and writing projects address a range of contexts for the practice of design, from materials and making, to ways that objects are encountered, consumed, and lived with, to design's promises and limitations for dealing with global crises of climate, poverty, conflict, disease, and displacement. Weekly meetings are structured around critical themes selected through student input. Readings and case studies offer points of departure for discussion and writing. Guest lectures by designers, curators, and critics provide viewpoints on contemporary practice. Culminating with a final artist statement and presentation, the work undertaken throughout the term will be oriented toward developing historical and critical frameworks in which to situate students' own studio and research practices.

Elective

Student Eligibility
Graduate level students only

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

GRAD 248G - ART CRITICISM WORKSHOP**Terms Typically Offered**

Fall, Spring

Academic Level

Graduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This “practicum” workshop in criticism and critique comprises a series of studios with visiting critics, curators, art historians and artists attached to the Graduate Studies course “Conversations in Contemporary Art” (GRAD-148G/PAINT-148G). We will discuss key readings and debates in contemporary art by testing them on individual works of art, as well as the logistics of art criticism as the interface between ideas and their material resistance. Students in Fine Arts and Liberal arts will have a chance to discuss or write on theirs and others' work and to practice various kinds of art criticism. In previous years, visiting critics have included curators Rujeko Hockley and Jane Panetta, Lynn Cooke, Chrissie Iles, Claire Bishop and others. For details of past guests [click here](#).

This is a co-requisite course. Students must register for PAINT-148G/GRAD-148G and GRAD-248G.

Please contact the instructor for permission to register; registration is not available in Workday. Preference is given to Graduate Students.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

HPSS C250 / THAD C250 - SACRED ARCHITECTURE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Sacred Architecture has always been distinct from secular and vernacular architecture and is associated with a variety of belief systems, sacred texts and iconography. From forest groves, caves, and other natural habitats barely transformed by the human hand, to monumental constructions, such as pyramids, cathedrals and mosques, human beings have devoted their creativity and immense resources to spaces where spiritual forces can be revered, housed, appealed to and placated. This course will focus on sacred indigenous architecture in the Americas, with a few comparative examples drawn from other parts of the world, particularly in the introduction segment of the class. Whether it be a pilgrimage site in Mexico, a Hopi kiva or a Plains ceremonial "lodge", various cultural expressions of the sacred in its architectural manifestations will be presented and contextualized.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

HPSS S352 / THAD H452 - AMERICAN WAR FILMS IN HISTORICAL CONTEXT

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Theory and History of Art and Design, History,
Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Films have shaped popular perceptions of war in the United States arguably more than historians have. This raises questions such as: What is the relationship between the history presented in these films and the history as interpreted by academic historians? How do the positionalities of movie creators shape the product? How do they portray soldiers and civilians, allies and enemies? How might these movies serve as cultural artifacts offering insight into political discourses at the time of their production? Is Francois Truffaut correct that the appeals of battle make a true anti-war film virtually impossible? Prominent directors spotlighted include Stanley Kubrick, F. F. Coppola, Clint Eastwood, Spike Lee, and Kathryn Bigelow. Work involves brief lectures, screenings, discussions, a film journal, and a final project.

Elective

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

HPSS S369 / THAD H369 - VISUAL COMMUNICATION

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Theory and History of Art and Design, History,
Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

The course is designed to focus on the range of visual means that people use to convey ideas and stories, non-literary forms that make ideas accessible to a wide audience. Textiles, puppets and masquerades, when viewed within their cultural matrix, are powerful tools for capturing the less visible aspects of communities in which the written word may not be the primary mode of information sharing. Graffiti, tagging, and muralling, which move in the direction of public art, are more contemporary means of visual communication in our own communities. Likewise, sketching, electronic imagery and graphic novels are powerful tools for documentation and story-telling for contemporary artists. From a simple symbol placed on a wall or a parchment to the more complex structure of masquerades and electronic moving images, human communities have sought to tell their own - and others' stories - and to convey opinions and messages in endless evocative and creative ways. What can we learn from these various forms of visual communication? This course is not a "making" class per se, but proposes to explore some of these means of visual communication, both historically and currently, in a variety of cultural contexts.

Elective

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

HPSS S504 - ART AND RELIGION ON THE SILK ROAD - PART A

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Theory and History of Art and Design, History,
Philosophy, and the Social Sciences

Min. Credits:
3

Max. Credits:
3

Repeatable:

No

This course will focus on the cultural and artistic activities which came into being as a result of contacts between the civilizations of Europe and Asia (China in particular). Among the topics explored will be: the ancient world, the Silk Route and Buddhism, the nomads of Eurasia as agents of cultural exchange, early European travelers to China (Marco Polo), the Jesuits at the court of the Chinese emperors during the Ming and Qing dynasties, and finally the Western colonial experience.

This is a co-requisite course. Student must also register for HPSS S604 - Art and Religion on the Silk Road - Part B.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS S604 - ART AND RELIGION ON THE SILK ROAD - PART B**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This corequisite course (Art and Religion on the Silk Road - Part B) is a required supplement to Art and Religion on the Silk Road - Part A. The course is designed as an additional workshop consisting of museum and library visits and hands on work on materials in those collections which relate to the topics explored in Part A. Readings will be assigned ahead of these visits to gain an understanding of the material seen. Written responses to the readings and the visits are due weekly. In addition, to the RISD Museum collections (Asian Art, Costume and Textiles, Decorative Arts, Classical Antiquities) and the Fleet Library special collections, we will tentatively visit the John Carter Brown Library, the Hay Library and the Haffereffer Museum at Brown University. Provided funds will be available, we may visit the Boston Museum of Fine arts, the Peabody Essex Museum in Salem MA, and the Harvard Art Museum.

This is a co-requisite course. Student must also register for HPSS S504 - Art and Religion on the Silk Road - Part A.

Elective

Student Eligibility

Prerequisite: HPSS-S101 for Undergraduates.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS W269 / THAD W269 - VISUAL COMMUNICATION**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The course is designed to focus on the range of visual means that people use to convey ideas and stories, non-literary forms that make ideas accessible to a wide audience. Textiles, puppets and masquerades, when viewed within their cultural matrix, are powerful tools for capturing the less visible aspects of communities in which the written word may not be the primary mode of information sharing. Graffiti, tagging, and muralling, which move in the direction of public art, are more contemporary means of visual communication in our own communities. Likewise, sketching, electronic imagery and graphic novels are powerful tools for documentation and story-telling for

contemporary artists. From a simple symbol placed on a wall or a parchment to the more complex structure of masquerades and electronic moving images, human communities have sought to tell their own - and others' stories - and to convey opinions and messages in endless evocative and creative ways. What can we learn from these various forms of visual communication? This course is not a "making" class per se, but proposes to explore some of these means of visual communication, both historically and currently, in a variety of cultural contexts.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

HPSS W270 / THAD W270 - MEXICAN ART: THEN AND NOW

Terms Typically Offered

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The course is designed to give students an overview of Mexico's historic and contemporary art, from the cultural legacy of the pre-columbian states (the Olmecs to the Aztecs) to the Spanish conquest of Tenochtitlan (Mexico City). It will explore the political, economic and cultural contexts which gave rise to the Mexican revolution and its cultural impact on the development of such movements as the estridentismo and on the muralist period; we will look at the impact of Indigenous styles on the history of Mexican art and beyond, and the continuous role of regional traditional creativity on modern art and architecture in Mexico. The course will use both an ethnographic perspective, and an aesthetics approach to explore the complex trajectory of Mexican art.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

LAEL 1009 - ACTING WORKSHOP

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

LAEL 1019 - MASTERS OF ANIMATED FILM**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

LAS C221 / THAD C221 - LITERARY ART: BLAKE AND HOGARTH**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This class can be taken for credit in either LAS or THAD. William Hogarth (1697-1764) was a practical-minded painter and engraver who sought artistic independence from aristocratic patronage and cultural respect for printmaking as an art. His greatest innovation was a form of narrative painting and printmaking, marketed to the public at large, in which he presented original stories, essentially visual novels, that challenged the groups that had until then controlled the content and distribution of art, that is, the religious and political establishments. William Blake (1757-1827) was a profoundly impractical painter, poet and engraver who challenged church, state, commerce, and everything else, including time and space, illustrating his own stories and visions as well as a very large proportion of past literary works in ways that reveal their visionary potential. We will study an array of Hogarth's serial and independent works, as well as several of Blake's illuminated books, literary and biblical illustrations, and un-illustrated poems. Students will do independent research and write short papers for all class meetings.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD C333 / HPSS C333 - CHINESE ARCHAEOLOGY**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is designed to introduce students to the major historical and intellectual developments in the field of Chinese archaeology, from its inception in the 10th century as antiquarianism, to the latest scientific achievements. The course will provide a general overview of key discoveries relating to the period of time spanning from the Paleolithic to the Han period, concentrating on crucial research issues on such topics as (among others), the origin of man in Asia (an alternative to the Out of Africa theory), the earliest settled societies and the beginning of rice and millet agriculture, the origins and impact of Chinese writing, the Chinese urban revolution of the late Neolithic and early Bronze Age, the political use of bronze and jade in the dynastic period, and the burial customs and religious beliefs of the early imperial period.

Elective

Student Eligibility

Completed or is in process of completing 30 credits.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD C519 - AFRICA: CENTRAL AND EAST AFRICA'S GLOBAL CONNECTIONS AND TRADITIONAL ARTS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course examines a number of artistic traditions from sub-Saharan Africa and will be divided into two sections: 1. Africa's place in the global context from the 7th century on and 2. sub-Saharan African aesthetic expressions, particularly those of Central and East Africa. In each section, we will look at a select number of examples and practices. 1. Africa's global connections will focus on kingdoms and chiefdoms of the Great Rift Valley and the Swahili coast's trade, both internally and through the Indian Ocean. 2. African aesthetic practices will be presented through specific regional forms selected from Central and East Africa and will include a look at some contemporary artists. Materials will be viewed through the lenses of both anthropology and art history, and will be appreciated not only as objects, but also as agents of cultural identity, spirituality and power. Also offered as HPSS-C519; Register in the course for which credit is desired. HPSS-S101 is a prerequisite if taken for HPSS credit.

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD C708 / LAS C708 - SEM: ARTISTS ON SCREEN: PROJECTING ART HISTORY IN THE BIOPIC

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Why does film seem obsessed with the figure of the artist? How are art histories told through such biopics? Why do such films have such popular effect? What do these representations have to do with longstanding myths about artistic production and artists? What is the cultural role of such tellings of "making"? And, most importantly, how do these films reproduce, or maybe subvert, the colonial, patriarchal, and racist figurations of the artist that dominate Western culture still? What happens when film, history, myth, and art intersect? This course examines the intermediality of film, historical narrative and the arts through a selection of artist biopics from feature film and documentary. Centered around questions of the representation of artistic myths (of "genius" or "bohemian suffering," for example) in relation to the construction of popular art histories, this course will ask what happens when film attempts to "tell" the story of art, how audiences receive such stories, how cinema obsesses upon the relationship of film to other media, and how these constructions of artistic "culture" tend to subvert or reproduce gendered, classist, and neo-colonial assumptions of artists, artistic process, and history itself. Various theoretical approaches on the subject will also be studied, from Panofsky to Berger (Doris and John) to theorists of historical film and theorists of popular culture and the intersection between the visual and literary arts (visual cultural theorists like WJT Mitchell and Nicholas Mirzoeff). We'll focus upon ten films in our journey through these questions, from three films about Van Gogh (Minelli, Schnabel, Kurasawa), to the 90s Hollywood productions like Pollock and Basquiat and documentary responses to them (Hans Namuth on Pollock) to the issue of gender in the genre of artistic biopic (Seraphine, Artemesia, Camille Claudel, Frida),

to the "querying" of these lines in queer artist biopics like CARRAVAGGIO (Derek Jarman), to a final decolonizing analysis of films about Gauguin and Turner. Students will explore these questions through weekly short essays and a longer final essay (10-12 pages) that asks them to explore one film from outside the syllabus (from a list provided).

Offered as THAD-C708 and LAS-C708.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H101 - THAD I: GLOBAL MODERNISMS

Terms Typically Offered

Fall

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This is a required course for all first year students to introduce them to global modern and contemporary art, architecture and design in the period between 1750 and the present. The course addresses modernism as a global project, presenting several case studies from across the world that unfold to show how multiple kinds of modernism developed in different times and distant places. By presenting alternate, sometimes contradictory stories about modern and contemporary art and design, along with a set of critical terms specific to these times and places, the class aims to foster a rich, complex understanding of the many narratives that works of art and design can tell. With this grounding, students will be well positioned to pursue their interests in specialized courses in subsequent semesters.

First-year students are pre-registered for this course by the Liberal Arts Division. Continuing Sophomore, Junior, and Senior undergraduates may be preregistered by the Division on request, or should register for an evening section.

The course is not required for incoming transfer students but is open to and recommended for any who have not previously taken a course on the history of modern art or who wish to develop a deeper understanding of the field.

Major Requirement | BFA

Student Eligibility

Open to Undeclared Students Only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H102 - CRITICAL INTRODUCTION TO THE HISTORY OF ARCHITECTURE AND DESIGN

Terms Typically Offered

Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Continuing from critical frameworks established in H101: Global Modernisms, the second semester of the introduction to art history turns to designed, built, and crafted objects and environments. The course does not present a conventional history of the modern movement, but rather engages with a broad range of materials, makers, traditions, sites, and periods in the history of architecture and design. Global in scope, spanning from the ancient world to the present, and organized thematically, the

lectures explicitly challenge Western-modernist hierarchies and question myths of race, gender, labor, technology, capitalism, and colonialism. The course is intended to provide students with critical tools for interrogating the past as well as imagining possible futures for architecture and design. This course is a graduation requirement for all BFA programs.

First-year students are pre-registered for this course by the Liberal Arts Division.

Incoming Transfer students should register into an evening section offered in the Spring semester. Registration is managed by the Division of Liberal Arts.

Major Requirement | BFA

Student Eligibility

You require department permission to register in this course.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H149 - TEA, COFFEE OR CHOCOLATE? THE VISUAL AND MATERIAL CULTURE OF EXOTIC DRINKS IN PRE-INDUSTRIAL EUROPE

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

We are so familiar with these three hot drinks but they became commodities and part of our everyday only recently. This course explores what values were attached to these plants before the era of industrialized production, i.e. before ca. 1800. We will survey how Westerners adopted these beverages by looking at medical theories, the issue of morality, and the expansion of sugar production. We will also study how the craving for these products reinforced or even spurred slavery in French, Dutch, and English colonies. Special attention is dedicated to how ritual behavior affects design in terms of the sociability around these beverages, required manners, and the tableware crafted for them. The methodology is based on the analysis of images, discussions of assigned readings, written responses, visits to museums (RISD and the Museum of Fine Arts in Boston), and touring the facility of a chocolate artisan.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H173 - CONTEMPORARY ART SINCE 1960

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will trace major developments in contemporary art from the 1960s to the present. Beginning with the shift away from modernist abstraction in the late 1950s and proceeding chronologically, we will examine the diverse array of movements, practices, and events that have come to define the larger field of contemporary art: minimalism, conceptualism, and pop in the 1960s, site specific and performance art in the 1970s, the culture wars and postmodernist debates of the 1980s, and the various forms of "abject," project-based, and "relational" art that followed. Foregrounding problems that have remained central for artists throughout this period - the status of the body, the institutional conditions of artistic production and reception, the politics of representation and difference - we will focus on putting the shifting terrain of contemporary art into broad social, historical, and theoretical perspective. In turn, we will attempt to develop a comprehensive critical framework for understanding the aesthetic and political stakes of contemporary art today.

Elective

Student Eligibility

Completed or is in process of completing 30 credits.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H177 - BORDERLANDS: LATINX ART AND VISUAL CULTURES**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course focuses on representations by, of, and for Latinx peoples in the United States, beginning with the Treaty of Guadalupe Hidalgo of 1848, which ended the Mexican-American War and ceded one-third of Mexican territory to the United States, until the present day. Drawing from Gloria Anzalda's theory of the borderland as a both physical and psychological "in-between space," we will address questions of identity and belonging, assimilation and resistance, and visibility and erasure as they are encountered and debated by (and about) diasporic communities in the United States. Topics of discussion will include nineteenth-century debates of Pan-Americanism, the popularization and critique of Hollywood stereotypes during the Good Neighbor era, and Chicanx activism of the 1960s and 1970s. Issues of racial and ethnic identity will be considered alongside and in dialogue with those of gender, sexuality, class, and immigration status, and our discussions will encompass not only visual art but also music, cinema, literature, and activism. We will ask ourselves, what is the relationship of Latinx art and visual culture to that of the U.S.? What is its relationship to "Latin American" history and identity? And how might we begin to expand our definitions of U.S. art history?

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H180 - INTRODUCTION TO IRANIAN CINEMA**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

From international film festivals to university campuses, from museums of modern art to neighborhood theaters, Iranian cinema has now emerged as the staple of a cultural currency that defies the logic of nativism and challenges the problems of globalization. Hamid Dabashi writes this in the introduction to his landmark study of Iranian cinema, *Close Up: Iranian Cinema, Past, Present and Future* (Verso, 2001). This course introduces you to the history of Iranian cinema, from the Iranian New Wave (1960s) to the present. It examines the ways in which it occupies an important place on the scene of global cinema while it defies the logic of nativism. We will watch some of the most prominent movies by acclaimed Iranian filmmakers Dariush Mehrjui, Ebrahim Golestan, Nasser Taghvaie, Amir Naderi, Sohrab Shahid-Saless, Forough Farrokhzad, Jafar Panahi, Masoud Kimiai, Abbas Kiarostami, Mohsen Makhmalbaf, Bahram Beyzaie, Rakhshan Bani-Etemad, Marzieh Meshkini, Asghar Farhadi, Tahmineh Milani, Ebrahim Hatamikia, and Kamran Shirdel. We will also look at the works of diasporic artists, including Shirin Neshat, Marjane Satrapi, Ramin Bahrani, Mitra Farahani, Ana Lily Amirpour, and Granaz Moussavi.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H182 - ART & REVOLUTION IN THE MUSLIM WORLD**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The arts have always played a central role in social protest. This course examines the arts in five key socio-political revolutions in the modern and contemporary Muslim world. We will focus on arts practices that have emerged from and contributed to political movements, including religious movements, struggles for national liberation from colonial and imperialist domination, and movements for social equality and against state oppression. Students will learn about the cultural politics of revolutionary movements in the Muslim world and will gain skills in analyzing the role of a wide array of art forms, including traditional arts, cinema, poetry, visual and performance arts, zines and protest graphics, and comics journalism. The course will also introduce crucial theories and debates about relationships between aesthetics and politics, the role of artists and other intellectuals in political struggle, and the way governments attempt to control what artists make and who it reaches. Comparative works will be drawn from global social revolutions about disarmament, race and gender equality, indigenous rights, climate action, and more. In addition to regular assignments and biweekly quizzes, students will develop and present their own final project using historical visual strategies to support a social cause of choice.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H191 - HUMANITY OR NAH?: BLACKNESS, GENDER, RESISTANCE, AND MEMORY IN MONUMENTS, MAPS, AND ARCHIVES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is designed to be a deep-dive into the liberatory archaeologies of racialized, gendered, and sexual memory(s) articulated by Xicanx, Latinx, Native American, and Africana scholars, artists, creatives, activists, and cultural workers that resist the epistemic regimes of antiblackness, colonialism, and white supremacy. Students have the opportunity to engage scholarly and artistic works that exemplify how Blackness rejects while simultaneously marking in many ways, the limits and logic of gender and sexuality, exposing the colonial underpinnings of "Man" and modern ideas of "human." This course focuses on monuments, maps, and archives as three distinct sites where antiblackness, colonialism, and white supremacy are both sanctioned and defied in the public sphere. Students will examine research from multiple scholars that troubles the assumption that becoming assimilated and included as "human" and "citizen" in the eyes of the State is progress for Black and Native communities. Using the Black Digital Humanities, students will demonstrate their comprehension and command of the thematic foundations of the course by creating their own narratives of memory and resistance via spatial visualization and/or auditory digital software.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode
In-Person

THAD H196 - POPULAR AMERICA: CAPITALISM, CULTURE & THE MYTH OF THE AMERICAN DREAM

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Theory and History of Art and Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

This course examines 20th century American popular culture - both visual and material - in relation to American history in order to understand how it reinforces socio-political ideologies in everyday life. We will look at and learn to decode advertisements as key to the cultural meanings of objects and as propaganda in reinforcing and disseminating cultural values. Using pop culture objects/concepts such as Disney, Tupperware, Barbie dolls, cars, TV, and the "American Dream," we will explore democracy, capitalism, and questions of "high" and "low" cultural artifacts.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours	Instructional Method
3	Lecture

Delivery Mode
In-Person

THAD H205 - THE ILLUSTRATED BOOK

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	Theory and History of Art and Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

In this seminar, we will examine the often complex, dynamic relationships between words and images in the book, broadly conceived, from the birth of the codex in the ancient mediterranean to the so-called "death" of the codex and rise of digital illustrated texts today. Working directly from RISD's Special Collections and the collections of the RISD Museum, we will attend to the history of the illustrated book, the materials and techniques of its production, and the distinct means by which books tell stories beyond words. A series of critical essays—in psychoanalysis, Black studies, thing theory, among other methods—will enrich our perspective on picture books of all kinds.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

THAD H206 - ART AND THE NATION

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	Theory and History of Art and Design

Min. Credits:	Max. Credits:
3	3

Repeatable:

No

Despite the prevalent self-congratulatory narrative espoused by art institutions in the metropolitan West, proclaiming the transcendence of national boundaries and heralding a prematurely celebrated cosmopolitan world, the enduring significance of “the nation” in contemporary art cannot be overlooked. The consistent reliance of curators, critics, and art historians on national backgrounds as crucial determinants in the curation and interpretation of artistic works suggests a reality far more complex than one might assume from the supposed cosmopolitan capability of art to cross national boundaries. Does contemporary art suggest that works can traverse national and linguistic borders without the need for translation? Is “the national” inherently opposed to “the global” and “the cosmopolitan,” or do these entities coexist? Must artists who engage with national themes necessarily eschew global perspectives? How can art be understood not merely as an expression of national identity but also as a force actively shaping the political and social agendas of nationalist and, at times, decolonial movements?

This seminar addresses these questions through the works of prominent scholars including Frantz Fanon, Gayatri Spivak, Edward Said, Perry Anderson, Gloria Anzaldúa, Walter Dignolo, Neil Lazarus, Fredric Jameson, Kaya Ganguly, and Timothy Brennan, among others. Students should expect to read approximately 70-80 pages of dense readings per week, write four to eight weekly responses (depending on the grade they are aiming for), deliver an in-class presentation (either individually or in a group), and participate actively in class discussions. The course will employ labor-based grading.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H207 - JAPANESE OBJECTS

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Japanese brands retain global reputations and Japanese products remain objects of desire. Japanese artistry and design can give even a commonplace utensil immediate cachet. This course will begin by asking what counts as a Japanese object, then use the things we find as a repository with which to question what art, architecture, and design has done -- and can do -- in the world. We will explore how people living in the Japanese islands have used materials, objects, and ideas, often from elsewhere, to address their needs, and how the things they have made have changed over time and migrated overseas. The needs may range from food, shelter, and clothing to status, story, and speed; the objects from Buddhist mandalas to anime celluloids, prehistoric pots to elder care robots, and wooden farmhouses to recycling systems. We will end by asking how we might adopt, adapt, and use Japanese objects, together with the principles and practice of art and design they reveal, in our own lives.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H208 - MUSEUM AS MUSE? ARTISTS RESPOND, REIMAGINE, REFRAME

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course offers an introduction to the history and practice of artists as collaborators, critics, and creators in art museums from the 1960s to the present. Exploring questions concerning the purpose, possibilities, and problems of art museums, students will be invited to consider how artists have responded to museum collections, histories, and spaces. We will discuss different strategies artists have used to offer alternate ways of experiencing, examining or critiquing historic and contemporary art and design and other issues. Students will use a wide variety of interpretive lenses to analyze the interventions of a diverse range of artists, including Andy Warhol, Fred Wilson, Andrea Fraser, Mierle Laderman Ukeles, Lee Mingwei, Simone Leigh, and artists of RISD's own Dorner Prize, among others. Students will also be invited to consider training in studio art as preparation for different ways of working with museum collections—from conservation and curation to education and exhibition design. Through case studies, readings, guest lectures, and field trips, students will explore key issues, debates, and concerns of artists as collaborators and museums as sites of critical and creative production. Coursework includes writing, research, and creative projects inspired by students' own artwork and contemporary and historic objects from the collection of the RISD Museum.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H211 - MEDIEVAL ARCHITECTURE

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course provides an introduction to the built environment of the Middle Ages. From the fall of Rome to the dawn of the Renaissance, a range of architectural styles shaped medieval daily life, religious experience, and civic spectacle. We will become familiar with the architectural traditions of the great cathedrals, revered pilgrimage churches, and reclusive monasteries of western Europe, as well as castles, houses, and other civic structures. We will integrate the study of architecture with the study of medieval culture, exploring the role of pilgrimage, courts and civil authority, religious reform and radicalism, crusading and social violence, and rising urbanism. In this way we will explore ways in which the built environment profoundly affected contemporary audiences and shaped their lives. Throughout, we will also reflect on how medieval architecture is still present with us today—whether through medieval revivals here in Providence, museum collections, or tragedies such as the burning of Paris' Notre-Dame Cathedral in 2019.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H217 - NEO-VANGUARDS

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The neo-avant-garde, neo-vanguardias, the expanded field, la escena de avanzada: the 1950s-70s saw the explosion of new theories and practices that challenged the boundaries of art and the relationship between art and society. This course takes a hemispheric approach to the major trends of this volatile period, in which artists across the Americas reckoned with the fallout of the Second World War by seeking to rebuild, reinvent, or reject the legacy of the pre-war or historical avant-gardes. Key movements that will be considered include various strains of geometric, gestural, and kinetic abstraction; assemblage, bricolage, and the legacy of the readymade; the ascendance of Pop; Minimalism and Post-Minimalist sculpture; and the turn to happenings, performance, and conceptual art. How did such a divergent array of tendencies

erupt seemingly at once, and how did they seek to intervene in everyday life? We will consider the contested definition of the avant-garde, its legitimacy and limits in the postwar Americas, and whether there can still be an avant-garde today. Weekly readings will include artist writings and manifestos, contemporary criticism, and theories of the avant-garde. Students will be expected to engage in active and informed discussion, deliver weekly presentations, and write a final paper.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H219 - SURREALISM IN FRANCE AND ELSEWHERE

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will show how the ideas of the historical French avant-garde movement founded in Paris in 1924 have spread across borders and influenced artists of central Europe. It will also focus on the relationship between surrealist European artists of the 20th century and Mexican art. Our goal will be to see how certain ways of thinking and seeing the world can be shared by artists living in different places and under different political regimes.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H221 - TAKE ME APART: UN/MAPPING MEMORY, REAPING EVIDENCE, UNSETTLING CONQUEST

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

What is proof of antiblackness in a world that is built upon it? What is evidence of conquest when empire is everywhere? Some of the questions these realities raise were posed profoundly by Alexis Pauline Gumbs when she asked, What if I can never find evidence of what the people did to break the silence? Am I looking to the past in vain? Am I depending on evidence to confirm what my soul has evidence enough for?

In this course, students will utilize techniques from their degree programs to create projects/works that reckon with archives, monuments, and maps as a way of unsettling dominant and unearthing radical imaginings of evidence. If we take Christina Sharpe's proposition seriously, that we do indeed exist in "the ongoingness of the conditions of capture", how may a rearticulation of evidence allow for more expansive expressions of Black life that are not required to provide proof for their existence. Though focused primarily on blackness through a Black Studies framework, we will unpack the question of evidence as it is taken up by decolonial Xicanx, Latinx, Native American, and Asian scholars, writers, artists, creatives, activists, and cultural workers.

This course is an invitation to undertake a series of speculative arguments within, against, and beyond multiple archives; to use radical research methodologies to accept Saidiya Hartman's task to "tell an impossible story and amplify the impossibility of its telling" no matter the evidence, or supposed lack thereof. During this semester, not only will we be taking apart monuments, maps, archives, but by the end of it, we may be taking apart ourselves.

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H223 - PERFORMANCE ART HISTORY & THEORIES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

While definitions of “performance art” remain vague and contested, this introductory class examines the practice as it emerges in the early 20th century as a tool to explore shifting understandings and experiences of embodiment. We will return to the open questions of how artists engaged the locus of ‘the body’ to evaluate and reevaluate the rapid changes of the 20th and 21st centuries, in all of their ethical unclarity. We will consider recurrent themes of ephemerality, time, technology, documentation, and the shifting roles of artists, cultural institutions, and audiences. Students will develop the skills to describe languages of the body, both in stillness and in movement, interrogate theoretical texts and frameworks of performativity, and develop a sense of historical narrative to contextualize the thematic questions broached by “performance art.” We will keep a journal to ground interpretations of key works and readings in close analysis, attend a performance artwork and write a critical response, and craft a final project with the option for a research paper or performance work.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H229 - ART HISTORY, POSTCOLONIALISM, DECOLONIALITY**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

In recent years, the idea of decolonizing museums, academic institutions of art, and the narrative and curricular spaces of art history has gained increased urgency. But the concept and practice of decolonization have a much longer history than their recent (re)emergence in the art world. As a response to colonial and imperial orders of the world, decolonization set new boundaries for thought, knowledge, and for “being” itself. This seminar asks whether these boundaries have been effectively translated into the recent challenges that are posed against institutional practices of art and art history. It also asks about the ways in which postcolonialism, with a genealogy different from decolonization, is situated vis-à-vis the historical origins of decolonization in the writings of Aimé Césaire and Frantz Fanon and its resurgence in art history and museology. We will read texts by Aimé Césaire, Frantz Fanon, C. L. R. James, Aníbal Quijano, Ngũgĩ wa Thiong’o, Audre Lorde, Gayatri Chakravorty Spivak, Edward W. Said, Geeta Kapur, and Walter D. Mignolo among others.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H232 - EVERYDAY FASHIONS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

To many, the word “fashion” might evoke craftsmanship, luxury, and genius designers such as spectacularized on runways and at the Met’s Costume Institute and Gala. This class however considers the meaning of fashions worn in everyday life—whether that be haute couture, fast fashion, or clothes we craft ourselves; school or work uniforms; or garments we select to express belonging or defiance. Together, we will explore how issues of power, gender, class, culture, resistance, sustainability, care, and labor are stitched into dress histories and presents, and what we can learn from our own everyday experiences and creative agency in getting dressed. In the process, we will interrogate the hierarchies and assumptions embedded in the entangled concepts “fashion,” “dress,” and “costume” and the historical study, collection, and display of these items. While lectures will primarily focus on the United States, students are welcome to bring their interests in other everyday fashions into class presentations and projects.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H234 - PERFORMANCE AS SUSTAINABLE PRACTICE: CONTEMPORARY ART IN THE LIVING LANDSCAPE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course grounds contemporary eco-art in histories of performance, exploring how global contemporary artists, from Asuncion Molinos Gordo and Otobang Nkanga to Hiwa K, use restorative interventions in the environment, and extended experiments with farming as urgent modes of artistic practice. In so doing, they blur the performative with the lived, aesthetic protest with agricultural interventions. They also build on the legacy of earlier artists (like Ana Mendieta and Anna Halprin, Richard Long and Hamish Fulton) whose work grew out of the environmental movement of the 1960s. Whereas earlier performances in the landscape and its fragile ecologies were fleeting gestures, contemporary artists have embraced prolonged, often permanent, projects in agriculture and subsistence which provocatively erase the line between art and life. In refusing this age-old metaphor – which lies at the heart of Western representation – numerous contemporary artists draw on the transgressive potential of performance to elucidate the urgency of making art amidst rapid global warming.

The transdisciplinary course will be a confluence of artistic output and ecological investigation, an experiment in learning from the land in order to develop and foster a performative art practice deeply rooted in reciprocity, sustainability, and ecological repair. With a conceptual focus on stewardship, observational skill, and practiced craft, coupled with critical thinking around sustainable farming and social and ecological justice, students will draw from the lineage of performative eco-art to explore the possibilities of performance as a restorative practice. We will also consider kinship, regenerative agriculture, the histories and philosophies of gardens, and models of collective and cooperative living. Students will investigate restorative interventions as artistic practice, make site-responsive, on-farm work, and create hybrid artistic/agricultural projects in order to foster a deeper consciousness about our interconnectedness with the earth, contemplate artistic methods of ecological repair, and envision art as a means for sustainable living. We will reflect on our engagement with the physical and social environment; what we value and why; and learn to document and record our physical interventions within the landscape. The class is based at RISD, though some sessions will take place on the instructor’s farm; in other sessions, the class will visit permacultural farms, gardens, parks and arboretums.

Elective

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

THAD H246 - GREEK & ROMAN ART & ARCHEOLOGY**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course discusses developments in architecture, painting, and sculpture in Southern Europe, Northern Africa, and the Western Asia, in the Hellenic sphere of influence between 900 BCE and CE 400. Topics include Greek and Hellenistic Art, Etruscan and Roman Art, and the archaeological methods used to investigate these civilizations. Emphases will include the importance of cultural exchange in the development of what would become Greek culture and the immense plurality seen in those regions during that period.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H249 - CONTEMPLATIVE METHODS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Many histories of 20th century Modernism privilege discourses of individuality, the avant-garde, and (ersatz) breaks with the tradition, but threads of contemplative and spiritual practices can be traced through artwork both familiar and lesser known, whether in the divine feminine imagery of Ana Mendieta, John Cage's Zen Buddhist-influence writings, or the traces of Adrian Piper's dedicated yoga practice. This class explores case studies from the 19th century to contemporary art at the intersection between contemplative practices and image-making. Students will develop definitions of "contemplative practice" and engage different methods in class to explore the "purpose" of contemplation in pursuit of the numinous in art. They will also cultivate a personal contemplative practice outside of class. We will read primary sources and critical texts and keep a journal to ground interpretation of key visual and performance works in close observation. Students will write an analysis of work that asks contemplative attention of its audience and craft a final project with the option for a research paper or experiential work. This class will involve playing close attention to breath and body in addition to external stimulus (including sound and image), and will include periods of silence that some may find challenging.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H251 - DESIGN WRITING**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This writing-intensive course helps students consider the relationship between writing and design, examining language and writing as an active component of a dynamic studio practice. We will explore contemporary culture and issues that affect designers through reading, writing, and discussion, and will examine several different types of design writing in the process. Exercises train students in essential tasks such as conducting formal analyses, writing catalogue entries, and making visual presentations, and we will discuss methods for idea generation, research and writing about our work and our selves, as well as engaging with professional design writing practices like reviews and interviews. We will hone strategies for gathering, organizing, and archiving research material, and will discuss the ways in which writing, as well as self reflection, researching texts, reading arts publications and reviews, and studying like-minded artists can contribute to a critical, engaged, and continually evolving body of work.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H256 - EXPRESSIONISM AND NEW OBJECTIVITY IN 20TH CENTURY GERMAN ART**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

During the first half of the twentieth-century, German art intersected with the ingenuity and chaos of the modern world, not least of which included the first and second world wars. In this course, we will examine the birth of artistic movements out of radical social change, ranging from the Expressionism of Die Brücke in Dresden and Der Blaue Reiter in Munich to the social criticism of German Dada and New Objectivity. We will consider the convergence of art and media in film, radio, photography, and jazz, and enhance our understanding of visual culture and modernity by reading texts by Nietzsche, Simmel, and Brecht. Finally, we will discuss a selection of Max Nordau's Degeneration and investigate the role of art in the ideology of anti-Semitism, Nazism, and the Entartete Kunst exhibition of 1937.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H257 - DECOLONIAL FEMALE VOICES IN POST-SOVIET ART**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

What does it mean to be Post-Soviet? And what does it mean to be a Post-Soviet and (Post-)colonial? What does it mean to be a Post-Soviet and (Post-)Colonial woman? The course would attempt to talk about the variety of female voices from the Post-Soviet spaces of the Eurasian borders and will engage in theorizing the Post-Socialist (Post-)Colonialism through fiction, art and theory. We will look at the texts of Madina Tlostanova and explore how artists such as Taus Makhacheva, Aidan Salakhova, Almagul Menlibayeva, Umida Akhmetova and others resist and rethink their Soviet past. The course will include readings, a field trip and Zoom visits from artists/curators.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior or Graduate Industrial Design Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H259 - THEORIES OF SPECTACLE AND CONTEMPORARY LIFE**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

With the publication of *Society of the Spectacle* in 1967, Situationist theorist and filmmaker Guy Debord famously declared that images had entirely replaced lived existence. In the decades since, spectacle's domination of everyday life seems only to have intensified. Yet how exactly might we understand spectacle today? How has its role been affected or redefined by radical changes in media, technology, labor, and politics? In this class, we will consider these questions in broad critical perspective. Foregrounding contemporary art but looking as well at film, architecture, design, and new media, we will trace the development of spectacle from the postwar period to our present moment, emphasizing in turn the ways that politics, violence, sexuality, racial difference, and everyday cultural life have all been increasingly mediated and spectacularized. Against this background, we will examine the diverse aesthetic and political counter-practices that have arisen to confront, challenge, or otherwise disrupt spectacle in its varied forms. In so doing, we will attempt not only to rethink the effects and function of spectacle today but also to understand how --in response to the growing spectacularization of culture --visual artists, filmmakers, theorists, and others have attempted to reimagine and remake contemporary life itself.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H260 - COLONIALISM BEFORE COLUMBUS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The artists who travelled in the wake of Christopher Columbus were by no means objective in their depictions of the "New World." European artists came already equipped with well-defined ideas about savages and wilderness that they could conveniently fit to the Americas. These colonial tropes had been worked out for centuries by Europeans in conquest and expansion at the borders of Europe and across the Mediterranean—from Ancient Greek and Roman colonies to the settler expansion of medieval Christian kingdoms in Iberia, the Baltic, and the Middle East. In this seminar, we turn to a range of pre-modern colonial settings in order to understand how art and architecture operate within hegemonic colonial rhetoric. We will also consider comparative examples outside Europe—from Tang China to Tawantinsuyu (The Inca Empire)—and place these in dialogue with modern scholars of colonialism like Edward Said, Patrick Wolfe, and Ann Stoler to better understand the historical relationship of art to colonization.

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

5

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H261 - LAND-BASED SCIENCE+ART**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This project-oriented course will challenge you to think and create in ways that entwine visual culture with the natural sciences and Indigenous values. As a movement or practice, sci-art has two common objectives: 1) to increase the communicative capacity of science through artistic media, and 2) to explore new dimensions of the human capacity for learning and teaching about our shared world. However, this course's version of sci-art takes a Land-based approach to learning, which is guided by an awareness of the obligations we have to all things, and in turn, the acknowledgement that these obligations are guided by respect, reciprocity, and responsibility. We will begin by putting "two-eyed seeing" into practice at the NatureLab, and by examining and evaluating existing sci-art projects and exhibitions. Then we will start creating our own original Land- and science-based art, each project with a unique theme drawn from the local world around us, and each in a different medium.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H262 - OBJECTS, THINGS AND STUFF**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course takes a deep dive into the ordinary objects (high heels, stickers, mushrooms, whale songs, waste, water bottles, ...) that we share our lives with but often take for granted. We will analyze these objects and the stories told about them to gain new insights into a reality populated with weird and fascinating things. Through our analyses, we may begin to see our world (and probably, ourselves) in entirely new ways that challenge presupposed distinctions between nature and culture, and animate and inanimate. First, we will consider Indigenous and object-oriented theories of existence as antidotes to the idealistic philosophies that dominate contemporary American thought and practice. Next, we will dive into a series of articles and short books and analyze them within the framework of what an "object lesson" should or could be, before composing your own object lesson on a magical, inspiring, mundane, or (seemingly) insignificant object of your choice.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H263 - THE GRAND TOUR: ART, TRAVEL & IDENTITY IN EARLY MODERN EUROPE AND BEYOND**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course examines the historical phenomenon of the Grand Tour, a cultural pilgrimage through Europe in the seventeenth, eighteenth, and nineteenth centuries that often culminated in a visit to Italy. By the 1700s, Italy had become a magnet for wealthy Northern Europeans who hoped to be “improved” and entertained by the peninsula’s warm climate, artistic riches, and countless other attractions. Many of these tourists were accompanied by painters, sculptors, and architects, who were drawn to Italy by the educational and economic opportunities on offer there. Some of these artists attended Italy’s well-respected art academies, while others developed lucrative careers as art dealers and guides. All of these developments had important consequences for the history of taste and the emergence of an international art market, while exposure to foreign peoples, places, and objects shaped the cultural perceptions of both travellers and their hosts in numerous ways. By considering a variety of artworks and texts, in class and at local museums and libraries, this course shows how the Grand Tour helped shape the world that we live in today.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H264 - PROGRAM AS PRACTICE: ACTIVATING THE ART MUSEUM**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Public programs in art museums are designed to spark conversation, curiosity, and connection. What was once the limited realm of educational lectures from experts in the field has evolved into a dynamic, diverse practice spanning a range of modes of engagement. Programs amplify the perspectives of artists, writers, thinkers, community leaders and changemakers, and explore art, our lives, and the critical issues of our time. From quiet, intimate gatherings looking closely at a single work of art to listening parties, performances, readings, conversations, hands-on workshops and more, public programs can be designed to incite wonder, spark curiosity, deepen understanding, pose critique, share new perspectives or relax, unwind, and have fun. What makes a great program and why? How do you engage different audiences and develop an inclusive and equitable approach? How do you create meaningful experiences and lasting impressions?

In this course, students will be introduced to the art of engagement. Drawing on case studies, readings, and lectures by guest speakers in the field, students will be immersed in the methods, objectives, history, and theory of public engagement. Throughout the semester, students will develop their skills through workshops, exercises, and interactive discussions, examining questions of care, relevance, responsiveness, equity, access, innovation, imagination, and fun in public engagement—from the Brooklyn Museum’s community-centered First Saturdays, the Whitney Museum’s artist programs, the Met’s contemplative Observant Eye, MoMA’s Create Ability and Art inSight Access Programs, to the RISD Museum’s own signature Ways of Looking. Students will also be introduced to collaborative methods of co-creating programs with artists and communities, and strategies for designing mutually beneficial programs. This course is designed for students to think deeply about activating and sharing different aspects of their work with different audiences, exploring creative process, concepts, context, and inspiration.

Students will also have the option of researching and working with contemporary and historic objects from the RISD Museum collection. This course will also introduce students to the history and theory of public programs in the art museum and areas of growth, innovation and new directions in the field. Students will learn about different audiences, and strategies and modes of engagement with opportunities to learn firsthand through field trips and workshops.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H268 - CRAFTING INTERSECTIONALITY**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The critical framework of intersectional feminism was first theorized Black scholar Kimberlé Crenshaw in the late 1980s to highlight the ways in which social identities, such as race, class, and gender, and systems of inequality and discrimination can “intersect” to create complex dynamics and impacts. It has its roots in longer histories of women-of-color feminisms and continues to be a productive research—and activist—framework to the present. Grounded in the words and actions of Black, Indigenous, queer, disability, and other thinkers, in this class we will practice using such theories as critical frameworks to engage diverse craft artists and traditions.

We will consider questions such as how “craft” —a term unbounded by media which presses against the historically constructed limits of “art”—has been deployed historically to create racialized, gendered, ethnic, regional, colonial, nationalist, and other hierarchies which marginalize some artistic practices; how craft has historically sustained communities; and how contemporary artists are reclaiming craft in powerful ways. bell hooks wrote of theory as “liberatory practice”; this class asks, “Can craft, too, be a liberatory practice?” Students are encouraged to bring their own practices, interests, and experiences into class discussions and projects, and we will routinely visit with RISD Museum collections to practice applying theory to artworks.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H281 - AMERICAN PRINTS: ARTISTS AND MASTER PRINTERS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The 1960s saw the expansion of the art market in the US when printmaking workshops emerged on the coasts and in the heartland. Artists and master printers worked collaboratively at ULAE, Tamarind, Gemini GEL, Tyler Graphics and others, and such presses also editioned artists' prints for sale via the gallery system. Importantly such workshops also offered an opportunity to artists primarily committed to other media to explore various printmaking methods. Collaboration among artists and printmakers thus became a hallmark of the so-called American Printmaking Renaissance. The course will investigate the nature of collaboration between artists and master printers as we study prints by epoch-making artists including Louise Nevelson, Jasper Johns, Robert Rauschenberg, Helen Frankenthaler, Richard Diebenkorn, Ed Ruscha, Vija Celmins, as well as lesser-known artists who contributed significantly to the popularity of prints. Technical innovation continued in the era of Pop with the use of commercial techniques by Warhol, Rosenquist and Lichtenstein, and continues today with the use of digital media. We will draw upon the collection of the RISD museum to develop an intimate understanding of the role of innovation and collaboration in American printmaking ca.1960-1990.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H286 - DESIGNING GENIUS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will examine the myth and cultural importance placed on spaces and objects occupied and used by the so-called "geniuses" of American history alongside our general romantic interest in "the genius" as a cultural phenomenon. We will examine the designed objects and spaces of famous American artists and heroes - places such as Graceland, Dollywood, and Marfa; objects like Thomas Jefferson's writing desk; and museums created out of the homes of Louisa May Alcott and Mark Twain, among others. In an attempt to unpack and understand the importance of objects in both memory- and identity-making, we will consider how visual and material objects both communicate personality and legacy and how they act as mediators between each "genius" and their audiences, allowing visitors to come into contact with the imaginative worlds of their heroes.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H288 - EPISTEMOLOGIES OF (SELF)CARE: THEORIES AND PRACTICES OF CARING**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course is a combination of theoretical inquiry into care and self-care as creative and intellectual methodology and a practical laboratory in which students can reflect on and cultivate the practices that support their work and integrity of well-being. Audre Lorde's famous words - caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare - carry fraught meaning in a moment wherein callousness and a lack of empathy seem to dictate political and social discourse. The theoretical aim of this class is to unpack the notion of caring, often constructed as an individual concern and practice which makes it vulnerable to neoliberal co-option, and its expression on a spectrum from Lorde's radical self-preservation to the empathetic relationship building necessary to maintain (often marginalized) communities. The practical aspects of this course encourage students to consider the different infrastructures that work to encourage self-care and mutual care, and to locate tools that support their artistic and scholarly practices. We will examine the notions of surviving, coping, and thriving, pointing not only to case studies in the literature, but examining how these themes appear in our personal experience. This class has an Academic Enrichment budget to enable an experiential module and as such, no more than 20 students can be accommodated. The waitlist will be strictly followed.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H302 - ART & LIT: TROJAN WAR**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:
No

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.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

THAD H311 - THE ROOTS OF OUR ECOLOGICAL CRISIS: ART, FAITH, AND TECHNOLOGY OF THE MIDDLE AGES

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring	Undergraduate	Theory and History of Art and Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

Over 50 years ago, Lynn White Jr. delivered a resonant critique of industrial society which he traced to the values, ideas, artworks, and technologies of the Christian European Middle Ages. His foundational thesis established a historical narrative in which Western culture since the Middle Ages has been naturally at odds with nature. Fighting against this antagonism has been the core mission of environmental movements ever since. But in the past 50 years much has changed in our understanding of how medieval art, faith, and technology informed human relationships to the environment. Is it possible that potential routes to a more eco-harmonious future still lie in this rejected past? This course seeks to re-address the historical material—art, architecture, writing, technology, and belief—that underlies White's thesis to question whether the hidden vitalism of medieval art, religious values, and ethics might instead hold potential solutions to our modern ecological crisis.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours	Instructional Method
3	Seminar

Delivery Mode
In-Person

THAD H323 - LIVES AS ART: WOMEN PAINTERS, PHOTOGRAPHERS, WRITERS, FILM DIRECTORS, AND PERFORMANCE ARTISTS

Terms Typically Offered	Academic Level	Offering Department(s)
Fall, Spring, Wintersession	Undergraduate	Theory and History of Art and Design

Min. Credits:	Max. Credits:
3	3

Repeatable:
No

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.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H325 - SEMINAR: DESIGN AND DOMESTICITY

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Designers and theorists have defined the domestic environment in many ways: as individual refuge, symbol of collective identity, tool for social engineering, or fashion object, as masculine or feminine, aesthetic or functional, revolutionary or oppressive. Through close study of houses, interiors, furnishings, and a range of texts, this seminar will explore multiple concepts of domesticity and ways these have informed design practice. Classes will be conducted as collaborative workshops focusing on discussion of assigned texts and analysis of images. Student research projects will investigate a contemporary work of design.

Open to Sophomore, Junior or Senior Undergraduate Students.

Elective

Student Eligibility

Completed or is in process of completing 30 credits.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H351 - CARIBBEAN ONTOLOGIES

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Cuban writer Antonio Benítez-Rojo famously qualified the Caribbean as a region defined by "chaos"—chaos as an historical, material, and ontological condition. Famously difficult to define, the Caribbean exists as an archipelago both literally, in its geographic composition of several chains of islands and a continental basin; and metaphorically, as distinct but complex ontology that has been shaped by histories of colonization, genocide, enslavement, hybridity, liberation, revolution, and ecological crisis. Taking chaos as a theoretical framework, this seminar examines Caribbean ontologies through the region's visual and material cultures, from before the Conquest to the present day. It will proceed thematically, engaging with a wide variety of artistic, literary, cinematic, musical, and historical material. Topics of discussion will include socioecological theories of transculturation and opacity, Black and Indigenous strategies of survival and resistance, the allure and the threat of tropicality, the contested history of Revolution, religious and spiritual syncretism, and the presence of water as both boundary and connective tissue. We will consider how chaos, transculturation, and opacity offer productive vocabularies and decolonial methodologies—and whether there even is a singular "Caribbean" at all.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H352 - BITTERSWEET CHOCOLATE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Chocolate started as a spicy, red-colored, Mesoamerican beverage and morphed into the sweet version created by Europeans in the 17th and 18th centuries until mechanization and industrialization launched it in the form of edible bars in the 19th century. This course examines this history through the lens of the visual and material culture of chocolate from the 16th to the 21st centuries. We will discuss the elite's taste for exotic goods in pre-industrial times, the impact of colonialism and global trading networks, Europeans' craving for sugar, drinking rituals, and issues of race. We will work on critically assessing images and objects, deconstructing, for example, the image of chocolate in past or current commercials or reflecting on the erasure of labor in artistic representations. We will trace associations of pleasure, eroticism, the female gender, and racialization while looking at the space and the equipment designed for the performance of chocolate consumption in different cultures. This course also has a strong sensory and ethical dimension. Students will make, from scratch and by hand, the kind of chocolate found in pre-industrial times, processing beans into a cacao paste to be whisked into hot water or milk. To this embodied experience of harsh labor, a tasting session will teach students how to distinguish low- from high-quality chocolate bars. Finally, students will communicate with professional companies to learn about responsible development in the chocolate world today.

Elective

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H370 / HPSS S370 - MEXICAN ART: THEN AND NOW**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

The course is designed to give students an overview of Mexico's historic and contemporary art, from the cultural legacy of the pre-columbian states (the Olmecs to the Aztecs) to the Spanish conquest of Tenochtitlan (Mexico City). It will explore the political, economic and cultural contexts which gave rise to the Mexican revolution and its cultural impact on the development of such movements as the estridentismo and on the muralist period; we will look at the impact of Indigenous styles on the history of Mexican art and beyond, and the continuous role of regional traditional creativity on modern art and architecture in Mexico. The course will use both an ethnographic perspective, and an aesthetics approach to explore the complex trajectory of Mexican art.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H390 - WHAT IS CRITIQUE?

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Theory and History of Art and Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

Few practices are more central to art school education than critique. Yet in recent years, critique itself has become the target of a growing critique. Critique, its detractors argue, seeks only to discredit, to reveal what others fail to see, to prove its adversaries wrong. Yet is this really what defines critique? Has critique, in Bruno Latour's famous phrase, indeed run out of steam? Is our present moment "post-critical"? Foregrounding these questions, this course will examine both the changing landscape of twentieth-century critique (Frankfurt School critical theory, anticolonial critique, poststructuralism, feminist and queer theoretical critique) and twenty-first-century challenges to and reinventions of critique (post-critique, critical race theory, post-Autonomist Marxism). As we proceed, we will consider the debates that unfold in this context in relation to different aesthetic practices—visual art, film, new media, architecture—with the aim both of reconceptualizing critique and of understanding its role in contemporary culture. In turn, we will attempt to develop a theoretical and historical framework through which members of the class, whatever their distinct concerns or projects, can think through and reassess their own activities in relation to the question of critique and of what constitutes critical cultural production today.

Elective

Student Eligibility
Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

THAD H410 - THE ARTIST'S FIELD JOURNAL: INDIGENOUS AMERICAN SPINNING, DYEING, AND WEAVING

Terms Typically Offered
Fall, Spring, Wintersession

Academic Level
Undergraduate

Offering Department(s)
Theory and History of Art and Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course has two primary goals: cultivating an in-depth, hands-on knowledge of a topic in indigenous art history and developing a diverse set of writing tools for documenting lived experience. First, this course will explore the history, anthropology, and overall context of the development of traditional indigenous American textile production methods. Our examination of these textiles will involve critical readings of key texts, lectures and discussions. However, above all, we will be employing a hands-on approach to reproduce the process involved in making these textiles. Focusing on the specific example of Navajo blanket and rug weaving, together we will create our own woven tapestries, replicating traditional methods from cleaning wool straight off the sheep, to dyeing with natural dyes, to building and weaving on our own traditional-style Navajo tapestry looms. The second goal of this course is to explore a variety of approaches toward documenting through writing students' own experiences in the field - ranging from more creative and artistic approaches to more formal or technical descriptions. The intention is to expose students to a variety of writing methods that may come in handy in their professional careers, be they artists' statements or grant applications. To this end, students will be keeping a semester-long field journal detailing their hands-on experiences in this course, culminating in the production of a final presentation of their work.

Elective

Student Eligibility
Junior, Senior, or Graduate Students only.

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

THAD H411 - ART AND HISTORY OF EARLY WEST AFRICAN KINGDOMS

Terms Typically Offered
Fall, Spring

Academic Level
Undergraduate

Offering Department(s)
Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course explores the artistic traditions of early West African kingdoms and cultures, notably Nok, Igbo Ikwu, Ife, Owo, Esie, Tsoede, Sokoto, Benin, Akan, Djenné, Mande, Nabdam and the Bamileke. We examine images in stone, bronze, terracotta and iron, and also explore the built environment. Based on archaeological, art historical and ethnographic data, we critically analyze the style elements, iconography, purposes and significance of the objects, both as viable tools and as expressions of the history, philosophy, and religious and cultural ethos of the peoples who created them.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H414 - INTRODUCTION TO MATERIAL CULTURE: MAKERS, OBJECTS AND SOCIAL LIVES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

As a field of study, material culture explores how we make things and how things, in turn, make us. This class examines the material culture of late consumer capitalism, focusing on how objects organize experience in everyday life. We will investigate the practices through which things-from food and clothing to smart phones-become meaningful, as we tackle political and ethical questions related to the design, manufacture, use and disposal of material goods. The class will introduce students to a range of scholarship on material culture from several disciplinary perspectives including anthropology, history, sociology, art and architectural history, and cultural studies.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H430 - THE KINSHIP OF REPAIR: ASIAN & ASIAN AMERICAN ARTISTS IN COLLABORATION**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, Liberal Arts

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Collaborations among and between Asian and Asian American artists in the twentieth and twenty-first centuries have sought to redefine kinship by exploring the politics of belonging, generational disconnections, and the legacy of the Cold War, and to reimagine what reparation means for the Asian Americas. Through examining artworks and performances by artists and filmmakers who engage with the questions of memory, belonging, militarism, and the formation of reparative kinship -- including An-My Lê, siren eun young jung, Ishiuchi Miyako, Jerome Reyes, Kang Seung Lee, Hồng-Ân Trương, Grace Lee, Apichatpong Weerasetukul, and Patty Chang -- this seminar expands on the discourses of transnational Asia and trans-Pacific Asia, where the history of anti-Asian racism and lingering Cold War geopolitics have become ever more palpable since

the outbreak of the COVID-19 pandemic. Students will also critically engage with what “Asian Americas” means when settler colonialism and anti-Black racism continue to fracture our work on ecological decoloniality and make alliances against white supremacy fragile. Initial class sessions establish a theoretical framework, introducing students to interdisciplinary vocabularies and methodologies for addressing the politics and ethics of reparation and representation in art and visual culture. We move on to interrogating specific topical issues in collaborative and individual artworks. Each week centers on a critical topic, drawing together relevant texts and art practices from art history, area studies, media studies, gender and sexuality studies, and film studies to cross-fertilize different approaches and encourage creative and critical thinking. Students will complete reading and writing assignments and participate actively in class discussion. Students will design and develop their individual curatorial/research project under the guidance of the instructor and write a curatorial proposal based on their research. The course acts as an introduction to the discourse of Asian diasporic art, representation, and artistic collaboration through up-to-date scholarly debates and discourses. It aims to develop a political sensitivity and an analytical sophistication towards representational processes and products in the arts. Students will learn to conduct in-depth research in the interdisciplinary field of the arts and humanities. Students will synthesize interdisciplinary methodologies, develop theoretical frameworks, and apply them to their research and writing.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H441 - HISTORY OF DRAWING

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

As a stimulus to the imagination, method of investigation, or as a basic means of communication, drawing is a fundamental process of human thought. This class will examine various kinds of drawings from the history of art and visual culture moving chronologically from the medieval to the post-modern. Our studies will have a hands-on approach, meeting behind the scenes in the collections of the RISD Museum. Working from objects directly will be supplemented by readings and writing assignments as well as active classroom discussion. This seminar is recommended for THAD concentrators and students especially interested in drawing.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H445 - CRITICAL DISCOURSE ON THE BLACK FEMALE BODY

Terms Typically Offered

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This seminar focuses on the history, discourses and transformations of the black female body as contested site of sexuality, resistance, representation, agency and identity in American visual culture. Organized thematically, with examples drawn from painting, sculpture, photography, film, popular culture and mixed media installations, we examine how the deployment, manipulations and construction of the signification of the asexualized mammy complex is juxtaposed against the jezebel vixen in a shifting terrain from the antebellum era through the post-racial decade of the 21st century.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H447 - VISUAL CULTURE IN FREUD'S VIENNA

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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).

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H462 - THE RENAISSANCE EMBODIED

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Renaissance depictions of the body range from muscular, idealized nudes to decaying, but ambulatory, corpses. In Europe, artists dissected human cadavers and, for the first time since antiquity, reflected the use of living models in their workshops and studios. In this course, we examine works that embodied early modern ideas about power and dependence, race and class, gender and sexuality, death and disease, the divine and demonic, the marginalized and the fantastic. Focusing on the artist's studio and early modern practice, we consider a diverse set of bodies as they were represented in paintings, sculpture, drawings, decorative arts, books and prints in relation to contemporary spiritual, political, and social concerns. We also consider the role of the artist in 'documenting' travel, conquest, and empire from approximately 1450-1700.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H463 - SCIENCE OF ART**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will examine scientific and technical applications developed by Western artists and visual theorists from the Renaissance to the nineteenth century. Concentrating on pictorial traditions, the course will address what artists, authors and artist/engineers have referred to as scientific, technical, mechanical, and purely mental solutions to optical, proportional and quantitative visual problems. General themes will be perspective, form, color, and mechanical devices, and will include discussions on intellectual training, notebooks, treatises, and collecting. The course will examine artists such as Masaccio, Leonardo, Piero della Francesca, Dürer, Serlio, Carlo Urbino, Cigoli, Rubens, Velázquez, Saenredam, Vermeer, Poussin, Andrea Pozzo, Canaletto, Phillip Otto Runge, Turner, Delacroix, Monet, and Seurat.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H476 - CONTEMPORARY AFRICAN ART: THE NIGERIAN EXPERIENCE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course focuses on contemporary art in and out of Africa, with specific reference to Nigeria. Our objective is to situate Contemporary Nigerian Art within the dialectics of modernism and postmodernism beginning first with the colonial implantation of the modernist trend in Africa. We examine the impact on the artistic vision and direction of the major artists in Africa, while highlighting the careers of their counterparts operating outside the continent within the postmodernist currents of Paris, New York, London, Berlin, etc.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H504 - ART AND RELIGION ON THE SILK ROAD - PART A**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will focus on the cultural and artistic activities which came into being as a result of contacts between the civilizations of Europe and Asia (China in particular). Among the topics explored will be: the ancient world, the Silk Route and Buddhism, the nomads of Eurasia as agents of cultural exchange, early European travelers to China (Marco Polo), the Jesuits at the court of the Chinese emperors during the Ming and Qing dynasties, and finally the Western colonial experience.

This is a co-requisite course. Student must also register for THAD H604 - Art and Religion on the Silk Road - Part B.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H509 - EGYPT & THE AEGEAN IN THE BRONZE AGE**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H544 - HISTORY OF MODERN DESIGN**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H583 - AFRICAN AMERICAN ART**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course explores the diversity of form, style, and narrative content of works created by African American artists from the antebellum period to the present. Specific attention will be devoted to several underlining issues including but not limited to identity, race, class, ethnicity, representation, sexuality and aesthetic sensibilities.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H604 - ART AND RELIGION ON THE SILK ROAD - PART B**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This corequisite course (Art and Religion on the Silk Road - Part B) is a required supplement to Art and Religion on the Silk Road - Part A. The course is designed as an additional workshop consisting of museum and library visits and hands on work on materials in those collections which relate to the topics explored in Part A. Readings will assigned ahead of these visits to gain an understanding of the material seen. Written responses to the readings and the visits are due weekly. In addition, to the RISD Museum collections (Asian Art, Costume and Textiles, Decorative Arts, Classical Antiquities) and the Fleet Library special collections, we will tentatively visit the John Carter Brown Library, the Hay Library and the Haffereffer Museum at Brown University. Provided funds will be available, we may visit the Boston Museum of Fine arts, the Peabody Essex Museum in Salem MA, and the Harvard Art Museum.

This is a co-requisite course. Student must also register for THAD H504 - Art and Religion on the Silk Road - Part A.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H607 - PHOENIX AND THE DRAGON: CHINESE ART, MYTH AND RELIGION**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will introduce the arts of China through the lens of native and imported religious and philosophical traditions, exploring different approaches to representation and belief. After an introduction to the anthropological study of religion, we will cover four main periods: the pre-historic (Paleolithic - Neolithic), the early dynastic (ca. 2000 - 221 BCE), the imperial (221 BCE - 1911), and the modern-contemporary (post 1911). We will focus on elite and folk approaches to representation and belief with an emphasis on mythology and symbolism. Topics to be explored include: the dragon and the phoenix as symbols, the Han search for immortality, Buddhist cave temples, Taoist landscape painting, the Confucian scholar tradition, ritual garments, the influence of European culture and Christianity, and Communist personality cult.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H608 - THAD MUSEUM FELLOWSHIP**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Registration by application only. Application is restricted to concentrators in the Theory & History of Art & Design. A call for applications will be sent to all THAD concentrators.

Please contact the instructor for permission to register.

Elective

Student Eligibility

You require instructor permission to register in this course. Please contact the instructor for permission to register.

Weekly Contact Hours

3

Instructional Method

Workshop

Delivery Mode

In-Person

THAD H623 - BLACK WOMEN ARTISTS IN THE AFRICAN DIASPORA**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course examines the artistic images of black women artists in the African Diaspora. We will investigate how race, gender, sexuality and ethnicity have shaped and continues to shape black female identity and artistic productions particularly in the USA, Europe, Britain, Brazil and the Caribbean.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H653 - INDIGENOUS ARCHITECTURE OF THE AMERICAS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H654 - THE USE AND SUSTAINABILITY OF ARTIST MATERIALS**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Sustainability is an important consideration for artists on many levels. We shall explore the many ways sustainability affects us as artists including choosing and sourcing art materials to work with and their physical or conceptual longevity. Sustainability is also a growing concern for art conservators and museums in general. What are both domestic and international museums discussing regarding sustainability? This course will delve into the materiality of art, and its component source materials. We will discuss how art and art materials break down and why. We will also discuss the sustainability of art materials used by art conservators in the preservation of art displayed in the museum context. This course will hopefully empower you, the art student, to make more informed decisions while creating and preserving their artwork. Restricted to THAD concentrators or MA candidates in Museum Education.

Open to Sophomore, Junior, Senior or Graduate Students.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H662 - THE MYTH OF THE CITY IN 19TH AND 20TH CENTURY WESTERN ART**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H682 - LEONARDO DA VINCI DRAWINGS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will explore the approaches and contexts of Leonardo da Vinci's draftsmanship. Studying some of his surviving 6000 drawings and notes, we shall locate his aesthetic and analytical processes in the context of a broad range of projects, such as paintings, sculpture, treatises, machines, weapons, maps, festivals, built environments, and philosophical propositions. Nature and the natural sciences will be considered as presented in the drawings of Leonardo. Leonardo's adherence to artisanal traditions, to members of princely courts and republics, to a Classical ideal, and more generally to investigative and inventive strategies will be considered.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H705 - YORUBA ART & AESTHETICS**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course provides an art historical survey and thematic exploration of 9 centuries of Yoruba Art and Aesthetics and its intercession with history (including but not limited to colonialism and postcolonial impact, interventions, and discourses), religion, philosophy, and the socio-political beliefs of one of Africa's most ancient civilizations, and a visible presence in the African Diaspora.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H706 / LAS E706 - SURREALISM & FILM**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, Literary Arts and Studies

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course will examine cinema as a culture text to be read for its various meanings: formalist through socio-ideological. As such, it will also introduce students to the basics of formalist film analysis, from editing techniques to sound production. We will focus on perhaps the best cultural and cinematic movement for critical inquiry: Surrealist cinema. While cinema was only one of many arts utilized by the 20th century surrealists (in Paris and elsewhere), it was clearly the most fetishized and experimented with of all the various enactments of the movement, becoming the ultimate surrealist “dream” experience as Andre Breton and others commented throughout the movement’s main decades (1920s and 30s). What fascinated the Parisian surrealists was the “otherness” of the cinematic experience, and they approached film as the perfect medium for producing a communion with otherness (alterity) and for subversion of bourgeois European culture that, in their eyes, had left Europe and the World only violence and colonial dominance. Film became, therefore, the link between not only surrealism’s formal experiments but also its decolonial tendencies. Such postcolonial crossroads also intersect with surrealism’s other fascination with otherness: feminism and the subversion of heteropatriarchy. And hence, surrealist film becomes the perfect mode for the critical study of modernisms both in Europe and in the Global South, and for the study of alternative forms of artistic and cultural vision. This course will center its studies upon these frames for a revision of surrealist film: formal experiment, modernisms and decolonial resistance, and radical reworkings of identity. To do so, we will begin with the ending: Afrosurrealism and “Black” surrealism in the Global South, and then work backwards to Parisian Surrealism (and Dada) and its developments particularly in the films of Jean Cocteau and Luis Bunuel. We’ll end the course with a look back “out” at postcolonial surrealisms (Marvelous Realism and Magical Realism) and avant-garde cinema at the crossroads, from American avant-garde to global.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H728 - ART & ARCH OF THE MIDDLE AGES**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This lecture course offers a broad introduction to the architecture, pictorial arts, and visual and material culture of the Middle Ages in the Latin West, Greek-speaking East, and across the transcultural Mediterranean c. 300–1450 CE. It provides an overview of the concepts, developments, and vocabulary necessary for analyzing and understanding the arts of the medieval period in light of the historical, religious, social, cultural, conceptual, and esthetic contexts and of their production and reception. Topics to be examined include the creation of a vocabulary of medieval imagery and architectural forms; uses of and attitudes toward the classical tradition; art and its makers, patrons, and audiences; materials and techniques of medieval art-making; the arts of religious and devotional practice; the relationships of word and image; the imaginative, multisensory, and performative dimensions of medieval art and architecture; medieval cultural exchange and colonization; art and ideologies; the relationship between art and nature; and the functions of and controversies concerning images in the medieval world. Museum visits will provide the opportunity to discuss objects firsthand.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H729 - THE ARTIST FROM ANTIQUITY TO THE RENAISSANCE

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

One of the most influential art historians of the past decades, Hans Belting, argued that images made in Europe before the Renaissance constituted an “era before art.” Belting established an authoritative binary between the beautiful and aesthetic Artworks of the Renaissance (with their illusionary space and market value) and the functional cult images of the Middle Ages and Antiquity. Built into this binary is the perceived paucity of the pre-modern artist. This has, since the Renaissance, given rise to often wild and stubbornly-lodged views of pre-modern makers as servile, anonymous, theology-bound men who barely rose above artisanship. But was that really the case? As we find ourselves struggling with artistic identity today in the face of AI, NFTs, and pseudonymous celebrity artists, this seminar offers an opportunity to seek insight from ancient and medieval theories of art, creation, gender, and aesthetics. We will consider artists’ handbooks and contracts; literary and historical sources; and a range of depictions of artists at work, including self-portraits.

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H741 - EARLY 20TH CENTURY ART

Terms Typically Offered

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This course offers students an introduction to Western modern art, covering movements in Europe and Northern America from about 1900 to 1950, such as Expressionism, Fauvism, Cubism, Dada, Futurism, Surrealism, and Abstract Expressionism. Contextualizing the artistic developments of the -isms with social and historical agendas of their respective times will support our understanding not only of change of formal elements, but also change in political landscapes. Special focus will be put on artists and groups such as the bridge, the blue rider, Picasso, Matisse, Kandinsky, Malevich, Duchamp, Douglas, Rivera, O'Keefe, Pollock. Participation, in-class presentations, and a final paper are required for this course.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD H750 - SEM: OPEN SEMINAR IN THAD**Terms Typically Offered**

Fall, Spring

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This experimental seminar is a space for students to explore issues in the history of art and visual culture. You may work, independent-study style, on any topic that specially interests you. Research will be done in dialogue with fellow students and a faculty facilitator. On the first day of class we will discuss topics of common interest, and develop a provisional semester plan and a list of readings. As the conversation develops over subsequent weeks, our plan may be adjusted or even completely revised. Coursework will be tailored to the needs of individual participants. This class is recommended for THAD Concentrators. Graduate students interested in the Theory & History of Art & Design are invited to join this seminar.

Open to Junior, Senior or Graduate Students.

Elective

Student Eligibility

Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD H791 - UKIYO-E PRINTS**Terms Typically Offered**

Fall

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Japanese ukiyo-e woodblock prints: studying from the originals - curating a temporary exhibition at the Print Room of the RISD Museum This art history course pursues two goals - (1) to familiarize students with ukiyo-e woodblock prints as a distinctive, vibrant and highly influential form of Japanese art, and (2) to introduce students to various academic methods employed in art history in the art museum setting. The outcome of this course will be putting together a temporary exhibition of approximately ten Japanese ukiyo-e woodblock prints united by a certain theme, studied and presented to the public in correspondence to the standards of today's curatorial practices. Students will decide upon the exhibition topic, formulate the title, choose the works for display, analyze visual and contextual aspects of individual prints, perform the necessary research, uncovering cultural/historical/literary connotations invariably present in this popular yet sophisticated art form, write gallery labels, develop and deliver educational materials. Within the scope of students' work will be also the general design of the display as well as graphic design involved in preparation of labels and of the educational materials for museum visitors.

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Lecture

Delivery Mode

In-Person

THAD W150 - BODY IN (AS) ART: OBJECT, SUBJECT, MEDIUM, LENS

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Theory and History of Art and Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course explores the body as subject, object, medium, and lens. This class is intended as both a discussion of the shifting role of the human form as represented and implicated in artwork from nineteenth century to the present day, as well as an experiential interrogation of our own somatic experience as scholars, artists, and humans, in order to ask the question: what does the body have to teach us? We will address the discourses of the imaged and imagined body prior to and through European modernism as a carrier of meaning and an object to be consumed, with particular attention to the ramifications of the Cartesian mind-body distinction. From this starting point, we will track shifts and the development of alternate theories of the body from psychology, philosophy, critical theory, and neuroscience, from the nineteenth century into present day. In addition to theory and philosophy, we will address how these shifts are manifest in artwork of the twentieth century from painting, sculpture installation art, video, and augmented reality art. Students will be asked to be mindful of their own somatic (bodily) practices, including movement inside and outside class with the intention of developing a deeper understanding the body as lens for experience and production.

Weekly Contact Hours
6

Instructional Method
Seminar

Delivery Mode
In-Person

THAD W186 - POPULAR AMERICA: CAPITALISM, CULTURE & THE MYTH OF THE AMERICAN DREAM

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Theory and History of Art and Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course examines 20th century American popular culture - both visual and material - in relation to American history in order to understand how it reinforces socio-political ideologies in everyday life. We will look at and learn to decode advertisements as key to the cultural meanings of objects and as propaganda in reinforcing and disseminating cultural values. Using pop culture objects/concepts such as Disney, Tupperware, Barbie dolls, cars, TV, and the American Dream, we will explore democracy, capitalism, and questions of "high" and "low" cultural artifacts.

Elective

Weekly Contact Hours
3

Instructional Method
Seminar

Delivery Mode
In-Person

THAD W240 - ARTS OF JAPAN: INTRODUCTION

Terms Typically Offered
Wintersession

Academic Level
Undergraduate

Offering Department(s)
Theory and History of Art and Design

Min. Credits:
3

Max. Credits:
3

Repeatable:
No

This course introduces Japanese traditional visual arts from prehistory to the end of the 19th century. Considered will be the earliest works of ceramics, architecture of Shinto and Buddhism, Buddhist paintings and narrative handscrolls, decorative folding screens, Zen ink painting, gardens, tea ceremony wares and ukiyo-e woodblock prints. Through lectures, readings and discussions students will seek a better understanding of how perspectives of priests, courtiers, samurai warriors and townsmen affected shaping of Japan's unified aesthetics that still persists today and resonates globally. Several classes are held at the RISD Museum.

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

THAD W250 / HPSS W250 - SACRED ARCHITECTURE**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design, History, Philosophy, and the Social Sciences

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

Sacred Architecture has always been distinct from secular and vernacular architecture and is associated with a variety of belief systems, sacred texts and iconography. From forest groves, caves, and other natural habitats barely transformed by the human hand, to monumental constructions, such as pyramids, cathedrals and mosques, human beings have devoted their creativity and immense resources to spaces where spiritual forces can be revered, housed, appealed to and placated. This course will focus on sacred indigenous architecture in the Americas, with a few comparative examples drawn from other parts of the world, particularly in the introduction segment of the class. Whether it be a pilgrimage site in Mexico, a Hopi kiva or a Plains ceremonial "lodge", various cultural expressions of the sacred in its architectural manifestations will be presented and contextualized. Also offered as HPSS-W250; Register in the course for which credit is desired. "

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person

THAD W251 - DESIGN WRITING**Terms Typically Offered**

Fall, Spring, Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

This writing-intensive course helps students consider the relationship between writing and design, examining language and writing as an active component of a dynamic studio practice. We will explore contemporary culture and issues that affect designers through reading, writing, and discussion, and will examine several different types of design writing in the process. Exercises train students in essential tasks such as conducting formal analyses, writing catalogue entries, and making visual presentations, and we will discuss methods for idea generation, research and writing about our work and our selves, as well as engaging with professional design writing practices like reviews and interviews. We will hone strategies for gathering, organizing, and archiving research material, and will discuss the ways in which writing, as well as self reflection, researching texts, reading arts publications and reviews, and studying like-minded artists can contribute to a critical, engaged, and continually evolving body of work.

Elective

Student Eligibility

Sophomore, Junior, Senior, or Graduate Students only.

Weekly Contact Hours

3

Instructional Method

Seminar

Delivery Mode

In-Person

THAD W320 - BAROQUE ROME**Terms Typically Offered**

Wintersession

Academic Level

Undergraduate

Offering Department(s)

Theory and History of Art and Design

Min. Credits:

3

Max. Credits:

3

Repeatable:

No

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.

Elective

Weekly Contact Hours

6

Instructional Method

Seminar

Delivery Mode

In-Person