



Graduate School of Art

2025–26

Bulletin

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About This Bulletin

The graduate and professional *Bulletins* are the catalogs of programs, degree requirements, courses that may be offered and course descriptions, pertinent university policies, and faculty of the following schools of Washington University in St. Louis: Architecture & Urban Design; Art; Arts & Sciences; Business; Engineering; Law; Medicine; Public Health; and Social Work & Social Policy.

The *School of Continuing & Professional Studies Bulletin* is the catalog of the School of Continuing & Professional Studies (CAPS), the professional and continuing education division at Washington University in St. Louis. The catalog includes programs, degree requirements, course descriptions, and pertinent university policies for students earning a degree through CAPS.

The 2025-26 *Bulletin* is entirely online but may be downloaded in PDF format for printing. Individual pages as well as information from individual tabs may be downloaded in PDF format using the PDF icon in the top right corner of each page. To download the full PDF, please choose from the following:

- Architecture & Urban Design Bulletin (PDF)
- Art Bulletin (PDF)
- Arts & Sciences Bulletin (PDF)
- Business Bulletin (PDF)
- Engineering Bulletin (PDF)
- Law Bulletin (PDF)
- Medicine Bulletin (PDF)
- Public Health Bulletin (PDF)
- Social Work & Social Policy Bulletin (PDF)
- School of Continuing & Professional Studies Bulletin (undergraduate & graduate) (PDF)

The degree requirements and policies listed in the 2025-26 *Bulletin* apply to students entering Washington University during the 2025-26 academic year. For more information, please visit the Catalog Editions page.

Every effort is made to ensure that the information, applicable key policies, and other materials presented in the *Bulletin* are accurate and correct as of the date of publication (July 1, 2025). To view a list of changes that have taken place after that date, visit the Program & Policy Updates page. Please note that the *Bulletin* highlights key university policies applicable to its students. Not all applicable university and departmental policies are included here.

Washington University reserves the right to make changes at any time without prior notice to the *Bulletin* and to university policies. Therefore, the electronic version of the *Bulletin* as published online is considered the official, governing document, and it may change from time to time without notice.

The next edition of the *Bulletin* will be published on July 1, 2026. Midyear changes to current courses (titles, descriptions, and credit units) are not reflected in this *Bulletin*. For more information about determining the appropriate edition of the *Bulletin* to consult, please visit the Catalog Editions page in the About This Bulletin section.

For the most current information about registration, visit the Plan for Next Semester Overview page of the Workday@WashU website. To view current semester course listings, consult the Class Schedule Search on the Office of the University Registrar website.

Degree progress is maintained in the Workday Student information system. Students are responsible for reviewing their academic progress for accuracy and remaining credential requirements. Questions around degree requirements and credit application should be directed to advisors.

Please email the Bulletin editor (bulletin@wustl.edu) with any questions concerning the *Bulletin*.

Bulletin Policies

Policies related to this catalog include the following:

Changes to the Bulletin

Every effort is made to ensure that the information, policies and other materials presented in the *Bulletin* are accurate and correct as of the date of publication. For more information about the content review process for the Bulletin, please visit the Catalog Editions page (p. 6).

The *Bulletin* for the upcoming academic year is published annually on July 1, and certain post-publication changes may be made until October 1. To view a list of changes that have taken place after the July 1 publication date, please visit the Program & Policy Updates page.

Washington University reserves the right to make changes at any time without prior notice. Therefore, the electronic version of the *Bulletin* and the policies set forth therein may change from time to time without notice. The governing document at any given time is the then-current version of the *Bulletin*, as published online, and then-currently applicable policies and information are those contained in that *Bulletin*.

Discontinued Programs

Students enrolled in programs that discontinue admitting new students during their tenure are expected to meet degree requirements published in the *Bulletin* and in place during their year of matriculation. If a program's requirements change, a student may request to change to a subsequent version effective during their enrollment, which is subject to approval by their school. Students who leave the university may not be allowed to return to a discontinued program depending on the time frame the university has agreed that the program will teach out remaining students.

Students are held to other policies in effect and as published for the current academic year.

For more information, please visit the Prior Bulletins page (p. 7).

Year of Matriculation

Students are expected to meet degree requirements published in the *Bulletin* and in place during their year of matriculation. If a program's requirements change, a student may request to change to a subsequent version effective during their enrollment, which is subject to approval by their school.

For more information, please visit the Catalog Editions page (p. 6).

Course Numbering

Washington University adopted a new course labeling structure in Fall 2025. The first part is the subject code indicating the area of study: for example, ANTHRO for Anthropology or MEMS for Mechanical Engineering and Materials Science. The second part is a four-digit course number. Course numbers demonstrate a progression of difficulty and/or depth in coursework.

- 1000 to 1999 indicates an introductory undergraduate course, usually without prerequisites.
- 2000 to 2999 indicates an introductory or intermediate undergraduate course, sometimes with prerequisites.
- 3000 to 3999 indicates an upper-level undergraduate course, often with a prerequisite of a prior course or class standing (e.g., junior standing).
- 4000 to 4999 indicates an undergraduate course or seminar with advanced content, in which a graduate student may be eligible to register.
- 5000 to 9999 indicates a graduate course, in which advanced undergraduates may request to register.

The presence of a course in this *Bulletin* signifies that it is part of the curriculum currently offered and may be scheduled for registration.

Curriculum Designators

The subject designators shown below are used in Washington University's course descriptions and listed here alphabetically by code.

A

Code	Name
ACCT	Accounting
AFAS	African & African American Studies
AHBR	Applied Health Behavior Research
AMCS	American Culture Studies
ANESTH	Anesthesiology
ANTHRO	Anthropology
APL	Applied Linguistics
ARAB	Arabic
ARC	Archaeology

ARCH	Architecture
ART	Art
ARTARCH	Art History & Archaeology
ASGS	The Graduate School

B

Code	Name
BEYOND	Beyond Boundaries
BIOCHEM	Biochemistry & Molecular Biophysics
BIOL	Biology & Biomedical Sciences
BME	Biomedical Engineering
BMI	Biomedical Informatics
BSDC	Brown School Doctoral

C

Code	Name
CAPS-AFAS	CAPS - African & African American Studies
CAPS-AMCS	CAPS - American Culture Studies
CAPS-ANTHRO	CAPS - Anthropology
CAPS-ARAB	CAPS - Arabic
CAPS-ART	CAPS - Art
CAPS-ARTARCH	CAPS - Art History & Archaeology
CAPS-BIO	CAPS - Biology
CAPS-BUS	CAPS - Business
CAPS-CHEM	CAPS - Chemistry
CAPS-CHINESE	CAPS - Chinese
CAPS-CIM	CAPS - Computers & Information Management
CAPS-CLASSICS	CAPS - Classics
CAPS-COMM	CAPS - Communications
CAPS-COMPLIT	CAPS - Comparative Literature
CAPS-CRM	CAPS - Clinical Research Management
CAPS-CS	CAPS - Computer Science
CAPS-DANCE	CAPS - Dance & Somatic Movement Studies
CAPS-DATASTUDIES	CAPS - Data Studies
CAPS-DRAMA	CAPS - Drama
CAPS-EASIA	CAPS - East Asian Studies
CAPS-ECOMP	CAPS - English Composition
CAPS-ECON	CAPS - Economics
CAPS-EDUC	CAPS - Education
CAPS-ELIT	CAPS - English & American Literature
CAPS-ELP	CAPS - English Language Programs
CAPS-EPSC	CAPS - Earth & Planetary Sciences

CAPS-FILM	CAPS - Film & Media Studies
CAPS-FR	CAPS - French
CAPS-GERMAN	CAPS - Germanic Languages & Literatures
CAPS-GIS	CAPS - Geographic Information Systems
CAPS-GS	CAPS - General Studies
CAPS-HCARE	CAPS - Health Care
CAPS-HEBR	CAPS - Hebrew
CAPS-HINDI	CAPS - Hindi
CAPS-HIST	CAPS - History
CAPS-HRM	CAPS - Human Resources Management
CAPS-IA	CAPS - International Affairs
CAPS-IRISH	CAPS - Irish Studies
CAPS-IS	CAPS - International Studies
CAPS-ISLA	CAPS - Integrated Studies in Liberal Arts
CAPS-ITAL	CAPS - Italian
CAPS-JAPAN	CAPS - Japanese
CAPS-JME	CAPS - Jewish, Islamic, & Middle East Studies
CAPS-JRN	CAPS - Journalism
CAPS-KOREAN	CAPS - Korean
CAPS-LAS	CAPS - Latin American Studies
CAPS-LING	CAPS - Linguistics
CAPS-MATH	CAPS - Mathematics & Statistics
CAPS-MUS	CAPS - Music
CAPS-NPM	CAPS - Nonprofit Management
CAPS-PHIL	CAPS - Philosophy
CAPS-PHYS	CAPS - Physics
CAPS-POLSCI	CAPS - Political Science
CAPS-PORT	CAPS - Portuguese
CAPS-PSYCH	CAPS - Psychological & Brain Science (Psychology)
CAPS-RELST	CAPS - Religious Studies
CAPS-RUSS	CAPS - Russian
CAPS-SCAN	CAPS - Scandinavian
CAPS-SCI	CAPS - Science
CAPS-SOC	CAPS - Sociology
CAPS-SPAN	CAPS - Spanish
CAPS-SPCH	CAPS - Speech
CAPS-SUST	CAPS - Sustainability
CAPS-WGSS	CAPS - Women, Gender, & Sexuality Studies
CFH	Center for the Humanities
CHEM	Chemistry
CHINA	Chinese
CHST	Children's Studies
CLASSICS	Classics
CLNV	Clinical Investigation
CNST	Construction Management

COMPLITHT	Comparative Literature & Thought
CSE	Computer Science & Engineering
CWP	College Writing Program
CYBER	Cybersecurity Management

D

Code	Name
DANCE	Dance
DAT	Data Analytics
DCDS	Division of Computational & Data Sciences
DESIGN	Design
DRAMA	Drama

E

Code	Name
EALC	East Asian Languages & Cultures
ECON	Economics
EDUC	Education
EECE	Energy, Environmental, & Chemical Engineering
EEPS	Earth, Environmental, & Planetary Sciences
EGS	Engineering Graduate Studies
ELIT	English Literature
EMED	Emergency Medicine
EMGT	Engineering Management
ENGR	General Engineering
ENST	Environmental Studies
ESE	Electrical & Systems Engineering
ETEM	Engineering Management

F

Code	Name
FASHION	Fashion Design
FILM	Film & Media Studies
FIN	Finance
FRENCH	French

G

Code	Name
GENETICS	Genetics
GENST	General Studies
GERMAN	Germanic Languages & Literatures
GLOBAL	Global Studies
GNOUN	Genetic Counseling
GREEK	Greek

H

Code	Name
HBRW	Hebrew
HCO	Health Care Operations
HINDI	Hindi
HISTORY	History

I

Code	Name
IMSE	Institute of Materials Science & Engineernig
INFO	Information Management
INTERD	Interdisciplinary Studies
INTL	International Studies
IPMS	Movement Science
ITAL	Italian

J

Code	Name
JAPAN	Japanese
JCE	Joint Civil Engineering
JCHE	Joint Chemical Engineering
JCS	Joint Intro to Computing
JEC	Joint Engineering Communications
JEE	Joint Electical Engineer
JEMT	Joint Engineering Math
JIMES	Jewish, Islamic, & Middle East Studies
JME	Joint Mechanical Engineering

K

Code	Name
KOREA	Korean

L

Code	Name
LANDARCH	Landscape Architecture
LATAM	Latin American Studies
LATIN	Latin
LAW	Law
LAWO	Law Online
LING	Linguistics
LWST	Legal Studies

M

Code	Name
MAIR	Military Aerospace Science
MARM	Military Science
MATH	Mathematics & Statistics
MBIO	Molecular Biology
MBIOPHARM	Molecular Biology & Pharmacology
MEC	Managerial Economics
MEDH	Medical Humanities
MEDICINE	Internal Medicine
MEDINTER	Medicine Interdisciplinary
MEDPHASE 1	Medicine Phase 1
MEDPHASE 2	Medicine Phase 2
MEDPHASE 3	Medicine Phase 3
MEDPHYS	Medical Physics
MEDRSRCH	Medicine Research
MEMS	Mechanical Engineering & Materials Science
MGT	Management
MKT	Marketing
MSB	Biostatistics & Genetic Epidemiology
MUSIC	Music

N

Code	Name
NEUROL	Neurology
NEUROSCI	Neuroscience
NEURSUR	Neurological Surgery
NRSSCI	Nursing Science

O

Code	Name
OB	Organizational Behavior
OBGYN	Obstetrics & Gynecology
OPHTH	Ophthalmology & Visual Sciences
ORTHO	Orthopedic Surgery
OSP	Overseas Programs
OT	Occupational Therapy
OT-M01	Occupational Therapy Program
OTHER	Divisions, Institutes, & Other Categories
OTO	Otolaryngology

P

Code	Name
PACS	Audiology & Communication Sciences
PATH	Pathology
PBPMSTUDY	Biological & Physical Sciences for PBPM
PE	Physical Education
PEDS	Pediatrics
PHCC	Public Health Concentration Courses
PHEL	Public Health Electives
PHFN	Public Health Foundation
PHIL	Philosophy
PHPC	Public Health Practicum
PHRS	Public Health Research
PHS	Population Health Sciences
PHSL	Public Health Skill Lab
PHTPS	Public Health Transdisciplinary Problem Solving
PHYSICS	Physics
PHYSTHER	Physical Therapy Program - Grad
PNP	Philosophy-Neuroscience-Psychology
POLSCI	Political Science
PORTUG	Portuguese
PRJM	Project Management
PSY	Psychiatry
PSYCH	Psychological & Brain Sciences
PUBHLTHSOC	Public Health & Society

R

Code	Name
RADIOL	Radiology
RADONC	Radiation Oncology
RELPOL	Religion & Politics
REPRSCI	Reproductive Science
RESEARCH	Research
REST	Religious Studies
RUSS	Russian

S

Code	Name
SCOT	Supply Chain, Operations, & Technology
SDS	Statistics & Data Science
SLU	Saint Louis University
SOC	Sociology
SPAN	Spanish
SPCN	Social Policy Concentration
SPFN	Social Policy Foundation
SPGN	Social Policy General

SPHR	Speech & Hearing
SURGERY	Surgery
SWCD-S60	Social Work Community Development
SWCP	Social Work Concentration Practicum
SWDT	Social Work Doctoral
SWEL	Social Work Electives
SWEV	Social Work Evaluation
SWFN	Social Work Foundation
SWHS	Social Work History & Professional Theme
SWLM	Social Work Leadership & Management
SWPM	Social Work Practice Methods
SWSL	Social Work Skill Lab
SWSP	Social Policy
SWTH	Social Work Theory

T

Code	Name
TIPM	Industrial Management

U

Code	Name
UMSL	University of Missouri-St. Louis
URBDES	Urban Design
URST	Urban Studies

W

Code	Name
WGSS	Women, Gender, & Sexuality Studies
WRITING	Writing

Catalog Editions

The courses and policies listed in this *Bulletin* are subject to change at any time through normal approval channels within Washington University. New courses, changes to existing coursework, and new policies are initiated by the appropriate institutional departments, committees, or administrators. Academic policy revisions are generally implemented in the next academic year following notification thereof. Washington University publishes a new edition of the *Bulletin* each July, and its contents apply to the subsequent fall, spring, and summer terms. Occasionally a policy or requirement must be changed and implemented during the same academic year (e.g., in the case of relevant external requirements, such as state regulations). All changes must be approved by college or school personnel who oversee academic curriculum and policies.

Washington University students are expected to meet degree requirements published in the *Bulletin* and in place during their year of matriculation. Undergraduates who initially enroll in a summer term to pursue a special program follow requirements for the subsequent fall term. Students will need to check their school's processes to potentially change applicable catalog years or alter their degree requirements.

Students should review specific Washington University and individual school policies related to transfer credit, changing programs, leaves of absence, and military service.

Prior Bulletins

To find program details, course descriptions, and relevant policies, choose the year of enrollment below to find the available *Bulletins*. If the required year is not shown or the school's *Bulletin* is not available, please email the Office of the University Registrar (registrar@wustl.edu) with specifics of the needed information.

2024-2025

- Graduate Architecture & Urban Design Bulletin (HTML) (PDF)
- Graduate Art Bulletin (HTML) (PDF)
- Graduate Arts & Sciences Bulletin (HTML) (PDF)
- Graduate Business Bulletin (HTML) (PDF)
- Graduate Engineering Bulletin (HTML) (PDF)
- Law Bulletin (HTML) (PDF)
- Medicine Bulletin (HTML) (PDF)
- Social Work & Public Health Bulletin (HTML) (PDF)
- Undergraduate Bulletin (HTML) (PDF)
- School of Continuing & Professional Studies Bulletin (HTML: Undergraduate, Graduate) (PDF)

2023-2024

- Graduate Architecture & Urban Design Bulletin (HTML) (PDF)
- Graduate Art Bulletin (HTML) (PDF)
- Graduate Arts & Sciences Bulletin (HTML) (PDF)
- Graduate Business Bulletin (HTML) (PDF)
- Graduate Engineering Bulletin (HTML) (PDF)
- Law Bulletin (HTML) (PDF)
- Medicine Bulletin (HTML) (PDF)
- Social Work & Public Health Bulletin (HTML) (PDF)
- Undergraduate Bulletin (HTML) (PDF)
- School of Continuing & Professional Studies Bulletin (HTML: Undergraduate, Graduate) (PDF)

2022-2023

- Graduate Architecture & Urban Design Bulletin (HTML) (PDF)
- Graduate Art Bulletin (HTML) (PDF)
- Graduate Arts & Sciences Bulletin (HTML) (PDF)
- Graduate Business Bulletin (HTML) (PDF)
- Graduate Engineering Bulletin (HTML) (PDF)

- Law Bulletin (HTML) (PDF)
- Medicine Bulletin (HTML) (PDF)
- Social Work & Public Health Bulletin (HTML) (PDF)
- Undergraduate Bulletin (HTML) (PDF)
- University College Bulletin (HTML: Undergraduate, Graduate) (PDF)

2021-2022

- Graduate Architecture & Urban Design Bulletin (HTML) (PDF)
- Graduate Art Bulletin (HTML) (PDF)
- Graduate Arts & Sciences Bulletin (HTML) (PDF)
- Graduate Business Bulletin (HTML) (PDF)
- Graduate Engineering Bulletin (HTML) (PDF)
- Law Bulletin (HTML) (PDF)
- Medicine Bulletin (HTML) (PDF)
- Social Work & Public Health Bulletin (HTML) (PDF)
- Undergraduate Bulletin (HTML) (PDF)
- University College Bulletin (HTML: Undergraduate, Graduate) (PDF)

2020-2021

- Graduate Architecture & Urban Design Bulletin (HTML) (PDF)
- Graduate Art Bulletin (HTML) (PDF)
- Graduate Arts & Sciences Bulletin (HTML) (PDF)
- Graduate Business Bulletin (HTML) (PDF)
- Graduate Engineering Bulletin (HTML) (PDF)
- Law Bulletin (HTML) (PDF)
- Medicine Bulletin (HTML) (PDF)
- Social Work & Public Health Bulletin (HTML) (PDF)
- Undergraduate Bulletin (HTML) (PDF)
- University College Bulletin (HTML: Undergraduate, Graduate) (PDF)

2019-2020

- Graduate Architecture & Urban Design Bulletin (HTML) (PDF)
- Graduate Art Bulletin (HTML) (PDF)
- Graduate Arts & Sciences Bulletin (HTML) (PDF)
- Graduate Business Bulletin (HTML) (PDF)
- Graduate Engineering Bulletin (HTML) (PDF)
- Law Bulletin (HTML) (PDF)
- Medicine Bulletin (HTML) (PDF)
- Social Work & Public Health Bulletin (HTML) (PDF)
- Undergraduate Bulletin (HTML) (PDF)
- University College Bulletin (HTML: Undergraduate, Graduate) (PDF)

2018-2019

- Graduate Architecture & Urban Design Bulletin (HTML) (PDF)
- Graduate Art Bulletin (HTML) (PDF)
- Graduate Arts & Sciences Bulletin (HTML) (PDF)
- Graduate Engineering Bulletin (HTML) (PDF)
- Law Bulletin (HTML) (PDF)
- Medicine Bulletin (HTML) (PDF)
- Social Work & Public Health Bulletin (HTML) (PDF)
- Undergraduate Bulletin (HTML) (PDF)
- University College Bulletin (HTML: Undergraduate, Graduate) (PDF)

2017-2018

- Graduate Architecture & Urban Design Bulletin (HTML) (PDF)
- Graduate Art Bulletin (HTML) (PDF)
- Graduate Arts & Sciences Bulletin (HTML) (PDF)
- Graduate Engineering Bulletin (HTML) (PDF)
- Law Bulletin (HTML) (PDF)
- Medicine Bulletin (HTML) (PDF)
- Social Work & Public Health Bulletin (HTML) (PDF)
- Undergraduate Bulletin (HTML) (PDF)
- University College Bulletin (HTML: Undergraduate, Graduate) (PDF)

2016-2017

- Graduate Architecture & Urban Design Bulletin (HTML) (PDF)
- Graduate Art Bulletin (HTML) (PDF)
- Graduate Arts & Sciences Bulletin (HTML) (PDF)
- Graduate Engineering Bulletin (HTML) (PDF)
- Medicine Bulletin (PDF)
- Undergraduate Bulletin (HTML) (PDF)
- University College Bulletin (HTML: Undergraduate, Graduate) (PDF)

2015-2016

- Graduate Arts & Sciences Bulletin (HTML) (PDF)
- Medicine Bulletin (PDF)
- Undergraduate Bulletin (HTML) (PDF)

2014-2016

- University College Bulletin (undergraduate & graduate) (PDF)

2014-2015

- Medicine Bulletin (PDF)
- Undergraduate Bulletin (HTML) (PDF)

2013-2014

- Medicine Bulletin (PDF)
- Undergraduate Bulletin (HTML) (PDF)

2012-2015

- Graduate Arts & Sciences Bulletin (PDF)

2012-2014

- University College Bulletin (undergraduate & graduate) (PDF)

2012-2013

- Medicine Bulletin (PDF)
- Undergraduate Bulletin (HTML) (PDF)

2011-2012

- Medicine Bulletin (PDF)
- Undergraduate Bulletin (HTML) (PDF)

2010-2011

- Medicine Bulletin (PDF)
- Undergraduate Bulletin (PDF)

2009-2012

- Graduate Arts & Sciences Bulletin (PDF)

2009-2010

- Medicine Bulletin (PDF)

2008-2010

- Undergraduate Bulletin (PDF)

2008-2009

- Medicine Bulletin (PDF)

2006-2009

- Graduate Arts & Sciences Bulletin (PDF)
and accompanying 2008 Update (PDF)

2006-2008

- Undergraduate Bulletin (PDF)

About Washington University in St. Louis

Who We Are Today

Washington University in St. Louis — a medium-sized, independent university — is dedicated to challenging its faculty and students alike to seek new knowledge and greater understanding of an ever-changing, multicultural world. The university is counted among the world's leaders in teaching and research, and it draws students from all 50 states, the District of Columbia, Guam, Puerto Rico and the Virgin Islands. Students and faculty come from more than 100 countries around the world.

The university offers more than 250 programs and 5,500 courses leading to associate, bachelor's, master's, and doctoral degrees in a broad spectrum of traditional and interdisciplinary fields, with additional opportunities for minor concentrations and individualized programs. For more information about the university, please visit the About WashU page of our website.

Enrollment by School

For enrollment information, please visit the University Facts page of our website.

Our Mission Statement

The mission of Washington University in St. Louis is to act in service of truth through the formation of leaders, the discovery of knowledge and the treatment of patients for the betterment of our region, our nation and our world.

At WashU, we generate, disseminate, and apply knowledge. We foster freedom of inquiry and expression of ideas in our research, teaching and learning.

We aim to create an environment that encourages and supports wide-ranging exploration at the frontier of discovery by embracing diverse perspectives from individuals of all identities and backgrounds. We promote higher education and rigorous research as a fundamental component of an open, vibrant society. We strive to enhance the lives and livelihoods not only of our students, patients, and employees but also of the people of the greater St. Louis community and beyond. We do so by addressing scientific, social, economic, medical, and other challenges in the local, national, and international realms.

Our goals are:

- to foster excellence and creativity in our teaching, research, scholarship, patient care and service
- to welcome students, faculty and staff from all backgrounds to create an inclusive, equitable community that is nurturing and intellectually rigorous

- to cultivate in students habits of lifelong learning and critical and ethical thinking, thereby enabling them to be productive members and leaders of a global society
- to contribute positively to our home community of St. Louis, and to effect meaningful, constructive change in our world

To this end we intend:

- to hold ourselves to the highest standards of excellence
- to educate aspiring leaders of great ability from diverse backgrounds
- to encourage faculty and students to be innovative, bold, independent, critical thinkers
- to build an inclusive, equitable, respectful, ethically-principled environment for living, teaching, learning and working for the present and future generations
- to focus on meaningful and measurable outcomes for all of our endeavors

Mission statement endorsed by the Faculty Senate Council in April 2021 and approved by the Board of Trustees on October 1, 2021.

Trustees & Administration

Board of Trustees

Washington University's Board of Trustees is the chief governing body of Washington University in St. Louis. Please visit the Board of Trustees website for more information.

University Administration

In 1871, Washington University co-founder and then-Chancellor William Greenleaf Eliot sought a gift from Hudson E. Bridge, a charter member of the university's Board of Directors, to endow the chancellorship. Soon after this endowment was received, the position was renamed the "Hudson E. Bridge Chancellorship."

The officers of the university administration are currently led by Chancellor Andrew D. Martin. University leadership is detailed on the Washington University website.

Academic Calendar

The academic calendar of Washington University in St. Louis is designed to provide an optimal amount of classroom instruction and examination within a manageable time frame, facilitating our educational mission to promote learning among both students and faculty. The dates listed here are the outline of the standard semester calendar, applicable to traditional undergraduate and many graduate programs. Certain schools or programs may have varying calendars due to the nature of particular fields of study. Please refer to the Office of the University Registrar's website for more information.

Fall Semester 2025

Date	Day	Description
August 25	Monday	First day of classes
September 1	Monday	Labor Day (no classes)
October 4-7	Saturday-Tuesday	Fall Break (no classes)
November 26- November 30	Wednesday-Sunday	Thanksgiving Break (no classes)
December 5	Friday	Last day of classes
December 8-10	Monday-Wednesday	Reading days
December 11-17	Thursday-Wednesday	Final exams

Spring Semester 2026

Date	Day	Description
January 12	Monday	First day of classes
January 19	Monday	Martin Luther King, Jr. holiday (no classes)
March 8-15	Sunday-Sunday	Spring Break (no classes)
April 24	Friday	Last day of classes
April 27-29	Monday-Wednesday	Reading days
April 30-May 6	Thursday-Wednesday	Final exams

Commencement

Date	Day	Description
May 15	Friday	Class of 2026 Commencement

Summer Semester 2026

Date	Day	Description
May 18	Monday	First Summer Session begins
May 25	Monday	Memorial Day (no classes)
July 3	Friday	Independence Day (no classes)
August 13	Thursday	Last Summer Session ends

Washington University recognizes the individual student's choice in observing religious holidays (PDF). Students are encouraged to make arrangements with instructors to complete work missed due to religious observance. Instructors are asked to make every reasonable effort to accommodate such requests.

Campus Resources

Student Support Services

The Learning Center

The Learning Center, located on the lower level of the Mallinckrodt Center and housed within the Center for Teaching and Learning, is the hub of academic support at Washington University in St. Louis. The Learning Center's programs are designed to support students in their course work by helping them develop the lifelong skill of "learning how to learn" and by stimulating their independent thinking. All services are free (with the exception of MCAT prep), and each year more than 1,800 students participate in one or more of our programs.

The Learning Center offers support for foundational courses through Peer-Led Team Learning and our drop-in mentoring programs (Residential Peer Mentoring and Drop-In Academic Mentoring). Individual peer-led coaching is available for academic skills such as time management, study strategies, note-taking, accessing resources, and managing test anxiety. Other services offered include small group mentoring for eligible students and an MCAT preparation program.

For more information, visit the Learning Center website or call 314-935-2066.

Disability Resources

Disability Resources supports students with disabilities by fostering and facilitating an equal access environment for the Washington University community of learners. Disability Resources partners with faculty and staff to facilitate academic and housing accommodations for students with disabilities on the Danforth Campus. Students enrolled in the School of Medicine should contact their program's director. Please visit the Disability Resources website or call 314-935-5970 for more information.

TRIO: Student Support Services

TRIO is a federally funded program that provides customized services for undergraduate students who are low income, who are the first in their family to go to college, and/or who have a documented disability. Services include academic coaching, academic peer mentoring, cultural and leadership programs, summer internship assistance and post-graduation advising. First-year and transfer students are considered for selection during the summer before they enter their first semester. Eligible students are encouraged to apply when they are notified, because space in this program is limited. For more information, visit the TRIO Program website.

Medical Student Support Services

For information about Medical Student Support Services, please visit the School of Medicine website.

Office for International Students and Scholars

The Office for International Students and Scholars (OISS) is dedicated to fostering an inclusive environment that celebrates our international students' and scholars' diverse experiences, cultures, and aspirations. OISS plays a pivotal role in cultivating a vibrant, intercultural atmosphere on our campus, extending support to international students, scholars, faculty, and staff through immigration sponsorship. OISS commits to ensuring a seamless integration process for those who are admitted, appointed, or employed by Washington University. Grounded in the belief that education can shape global perspectives, the OISS mission is to empower the Washington University international community with the knowledge and resources needed to navigate U.S. immigration compliance while guiding them with care and compassion at every step.

The OISS main office is located on the Danforth Campus, with an additional office located on the Medical Campus. For information about OISS's location, office hours, staff, and services, visit the Office for International Students and Scholars website, email oiss@wustl.edu, or call 314-935-5910.

Office of Military and Veteran Services

This office serves as the university's focal point for military and veteran matters, including transitioning military-connected students into higher education, providing and connecting students with programs and services, and partnering across campus and in the community. Services include advising current and prospective students on how to navigate the university and maximize Department of Defense and Veterans Affairs (VA) educational benefits, transition support, Veteran Ally training for faculty and staff, veteran-unique programming, and connecting students to campus and community resources. Military-connected students include veterans, military service members, spouses, dependent children, caregivers, survivors and Reserve Officer Training Corp cadets. There are two university policies that apply to students who still serve in the Armed Forces and students who use VA educational benefits:

- The Policy on Military Absences, Refunds and Readmissions applies to students serving in the U.S. Armed Forces and their family members when military service forces them to be absent or withdraw from a course of study.
- The Policy on Protections for VA Educational Benefit Users applies to students using VA education benefits when payments to the institution and the individual are delayed through no fault of the student.

The Office of Military and Veteran Services is located in Umrath Hall on the Danforth Campus. Please visit the Military and Veteran Services website or send an email to veterans@wustl.edu for more information.

Relationship and Sexual Violence Prevention (RSVP) Center

The RSVP Center offers free and confidential services including 24/7 crisis intervention, counseling services, resources, support and prevention education for all students on the Danforth Campus. The RSVP Center operates from a public health model and uses trauma-informed practices to address the prevalent issues of relationship and sexual violence. By providing support for affected students, it is our goal to foster post-traumatic growth and resilience and to help ensure academic retention and success. Our prevention efforts call for community engagement to engender an intolerance of violence and an active stance toward challenging cultural injustices that perpetuate such issues. Learn more at the RSVP Center website.

WashU Cares

WashU Cares assists the university with handling situations involving the safety and well-being of Danforth Campus students. WashU Cares is committed to fostering student success and campus safety through a proactive, collaborative and systematic approach to the identification of, intervention with and support of students of concern while empowering all university community members to create a culture of caring. If there is a concern about the physical or mental well-being of a student, please visit the WashU Cares website to file a report.

The Writing Center

The Writing Center — a free service — offers writing support to all Washington University undergraduate and graduate students. Tutors will read and discuss any kind of work in progress, including student papers, senior theses, application materials, dissertations and oral presentations. The Writing Center staff is trained to work with students at any stage of the writing process, including brainstorming, developing and clarifying an argument, organizing evidence, and improving style. Rather than editing or proofreading, tutors will emphasize the process of revision and teach students how to edit their own work.

The Writing Center is located in Mallinckrodt Center on the lower level. Appointments are preferred and can be made online, but walk-ins will be accepted if tutors are available.

Student Health and Well-Being Services, Danforth Campus

The Student Health Center - Danforth Campus provides medical, psychiatric, and health promotion services for undergraduate and graduate students on the Danforth Campus. Please visit studenthealthcenter.washu.edu for more information about Health Center services and staff members.

Hours:

Monday, Tuesday, Thursday, and Friday: 8 a.m. - 5 p.m.

Wednesday: 10 a.m. - 5 p.m.

Saturday, Sunday, and university holidays: Closed

For after-hours care, students should access TimelyCare.

Medical Services

Medical Services staff members provide care for the evaluation and treatment of an illness or injury, preventive health care and health education, immunizations, nutrition counseling, sports medicine, travel medicine, and sexual health services. Student Psychiatry Services staff provide ongoing medication management for students to address their mental health concerns. Student Health Center providers are participating members of the Washington University in St. Louis Physician's Network. Any condition requiring specialized medical services will be referred to an appropriate specialist. The Health Center accepts health insurance plans that have met waiver criteria for the Student Health Insurance Plan and will be able to bill the plan according to plan benefits. The Student Health Insurance Plan requires a referral for medical care any time care is not provided at Student Health (except in an emergency). Call 314-935-6666 or visit the Student Health Center website to schedule an appointment.

Appointments are also available for the assessment and referral of students struggling with substance use.

Quadrangle Pharmacy, located in the Student Health Center, is available to all Washington University students and their dependents. The pharmacy accepts most prescription insurance plans; students should check with the pharmacist to see if their prescription plan is accepted at the pharmacy.

The Student Health Center lab provides full laboratory services. Some tests can be performed in house. The remainder of all testing that is ordered by Student Health is completed by LabCorp. LabCorp serves as Student Health's reference lab, and it is a preferred provider on the student health insurance plan. This lab can perform any test ordered by Student Health Center providers or outside providers.

All incoming students must provide proof of immunization for measles, mumps, and rubella (i.e., two vaccinations after the age of one year old; a titer may be provided in lieu of the immunizations). Proof of receiving a meningococcal vaccine on or after the age of 16 is required for all incoming undergraduate students. A TB test in the past six months is required for students entering the university who screen positive on the TB questionnaire found on the student portal. It is also recommended that before beginning their studies at WashU, all students will have received the tetanus diphtheria pertussis immunization, the hepatitis A vaccine series, the hepatitis B vaccine series, the HPV vaccine series, the meningitis B vaccine, and the varicella vaccine. Failure to complete the required forms will delay a student's registration and prevent their entrance into housing assignments. Please visit the Student Health Center website for complete information about immunization requirements and deadlines.

Health Promotion Services

Health Promotion Services staff and Peer Health Educators provide free programs and risk reduction information related to mental health, sexual health, alcohol/other drugs, and community care. For more information, visit the Zenker Wellness Suite in Summers Recreation Center, consult the Health and Wellbeing Digital Library, follow us on Instagram (@washu_healthpromotion), and/or email

wellness@wustl.edu. In 2018, this department launched the WashU Recovery Community to provide an opportunity for students in recovery from substance use to connect with other students with similar experiences.

Center for Counseling and Psychological Services (CCPS)

Hours:

Monday, Tuesday, Thursday, and Friday: 8 a.m. - 5 p.m.

Wednesday: 10 a.m. - 5 p.m.

Saturday, Sunday, and university holidays: Closed

For after-hours mental health support, students should access the TimelyCare app and request a "Talk Now" visit.

Located in the Student Health Center-Danforth Campus, CCPS is staffed by licensed professional staff members who work with students to resolve personal and interpersonal difficulties. These may include conflicts with or worry about friends or family, concerns about eating or drinking patterns, and feelings of anxiety and depression. Services include individual, group, and couples counseling; crisis counseling; and referral for off-campus counseling when students' needs can be better met outside of CCPS. All full-time students who pay the university health and wellness fee as part of their tuition are eligible for services. Visit the CCPS website or call 314-935-6695 to schedule an appointment during business hours. For additional information, visit the CCPS website or send an email to ccpscoordinator@wustl.edu.

Important Information About Health Insurance and Fees for Danforth Campus Students

All full-time, degree-seeking WashU students are automatically enrolled in the Student Health Insurance Plan upon completion of registration. Students may opt out of this coverage and receive a refund of the health insurance fee if they provide proof of existing comprehensive insurance coverage that meets all university requirements. Information concerning opting out of the student health insurance plan can be found online after June 1 of each year. All students must request to opt out by September 5 of **every year** in which they wish to be removed from the Student Health Insurance Plan. The Student Health Center provides billing services to many of the major insurance companies in the United States. Specific fees and copays apply to students using Medical Services and Student Psychiatric Services; these fees are billable to the students' insurance plans. More information is available on the Habib Health and Wellness Center website. In addition, WashU has a health and wellness fee designed to improve the health and well-being of the campus community. It is assessed by the university, and it is entirely separate from health insurance. This fee helps support membership to the Summers Recreation Center, health education/prevention efforts, the Center for Counseling and Psychological Services, and TimelyCare.

Student Health Services, Medical Campus

For information about student health services on the Medical Campus, please visit the Student & Occupational Health Services page of the School of Medicine website.

Campus Security

The Washington University campus is among the most attractive in the nation, and it enjoys a safe and relaxed atmosphere. Personal safety and the security of personal property while on campus is a shared responsibility. Washington University has made safety and security a priority through our commitment to a full-time professional police department, the use of closed-circuit television, card access, extensive lighting initiatives based on Crime Prevention Through Environmental Design (CPTED) practices, shuttle services, emergency telephones, and ongoing educational safety awareness programs. The vast majority of crimes that occur on college campuses are crimes of opportunity, which can be prevented.

The best protection against crime is an informed and alert campus community. Washington University has developed several programs to help make everyone's experiences here safe and secure. An extensive network of emergency telephones — including more than 200 "blue light" telephones — is connected directly to the University Police Department and can alert the police to a person's exact location. In addition to the regular shuttle service, an evening student walking/mobile escort service known as "Bear Patrol" and a mobile Campus Circulator shuttle are available on the Danforth Campus.

The Campus2Home shuttle will provide a safe ride home for those living in four designated areas off campus — Skinker-DeBaliviere, Loop South, north of the Loop, and just south of the campus — from 7:00 p.m. to 4:00 a.m. seven days a week. The shuttle leaves from the Mallinckrodt Bus Plaza and Forsyth/Goldfarb Hall Center every 15 minutes from 7:00 p.m. to 1:00 a.m. and at the top (:00) and bottom (:30) of the hour from 1:00 a.m. to 4:00 a.m. The shuttle takes passengers directly to the front doors of their buildings. Shuttle drivers will then wait and watch to make sure passengers get into their buildings safely. Community members can track the shuttle in real time using the WUSTL Mobile App. The app can be downloaded free of charge from the Apple iTunes Store or the Google Play Store.

The University Police Department is a full-service organization staffed by certified police officers who patrol the campus 24 hours a day throughout the entire year. The department offers a variety of crime prevention programs, including a high-security bicycle lock program, free personal-safety whistles, computer security tags, personal safety classes, and security surveys. Community members are encouraged to download and install the WashU Safe personal safety app on their phones; this app allows users to call for help during emergencies, to use Friend Walk to track their walks on and off campus, and to access many additional safety features. For more information about these programs, visit the Washington University Police Department website.

In compliance with the Campus Crime Awareness and Security Act of 1990, Washington University publishes an annual report entitled *Safety & Security: Guide for Students, Faculty, and Staff — Annual Campus Security and Fire Safety Reports and Drug & Alcohol Abuse Prevention Program*. This report is available to all current and prospective students on the Danforth Campus and to university employees on the Danforth, North and West campuses. To request a hard copy, contact the Washington University Police Department, CB 1038, One Brookings Drive, St. Louis, MO 63130-4899, 314-935-9011.

For information regarding protective services at the School of Medicine, please visit the Campus Safety page of the Washington University Operations & Facilities Management Department.

Student Complaints

WashU provides students with different processes to handle complaints depending on the nature of the complaint. The Student Feedback & Complaint Form provides information on the different avenues available, as well as a web-form for submitting complaints. Complaints submitted through the form are reviewed by the Office of the Vice Chancellor for Student Affairs and forwarded to the University office or department that would be responsible for addressing the complaint. Complaints may be made anonymously, but students have the option of providing contact information to receive a response regarding steps taken to resolve the complaint. The University's Whistleblower Protection Policy applies to students making good-faith complaints regarding violations of policy or unethical acts.

If a student has a complaint related to distance education, as a participant in the National Council for State Authorization Reciprocity Agreements (NC-SARA), WashU follows the SARA policy that provides for the resolution of complaints resulting from distance education courses, activities, and operations provided by WashU to students who participate in such courses outside of the state of Missouri (including the District of Columbia, Puerto Rico, and the US Virgin Islands, but excepting California, which is not a member of NC-SARA). Under NC-SARA Policy Section 4.5 (Process for Resolving Complaints), students are asked to seek resolution of complaints first through WashU, as described above. If the complaint is not resolved, distance education students should contact the Missouri State Portal Entity:

Joshua Fischer, Program Specialist
Email: joshuafischer@dhewd.mo.gov
Phone: 573-751-2361
Missouri Department of Higher Education and Workforce Development
PO Box 1469
Jefferson City, MO 65102-1469

Students who participate in distance education courses and who reside in California may contact the Bureau for Private Postsecondary Education.

Policies

Washington University has various policies and procedures that govern our faculty, staff and students. Highlighted below are several key policies of the university. Web links to key policies and procedures are available on the Office of the University Registrar website and on the university's Compliance and Policies page. Please note that the policies identified on these websites and in this *Bulletin* do not represent an entire repository of university policies, as schools, offices and departments may implement policies that are not listed. In addition, policies may be amended throughout the year.

Application to Graduate

Students are required to file an Application for Program Completion in Workday prior to the semester in which they intend to graduate in order to be eligible for degree conferral. Additional information is available from the Office of the University Registrar.

Compliance with Section 103 of the Veterans Benefits and Transition Act of 2018

It is WashU's policy to not impose penalties on individuals using Veteran Education Benefits, including the assessment of late fees, the denial of access to classes, libraries or other institutional facilities, or the requirement to borrow additional funds to cover the student's inability to meet his or her financial obligations to the institution due to the delayed disbursement of a payment by the VA. This applies to individuals who submit their Certificate of Eligibility for entitlement to educational assistance to their VA School Certifying Official (SCO).

1. Students should submit a Certificate of Eligibility not later than the first day of a course for which the student wishes to use the entitlement for educational assistance. The SCO will advise the student to provide additional Documentation and information necessary for the proper certification of enrollment.
2. If a student does not receive their Certificate of Eligibility from the VA by the start of the academic term, the student should notify their SCO of their intent to use Veteran Education Benefits and should submit additional Documentation and forms as requested.
3. In cases where a student is unable to meet a financial obligation to the university because the amount of a disbursement from the VA is less than anticipated, the university will require additional payment from the student and will provide the student with a timeline for payment before assessing late fees. Students should contact their SCO for assistance.
4. Students may request certification for previous academic terms if they were eligible for benefits at the time for which they want to be certified. In cases where Veteran Education Benefits are used to certify previous academic terms, students are responsible for any late fees incurred prior to the date of the certification request. This excludes Yellow Ribbon benefits, which are not retroactive for previous fiscal years.

Courses and Credit

Academic Calendar

Washington University in St. Louis primarily follows a standard semester-based academic calendar: a fall and spring semester of approximately 16 weeks, including sessions of half-semester lengths and intersessions beginning before the term start date, and a summer term of 13 weeks, including sessions of half-term length, an intersession beginning before the term start date, and 3-, 5- and 8-week lengths. The Doctor of Medicine program follows a yearlong calendar supporting modular curriculum delivery.

Credit Measure

Credit hours for undergraduate and graduate programs are awarded as "units." A semester-long 3-unit undergraduate lecture class may meet three times per week for 50 minutes per session or twice per week for 80 minutes per session. Teaching and learning take many forms; online and hybrid classes require considerable time in the form of digital engagements such as discussion board activities, asynchronous webinar-type instruction or other online interactions. For all modalities of learning, the University assigns 3 units of credit when at least 9 full hours of standard academic work per week are expected of students.

Washington University credit for School of Law programs on the semester calendar is awarded in credit hours as outlined by the "American Bar Association (ABA) Standards and Rules of Procedure for Approval of Law Schools" document, further noted on the School of Law website.

Courses in the Washington University School of Medicine MD program are scheduled in weeks, and credit is awarded as credit hours such that each week of instruction is valued at 1 unit of credit. A week of instruction represents at least 45 hours of direct instruction and out-of-class related academic work.

For the full policy, visit the Office of the Provost website.

Email Communication

Email is the mechanism for official communication with students at Washington University. Students are expected to read email communications from the university in a timely fashion.

All students will be individually assigned a University email address, which will be maintained in the University email directory. Official University communications will be sent to the student's University email address in order to ensure such communications reach the intended recipient.

With the exception of School of Medicine students, a student may have email forwarded from their assigned University email address to another email address of the student's choice. School of Medicine students are prohibited from forwarding their University-assigned email address to an email address external to the University other than @bjc.org and @va.gov email domains. Students who choose to have email forwarded to another email address do so at their own risk. The University is not responsible for email forwarded to any other email

address. A student's failure to read official University communications sent to the student's University email address does not absolve the student of responsibility for awareness of and compliance with the content of the official communication. Faculty and administrators should use a student's University email address when communicating via email with the student. This policy will ensure that all students will be able to comply with course and other requirements communicated to them by email from course instructors and administrators.

Graduate Student Academic Integrity Policies

Authority of Schools Over Graduate and Graduate Professional Students

1. Each school at the university may establish an academic integrity officer and/or a panel to hear and decide cases of alleged academic or professional misconduct by its graduate or graduate professional students. Schools that so choose are required to create procedures to govern the process of investigating and adjudicating the complaints filed.
 - a. The school dean, or a designee, determines the composition of such a panel and the scope of the panel's authority, which will not exceed the parameters set out immediately below.
 - b. The panel has authority to impose or recommend appropriate sanctions to the school dean, including suspension or expulsion, if academic or professional misconduct is determined.
 - c. Appeals of decisions made by an academic and professional integrity panel of a school may be made to the school dean, whose decision is final. This includes decisions of a school's academic and professional integrity panel, where the panel is vested with such authority, and the panel's decision is to impose the sanctions of suspension or expulsion. Schools are permitted, but not required, to establish an intermediate level of appeal that must be completed before a final appeal to the dean.
 - d. Except for cases falling within the immediately preceding sub-bullet, any appeal from a decision of a dean of a school to suspend or expel a student will be made in accordance with the provisions of Section VI of the Code.
2. If a school does not establish an academic integrity officer or panel or if an established officer or panel fails to function, complaints of academic or professional misconduct against graduate or graduate professional students may be heard by Academic Integrity in the Office of the Provost, the Academic Integrity Board, or the Student Conduct Board.

Source: Washington University Student Conduct Code IV.A.6

Involuntary Leave Policy

Policy Statement

The primary goals of this Involuntary Leave Policy ("policy") are to protect the well-being and safety of Washington University students and the university community and to preserve the integrity of the university's academic, residential and administrative functions.

An involuntary leave under this policy will not be invoked unless the student's behavior is of such a serious nature that the continued presence of the student at the university is judged to threaten the safety, well-being or health of that student and/or others in the WashU community, or the ability of that student or others to engage in customary functions and activities at the university.

Examples of circumstances where this policy may be invoked include: suicidal threats; self-starvation or purging behavior; substance abuse or addiction; threats of harm to self or others; or disturbing, disruptive or destructive behavior.

This policy is not intended to replace disciplinary actions taken in response to violations of other university policies, including the university Student Conduct Code (SCC). A student who commits a violation of any university policy before taking voluntary leave or being placed on involuntary leave may be required to defend such charges before being considered for re-admission. Temporary suspension may also be issued in accordance with the SCC and this policy.

Policy Procedures

The vice chancellor for student affairs, the dean of any school or the designees of any of the aforementioned (referred to herein as "administrator") may be alerted to a student's concerning behavior from a variety of sources on campus including the student's advisor, a college dean, residential life staff, student affairs staff, health care providers or other faculty members. If the administrator deems it appropriate, the following procedures may be initiated.

1. **Notification:** Whenever possible, the administrator will notify the student that involuntary leave is under consideration and attempt to meet with the student to discuss his or her behavior. The administrator will provide the student with a copy of this policy. During the meeting, the administrator may choose to encourage the student to take a voluntary leave of absence, thereby eliminating the need to complete the procedures for involuntary leave. If the administrator believes that the student's well-being may be in imminent danger, he or she may proceed with a case conference without notifying and/or meeting with the student.
2. **Assembly of Case Conference Committee:** If the student is unable or chooses not to meet with the administrator, or if the student chooses not to take a voluntary leave of absence and the administrator still believes that involuntary leave may be appropriate, the administrator will convene a Case Conference

Committee (“committee”) of appropriate individuals or their designates to conduct a case conference regarding the need for an involuntary leave of absence. The committee may include the following:

- The dean of the student’s college or school
- The assistant/associate vice chancellors for student affairs
- Student conduct administrator
- Director of the Student Health Center, Danforth Campus
- director of Counseling and Psychological Services
- Assistant director of sorority and fraternity life
- Executive director of Campus Life
- Chief of police
- Residential Life staff
- Director of the Office of International Students & Scholars
- Office of the General Counsel
- The student’s advisor(s) or academic dean
- Professors, instructors, or staff who have observed the student’s behavior of concern

3. **Committee Consideration:** The administrator should convene a Case Conference as soon as possible. During this conference, the committee should address whether and to what extent the student engages in, or is judged to be likely to engage in, behavior described in this policy. Where deemed necessary by the committee to facilitate a more informed recommendation, the committee may consult with other university administrators, faculty or staff familiar with the student. The committee may seek additional information from the student or enlist the assistance of other university faculty or staff members familiar with the student to consult with the student on behalf of the committee. If contacted, the student may refuse to provide information, but such refusal shall not limit the right of the committee to make a recommendation under this policy, nor limit the right of the university to mandate an involuntary leave.
4. **Committee Recommendation:** Following the Case Conference and the review of relevant information, the committee will make a written recommendation to the administrator. In lieu of recommending involuntary leave, the committee may make recommendations as to other conditions and/or requirements under which the student may remain at the university.
5. **Decision:** After review of the committee’s recommendation, the administrator will decide whether to mandate an involuntary leave of absence, to mandate other requirements if the student remains at the university, or to permit the student to remain at the university with no additional requirements. The administrator will give the student written notice of this decision. This notice will provide (1) a brief summary of the reasons for decision, (2) the duration of the leave or a description of the requirements for the student to remain on campus, and (3) the steps that the student must take to request readmission if involuntary leave is invoked. The administrator may notify a parent or guardian, in accordance with the Family Educational Rights & Privacy Act (“FERPA”). Pursuant to FERPA, the administrator may also notify a spouse or partner upon obtaining the student’s consent. Where an involuntary leave is mandated, the student must leave campus

within the time frame established in the notice. In that event, the student’s parent(s), guardian(s) or other persons may be asked to make arrangements for the safe removal of the student from the university community.

Option of Voluntary Leave: At any time prior to the administrator’s decision, the student may choose to take voluntary leave. The university expects students to notify family members when they voluntarily withdraw from the university. However, when permitted by FERPA, the university retains the discretion to notify parents, guardians, spouses or partners if the student chooses to leave.

Records and Tuition: Leave may affect academic grades, credits and access to university housing or other facilities. Tuition, financial aid, and housing costs will be refunded in accordance with university policy. Regardless of whether leave is voluntary or involuntary, the student’s status at the university will be updated in student systems to reflect a leave of absence, which includes a notation on the transcript indicating: “Leave of Absence” and the start date. When involuntary leave is not mandated, but a student is required to fulfill certain requirements to remain on campus, the student’s in-progress status is unchanged and no notation will be made on the transcript.

Safety and Security: In cases involving serious and imminent threat to the safety, well being or health of the student or other members of the campus community, or to the ability of others in the university community to conduct their customary university functions and activities, the administrator may take immediate action to remove the student from the university community. In such event, the administrator may immediately notify the student’s parent, guardian, spouse, partner, or other relevant individuals in accordance with FERPA. The parent, guardian or other person may be asked to make arrangements for the safe removal of the student from the university community pending a decision on involuntary leave.

Request for Re-Enrollment

When a student is placed on involuntary leave or accepts voluntary leave, a letter from the administrator to the student will outline the conditions for re-enrollment. Conditions for re-enrollment are at the discretion of the administrator. If the leave was for health or medical reasons, the administrator will work with the director of health services or his/her designate to formulate appropriate conditions of return, which may include requirements and/or guidance regarding treatment. A copy of this letter will be forwarded to the academic dean of the student’s college or school and, where health-related, to the director of the Student Health Center.

When a student’s voluntary or involuntary leave is not health-related, the procedures to request re-enrollment will be outlined in the administrator’s letter.

The following process will guide re-enrollment for all students taking involuntary or voluntary leave of absence for a health-related reason:

1. The student must contact in writing both the academic dean and the director of the Student Health Center to request re-enrollment between June 1 and July 1 for the upcoming fall semester or November 1 and December 1 for the spring semester.

2. The student's health status must be reviewed by the director of the Student Health Center or his/her designate. As part of the review, the student may be asked to present written evidence that the student has been evaluated and completed follow-up measures recommended by the student's treating health care professional. This evidence may include a recitation of the health care professional's credentials, a description of their contact with the student, the evaluation method, the diagnosis, the recommended follow-up measures and the student's efforts to complete them. The student's efforts to complete those follow-up measures will be evaluated to determine whether the student used the time away from the university to address the issues that led to the separation and to acquire skills to facilitate a successful return to the university.
3. A recommendation regarding medical eligibility for re-enrollment will be made by the director of the Student Health Center or his/her designate and forwarded to the student's academic dean and the administrator. The academic dean, in consultation with the administrator, will determine academic eligibility for re-enrollment and will communicate in writing the final decision and any conditions to the student.

Appeal of Administrator Decisions

A student may submit, within 24 hours of receiving the written decision from the administrator, a written appeal to the provost who will review the written record only. A decision to affirm or reverse the administrator's decision will be rendered within 48 hours. The decision of the administrator will be affirmed if supported by substantial information appearing in the record of the case. The decision of the provost is final.

Confidentiality

The university will strive to protect, to the greatest extent possible, the confidentiality of students involved in matters of voluntary or involuntary leave. Because the university has an obligation to preserve the security of its community, the university cannot guarantee complete confidentiality where it would conflict with the university's obligation to investigate meaningfully matters which may threaten a student's health or safety or the safety and security of the university community. When some disclosure of the university's information or sources is necessary, that disclosure will be limited to the extent possible. Medical records of a student will be protected in accordance with the WashU Student Health Center Notice of Privacy Practices. The university will, to the extent permitted by law, keep confidential all records of committee reviews. The records maintained by the Case Conference Committee will be available only to the administrator and other university officials in accordance with FERPA. All records will be destroyed after a period of ten (10) years from the date of final decision on involuntary leave or the student's decision to take voluntary leave.

Nondiscrimination Statement

Washington University encourages and gives full consideration to all applicants for admission, financial aid and employment. The university does not discriminate in access to, treatment during, or employment in its programs and activities on the basis of race, color, age, religion, sex, sexual orientation, gender identity or expression, national origin, veteran status, disability or genetic information.

Policy on Discrimination and Harassment

Washington University is committed to having a positive learning and working environment for its students, faculty and staff. University policy prohibits discrimination on the basis of race, color, age, religion, sex, sexual orientation, gender identity or expression, national origin, veteran status, disability or genetic information. Harassment based on any of these classifications is a form of discrimination; it violates university policy and will not be tolerated. In some circumstances, such discriminatory harassment may also violate federal, state or local law. A copy of the Policy on Discrimination and Harassment is available on the Human Resources website.

Sexual Harassment

Sexual harassment is a form of discrimination that violates university policy and will not be tolerated. It is also illegal under state and federal law. Title IX of the Education Amendments of 1972 prohibits discrimination based on sex (including sexual harassment and sexual violence) in the university's educational programs and activities. Title IX also prohibits retaliation for asserting claims of sex discrimination. The university has designated the Title IX Coordinator identified below to coordinate its compliance with and response to inquiries concerning Title IX.

For more information or to report a violation under the Policy on Discrimination and Harassment, please contact the following individuals:

Discrimination and Harassment Response Coordinators

Chalana Ferguson, Associate Vice Chancellor, Office of Institutional Equity
Phone: 314-935-2846
chalana.ferguson@wustl.edu

Gillian Boscan, Director, Investigations and Conflict Resolution, Office of Institutional Equity
Phone: 314-935-1139
oie-investigations@wustl.edu; gillian.boscan@wustl.edu

Office: The Link in the Loop
Address: 621 N. Skinker Blvd., Suite 300, St. Louis, MO 63130
WashU Confidential Concern Reporting Portal

Title IX Coordinator

Jessica Kennedy, Director & Title IX Coordinator, Office of the Provost

Phone: 314-935-3118

jwkennedy@wustl.edu

Office: Umrath Hall, Room 001

Address: One Brookings Drive, MSC 1175-0153-0B, St. Louis, MO 63130

Inquiries or complaints regarding civil rights may also be submitted to the United States Department of Education's Office of Civil Rights at 400 Maryland Avenue, SW, Washington, DC 20202-1100; by visiting the U.S. Department of Education website; or by calling 800-421-3481.

Student Academic Records and Transcripts

Under the Family Educational Rights and Privacy Act of 1974 (FERPA) — Title 20 of the United States Code, Section 1232g, as amended — current and former students of the university have certain rights with regard to their educational records. Washington University's FERPA policy is available via the Office of the University Registrar's website.

All current and former students may request official Washington University transcripts of their academic records from the Office of the University Registrar. Current students may print unofficial transcripts for their personal use from Workday. Instructions and additional information are available on the Office of the University Registrar's website.

Washington University does not release nor certify copies of transcripts or other academic documents received from other schools or institutions. This includes test score reports and transcripts submitted to Washington University for purposes of admission or evaluation of transfer credit.

Student Conduct

The Washington University in St. Louis Student Conduct Code ("the Code") sets forth community standards and expectations for university students. These community standards and expectations are intended to foster an environment conducive to working, learning, and inquiry. Each student is held to the expectations outlined in the Code.

Freedom of thought and expression as well as respect for different points of view are essential to the university's academic mission. Nothing in the Code should be construed to limit the lawful, free, and open exchange of ideas and viewpoints, even if that exchange proves to be offensive, distasteful, or disturbing to some. However, such speech must conform to university policies.

The Code also describes general procedures that may be used to ensure that these standards and expectations are upheld by all students. The university is committed to ensuring that students adhere to university policies, take responsibility for their actions, and recognize how their choices may affect others.

Complaints against students that include allegations of sex-based discrimination — including sexual harassment, sexual assault, dating violence, domestic violence and stalking — in violation of the Student Conduct Code are governed by the procedures found on the Gender Equity and Title IX Compliance Office website. These procedures are also available in hard copy from the Title IX Coordinator or the director of the Office of Student Conduct and Community Standards.

Students may be accountable to both governmental authorities and to the university for acts that constitute violations of law and the Student Conduct Code.

For a complete copy of the Student Conduct Code, visit the Student Affairs website.

For more information, visit the Student Conduct and Community Standards website.

Student Financial Responsibility

Communication

Washington University in St. Louis uses University-assigned email accounts and University-supported systems for communication with students and authorized users. Washington University will also contact students via personal email addresses, cellular phone numbers, or wireless devices from time to time regarding the Student Account or other general information. Students are responsible for reading University communications in a timely manner.

Promise to Pay

When students register for any course at or receive any service from Washington University in St. Louis, they accept full responsibility to pay all tuition, fees, and other associated charges assessed as a result of registration and/or receipt of services such as housing, dining, and other University-provided items that exceed financial support provided by the University, the University payment plan, and/or third parties by the scheduled due dates shown on the WebSTAC student account. Failure to attend class or receive a bill does not absolve students of financial responsibility as described above.

Failure to Pay

University policies regarding Student Accounts (including payment options, late fees, holds, and refunds) are published on the University's Financial Services website. If a student fails to pay the Student Account balance by the scheduled due dates, the University will place a financial hold preventing the student from registering for future courses and could assess a late fee on the past due portion until the past due amount is paid in full. Failure to pay will result in a Delinquent Student Receivable Account. Delinquent Student Accounts will be referred to University's Collection Services department. Collection Services may report the Delinquent Student Account to one or more national credit bureaus, refer the Delinquent Student Account to a third-party collection agency, and pursue all legal and equitable remedies to collect the monies owed to the University.

Student Health

Drug and Alcohol Policy

Washington University is committed to maintaining a safe and healthy environment for members of the university community by promoting a drug-free environment as well as one free of the abuse of alcohol. Violations of the Washington University Drug and Alcohol Policy will be handled according to existing policies and procedures concerning the conduct of faculty, staff, and students. This policy is adopted in accordance with the Drug-Free Workplace Act and the Drug-Free Schools and Communities Act.

Tobacco-Free Policy

Washington University is committed to providing a healthy, comfortable and productive work and learning environment for all students, faculty and staff. Research shows that tobacco use in general, including smoking and breathing secondhand smoke, constitutes a significant health hazard. The university strictly prohibits all smoking and other uses of tobacco products within all university buildings and on university property, at all times. A copy of our complete Tobacco-Free Policy is available on the Human Resources website.

Medical Information

Entering students in Danforth Campus programs must provide medical information to the Student Health Center - Danforth Campus. This will include the completion of a health history and a record of all current immunizations.

If students fail to comply with these requirements prior to registration, they must obtain the required vaccinations and tests at the Student Health Center - Danforth Campus or in the community. Students will be assessed the cost of the vaccinations and/or tests. Students will be unable to complete registration for classes until all health requirements have been satisfied.

Noncompliant students may be barred from classes and from all university facilities, including housing units, if in the judgment of the university their continued presence would pose a health risk to themselves or to the university community.

Medical and immunization information is to be given via the student portal on the Student Health Center - Danforth Campus website. All students who have completed the registration process should access the student health portal on the website. Students should fill out the form and follow the instructions for transmitting it to the Student Health Center - Danforth Campus. Student information is treated securely and confidentially.

Entering students in Medical Campus programs must follow the requirements as outlined on the Washington University School of Medicine Student Health Services website.

Time Away and Reinstatement

Degree-seeking students may be eligible to request a leave of absence for health or other personal reasons (e.g., family, military service, professional obligations, religious mission). The mechanism and process are described on the Office of the University Registrar's website. Such leaves may exceed no more than two years from the effective date of the leave; individual programs' policies may limit students to shorter leaves. Students must verify their school and program policies and any other relevant requirements related to immigration or financial aid/support policies. Students who have not requested and received approval for reinstatement after two years will have their records withdrawn.

Required enrollment reporting to the federal government will reflect a leave of absence for 180 days after it is enacted; any longer duration of institutional leave is recorded in their systems as a withdrawal.

Students on approved leave of absence will have their Washington University email addresses remain active, and they will retain access to Workday to review their records. Access to other University privileges such as recreation facilities and libraries as well as participation in activities are paused during a leave of absence.

Students are expected to request reinstatement to in-progress status to resume studies via the process outlined on the Office of the University Registrar's website. Depending on the nature of their leave, additional steps or documentation may be required and must be provided to appropriately consider the request. Students whose records have been withdrawn as a result of two years of inactivity may be allowed, depending on program-specific policies regarding the maximum time allowed to complete the program of study, to re-enter their programs. In these cases, additional requirements or steps may be required of the student depending on the circumstances, the length of time away, and whether their program of study has undergone curricular revisions since their enrollment.

Undergraduate Student Academic Integrity Policy

Effective learning, teaching, and research all depend upon the ability of members of the academic community to trust one another and to trust the integrity of work that is submitted for academic credit or conducted in the wider arena of scholarly research.

Such an atmosphere of mutual trust fosters the free exchange of ideas and enables all members of the community to achieve their highest potential.

In all academic work, the ideas and contributions of others must be appropriately acknowledged, and the work of a student that is presented as original must be, in fact, original. Faculty, students, and administrative staff all share the responsibility of ensuring the honesty and fairness of the intellectual environment at Washington University in St. Louis.

Scope and Purpose

This statement on academic integrity applies to all undergraduate students at Washington University. Graduate students may be governed by policies in each graduate school or division. To the extent a graduate school or program has not adopted its own academic integrity policy, the provisions of this policy will apply. All students are expected to adhere to the highest standards of behavior.

The purpose of the statement is twofold:

1. To clarify the university's expectations with regard to undergraduate students' academic behavior; and
2. To provide specific examples of academic misconduct (the examples are only illustrative, *not* exhaustive).

This policy and statement were endorsed by the Faculty Senate Council. Any changes to the policy are to be reviewed by the Faculty Senate Council, as described in the Faculty Senate Council bylaws.

Violations of This Policy Include but Are Not Limited to the Following:

1. Plagiarism

Plagiarism consists of taking someone else's ideas, words or other types of work product, and presenting them as one's own. To avoid plagiarism, students are expected to be attentive to proper methods of documentation and acknowledgement. To avoid even the suspicion of plagiarism, a student must always:

- Enclose every quotation in quotation marks and acknowledge its source.
- Cite the source of every summary, paraphrase, abstraction or adaptation of material originally prepared by another person and any factual data that is not considered common knowledge. Include the name of author, title of work, publication information and page reference.
- Acknowledge material obtained from lectures, interviews or other oral communication by citing the source (name of the speaker, the occasion, the place and the date).
- Cite material from the internet or material generated by an artificial intelligence as if it were from a traditionally published source. Follow the citation style or requirements of the instructor for whom the work is produced.

2. Cheating on an Examination

A student must not receive or provide any unauthorized assistance on an examination. During an examination, a student may use only materials authorized by the faculty.

3. Copying or Collaborating on Assignments Without Permission

When a student submits work with their name on it, this is a written statement that credit for the work belongs to that student alone. If the work was a product of collaboration, each student is expected to clearly acknowledge in writing all persons or artificial intelligences who contributed to its completion.

Unless the instructor explicitly states otherwise, it is dishonest to collaborate with others when completing any assignment or test, performing laboratory experiments, writing and/or documenting computer programs, writing papers or reports, and completing problem sets.

If the instructor allows group work in some circumstances but not others, it is the student's responsibility to understand the degree of acceptable collaboration for each assignment and to ask for clarification if necessary.

To avoid cheating or unauthorized collaboration, a student should never:

- Use, copy, or paraphrase the results of another person's work or material generated by an artificial intelligence and represent that work as their own, regardless of the circumstances.
- Refer to, study from, or copy archival files (e.g., old tests, homework, solutions manuals, or backfiles) that were not approved by the instructor.
- Copy another's work or to permit another student to copy their work.
- Submit work as a collaborative effort if they did not contribute a fair share of the effort.

4. Fabrication or Falsification of Data or Records

It is dishonest to fabricate or falsify data in laboratory experiments, research papers, reports or in any other circumstances; to fabricate source material in a bibliography or "works cited" list; or to provide false information on a résumé or other document in connection with academic efforts. It is also dishonest to take data developed by someone else and present them as one's own.

Examples of falsification include:

- Altering information on any exam, problem set, or class assignment being submitted for a re-grade.
- Altering, omitting, or inventing laboratory data to submit as one's own findings. This includes copying laboratory data from another student to present as one's own; modifying data in a write-up; and providing data to another student to submit as their own.

5. Other Forms of Deceit, Dishonesty or Inappropriate Conduct

Under no circumstances is it acceptable for a student to:

- Submit the same work, or essentially the same work, for more than one course without explicitly obtaining permission from all instructors. A student must disclose when a paper or project builds on work completed earlier in their academic career.

- Request an academic benefit based on false information or deception. This includes requesting an extension of time, a better grade or a recommendation from an instructor.
- Make any changes (including adding material or erasing material) on any test paper, problem set or class assignment being submitted for a re-grade.
- Willfully damage the efforts or work of other students.
- Steal, deface, or damage academic facilities or materials.
- Collaborate with other students planning or engaging in any form of academic misconduct.
- Submit any academic work under someone else's name other than their own. This includes but is not limited to sitting for another person's exam; both parties will be held responsible.
- Violate any rules or conditions of test-taking or other course assessment (e.g., bringing materials or devices into an exam room when disallowed).
- Engage in any other form of academic misconduct not covered here.

This list is not intended to be exhaustive. To seek clarification, students should ask the professor or teaching assistant for guidance.

Reporting Misconduct

Faculty Responsibility

Faculty and instructors are strongly encouraged to report incidents of student academic misconduct to the academic integrity coordinators in the Office of the Provost in a timely manner (normally within five business days of discovery) so that the incident may be handled fairly and consistently across schools and departments. Teaching assistants and assistants in instruction are expected to report instances of student misconduct to their supervising instructors. Faculty members are expected to respond to student concerns about academic integrity violations in their courses.

Student Responsibility

If a student observes others violating this policy, they are strongly encouraged to report the misconduct to the instructor, to seek advice from the academic integrity coordinator in the Office of the Provost, or to address the student(s) directly.

Exam Proctor Responsibility

Exam proctors are expected to report incidents of suspected student misconduct to the course instructor and/or the Disability Resources staff, if applicable.

Procedure

Jurisdiction

This policy covers all undergraduate students, regardless of their college of enrollment, as well as graduate and professional students whose schools and programs do not have a separate policy and procedure. Cases will be heard by a panel drawn from an Academic Integrity Board made up of faculty and students representing the undergraduate schools and participating graduate programs.

Student Rights and Responsibilities in a Hearing

A student accused of an academic integrity violation, whether by a professor, teaching/graduate assistant, academic integrity coordinator or student is entitled to:

- A presumption of non-responsibility unless and until a panel determines that, based upon the evidence, it is more likely than not that the student engaged in a violation of academic integrity under this policy.
- Request a mediation/facilitation session prior to a hearing.
- Review the written evidence in support of the charge.
- Ask relevant questions.
- Offer an explanation as to what occurred.
- Present relevant material that would cast doubt on the correctness of the charge.
- Determination of the validity of the charge by an unbiased and objective panel and generally without reference to any past record of misconduct.

When responding to a charge of an academic integrity violation, a student may:

- Deny the charges and request a hearing in front of an Academic Integrity Board panel.
- Admit the charges and request a hearing to determine recommended sanction(s).
- Admit the charges and accept the imposition of sanctions by the academic integrity coordinator without a committee hearing.
- Request a leave of absence from the university. The academic integrity matter must be resolved prior to re-enrollment. A notation will be placed on the student's transcript indicating there is an unresolved academic integrity matter pending.
- Request to withdraw permanently from the university with a transcript notation that there is an unresolved academic integrity matter pending.

A student has the following responsibilities in resolving the charge of academic misconduct:

- Admit or deny the charge. This will determine the course of action to be pursued.
- Provide truthful information regarding the charges. It is a student code violation to provide false information to the university or anyone acting on its behalf.

Sanctions

If Found *Not* in Violation of the Academic Integrity Policy

If the charges of academic misconduct are not proven, no record of the allegation will appear on the student's transcript.

If Found in Violation of the Academic Integrity Policy

If, after a hearing, a student is found responsible for violation of the academic integrity policy or if a student has admitted to the charges prior to a hearing, the academic integrity coordinator may impose sanctions, including but not limited to the following:

- Issue a formal written reprimand.
- Impose educational sanctions, such as completing a workshop on plagiarism or academic ethics.
- Recommend to the instructor that the student fail the assignment. (A grade is ultimately the prerogative of the instructor.)
- Recommend to the instructor that the student fail the course.
- Recommend to the instructor that the student receive a course grade penalty less severe than failure of the course.
- Place the student on disciplinary probation for a specified period of time or until defined conditions are met. The probation will be noted on the student's transcript and internal record while it is in force.
- Impose suspension or expulsion.

Additional educational sanctions may be imposed. This list is not intended to be exhaustive.

A hearing panel may also elect to refer their recommended sanctions to the SCB Chairperson for determination if, for example, the recommendation departs from their standard recommendations.

Withdrawing from the course will not prevent the academic integrity coordinator or hearing panel from adjudicating the case, imposing sanctions, or recommending grade penalties, including a failing grade in the course.

A copy of the sanction letter will be placed in the student's academic file and may be reported in accordance with the Policy on Reporting of Student Conduct Violations.

Appeals

If a student believes the panel did not conduct a fair hearing or if a student believes the sanction imposed is excessive (i.e., suspension or expulsion), they may seek an appeal within 14 days of the original decision. For cases in which the decision resulted in suspension or

expulsion, the appellate officer will be the Vice Provost of Educational Initiatives or the Vice Provost for Graduate Education. For all other cases, the appellate officer will be the Chair of the Student Conduct Board. Appeals are governed by Section VI of the university Student Conduct Code.

Administrative Record-Keeping Responsibilities

It is the responsibility of the academic integrity coordinators to keep accurate, confidential records concerning academic integrity violations. When a student has been found responsible for an academic integrity violation, a letter summarizing the allegation, the outcome, and the sanction will be placed in the student's official conduct file and may be reported out in accordance with the Policy on Reporting of Student Conduct Violations.

In addition, a report of the outcome of every formal accusation of student academic misconduct will be shared with the director of university student conduct programs, who shall maintain a record of each incident.

Multiple Offenses

When a student is formally accused of academic misconduct and a hearing is to be held, the academic integrity coordinator shall query the Office of Student Conduct and Community Standards (OSCCS) about the student(s) accused of misconduct. OSCCS shall provide any information in the OSCCS records concerning prior code violations of that student to the integrity coordinator. Such information will be used in determining sanctions if the student is found responsible for an academic integrity violation in the present case. Evidence of past misconduct generally may not be used to resolve the issue of whether a student has committed a violation in a subsequent case unless the hearing chair deems it relevant.

Reports to Faculty and Student Body

Periodic (at least annual) reports will be made to the students and faculty of their school concerning accusations of academic misconduct and the outcomes, without disclosing specific information that would allow identification of the student(s) involved.

*Endorsed by the Faculty Senate Council on March 16, 2010
Effective July 1, 2010
Updated December 4, 2014*

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Updated April 18, 2024*

University Affiliations

The accrediting organizations and memberships of the different areas of Washington University are listed below.

Additional information about professional and specialized accreditation can be found on the Office of the Provost website.

Washington University in St. Louis

Accreditation

- Higher Learning Commission

Memberships

- American Academy of Arts & Sciences
- American Association of Colleges & Universities
- American Council of Learned Societies
- American Council on Education
- Association of American Universities
- Hispanic Association of Colleges and Universities
- Independent Colleges and Universities of Missouri
- National Association of Independent Colleges and Universities
- National Council for State Authorization Reciprocity Agreements
- Universities Research Association

College of Arts & Sciences

Memberships

- American Academy of Physician Associates
- American Camp Association
- Association for Pre-College Program Directors
- Association of University Summer Sessions
- Diversity Abroad
- Forum on Education Abroad
- Higher Education Protection Network
- International Center for Academic Integrity
- International Educational Exchange
- Midwest Association of Pre-Law Advisors
- National Academic Advising Association
- National Association of Advisors for the Health Professions
- National Association of Fellowships Advisors
- North American Association of Summer Sessions
- Professional and Organizational Development Network

Office of Graduate Studies, Arts & Sciences

Memberships

- American Academy of Physician Associates
- Association of Graduate Schools
(Founding member)
- Council of Graduate Schools
(Founding member)

- Midwest Association of Pre-Law Advisors
- Pod Network
- Student Affairs Administrators in Higher Education
- The Council of Independent Colleges

Sam Fox School of Design & Visual Arts

Accreditation — College of Art

- National Association of Schools of Art & Design
(Founding member)

Accreditation — College of Architecture

- Master of Architecture: National Architectural Accrediting Board
- Master of Landscape Architecture: Landscape Architectural Accreditation Board

Membership — College of Architecture

- Association of Collegiate Schools of Architecture

Accreditation — Mildred Lane Kemper Art Museum

- American Alliance of Museums

Membership — Mildred Lane Kemper Art Museum

- Association of Academic Museums and Galleries
- Association of Art Museum Directors
- College Art Association

Olin Business School

Accreditation

- Association of MBAs
- Association to Advance Collegiate Schools of Business International
(Charter member since 1921)
- EQUIS

McKelvey School of Engineering

Accreditation

- In the McKelvey School of Engineering, many of the undergraduate degree programs are accredited by the Engineering Accreditation Commission of ABET.

Membership

- American Society for Engineering Education

School of Law

Accreditation

- American Bar Association
- Media Law Resource Center

Memberships

- American Association of Law Libraries
- American Society of Comparative Law
- American Society of International Law
- Association of Academic Support Educators
- Association of American Law Schools
- Central States Law Schools Association
- Clinical Legal Education Association
- Equal Justice Works
- Mid-America Association of Law Libraries
- Mid-America Law Library Consortium
- National Association for Law Placement
- National Association of Law Student Affairs Professionals
- Southeastern Association of Law Schools

School of Medicine

Accreditation

- Liaison Committee on Medical Education

Membership

- Association of American Medical Colleges

School of Public Health

Accreditation

- Council on Education for Public Health

Affiliation

- Association of Schools and Programs of Public Health

Brown School

Accreditation

- Council on Social Work Education

School of Continuing & Professional Studies

Memberships

- American Association of Collegiate Registrars and Admissions Officers
- Council for Adult and Experiential Learning
- International Center for Academic Integrity
- National Academic Advising Association
- National Association of Student Personnel Administrators
- University Professional and Continuing Education Association

Note: Business-related programs in the School of Continuing & Professional Studies are not accredited by the Association to Advance Collegiate Schools of Business International.

University Libraries

Membership

- Association of Research Libraries

Graduate Study

Policies & Guidelines

Academic Load Status for Financial Aid, Immigration and Enrollment Verification

Graduate (Fall, Spring):

Status	Enrolled Units of Credit
Full time	9+ units
Half time	4.5-8.99 units
Less than half time	Fewer than 4.5 units

Graduate (Summer):

Status	Enrolled Units of Credit
Full time	6+ units
Half time	3-5.99 units
Less than half time	Fewer than 3 units

Certain courses may, due to appropriate curriculum and monitoring circumstances, be encoded to carry a load value higher than the actual academic credit awarded. Examples include certain engineering co-op experiences, doctoral research study and select clinical or practicum courses.

Postdoctoral Training

According to the National Institutes of Health and the National Postdoctoral Association, a postdoctoral appointee is an individual holding a doctoral degree who is engaged in a temporary period of mentored research or scholarly training for the purpose of acquiring the professional skills needed to pursue a career path of their choosing. At Washington University in St. Louis, postdoctoral appointees conduct advanced research training with a faculty mentor and are supported by either research grants, individual fellowships, or institutional training grants.

Under the purview of the Office of the Vice Chancellor for Research, the Office of Postdoctoral Affairs (OPA) serves postdoctoral research associates and postdoctoral research scholars on both the Danforth and Medical campuses. The OPA helps postdoctoral appointees reach their career and professional development goals, advocates for postdoctoral issues, acts as a resource for information regarding postdoctoral life and recruitment, and, in collaboration with the Washington University Postdoc Society (WUPS), creates a lively postdoctoral community. Washington University in St. Louis is an institutional member of the National Postdoctoral Association.

For more information, visit the OPA website.

Registration in Courses

Registration dates are published in advance on the Office of the University Registrar's website. Late registration after the term begins is permitted only until the "add/drop" deadline relevant to a student's program. Students will not earn credit for courses in which they are not duly registered. Students may not register in courses that have conflicting meeting times.

Students may drop a course by the published deadline found on the Office of the University Registrar's website; dropped courses do not appear on the permanent academic record, and no grade is recorded. Students may withdraw from a course after the drop deadline and until the published withdrawal deadline. A withdrawal will result in a W notation associated with the course on the permanent record, including the transcript. Students who wish to drop or withdraw from a course are expected to follow steps to do so by the appropriate deadline. Failure to drop a course or withdraw by the published deadline may result in a failure of the course, and the transcript will reflect the failing grade.

Transfer Credit

Transfer credit is recorded on a student's permanent record. Courses transferred from other institutions of higher education do not have grades or grade points awarded and therefore do not apply toward a student's GPA.

Institutionally, Washington University participates in the Inter-University Exchange Program. Courses taken at Saint Louis University and the University of Missouri–St. Louis, according to the parameters documented, are approved to transfer to Washington University. The School of Law has a specific agreement in place with Saint Louis University for JD students only and under certain circumstances. Other transfer credit policies vary by school and program. Details may be found in the relevant academic sections of this *Bulletin*.

Tuition and Cost of Attendance

The cost of a Washington University education varies by school and, in some cases, by program. Tuition rates and fees are available through the Office of Financial Planning and Budget and are typically listed in greater detail (including fees and financial support options and procedures) on school websites.

Withdrawals and Refunds

If a student withdraws from Washington University after classes have begun, they must promptly file a request to withdraw in order to have appropriate registration and refund policies apply. These timelines vary by school and, in some cases, by program. Students should refer to the appropriate sections of this *Bulletin* for details.

University PhD Policies & Requirements

Academic PhD Programs

The following university-wide policies and practices apply to all PhD students regardless of school affiliation. They are specific to PhD program administration and PhD student experience. Schools/divisions may set stricter standards for students within their ambit, but they may not set standards that fall below university-wide policies. This page *does not* include those policies and practices that apply to the student community as a whole (e.g., the University Student Conduct Code).

Academic and Professional Integrity for PhD Students

The Academic and Professional Integrity Policy for PhD Students (PDF) continues to apply to all PhD students on the Danforth and Medical campuses, including dual-degree students when one of the degree programs is a PhD program.

Involuntary Leave of Absence

The Involuntary Leave of Absence Policy that applies to undergraduates was adopted to apply to all PhD students in 2014.

PhD Student Support Policies and Resources

New Child Leave

Full-time PhD students may request a New Child Leave to assume care for a new child. They should maintain their full-time student status. Students on New Child Leave are not expected to participate in mentored teaching or research experience for up to 60 calendar days and will receive their current stipend support during this 60-day period. Students may request additional time off via a leave of absence without receiving a stipend (for up to a full semester) if approved by the student's department/program. A leave of absence pauses the academic clock.

New Child Leave does not affect the student's full-time status and will not appear on the student's official transcript. New Child Leave must be taken within the first year after the child's date of birth or adoption. Students should contact their department/program to request a New Child Leave. Students who receive support from external agencies should consult the policies and guidelines of the sponsor as well as their Vice Dean or designee before requesting a New Child Leave.

Child Daycare Subsidy

The Child Daycare Subsidy is sponsored by Washington University in St. Louis, and its purpose is to help PhD students with children under their care (who meet the requisite eligibility criteria) to meet the costs of child daycare while they pursue their studies.

The amount of the Child Daycare Subsidy awarded to eligible applicants is based on their financial need, the number of children they have enrolled in child daycare facilities, their child daycare expenses, and available funding. Eligible PhD students can expect the following:

- For one child, the maximum award is \$3,550 per Fall/Spring semester.
- For two children, the maximum award is \$4,550 per Fall/Spring semester.
- For three or more children, the maximum award is \$5,550 per Fall/Spring semester.

The subsidy amount cannot exceed the cost of the daycare facility.

The application is available on the Office of the Provost website.

Financial Policies

PhD Student Minimum Financial Award

The education of PhD students represents a significant commitment on the part of both Washington University in St. Louis and the students admitted/enrolled. Washington University in St. Louis typically funds most full-time PhD students for a minimum of five years (with the exception of post-professional PhD programs in the School of Medicine). Funding typically consists of full tuition scholarship and financial support to defray living expenses. Financial support may also be referred to as stipends or fellowships. Such financial support may be sourced internally from university-wide fellowships such as the Olin Chancellor's Fellowship, the McDonnell International Scholars Academy, or school/program/department funds or from external sources (e.g., external research contracts and grants, external fellowships such as NSF GRFP).

The minimum PhD financial support rate for the 2025-26 academic year is \$37,853 annually, dispersed on a monthly basis while the student is enrolled full time. The rate applies to all PhD programs with the exception of post-professional specialty programs in the School of Medicine. Departments, schools, cross-school interdisciplinary programs, and other fellowship programs may choose to offer a rate higher than the established minimum, but they must do so for all students in their cohort. The eligibility criteria for PhD students receiving such financial support are outlined in the PhD Student Funding section below.

Students admitted to a part-time PhD program or on a part-time basis are not usually eligible for this minimum financial award.

PhD Student Funding

Financial support at or above the university-wide PhD minimum stipend rate allows PhD students to focus on their programmatic requirements, enabling them to make expeditious progress toward degree completion. This section predominantly pertains to PhD students, but it may apply to other graduate and professional students receiving financial support from the university.

Eligibility and Status

Students receiving university financial support must do the following:

- Enroll and maintain full-time student status in a graduate or professional program during the academic year;
- Make satisfactory academic progress in accordance with their degree program requirements; and
- Report to their degree program and university fellowship program (if applicable) any additional financial award(s) they receive or employment they engage in as outlined in this policy.

Because graduate students sometimes receive funding from multiple sources, it is the responsibility of the student, the student's department/degree program, and the Principal Investigator (if applicable) to understand and abide by the terms and conditions of each funding source.

Funding From Multiple Sources

Eligible students are encouraged to seek additional fellowships from external agencies. In addition to the funding amount, which can be more generous than that of a university financial award, these external fellowships are prestigious; they provide valuable training, experiences, and resources, and they enhance future career opportunities. In addition, securing external funding to support training and research is often an important component of the professional development of graduate students.

PhD students receiving university financial support who also receive an external fellowship or stipendiary award **may not** combine or "stack" the external award with the university financial support.* Students receiving an external fellowship or stipendiary award have two options.

Option 1: Supplementation of an External Fellowship or Stipendiary Award

If the sum of all external fellowship or stipendiary awards is less than the university financial support, the university funds may supplement the total amount of external funding to bring the student up to their guaranteed university fellowship or to the minimum university financial support for PhD students.

Students who receive external fellowship or stipendiary awards providing annual stipends that total more than the university financial support will retain the full external award(s) and will receive no additional university financial support for the duration of the external award.

- *Example One:* A student has a university award of \$38,000. The student receives a \$34,000 external award; the university will supplement the external award by \$4,000 to bring the student up to their university award of \$38,000.
- *Example Two:* A student has a university award of \$38,000. The student receives an external foundation award of \$42,000. Since the external award is greater, no university funds will be distributed while the student is supported by the external award.

Option 2: Deferral of University Fellowship or Stipendiary Award

Students receiving an external fellowship or stipendiary award during years one through five of study may, with program approval, defer up to one year of the university fellowship or stipendiary award made at the time of admission, if permissible based upon the award criteria from the external funding agency.

The university fellowship program and/or the student's home department or program can assist students when considering the benefits of each option. For cases in which a student has access to multiple sources of funding, external funds must be used before university funds are applied. University, school, and degree program funds will be the last source of funds to be applied to a student's financial support.

Schools and departments/programs may choose to offer an additional financial incentive to students who are awarded competitive external funding. Any such incentives must be uniformly awarded to all qualifying students within a degree program. Incentive awards given by school or degree programs to students who win external awards do not count toward the total university financial support; these incentive awards are in addition to the fellowship or stipendiary award.

All financial support will be applied in accordance with the terms and conditions of each funding source. In consultation with the student, departments/programs should ensure financial support is dispersed in the correct amount and in accordance with applicable policy.

- * Limited exceptions may occur for instances in which the external award is explicitly contingent on the continuation of the university stipendiary award. In such instances, the decision on stacking is at the discretion of the school dean or their designee for support provided by the school or by a cross-school interdisciplinary program and at the discretion of the fellowship administrator for university-wide fellowships (e.g., OCF, MISA).

PhD Student Employment

Full-Time Employment

University financial support that is provided at or above the university-wide PhD minimum stipend rate is intended to enable students to focus exclusively (i.e., full time) on their studies. Students who receive university financial support at or above the university-wide minimum PhD stipend rate are not permitted to hold full-time employment.

Students who perform full-time employment during the summer term will have their university fellowship or stipendiary award stopped for the duration of their full-time employment. Students are also subject to any school or program-based policies regarding employment, which may be more restrictive. Students should consult their school and degree program for approval.

Part-Time Employment

To ensure that students receiving university financial support can focus on their programmatic requirements and make expeditious progress toward degree completion, part-time employment should not exceed an average of 10 hours per week. This allowance may be restricted by schools/departments/programs to a smaller number of hours per week to conform with a student's funding source policies and with federal time and effort reporting guidelines (as applicable).

If a student and that student's advisor(s) believe that additional part-time employment will enhance the student's outcomes and is unlikely to hinder timely progress toward degree completion, the student may request approval for an exception through their school's graduate program office. Any such exceptions will be documented and kept on file in the school. For students supported on federal grants, it is the school's responsibility to ensure adherence to any constraints derived from time and effort reporting.

To reiterate, students are also subject to any school or department/program-based policies regarding employment, which may be more restrictive. Students should consult their school and degree program for approval prior to undertaking any part-time employment.

Implications for International Students

International students attending Washington University in St. Louis on a visa must consult with the Office for International Students and Scholars (OISS) before accepting any external or internal employment, either full-time or part-time.

Tax Implications

Please visit Washington University in St. Louis's Financial Services site for more information about the taxability of stipend payments. Students are encouraged to consult a personal tax advisor to ensure that they are adhering to federal and state laws and Internal Revenue Service (IRS) regulations.

PhD General Requirements and Policies

To earn a PhD at Washington University in St. Louis, a student must complete all courses required by their department/program; maintain satisfactory academic progress; pass certain examinations; fulfill residence and mentored experience requirements; write, defend, and submit a dissertation; and file an Intent to Graduate in Workday Student. **Note:** Individual schools and departments/programs may have more restrictive policies than the university-wide policies stated herein.

Residence Requirement

Each full-time PhD student must spend at least one academic year enrolled full-time at Washington University in St. Louis. Any exceptions must be approved by the dean of the student's respective school and the Vice Provost for Graduate Education.

Students admitted to a part-time PhD program must be enrolled in at least 3 units for each Fall/Spring semester until the unit requirements for their program are satisfied.

Time Limit for PhD Enrollment Eligibility

Full-time PhD students are eligible for enrollment at Washington University in St. Louis for a maximum of 14 Fall/Spring semesters (seven years). Enrollment includes traditional course registration and 0-unit courses that carry a full-time enrollment status. Semesters of approved leaves of absence do not count toward this time limit.

Students admitted to a part-time PhD program are eligible for enrollment at Washington University in St. Louis for 18 Fall/Spring semesters (nine years). Semesters of approved leaves of absence do not count toward this time limit.

Full-time PhD students and those admitted to part-time PhD programs may petition for an enrollment eligibility extension for a maximum of one academic year. Petitions must be directed to the student's dean or their designee. Supplemental petitions will not be permitted. In unusual circumstances, the dean or their designee may appeal to the Vice Provost for Graduate Education on behalf of a particular student.

Qualifying Examinations

Progress toward the PhD is contingent upon the student passing examinations that are variously called *preliminary*, *qualifying*, *general*, *comprehensive*, or *major field exams*. The qualifying examination process varies considerably according to the department/program, and the structure and schedule of the qualifying exam are set by the department/program in accordance with best practices within their field. The department/program is responsible for documenting the process properly and ensuring the process is clearly outlined to their students. Each PhD program is responsible for notifying the school registrar or the appropriate record custodian of the student's outcome, whether successful or unsuccessful.

Mentored Experience Requirement

As part of the university-wide degree requirements, PhD students and some master's students (i.e., MFA in Writing and MFA in Dance) at Washington University in St. Louis must complete a department-/program-defined Mentored Experience Requirement (MER). The MER is an accomplishment that is noted on the student's academic record when complete. Each department/program established a Mentored Experience Implementation Plan (MEIP) in which required MER units and pathways for completion are defined and specified. The MEIP typically consists of Mentored Teaching Experiences (mentored activities designed to achieve competencies in teaching at basic and advanced levels) and/or Mentored Professional Experiences (mentored

activities focused on the development of skills relevant to individual, intended career and professional outcomes). Students enroll in Mentored Teaching Experience courses and/or Mentored Professional Experience courses to signify progression toward completing the MER.

Dissertation

As evidence of the mastery of a specific field of knowledge and of the capacity for original scholarly work, each candidate must complete a dissertation. Each PhD candidate will form a Research Advisory Committee (RAC) approved by their department/program and by their school's graduate program oversight body. The RAC will approve the subject and approach of the dissertation, which will be evidenced by the student's completion of the Title, Scope and Procedure requirement.

The RAC should consist of at least three full-time Washington University in St. Louis faculty members who are authorized to supervise PhD students and who have appropriate expertise in the proposed field of study. One of these faculty members must be the student's primary research advisor/mentor. Additional members, including external members with active research programs at outside institutions, may serve on the RAC subject to approval by the school's graduate program oversight body.

- For cross-school/interdisciplinary PhD programs, the approvals referenced above should be obtained from the graduate program oversight body of the school of the primary research advisor/mentor.
- For a PhD program offered in partnership with an external academic institution, one full-time faculty member of the partner institution who is authorized to supervise PhD students and who has appropriate expertise in the proposed field of study may serve on the RAC as part of the three-member minimum requirement.

A Title, Scope and Procedure form for the dissertation must be signed by the RAC members and by the program chair. Full-time students must submit the Title, Scope and Procedure form to the school registrar or the appropriate record custodian at least six months before the degree is expected to be conferred or before the beginning the fifth year of full-time enrollment, whichever is earlier. Students enrolled in a part-time PhD program must submit the Title, Scope and Procedure form to the school registrar or the appropriate record custodian at least six months before the degree is expected to be conferred or before the beginning of the sixth year of enrollment, whichever is earlier.

A Doctoral Dissertation Guide and a template that provides instructions regarding the format of the dissertation are available through the website of the Office of the Provost; both of these should be read carefully at every stage of dissertation preparation.

Each student is required to make the full text of the dissertation available to the committee members for their review at least one week before the dissertation defense. Most degree programs require two or more weeks for the review period; students should check their department/program's policies.

Dissertation Defense

Approval of the written dissertation by the Research Advisory Committee (RAC) is strongly recommended before the student can orally defend the dissertation. The doctoral dissertation committee that examines the student during the defense consists of at least five members. Normally, the members of the RAC also serve on the Doctoral Dissertation Committee. The dissertation committee is then additionally augmented to ensure that the following criteria are met:

1. Three of the five members (or a similar proportion of a larger committee) must be full-time Washington University in St. Louis faculty members or, for programs offered by Washington University in St. Louis-affiliated partners, full-time members of a Washington University in St. Louis-affiliated partner institution who are authorized to supervise PhD students and who have appropriate expertise in the proposed field of study. One of these three members must be the PhD student's primary thesis advisor, and one may be a member of the emeritus faculty.
2. All other committee members must be active in research/scholarship and have appropriate expertise in the proposed field of study whether at Washington University in St. Louis, at another university, in government, or in industry.
3. At least one of the five members must bring expertise outside of the student's field of study to the committee, as judged by the relevant school's graduate program oversight body.

The approval processes outlined under RAC in the Doctoral Council bylaws also apply to the doctoral dissertation committee, including approval of each dissertation committee by the host school's graduate program oversight body/bodies.

The student is responsible for making the full text of the dissertation accessible to their committee members for their review in advance of the defense according to program rules. Washington University in St. Louis community members and guests of the student who are interested in the subject of the dissertation are normally welcome to attend all or part of the defense but may ask questions only at the discretion of the committee chair. Although there is some variation among degree programs, the defense ordinarily focuses on the dissertation itself and its relation to the student's field of expertise.

Attendance by a minimum of four members of the Doctoral Dissertation Committee, including the committee chair and an outside member, is required for the defense to take place. This provision is designed to permit the student's defense to proceed in case of a situation that unexpectedly prevents one of the five members from attending. Students should not plan in advance to only have four members in attendance; if one of those four cannot attend, the defense must be rescheduled. The absence of all outside members or of the committee chair would necessitate rescheduling the defense.

Students, with the support of their Doctoral Dissertation Committee chair, may opt to hold their dissertation defense in-person or by utilizing a virtual or hybrid format.

Dissenting Vote(s) at a Dissertation

Faculty members of the Doctoral Dissertation Committee normally will examine the PhD candidate and vote on whether to approve the dissertation. In the vast majority of cases, these votes are unanimously for approval. In the rare case that there are faculty concerns that cannot be resolved through subsequent revisions and which therefore result in dissenting (negative) vote(s), the committee chair will refer the case to the Vice Provost for Graduate Education for resolution.

In the case of a single dissenting vote, the committee chair and the dissenting voter will be asked to explain the reasons for the dissent in a letter to the Vice Provost for Graduate Education. After consulting with these and other members of the committee, the Vice Provost for Graduate Education may then decide to accept the majority opinion and approve the dissertation, or they may seek the opinion of an additional reader. After considering this additional evidence, the Vice Provost for Graduate Education may approve or decline to approve the dissertation.

In the case of two or more dissenting votes, the committee chair and the dissenting voters will again be asked to explain the reasons for the dissent. The Vice Provost for Graduate Education may then decide to decline to approve the dissertation. Alternatively, they may ask the department or graduate program to name a Resolution Committee, consisting of three tenured or tenure-track professors at Washington University in St. Louis or elsewhere who did not serve on the original committee, to reexamine the dissertation and the candidate. A unanimous positive recommendation from this committee will be required in order for the Vice Provost for Graduate Education to approve the dissertation. Failure of a department or graduate program to identify three faculty members to serve on this Resolution Committee will be tantamount to a rejection of the dissertation.

Dissertation Submission

After the successful defense of their dissertation, the student must submit an electronic copy of the dissertation online to the university by the established deadline for their graduation term. Dissertations must be submitted no later than three months after the oral defense of the dissertation. Petitions for an extension to the three-month limit may be submitted to the Director of Graduate Studies for consideration and approval. The submission website requires students to choose from among publishing and copyrighting services offered by ProQuest ETD Administrator, but the university permits students to make whichever choices they prefer. Washington University in St. Louis doctoral students may initially request to embargo the public release of their dissertation for a specified period of six months, one year, or two years. Renewals beyond the initial embargo may be granted by the Vice Provost for Graduate Education. Students are asked to submit the Survey of Earned Doctorates separately. The degree program is responsible for delivering the final approval form, signed by the committee members at the defense and then by the department/program chair or director, to the school registrar or the appropriate

record custodian. Students who complete all degree requirements and defend their dissertations successfully have not completed their PhD requirements; they finish earning their degree only when their dissertation submission has been accepted by their school of record.

Degree Candidacy Extension

Degree Candidacy Extension (DCE) refers to a non-enrolled status available, under exceptional circumstances, to full-time PhD students who have completed all PhD degree requirements with the exception of the dissertation.

Extended degree candidates are not registered for any courses, have no enrollment status, and are ineligible for financial awards or support, benefits, and resources available to enrolled Washington University in St. Louis students. Once a student enters DCE, they may not register or enroll with Washington University in St. Louis as a student in their intended degree program in a future term.

DCE status may be assigned to full-time students in a variety of situations, including but not limited to the following:

- PhD students who do not complete their dissertation after exhausting the time allowable for PhD enrollment status due to circumstances beyond their control (see Time Limit for PhD Enrollment Eligibility earlier on this page);
- PhD students who secure full-time employment prior to the completion of their dissertation and who have established a timeline for the completion of the dissertation requirement; and
- PhD students who have exhausted their university financial support period as defined by their school or program prior to the completion of their dissertation and who have established a time line for the completion of the dissertation requirement.

DCE status may be inappropriate for international students dependent on a U.S. visa, and such students may not be eligible for this status. International students should always consult with an OISS advisor prior to making an enrollment status change. In addition, students admitted as part-time PhD students are not eligible for DCE status.

DCE status is not the rule. Rather, it is assigned as an exception. Students must obtain the recommendation of their department/program leadership and petition the Vice Dean for Graduate Education (or equivalent) within their school to request to enter DCE status. If the petition is successful, the DCE status is conferred for the period of one year, after which an additional petition should be made and approved. Students seeking to remain in DCE status are obligated to provide a written report on their dissertation's progress annually to their department to secure their approval for subsequent petitions. Individual departments may require additional checkpoints to ensure progression. Students may remain a PhD candidate in this status for a maximum of three calendar years.

If three calendar years pass from the first semester in which a student was placed on DCE and the student has not successfully completed all degree requirements, then that student has officially forfeited their eligibility to earn the PhD degree. Under these circumstances, the student may petition the Vice Provost for Graduate Education with the

support of their department chair and school vice dean to be allowed to complete the degree outside of the three-year extension period. The petition will include a timeline for completion. The Vice Provost of Graduate Education reserves the right to deny any such request.

PhD Mentored Experiences

Mentored Experience Requirements (MERs)

As part of the university-wide degree requirements, PhD students and students in certain master's programs (i.e., MFA in Writing and MFA in Dance) at Washington University in St. Louis must complete a program-defined Mentored Experience Requirement (MER). The MER is an accomplishment that is noted on the student's academic record when complete. Each program established a Mentored Experience Implementation Plan (MEIP) in which required MER units and pathways for completion are defined and specified. The MEIP typically consists of Mentored Teaching Experiences (mentored activities designed to achieve competencies in teaching at basic and advanced levels) and/or Mentored Professional Experiences (mentored activities focused on the development of skills relevant to individual, intended career, and professional outcomes). Students enroll in Mentored Teaching Experience (MTE) courses and/or Mentored Professional Experience (MPE) courses to signify progression toward completing their MERs.

Mentored Experience Implementation Plan (MEIP)

An MEIP is a program-defined plan for students to complete their MERs and engage in mentored teaching activities and/or mentored professional activities. MEIPs include the philosophy related to the role of teaching or professional experiences within the discipline, the program's plan for preparatory engagement, the normal sequence of opportunities for a student, and the number of MER units required. Each of these terms are defined within this section.

MEIPs were updated by programs during the 2024-25 academic year, and new plans are available under each program's "Mentored Experience Implementation Plan" tab in the *Bulletin*. New plans are effective as of Fall 2025 and apply to all students who have yet to complete their MERs.

Preparatory Engagement

Preparatory Engagement activities represent an introduction to the foundational skills associated with teaching or communication.

Preparatory Engagement represents an important foundational component to training in pedagogy. As such, all MEIPs contain required pedagogical preparation before students are permitted to engage in assisting or teaching in a classroom.

Mentored Teaching Experiences (MTEs)

An MTE represents a collaborative engagement between a student and a faculty mentor wherein the student reflects on and interprets disciplinary knowledge; identifies multiple ways to represent disciplinary content; adapts content to students' abilities and prior

knowledge; and develops methods to assess and improve the teaching and learning process in a discipline. A student engaged in an MTE will have an assigned faculty mentor supporting the student's development into an educator able to communicate and/or evaluate disciplinary knowledge.

Two categories of MTE exist at Washington University: Assistantships in Instruction and Mentored Independent Teaching. Each MTE engagement is weighted by MER units to recognize the different levels of effort involved.

Assistant in Instruction (AI)

An AI experience is one in which the student is directly engaged in the organization, instruction, and/or support of a semester-long course *primarily taught by a faculty member*. During the AI, the student receives mentorship from the faculty member in best practices in classroom engagement, instruction in the field, interpersonal engagement, and other relevant skills. Students receive regular informal feedback or evaluation from the mentor throughout the semester, as well as a final evaluation from the mentor and course evaluations from students enrolled in the course as part of the normal course evaluation process.

The student is formally listed as instructional support via Workday in the course listings. In general, AI assignments connect to undergraduate courses or to lower-level graduate courses that the student has taken previously.

MER units for AI experiences are determined by the program based on the level of activity needed for each assignment:

- 5 MER units are equivalent to an average of 5 hours per week of engagement; students enroll in their program's course 8005 during the semester of engagement.
- 10 MER units are equivalent to an average of 10 hours per week of engagement; students enroll in their program's course 8010 during the semester of engagement.
- 15 MER units are equivalent to an average of 15 hours per week of engagement; students enroll in their program's course 8015 during the semester of engagement.

Mentored Independent Teaching (MIT)

An MIT is a semester-long experience for students who engage as the primary instructor or co-instructor of a course *under the mentorship of a faculty member* as part of their MER. Throughout the semester, students receive regular feedback from a faculty mentor based on classroom observation conducted a few times per semester or other acceptable review mechanisms. The student should ask for guidance and support from the faculty mentor while navigating the responsibilities of independent teaching. Faculty mentors are also required to complete the final evaluation for the student.

An MIT experience may not be a requirement or option under every program's MEIP. Each MIT engagement will equate to 20 MER units. The 20 MER unit assignment accounts for the considerable level of preparation and consultation each PhD student needs to engage in as part of this introductory experience toward acquiring the skills required for independent teaching. Students enroll for the semester of engagement under their program's course 8020.

Mentored Professional Experiences (MPEs)

MPEs are unpaid experiences that allow students to develop skills and experiences relevant to their intended career outcomes. These experiences could include, for example, opportunities in industry, communication and outreach, government or policy, consulting, or higher education administration. The duties and responsibilities of the MPE should be intellectually substantive and offer opportunities for the student to develop new skills and experiences.

An MPE experience may not be a requirement or option under every program's MEIP. Each MPE engagement will equate to 20 MER units. The 20 MER unit assignment accounts for the considerable level of preparation and time needed for this engagement. An MPE should involve at least 150 hours (and not more than 180 hours) per engagement. Students enroll for the semester of engagement under their program's course 8120.

Optional MER Activities

Some programs allow for students to participate in additional, optional MTE or MPE engagements. If allowed, the program's MEIP will list the requirements for a Teaching Intensive Pathway (TIP) or a Professional Intensive Pathway (PIP).

Teaching Intensive Pathway (TIP)

The TIP is an optional pathway for those students whose career interests lie in academia or another field that would benefit from extended MTEs. This immersive experience allows students to further explore the breadth and depth of teaching best practices and pedagogy related to their respective field. Students who are interested in participating in this elective experience must formally request to participate, which is subject to program approval. Due to this experience being an elective, unpaid experience, students who participate in the TIP will not receive compensation.

Professional Intensive Pathway (PIP)

The PIP is an optional pathway for those students whose career interests lie outside of academia or want to benefit from MPEs. An MPE is an unpaid professional experience for PhD students that allows students to develop skills and experiences relevant to their intended career outcomes. Students and mentors complete a mentorship plan prior to the start of each MPE. Students who are interested in participating in this elective experience must

formally request to participate, which is subject to program approval. Similar to normal MPE experiences, students who participate in the PIP do not receive compensation associated with their MPE.

Post-MER Completion Teaching Activities

To be eligible to participate in an additional teaching activity at WashU, students must have completed their entire MER as defined by their Program's MEIP prior to undertaking elective instructional activity.

Instructional Support

At the completion of the student's MER as defined in the MEIP, students may elect to pursue additional instructional opportunities at WashU as a non-MTE AI or a similarly situated role. These additional opportunities are subject to the approval of their primary advisor and their department/program as well as the existence of such a position. These students will be paid an hourly rate.

Instructor or Co-Instructor of Record

At the completion of a student's MER requirements as defined in the MEIP, the student may elect to pursue instructor opportunities at WashU as an independent instructor. These opportunities are subject to the approval of the student's primary advisor and their department/program as well as the existence of such a position. Students who have completed their MERs must demonstrate the requisite experience and training in pedagogy to engage in teaching at the fully independent level. These students are eligible for compensation in accordance with the adjunct professor collective bargaining agreement.

Current MEIPs

Arts & Sciences

(see *Cross-Interdisciplinary Programs* below for DBBS)

- Anthropology, PhD, Archeology Concentration
- Anthropology, PhD, Biological Anthropology Concentration
- Anthropology, PhD, Sociocultural Anthropology Concentration
- Art History & Archaeology, PhD
- Chemistry, PhD
- Classics, PhD
- Comparative Literature, PhD
- Dance, MFA
- Earth, Environmental, and Planetary Sciences, PhD
- East Asian Languages and Cultures, PhD
- Economics, PhD
- Education, PhD
- English and American Literature, PhD

- English and Comparative Literature, PhD
- French and Comparative Literature, PhD
- French Language and Literature, PhD
- German and Comparative Literature, PhD
- Germanic Languages and Literatures, PhD
- Hispanic Studies and Comparative Literature, PhD
- Hispanic Studies, PhD
- History, PhD
- Mathematics, PhD
- Music, PhD, Music Theory Concentration
- Music, PhD, Musicology Concentration
- Philosophy, PhD
- Philosophy-Neuroscience-Psychology, PhD
- Physics, PhD
- Political Science, PhD
- Psychological & Brain Sciences, PhD
- Sociology, PhD
- Statistics and Data Sciences, PhD
- Writing, MFA

Business

- PhD Program

Engineering

- Biomedical Engineering PhD
- Biomedical Engineering PhD-MD
- Computational & Data Sciences, PhD
- Computer Engineering, PhD
- Computer Science, PhD
- Electrical Engineering, PhD
- Energy, Environmental, & Chemical Engineering, PhD
- Imaging Science, PhD
- Materials Science & Engineering, Interdisciplinary PhD
- Mechanical Engineering, PhD
- Systems Science & Mathematics, PhD

Medicine

- Medical Physics, PhD
- Movement Science, PhD
- Nursing Science, PhD
- Rehabilitation and Participation Science, PhD
- Speech and Hearing Sciences, PhD

Public Health

- Public Health Sciences, PhD

Brown School

- Social Work, PhD

Cross-School Interdisciplinary Programs

Division of Biology & Biomedical Sciences

- Biochemistry, Biophysics & Structural Biology, PhD
- Biomedical Informatics & Data Science, PhD
- Cancer Biology, PhD
- Computational & Data Sciences, PhD
- Developmental, Regenerative, & Stem Cell Biology, PhD
- Ecology and Evolutionary Biology, PhD
- Immunology, PhD
- Molecular Cell Biology, PhD
- Molecular Genetics & Genomics, PhD
- Molecular Microbiology & Microbial Pathogenesis, PhD
- Neurosciences, PhD
- Plant & Microbial Biosciences, PhD

Additional information including forms, resources, and FAQs are available on the Mentored Experiences page of the Office of the Provost website.

Graduate School of Art

The Graduate School of Art confers the terminal professional degrees in Master of Fine Arts in Illustration & Visual Culture (IVC) and Master of Fine Arts in Visual Art (VA). It also confers the Master of Design (MDes) for Human Computer Interaction (HCI) and Emerging Technologies. These programs are accredited by the National Association of Schools of Art and Design.

The residence requirement for the Master of Fine Arts degree is at least two years of full-time study (minimum 15 units each semester). Students work closely with faculty advisors to explore individual interests within the Sam Fox School and the larger university.

MFA in Illustration & Visual Culture

The MFA in Illustration & Visual Culture (IVC) explores the idea of illustration and authorship by combining student practice in illustration and cartooning alongside training in curation and writing about visual and material culture. The program is built on the strengths and expertise of the Sam Fox School's illustration and design faculty and the vast visual resources of Washington University, including the Dowd Illustration Research Archive, a permanent site for studying the history and culture of American illustration.

MFA in Visual Art

The MFA in Visual Art curriculum is designed to help artists craft a future studio practice worthy of mining for a lifetime. Parallel courses in making and thinking build a foundation of studio as research. The faculty are artists with broad professional experience, working generously and seriously with each grad student. As part of a Tier 1 research university, the program involves an inclusive, close-knit community of renegade makers and thinkers. The program is a site for rigorous inquiry, humanity, and intellectual generosity.

MDes for Human-Computer Interaction and Emerging Technology

The MDes teaches students to solve systemic societal issues by designing innovative digital products with meaningful impact. The program empowers students to collaborate with researchers campus-wide, forging the future of socially impactful digital innovations. Students acquire the technical prowess to craft elegant products and user experiences in addition to gaining critical research perspectives to contextualize product impact. Collaborative leadership skills are learned in a team-oriented educational environment.

Contact Information

Graduate School of Art
MSC 1213-209-105

One Brookings Drive
St. Louis, MO 63130-4899
Phone: 314-935-9300

- Contact form for MFA in Illustration & Visual Culture
- Contact form for MFA in Visual Art
- Contact form for MDes for HCI and Emerging Technology

Email: samfoxgradadmissions@wustl.edu
Website: <https://samfoxschool.washu.edu/academics/college-of-art>

Faculty

Our faculty are practicing artists and designers who engage in projects internationally, nationally, and regionally. They exhibit their work in museums, galleries, and other venues. They engage a variety of audiences, receive critical review in periodicals, publish their own writing, and produce documentaries. Others produce site-specific performances and lead community-based programs. Their range of creative practice spans conceptual and media territories that include art and social practice; propaganda and print media; figurative painting; and cinematic, time-based work including sound and digital film-making, book arts, and large-scale sculptural installations. Students often have the opportunity to assist faculty members with studio-based work and research that addresses timely and relevant topics, including race, global politics, the environment, art + science, evolving technologies, social justice, and materials culture and studies.

For further information, please visit the Sam Fox School of Design & Visual Arts website:

- MFA-VA Faculty
- MFA-IVC Faculty

Visiting Lecturers

The school brings nationally and internationally recognized artists, designers, historians and critics to campus to promote new ideas in practice, theory and technology. Invited speakers often participate in graduate studio visits and conduct one-on-one reviews of work.

The Henry L. and Natalie E. Freund Teaching Fellowship is an internationally recognized program that consists of two month-long artist residencies in the Graduate School of Art that culminate with a public lecture and solo exhibition at The Saint Louis Art Museum. During their fellowship, artists teach the graduate students and conduct studio critiques with students.

The Arthur L. and Sheila Prensky Island Press Visiting Artist Program brings distinguished artists to the school for intensive studio residencies at Island Press. Visiting artists work closely with faculty, graduate students and advanced undergraduate students to create innovative prints that garner a critical response from national and international audiences.

Courses

- ART (p. 36): Art
 - DESIGN (p. 45): Design
 - FASHION (p. 52): Fashion
-

Art

ART 5010 Graduate Studio (First Year)

Graduate Studio acts as a conduit between the forming of artistic intention and the work that is made; it is the when and the where of an artist's immersion in the process of research and making. Graduate Studio requires the very highest level of focus and productivity. The deeper the investigation of ideas and materials, the more productive the artistic outcome. Credit units in Graduate Studio form a core component of the MFA program in which students accomplish their creative work, guided by their faculty mentor and other faculty within the program and beyond, as well as by visiting artists and critics who conduct studio visits and individual critiques.

Credit 5 units.

Typical periods offered: Fall

ART 5014 Site as Origin: Sculpture and Expanded Media

Site-specific art leaves the studio to confront and explore site as context. This understanding of site includes built architecture, landscape, social order, public space, the exhibition space, our living space, the fictional space, even the digital space. At its core, site-work is the practice of deeply considering the intricacies of a place, then using this inquiry as a starting point to drive the work's creation. Moving from research to production, students will create a response to their chosen site that transforms, augments, or adapts a viewer's relationship to that space. A key challenge will be the choice of medium. The course will provide support for students to consider and practice a wide range of choices, from the traditional sculptural techniques of woodworking, metalworking, and moldmaking, to expanded media options that include sound and video installation, digital projects and augmented/virtual reality.

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

ART 5015 Group Critique (First Year)

The foundation of the MFA-VA experience is the production of artwork in the context of dialogue and critique within a community of peers. Group Critique generates a dynamic forum for multiple voices to merge into conversation. This course develops a student's ability to assess, contextualize, and discuss artworks at a professional level. It provides a space for debate, questioning, agreement, disagreement, inspiration, and discovery. During class sessions, first- and second-year MFA-VA students participate in mixed groups, engaging in rigorous peer review of finished work. Group members are encouraged to develop philosophical or cultural positions as they consider their own work and that of their peers. Faculty support this effort by offering methods for catalyzing further discussions. Input in critiques may be augmented by visiting artists and curators, who, in concert with MFA-VA faculty, introduce an array of critique methodologies.

Credit 4 units.

Typical periods offered: Fall

ART 5020 Graduate Studio (First Year)

Graduate Studio acts as a conduit between the forming of artistic intention and the work that is made; it is the when and the where of an artist's immersion in the process of research and making. Graduate Studio requires the very highest level of focus and productivity. The deeper the investigation of ideas and materials, the more productive the artistic outcome. Credit hours in Graduate Studio form a core component of the MFA program in which students accomplish their creative work, guided by their Faculty Mentor and other faculty within the program and beyond, as well as by visiting artist and critics who conduct studio visits and individual critiques.

Credit 5 units.

Typical periods offered: Spring

ART 5025 Group Critique (First Year)

The foundation of the MFA-VA experience is the production of artwork in the context of dialogue and critique within a community of peers. Group Critique generates a dynamic forum for multiple voices to merge into conversation. This course develops a student's ability to assess, contextualize, and discuss artworks at a professional level. It provides a space for debate, questioning, agreement, disagreement, inspiration, and discovery. During class sessions, first and second-year MFA-VA students participate in mixed groups, engaging in rigorous peer review of finished work. Group members are encouraged to develop philosophical or cultural positions as they consider their own work and that of their peers. Faculty support this effort by offering methods for catalyzing further discussions. Input in critiques may be augmented by visiting artists and curators, who, in concert with MFA-VA faculty, introduce an array of critique methodologies.

Credit 4 units.

Typical periods offered: Spring

ART 5050 First-Year Colloquium

This seminar serves as a primer for graduate study in contemporary art. It introduces MFA in Visual Art students to one another; to the MFA-VA program, the Sam Fox School, the Kemper Art Museum, and the university; and to the city of St. Louis. Through weekly meetings that include guest lectures, readings, discussions, and short writing assignments, the course acts as a platform for critically engaging with a wide range of artistic practices and their role in contemporary culture. These activities support students in identifying their particular interests and evolving artistic positions in relation to their studio practice. The course includes field trips and introductions to local institutions, and it builds pathways for crossdisciplinary work. Each year, the current recipient of the Henry L. and Natalie E. Freund Teaching Fellowship teaches a portion of the seminar.

Credit 3 units.

Typical periods offered: Fall

ART 5060 Professional Practice in Art

How do artists prepare for a meaningful and sustainable life in the arts, now and in the future? This seminar is a hands-on, comprehensive, and speculative approach to life as a professional artist. It challenges and questions the systems and codes of the art world and encourages entrepreneurial strategies that may lead to new and unrealized pathways for studio artists. Students will participate in guided, personalized research into career options while learning about the following topics: gallery representation, museum and non-profit exhibitions, teaching and academia, artist residencies, legal issues, curatorial practice, and community engagement. Students will develop applied skills in writing for exhibition proposals, cover letters, CVs and resumes, teaching and grant applications. The course will also engage with members of different parts of the art world, which may include guest artists, alumni, curators, dealers, collectors, and non-profit arts

administrators. An optional field trip to a major art city with museum and exhibition tours, visits to artists' studios, and other behind-the-scenes activities is also part of this course. Course exercises support the planning and implementation of the 1st-year MFA exhibition.
Credit 3 units.

Typical periods offered: Spring

ART 5080 Workshops

MFA in Visual Art students participate in a minimum of three workshops each semester for their first three semesters. Workshops are defined as one-day experiences that allow students to gain valuable skills in low-risk/high-commitment settings, including Fox Fridays in the Sam Fox School, the Skandalaris Center, and The Teaching Center -- all on the Washington University campus -- and also in settings around St. Louis. At the end of each semester, students prepare a written report summarizing the workshops attended and skills acquired. Participation in workshops is certified by the student's faculty mentor and evaluated on a pass/fail basis.

Credit 1 unit.

Typical periods offered: Fall

ART 5090 Workshops

MFA in Visual Art students participate in a minimum of three workshops each semester for their first three semesters. Workshops are defined as one-day experiences that allow students to gain valuable skills in low risk/high commitment settings including Fox Fridays in the Sam Fox School, the Skandalaris Center, The Teaching Center--all on the Washington University campus--and also in settings around St. Louis. At the end of each semester, students prepare a written report summarizing workshops attended and skills acquired. Participation in Workshops is certified by the student's faculty mentor and evaluated on a pass/fail basis.

Credit 1 unit.

Typical periods offered: Spring

ART 5105 Intro Printmaking: Contemporary Processes

This studio course is designed to give a broad introduction to contemporary processes and approaches in printmaking, including digital technology. Emphasis will be on image development through the manipulation and combination of techniques to create one of a kind prints and variable editions. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

ART 5151 Engaging Community: Understanding the Basics

What does it mean to engage in community as a creative practitioner? Community engagement must be grounded in authentic relationship building and an ability to understand and act within the historic context and systems that impact communities. We will practice the skills of listening, observation, reflection, and improvisation. We will cultivate mindsets that focus on community assets and self-determination. Workshops will teach facilitation and power analysis, with the intention of upending the power dynamics between community and creators. It may count toward the minor in Creative Practice for Social Change if bundled with You Are Here: St. Louis' Racial History Through Sites and Stories.

Credit 1.5 units. Art: CPSC

Typical periods offered: Fall, Spring

ART 5153 Freund Visiting Artist Laboratory

The studio/seminar will be taught by this year's visiting Freund Fellow who will be living in St Louis for the fall semester while preparing their solo exhibition at SLAM scheduled for next year. The class will be constructed and offered by the fellow with specific content details to be advertised later. The class will be a combination studio and seminar around a particular subject. Junior BFA, senior BFA and MFA students are eligible to enroll.

Credit 3 units.

ART 5154 Contemporary Discourses: Art + Feminism

This course investigates the impact of feminism on contemporary art, focusing on artwork produced between the 1960s and the present day. Through an examination of global practices in a wide range of media, including artworks in the university's Kemper Museum collection, students will delve into innovative aesthetic strategies that criticize assumptions of gender, race and social class and consider the intricate tie between the identity of the author and the content of the work. This course is taught by a practicing artist, who together with the students will uncover historical developments and epic omissions. This is a lecture course with a discussion component. Requirements include participation in weekly discussion sections, regular response papers, and a final written curatorial project.

Credit 3 units. Art: CPSC, FAAM, VC EN: H

Typical periods offered: Fall, Spring

ART 5158 The Poetics of Image-Making: People, Place & Space

This painting elective course examines the poetics of image-making, with a focus on the representation of people, place, and space--both observed and invented. Students learn the practice of painting and develop works through fundamental exercises as well as the shared exploration of painting processes. Work outside of class for the beginner is project-based; advanced students produce an independent body of work. Critical assessment of work is complemented by faculty and peer discussions, readings, and field study. Required text: The Poetics of Space by Gaston Bachelard.

Credit 3 units.

Typical periods offered: Fall, Spring

ART 5165 Hashtag St. Louis

This experiential seminar course (#STL) introduces students to St. Louis' rich cultural art resources through weekly field trips to art institutions within the metro region. Over the course of the semester the class will visit a wide variety of cultural institutions, from artist-run spaces to established institutions, and gain insight into each institution's unique opportunities and challenges. Course assignments will include reflection papers, a culminating paper, and a proposal for a new arts institution or organization that can respond to and address a need or opportunity unique to St. Louis.

Credit 3 units.

Typical periods offered: Fall, Spring

ART 5210 Painting: Art Practice (Special Topics: Narrative Systems: The Frame, the Grid, the Screen)

This studio course focuses on various narrative strategies in relation to painting's mythology and its function in contemporary culture. Topics to include narrativity, the politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, etc. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work.

Credit 3 units. EN: H

ART 5211 Painting: Art Practice (Language of Abstraction)

This course examines strategies of abstraction and non-objective image-making that originate in the painting studio, including those that are driven by concept, material, space and/or process. Readings and discussion will examine the evolution and history of abstraction and its present applications within a contemporary studio practice. The course will engage students in both assigned and self-directed work that will enable them to experiment with a broad visual vocabulary while understanding the relationship between form and content.

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall, Spring

ART 5212 Anatomy Figure Structure

This rigorous drawing course explores traditional and new representations of the figure through the study of its structure and contemporary contexts. Research involves basic anatomy lectures and sketchbook activities that provide a vehicle for discovering the figure's architecture, mechanics and proportions. Art production is based on in-class and outside projects. Lectures, presentations, critical readings and the analysis of historical and contemporary figurative works support students in their investigations.

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

ART 5213 Painting

This course is an introduction to oil painting with an emphasis on the principles of color, construction and paint handling. Students will explore the possibilities of representational painting as applied to still-life, interiors, landscape and the human figure. The course is designed especially for beginning painters, but can accommodate painters at all levels of proficiency.

Credit 3 units. EN: H

ART 5214 Painting: Art Practice (Expanded Painting)

This advanced studio course examines the expanded practice of painting in the contemporary studio. Students are required to produce a self-generated body of work, exploring painting via the incorporation of such things as new technologies, other visual disciplines, site-specificity, etc. Readings and discussion related to the course will examine the history and evolution of the painting practice and its present status and application within contemporary art production.

Credit 3 units. Art: FAAM

ART 5215 Painting: Art Practice (Body Image)

This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.) Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations.

Credit 3 units.

ART 5216 Painting: Art Practice (Place and Space)

This course examines ideas of place and space—both observed and invented—established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study.

Credit 3 units.

ART 5217 Painting: Art Practice (Figure Structure)

This rigorous painting/drawing course explores new representations of the figure through its structure and contemporary contexts. Initial research involves anatomy lectures and extensive sketchbook activities that provide a vehicle for discovering the figure's architecture, mechanics and proportions. Students develop an independent body of work accessing visual data from a variety of sources (paintings, photography, sculpture, memory, model sessions), with the goal of developing expressive qualities with image-making. Lectures, presentations, critical readings, and the analysis of historical and contemporary figurative works support students in their investigations.

Credit 3 units.

ART 5219 Intensive Intermediate Painting

Same as F20 6116. First-year MFAs (only) register for course F20 5116. In this course we will explore the genres of painting from the inside-out. We will focus on process and technical skill as well as the political and social underpinnings of several painting genres. As the course progresses, you will be much improved at oil painting, both in its traditional 20th century use as well as having some technical and conceptual experience with its contemporary manifestation. Our main focus will be on perceptual studies, although we will also work with notions of abstraction in painting. There will be weekly homework assignments, as well as a few reading assignments. This is a very structured course, designed to develop your strengths and abilities as a painter and to further your conceptual understanding of the medium. Prereq: First-Year MFA or Director's signature (Bixby 1)

Credit 6 units.

ART 5220 Painting: Art Practice (Speculative Propositions)

This studio course investigates the possibility of utilizing painting, in all its elements (traditional, expanded, and all things in-between), as a tool for explorative artmaking. Students investigate painting as a vehicle for experimentation, wherein they can cultivate methodologies that are both unique and, at times, parallel to other established research mediums. Class discussions, course readings, and critique sessions deepen student's methodological inquiries. Course sessions include off site visits to museums and experimental spaces. Students produce a self-generated body of work. Student work is evaluated through individual instruction and group critiques. Prerequisite: at least one Intro Painting course

Credit 3 units. Art: FAAM

ART 5222 Intro Painting: Strategies of Abstraction

This course explores various strategies for creating abstract paintings. Students will develop their own themes through diverse approaches including chance operation, diagrammatic, materials and process-based abstraction. Abstraction in the expanded field will be explored including hybrid digital techniques and non-traditional support structures. Readings and discussions in the theory and history of abstraction will complement these practical approaches by addressing topics including aesthetics, non-Western abstraction, the modernist abstract canon and historical exclusion of artists and approaches in the field of abstract art. Prerequisite: graduate standing

Credit 3 units. Art: FAAM

ART 5260 Drawing: Art Practice (Collage: History and Practice in Contemporary Art)

This course will examine the role of collage in contemporary studio practice. Students will be required to assemble an archive of images from various sources, found and self-generated, to produce a body of work based on a specific theme. Readings and discussion related to the course will examine the evolution of collage and its present status and application within contemporary studio practice.

Credit 3 units. Art: FAAM EN: H

ART 5261 Advanced Drawing: Affective Stills and the Moving Image

Marked is an open-ended advanced drawing course that will focus on expanded definitions and mark-making practices. This course will explore, contextualize and analyze a wide variety of drawing methods that relate to image-making, spatial and situated practices, and ephemeral, time-based media. Through projects, readings, lectures and individual research, students will gain a broader understanding of drawing and its various definitions and approaches in addition to its rich set of histories and contemporary applications. This course will be peppered with lively discussions, field trips, and lectures by artists, architects, and designers. Self-directed projects will be reviewed and discussed critically and aesthetically in relation to the intent of the artist. A highly experimental and even collaborative approach to drawing will be strongly encouraged.

Credit 3 units.

ART 5262 Drawing: Art Practice (Conceptual Methods in Drawing)

Drawing is a communicative device; it is a primary means of conceptual strategy leading to effective visual exploration and expression, from thought to form. This studio course looks at the practice of drawing in the context of language, scientific paradigms, complementary and alternative art forms, socio-political theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesthetic approaches, and performative aspects of drawing.

Credit 3 units. EN: H

ART 5263 Drawing: Idiosyncratic Systems

This studio course links the activity of drawing with conceptual inquiry. Projects will introduce an array of conceptual drawing methods including analog tracing, language systems, notational scores, recording and diagramming, and iterative systems of production that grow exponentially. Covering examples of technologies invented or operated in a drawn way - from the stylus to computers - the course will emphasize drawing as a tool for seeing and thinking. Course content will be delivered dynamically between ideation, production, lectures, group discussions, and topical readings. This course is open to students at all experience levels, including those with no experience in art and design. No prerequisite

Credit 3 units. Art: FAAM

ART 5264 Experimental Drawing

This class explores creative and non-traditional approaches to drawing. Through lectures, demonstrations, and course projects students will investigate a wide range of drawing techniques and media, including non-standard methods as well as the ways drawing intersects with other media such as installation, performance, and new technologies. Students will also consider ways drawing can be used as a tool to tell stories, map narratives, create worlds, and develop artistic thinking. All students will produce a personal body of work. Coursework will be evaluated through group critique and instructor feedback. Prerequisite: graduate standing

Credit 3 units. Art: FAAM

ART 5271 Intro Painting: Painting as Verb

This studio course engages painting's active, performative, and expressive potential. Students explore systematic and embodied modes of painting, prioritizing iterative processes. Assignments challenge students to work with abstraction, series, structures,

arrangements, and other active approaches to constructing a painted image. Course content is delivered through assigned projects, readings, and group discussions that engage with historical precedents and contemporary examples of systems-based methods in painting. Coursework is evaluated through class critique and one-on-one reviews with the instructor. This introductory course can serve as a prerequisite to upper level classes in Painting. This class has no prerequisite courses and are open to students with sophomore standing and above.

Credit 3 units. Art: FAAM

ART 5281 Intro Painting: Duration, Space, Time

In this studio course students explore the challenges of painting space and motion, relaying time, and portraying kinetic content. Expanded practices, such as temporal processes and research-based approaches are also discussed and investigated as possible vehicles for generating visual metaphors. Classes include off-site visits, discussion of past and present artists and art movements engaged in the problem of time and motion. Studio production is assignment based, evaluated through individual instruction and group critiques.

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

ART 5310 Photography: Art Practice (Methods of Distribution)

Same as F20 617H - 1st-year MFAs (only) register for F20 517H. One of the most effective aspects of the photographic image today is its speed. The way that physical and virtual images are presented and distributed has changed significantly since the initial branding of photography as the medium of reproducibility. This class focuses on photography-based uses of the image through various distribution formats like the book, the poster, the newspaper, television, web, design, film, apparel, architecture, music, etc. The students make, read, look, listen, and experience 20th and 21st century photography practitioners who engage a range of disciplines and methods of distribution as they try to synthesize methods/models of their own. Rigorous student project critiques are complemented with discussions, writing assignments, and readings on media theory and contemporary uses of photography outside of the traditional exhibition-based contexts.

Credit 3 units. EN: H

ART 5311 Photography: Art Practice (Constellations, Sequences, Series)

Same as F20 617L - 1st-year MFAs (only) register for F20 517L. Series are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured and sequenced. Special attention is given to the material meaning embedded in print size, order and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and set-up strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression.

Credit 3 units.

ART 5313 Photography: Art Practice (The Constructed Photograph)

In this course we will consider the dimensionality of the photograph and the ways manipulations of its space, surface, and form can create new opportunities for presenting content. Class demonstrations will introduce a breadth of techniques for experimenting spatially with a photograph. For example, we will look at how digital fabrication methods and tools—such as the laser cutter—can offer new strategies for activating the surface of a photograph, and explore strategies

for creating photographic environments and objects. Students will complete a series of assignments to build technical fluency and a self-directed final project. Work will be evaluated through critique and instructor feedback.

Credit 3 units.

Typical periods offered: Fall, Spring

ART 5315 Photography: Art Practice (Art, Environment, Culture & Image)

The medium of photography offers multiple ways to engage with critical social, political and environmental issues. Throughout this course, a wide range of photographic tools and modes of production will be explored, including digital and film-based materials and a variety of printing techniques. The course will also consider the integration of alternative methods of lens-based communication and working to construct images within relevant contexts of meaning. Through presentations and readings, students will be introduced to a range of contemporary artists working with essential topics such as climate change, ecological sustainability, energy production and extraction, and the human body and technology. Students will work to build a final and self-directed project identified through their ongoing research and image production.

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall, Spring

ART 5318 History of Photography

Same as F20 627A - 1st-year MFAs (only) register for F20 527A. Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.

Credit 3 units. EN: H

ART 5319 Experimental Photography: Cameraless to Polaroid, Form to Content

These days, everyone is a photographer, right? But how does that image snapped with your smartphone arrive on your screen? As technology marches forward, we have images literally at our fingertips, yet the actual process of producing the picture is, ironically, more elusive. In this course, we will dive into experimental processes and examine how physically making the picture can affect the content of that picture. As you craft images, ideas become tied to process and suggest new directions, strategies and subjects. We will begin with cameraless techniques, such as the photogram and cyanotype; we will investigate the principle of the camera obscura; we will test out rudimentary cameras such as the pinhole and disposable models; and we will experiment with printing techniques such as Polaroid and Xerox transfer, examining artists using these various techniques along the way. As we move through the semester, students will learn the various ways that light can create images, and they will begin to find their own particular voice within these mechanizations and create original work.

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

ART 5320 Photography: Art Practice (Slow Image: Large Format Photography)

This course provides an in-depth study of the large format analog camera and its unique formal position. Using the 4x5 format, students examine this slow, high fidelity photographic medium both technically and conceptually. Students employ a comprehensive photographic process, including loading sheet film, applying the zone system, scanning large format film, editing digital images, and creating large format digital inkjet prints. Class activities include rigorous student project critiques, as well as reading and discussion elements focusing on the history of large format and its contemporary descendants in the Dusseldorf School, abstract photography and installation art

contexts. Class participants investigate the role of high fidelity images. Assignments may address portraiture, still life, interior and exterior architecture, landscape, and abstract photography. Large format 4x5 cameras will be available for use.

Credit 3 units. EN: H

Typical periods offered: Fall, Spring

ART 5321 Intro Photo: Black-And-White Photography

This course provides an introduction to the fundamentals of black and white photography. There is emphasis on the control of film, paper, and black-and-white photographic processes in the classical fine arts tradition. Topics may include portrait, landscape, street photography, the figure, and contemporary issues in photography.

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall, Spring

ART 5323 Art Practice: Photography (Black and White Master Printing)

This course offers an introduction to black and white master printing techniques for analog and digital outputs. The first part of the course will focus on advanced darkroom printing techniques, as well as the use of developers, papers, and toners. The second part of the course will cover advanced digital b/w strategies, including quadtone RIPs, specialty papers, and Photoshop workflows. Course lectures will look at the role that master printers have played in the history of photography. Visits to the Kemper and Saint Louis Art Museum print rooms will complement lectures and activities. All students will develop a portfolio of personally driven work in black and white. Prerequisite: Photography: Material & Culture, Black and White Photography I, or Digital Photography

Credit 3 units. Art: FAAM

ART 5325 Intro Photo: Digital Photography

This introductory studio course will explore digital technology for capturing, enhancing and producing still lens-based images. The course will address basic digital camera operations, the visual language of camera-generated images, computer workflow and the connoisseurship of digital image output. The course assumes no prior knowledge or experience with digital imaging technologies or materials. Students must provide a digital camera.

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall, Spring

ART 5326 Photography: Curation - Building the Exhibition

This class will introduce students to strategies for curating and presenting photography and other lens-based media. In the first part of the semester, working in connection with the Weitman Gallery, students will curate and present an exhibition of work from outside artist(s), managing the process from initial call through design, installation, and closing. Alongside this work or curation, students will develop their own body of work for exhibition. Course sessions will review key exhibitions from the late 20th and 21st centuries, introduce strategies for presenting photographs, and include critiques of personal work. Students will be evaluated on their participation, curatorial work, final portfolio of images, and in-class work.

Credit 3 units.

Typical periods offered: Fall, Spring

ART 5328 Contemporary Portraiture

Historically, portraits were painted of the royal or wealthy to document an accurate likeness and to display status and power. However, with the advent of photography, artists were freed to develop interpretations in style, process, and medium. With subjects such as family, friends, strangers, celebrities, and the self, the portrait has been used to reflect

culture, identity, and the relationship between the artist and the sitter. Issues of race, sexuality, gender, vanity, and status continue to be relevant to contemporary practice. This is primarily a drawing class; students combine the study of contemporary portrait artists with a studio practice that encourages the development of a unique voice. Students consider how pose, gesture, lighting, and other factors work together to support their intentions. Initial assignment prompts progress to guided independent pursuits. Students will be encouraged to experiment with image, materials, and processes. Live models will be used as well as other source material.

Credit 3 units. Art: FAAM

ART 5329 Photography: Studio Lighting

In this studio course, studio lighting for portraits and tabletop photography will be introduced through demonstration and hands-on practice. Strobe and continuous lighting systems and their accessories will be used. Both commercial and fine art applications will be discussed along with the principles of quantity, color temperature, and direction of light. Assignments will be produced as inkjet. Students must supply their own dSLR camera. Prerequisite: F20 1183 / F20 4183, Digital Photography

Credit 3 units. Art: FAAM

ART 5331 Photography: Art Practice (Picturing Place)

Working with photography and taking inspiration from geography, environmental studies, urban design, and cultural anthropology, this studio course explores how relationships to place are constructed. It considers how a sense of place has been understood over time and across cultures and how photography can help shape new narratives of belonging. The course builds knowledge through readings, discussion, guided assignments, and personal projects.

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall, Spring

ART 5410 Intro Printmaking

This studio course is a survey of printmaking that covers basic processes in intaglio, lithography, relief, and monotype. Emphasis is on mixed media and experimentation with a foundation in traditional, historical, and philosophical aspects of printmaking. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.

Credit 3 units.

Typical periods offered: Fall, Spring

ART 5411 Intro Printmaking: Themed and Boxed

Students will experiment with image making in thematically unified bodies of work in the form of a print portfolio. The history of the artform as well as the techniques used in its development will be covered in slide presentations as well as in demonstrations. The student will create a print portfolio based on a particular theme during the semester.

Credit 3 units.

Typical periods offered: Fall, Spring

ART 5412 Printmaking: Art Practice (Propaganda to Decoration)

This course uses the print multiple as a starting point to explore a continuum that runs from propaganda to decoration. The fundamental attributes of the multiple, including its accessibility and repeatability, arc from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings, and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media, including lithography, screen printing, stencils, and photocopy.

Credit 3 units. Art: CDES, FAAM EN: H

Typical periods offered: Fall, Spring

ART 5413 Printmaking: Art Practice (Feedback Loop: Process and Print)

This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic.

Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again.

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall, Spring

ART 5415 Printmaking: Print Installation, Multiples, and Site Specificity

This course explores a range of basic techniques-silkscreen, block printing, and risograph, for example-to create immersive installations. Students will orient their site-sensitive investigations to place through history, context, and materials. Conventional and unconventional installation spaces will be used, both on campus and off, to experiment. The course will introduce planning techniques and approaches to site analysis. Students will be encouraged to incorporate other media within their installations, especially as they relate to other coursework they are currently taking within or outside of studio art. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests. This class counts toward the Minor in Art. No prerequisites

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

ART 5417 Guerilla Printmaking

This is a studio course in printmaking that explores the ideology of print as a cultural, social and political activity. Through our projects, we will embrace the value of the multiple in printmaking as a democratic medium. Our primary weapon will be in the domain of distribution. Strategies for projects done in this class may include site specific work, audience participation projects, performative work, ephemera produced around an event, time-based work, etc. Projects will be both collaborative and individual. Students will learn to write proposals and manifestos, document their work in situ and make digital presentations in support of the projects. Students may also learn and use print techniques such as woodcut, lithography, Pronto plates, Gocco printing and digital applications to accomplish goals. However, technique will be dictated by the idea for each project AND will not be limited to the traditional forms of printmaking. In other words, low-tech/low-cost alternatives and philosophically relevant approaches will be part of the mix.

Credit 6 units.

Typical periods offered: Fall, Spring

ART 5418 Printmaking: Art Practice (Feedback Loop: Process and Print)

This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and

based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again.

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall, Spring

ART 5419 Printmaking: Art Practice (The Printed Image)

This course explores the printed image as storyteller, educator, political tool, and narrative. Historical precedents and contemporary examples of political prints, graphic novels, posters, and narrative suites are examined as possible models for self-directed projects. Readings and discussions include strategies for drawing and appropriating imagery. Students will have the opportunity to produce a thematically unified body of work while gaining technical expertise in woodcut, etching, and lithography.

Credit 3 units. Art: CDES, FAAM EN: H

Typical periods offered: Fall, Spring

ART 5430 Intro Printmaking: Printmaking and the Built Environment

This course will cover printmaking processes including silkscreen, polyester lithography, and relief to create works on paper concerning the built environment. Through field trips, students will document and respond to the cycle of development and razing in the city of St. Louis with the goal of learning more about the urban environment and our relationship to it. Personal research, lectures and studio practice will give students the foundation to create projects responding to their experience of the city. Student work will be evaluated through critique and instructor feedback. Students are also encouraged to bring their own experiences with the built environment to their studio work.

Credit 3 units.

Typical periods offered: Fall, Spring

ART 5510 Sculpture: Art Practice (Sculptural Bodies)

This course investigates the sociopolitical issues of the body, the figure, and their potential in contemporary art practice. The term body is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored, with an emphasis on three-dimensional work and object-based performance. Lectures, demonstrations, and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body.

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall, Spring

ART 5512 Sculpture: Art Practice (Material as Metaphor)

All materials carry meaning. This course familiarizes students with the histories and fabrication processes intrinsic to sculpture. The course uses demonstrations and hands-on experiences -- primarily but not exclusively with metal and woodworking processes -- to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of preformed and found materials as formal and conceptual components that result in a final work of art. In a critical environment, students formulate their own material language and defend their art practice and creative decisions.

Credit 3 units. Art: CDES, FAAM EN: H

Typical periods offered: Fall, Spring

ART 5515 Intro Sculpture

This studio course introduces the materials, processes, and concepts specific to sculpture. Students develop an understanding of, and dexterity with, multiple materials and modes of production such as additive, subtractive, assembled, molded and modeled. This course

promotes independent working and problem solving in regard to content and intention. Students engage in discourse about their work through critical analysis and explorations of historical and cultural precedent. This course involves lectures, material and process demonstrations, and assigned readings along with creative and technical explorations.

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall, Spring

ART 5516 Sculpture: Foundry

Same as F20 613F - 1st-year MFAs (only) register for F20 513F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other material such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required.

Credit 6 units.

Typical periods offered: Fall

ART 5519 Compositions in Clay

In this course, students will broaden their understanding of clay as a viable medium of visual expression and three-dimensional exploration. Students will learn basic hand-building techniques to create sculptural constructions, discover the practical applications of wheel throwing through form and function, and explore ceramic tools and equipment to create installation projects. Each student's skill level will be considered, and projects will be adjusted accordingly. Emphasis will be placed on critical assessment and articulation of material.

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

ART 5527 Sculpture: Metal Fabrication

Same as F20 113I, F20 213I, and F20 413F; juniors (only) register for F20 313I. Metal is the backbone of our modern world, and it is a viable medium for self-expression. It can be employed as structure or as surface, it can be plastically deformed to create compound shapes, and it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding, and finishing tools.

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall

ART 5528 Digital Fabrication for Object Makers

This course explores the potential of digital tools in the creation of tangible objects. We will focus on component manufacture as a means of sculptural production, i.e., creating linkages, universal fittings, and adaptors that connect disparate materials. Toys, mechanical systems, and construction products will be researched as a point of inspiration. Students will be introduced to various modeling software such as Rhino, AutoCAD, and SolidWorks and explore the potential of these platforms to design 3-dimensional forms. A variety of output tools will be used but we will focus primarily on the planning for and use of laser cutters, 3D printers, and CNC routers. We will develop, design, and manufacture components that, when combined with readily available materials, can be used to create sculptural forms. This class will use iterative processes that move between digital and analog model-making and sketching. Students will be introduced to the concept of kitbashing, and the modification of salvaged and found parts. This course introduces these concepts to artists, designers, engineers, and anyone interested in exploring the possibilities of digital fabrication tools towards the creation of sculpture.

Credit 3 units. Art: FAAM, FADM
Typical periods offered: Fall, Spring

ART 5531 Structural Ceramics

This course is designed for advancing study in 3D practices within clay processes and in sculpture. Several techniques in clay will be explored, and hand-building will be emphasized. Methods of creating will include coiling, slab building, casting, and subtractive modeling. In this course, we will understand and research clay as a material that engages in structure and introduces new sculptural ideas that define scale, balance, form, and so on. Surface design with cold finishes and glazes, firing processes, and mold making will be explored as means of building and finishing content. Discussions and presentations will focus on the history and contemporary traditions of ceramic structures and sculptures. Emphasis will be placed on the critical assessment and articulation of material.

Credit 3 units. Art: FAAM
Typical periods offered: Fall, Spring

ART 5532 Sculpture: Multiples as Transformation

This studio course will explore sculpture through the creation of multiples. We will think through sculpture as alchemy, considering how a shift in material changes an object's meaning. We will learn to adapt objects through both digital and physical processes, applying 3D printing and mold-making techniques. Our studio practice will be supported by a discussion of artists working in the field, with readings, guest lectures, and group discussions that situate our studio conversation in a contemporary art dialogue. Skills covered: metal casting, ceramic plaster molds, silicone rubber casting, 3D scanning and printing. Open to students with no experience in art and design. Prerequisite: sophomore standing or higher

Credit 3 units. Art: FAAM

ART 5533 Ceramics: Form, Material, Concept

Ceramics: Form, Material, Concept is an intermediate course designed for advancing study in ceramics. Sculptural processes and techniques are explored in concert with conceptual development using clay and glaze chemistry, and other materials. Research will cover hand-building, casting and modeling. Course content is delivered through lectures, demonstrations and exploration-based projects. Course work is evaluated through group and individual critiques.

Credit 3 units. Art: FAAM
Typical periods offered: Fall, Spring

ART 5534 Public Art: Production and Installation

This studio course guides students through the production and installation of commissioned temporary site-specific public art projects that have been pre-approved for a designated location in the St. Louis area. Under faculty supervision, students will execute their projects to meet structural requirements and codes with strict attention to safety and site preparation. The course culminates with a public reception and community engagement event. Final projects are assessed in a critique based upon how well projects meet proposal intentions and respond to project site. Prerequisite: Permission of instructor

Credit 3 units. Art: FAAM, FADM

ART 5610 Time-Based Media: Art Practice (Mediated Performance)

Same as F20 629C - 1st-year MFAs (only) register for F20 529C. This course explores the body as a time-based medium and a vehicle of expression that interacts with cinematic and sound technologies, undergoing gradual semantic, virtual and visceral transformations. Students create performance-based video and sound works that are mediated with electronic/digital technology and performed or

screened in public. Collaborative, individual political and poetic actions and happenings are encouraged. Students focus on the production of conceptually rigorous and technically convincing work that embodies their performative, experimental and individually designed ideas.

Credit 3 units. EN: H

ART 5612 TBMA: Art Practice (Expanded Cinema)

By focusing on experimental approaches to digital filmmaking, this course offers opportunities for independent producers that arise from hybrid media interests. The course encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual, and creative skills for taking an individually conceived project from idea to fruition. Prerequisite: Digital Studio and TBMA: Material Culture, or permission of instructor.

Credit 3 units. Art: CDES, FAAM, FADM
Typical periods offered: Fall, Spring

ART 5613 Time-Based Media: Art Practice (New Media in Art)

Same as F20 630I - 1st-year MFAs (only) register for F20 530I. Exploring the intersection of art and technology, the course focuses on the phenomenon of time as an artistic medium and as the subject of work. Through the production of time-based works in a virtual realm, students learn about compositional choices, narrative and non-narrative strategies, and ethical and political responsibilities that artists and artist collectives face in the 21st century. Students gain exposure to selected software as it pertains to their individually designed projects. Readings, writing assignments and an active participation in critiques of works by contemporary new media artists will be part of this seminar.

Credit 3 units. Art: FAAM

ART 5617 Intro Time-Based: Working With Time

This studio class supports the production of time-based media artworks and provides an overview of the last fifty years of the history of contemporary art practices that are time-based and use a variety of analog and digital tools including video art, sound art, performance art and media art. Students in this class create several projects in video, sound, performance and other media of choice. Technical and conceptual instruction accompanies this production intensive studio course. Visiting artists, lectures, class critiques, interdisciplinary collaborations, and select short readings accompany the course.

Credit 3 units. Art: FAAM
Typical periods offered: Fall, Spring

ART 5621 Time-Based: Performing Solitude

In this performance studio, students work with their own bodies as their tool of expression, focusing on states of solitude in the context of global histories. Students create interdisciplinary artworks that merge performance art with other forms of art making, including visual, digital, musical, choreographed, textual, and/or cinematic. Students create hybrid, performance-based works assessed through critique. Readings and short lectures accompany this studio.

Credit 3 units. Art: FAAM
Typical periods offered: Fall, Spring

ART 5623 Intro Time-Based: Kinetic Image/Digital Video

This course addresses the use of digital technology and software for capturing, editing, and producing moving images. The course examines the visual language and poetics of moving images while providing students with foundation knowledge of camera operations, production storyboarding, software tools and presentation strategies. The course assumes no prior knowledge or experience with kinetic imaging technologies or software.

Credit 3 units. EN: H

ART 5626 Beyond Words, Beyond Images: Representation After History

Focusing on art in the public domain, this seminar examines contemporary practices that engage collective memory and the city, inviting students to consider their own studio practice in the context of public space. Students investigate examples of public projects contributing to global discourse. Weekly lectures, readings, screenings, discussions, and individual research inform the final paper. Studio consultations culminate in an individually conceived final project in a medium of choice.

Credit 3 units. Art: FAAM, VC

ART 5629 Artificial Intelligence and Art

This studio course serves as an introduction through various projects to the transformative role of AI in digital media art. Projects will include creative coding, development of a fine-tuned language model, image generation, and sound classification. The course will equip students with basic skills to innovate at the intersection of art and AI, emphasizing the significance of engaging conceptual concerns. Additional topics will provide an overview of the field's current challenges and opportunities including; ethical considerations, historical context, and AI in the art institution. Coursework will be evaluated through instructor feedback and group critique.

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

ART 5630 Critical Theory for Artists: Texts & Contexts

As critical theory is ever more embedded in the dialogue of contemporary art, artists not only engage in theoretical arguments but help shape them. This course equips students with the language, background, and context to enter the theoretical arena and expand conceptual inquiry within their own practice. Readings include foundational philosophical, art historical, and contemporary critical texts, covering a wide variety of topics from deconstruction to spectatorship to gender performance, threaded through with the artist's voice as author, subject, and critic. This course is a reading and writing seminar, and requires discussion participation, presentations, and a final research paper.

Credit 3 units.

Typical periods offered: Fall

ART 5632 Timescale Projects

Timescale Projects is a studio-based course exploring deep time and the long durée, considering human and planetary timescales and how art can function to envision our world - its past and potential futures. We'll research artists whose practices engage cosmic time, climate change, and event-based human history. We'll do critical readings, meet with researchers across disciplines, travel to local sites, and create individual as well as collaborative studio projects. A variety of artistic processes, media, and methodologies will be introduced to achieve project outcomes. Students are evaluated on participation and project development through individual assessment and group critique.

Credit 3 units.

Typical periods offered: Fall, Spring

ART 5635 Time-Based: Art Practice (Phantom Bodies and Moving Pictures)

Phantom Bodies and Moving Pictures is a studio course that begins with a survey of media art from the '60s to the present. While Media Art histories developed alongside Art History, they remained distinct despite sharing common ground. In this course, students will produce time-based works using the software and technologies of their

choice. Projects will reflect a consideration of the major concepts that define image and sound-based work. This course will also look at the ways in which time-based work is intertwined with the field of media archeology and various cultural practices from which evolving technologies emerged. Key theorists and media art historians will also be discussed.

Credit 3 units. Art: FAAM

Typical periods offered: Spring

ART 5750 Study Abroad - Berlin Sommerakademie

This seminar explores the international contemporary art center, Berlin, through artist studio and museum visits and discussions with curators and scholars. This course offers a unique context to explore various modes of cultural production in relation to the material, social and political conditions of the city. Berlin's memorial sites that bore witness to the city's traumatic past during the Third Reich and Cold War division as well as its global presence further provide the opportunity to examine context-driven work. The seminar meets seven or eight times prior to departure and over the course of approximately one month in Berlin and Venice, where the program culminates at the Biennale

Credit 3 units. EN: H

Typical periods offered: Spring

ART 5850 Freund Fellow Seminar

The visiting Freund Teaching Fellow, who will be living in St. Louis for the semester, will teach this seminar. This is a rotating special topics course which supports the visiting Freund Teaching Fellowship.

Credit 3 units.

Typical periods offered: Fall, Spring

ART 5851 Museum & Gallery Operations

This is a practicum for students to learn museum and gallery operations, including exhibition design and installation. Through workshops, field trips, and readings, this course addresses the logistics of running a museum or gallery. At the conclusion of the semester, students co-organize an exhibition at the Des Lee Gallery and give a presentation reflecting on their experience. Class sessions are supplemented with visits to local arts organizations with arts professionals. Students author weekly written responses to class topics and field trips and are assessed on their overall engagement in the course, skill acquisition, attendance, and writing.

Credit 3 units.

Typical periods offered: Fall, Spring

ART 6010 Graduate Studio (Second Year)

Graduate Studio acts as a conduit between the forming of artistic intention and the work that is made; it is the when and the where of an artist's immersion in the process of research and making. Graduate Studio requires the very highest level of focus and productivity. The deeper the investigation of ideas and materials, the more productive the artistic outcome. Credit units in Graduate Studio form a core component of the MFA program in which students accomplish their creative work, guided by their faculty mentor and other faculty within the program and beyond, as well as by visiting artists and critics who conduct studio visits and individual critiques.

Credit 4 units.

Typical periods offered: Fall

ART 6015 Group Critique (Second Year)

The foundation of the MFA-VA experience is the production of artwork in the context of dialogue and critique within a community of peers. Group Critique generates a dynamic forum for multiple voices to merge into conversation. This course develops a student's ability to assess, contextualize, and discuss artworks at a professional level. It

provides a space for debate, questioning, agreement, disagreement, inspiration, and discovery. During class sessions, first- and second-year MFA-VA students participate in mixed groups, engaging in rigorous peer review of finished work. Group members are encouraged to develop philosophical or cultural positions as they consider their own work and that of their peers. Faculty support this effort by offering methods for catalyzing further discussions. Input in critiques may be augmented by visiting artists and curators, who, in concert with MFA-VA faculty, introduce an array of critique methodologies.

Credit 4 units.

Typical periods offered: Fall

ART 6020 Graduate Studio (Second Year)

Graduate Studio acts as a conduit between the forming of artistic intention and the work that is made; it is the when and the where of an artist's immersion in the process of research and making. Graduate Studio requires the very highest level of focus and productivity. The deeper the investigation of ideas and materials, the more productive the artistic outcome. Credit hours in Graduate Studio form a core component of the MFA program in which students accomplish their creative work, guided by their Faculty Mentor and other faculty within the program and beyond, as well as by visiting artist and critics who conduct studio visits and individual critiques.

Credit 4 units.

Typical periods offered: Spring

ART 6025 Group Critique (Second Year)

The foundation of the MFA-VA experience is the production of artwork in the context of dialogue and critique within a community of peers. Group Critique generates a dynamic forum for multiple voices to merge into conversation. This course develops a student's ability to assess, contextualize, and discuss artworks at a professional level. It provides a space for debate, questioning, agreement, disagreement, inspiration, and discovery. During class sessions, first and second-year MFA-VA students participate in mixed groups, engaging in rigorous peer review of finished work. Group members are encouraged to develop philosophical or cultural positions as they consider their own work and that of their peers. Faculty support this effort by offering methods for catalyzing further discussions. Input in critiques may be augmented by visiting artists and curators, who, in concert with MFA-VA faculty, introduce an array of critique methodologies.

Credit 4 units.

Typical periods offered: Spring

ART 6050 Research for Practice

What does it mean to conduct research in the often-indescribable process of art making? This seminar examines the question in three key ways. First, through presentations, discussions, case studies, and readings, it explores a diverse array of artistic strategies and methodologies artists use to engage with content, including collaborative practices, archival research, working with data, and processes influenced by non-art fields. Students will consider ways in which their artistic practices constitute and create research and how these processes condition and inform their artistic voice. Second, this seminar builds tools for presenting a distinct voice on behalf of one's work. Specifically, the student is introduced to the way other contemporary practitioners write and talk about their own work -- through published books, chapters, interviews, online materials, and more -- and how this writing differs from both criticism and art historical writing. Each candidate creates their own personal research archive and explores how writing can expand and advance their practice. Third, this seminar prepares students to develop their thesis plan, a map of their final MFA-VA creative work, and their thesis text.

Credit 3 units.

Typical periods offered: Fall

ART 6060 Thesis and Exhibition Preparation

This seminar supports second-year MFA-VA candidates in the process of completing their MFA thesis. The seminar functions as both a practical and professionalizing experience. It provides tools for negotiating conceptual and practical matters related to the thesis exhibition, facilitates the process of writing the thesis text, and prepares candidates for their thesis artist talks. Weekly sessions focus on developing the means for MFA-VA candidates to successfully find a visual and writing voice that best represents their art practice. Students learn to navigate aspects of professional art exhibitions by working with institutions such as the Mildred Lane Kemper Art Museum. Visits from Kemper Museum curators introduce students to key issues in preparing for museum exhibitions, including studio visits, selecting works, developing wall text, and installation logistics.

Credit 4 units.

Typical periods offered: Spring

Design

DESIGN 5010 Illustration Studio 1: Drawing and Voice

This course provides a thorough exploration of drawing for communicative purposes, stretching from ideation to storytelling to authorship of text and image. Students will create single images and sequences, explore reproduction and multiplicity, and develop a sketchbook practice. In the process, students will develop a set of visual questions and thematic concerns. Working through projects designed for print and screen, illustrators will begin to define a distinctive voice to express their chosen content, to include words, images, audio, and typography or lettering.

Credit 6 units.

Typical periods offered: Fall

DESIGN 5020 Illustration Studio II: Artist, Author, Audience

This course explores the format of the self-generated publication: zines, mini-comics and short visual essays. Expanding upon the content discovered in the first semester studio, illustrators will create a variety of short works to be mass produced for public readership for both the screen and in print. Projects may range from animated sketches to formal visual essays. Research on audience and viewer experience will be a critical focus.

Credit 6 units.

Typical periods offered: Spring

DESIGN 5030 Interaction, Innovation, and Impact Studio (Ix3) 1: Translational Research

Ix3 partners with researchers across campus seeking socially innovative and impactful digital products and design solutions. In Studio 1, Students form collaborative teams and partner with a resident expert from another discipline. Teams conduct extensive field and user research to determine appropriate user needs and propose translational design solutions to the resident experts' research questions. Alongside their research, students engage in various exercises, readings, workshops, and with guest speakers. The course culminates with a public presentation from each team, articulating their research and the scope of future design and development to be executed in Ix3 Studio 2.

Credit 6 units.

Typical periods offered: Fall

DESIGN 5040 Interaction, Innovation, and Impact Studio (Ix3) 2: Translational Solutions

Ix3 partners with researchers across campus seeking socially innovative and impactful digital products and design solutions. In Studio 2, student teams expand on research conducted in Studio 1 to design, prototype, test, and develop translational digital product solutions to the proposed research question. These solutions may include applications, new systems, interfaces, games, immersive simulations, wearables, toys, dashboards, and more. Alongside their research, students engage in various exercises, readings, workshops, and with guest speakers. Simultaneously, they work with faculty and domain area experts to contextualize collaborative research in a culminating public portfolio presentation contextualizing the full scope of the team's Ix3 research project, each team members' individual contributions, and showcasing a final comprehensive translational solution or product.

Credit 6 units.

Typical periods offered: Spring

DESIGN 5110 Research Methods (Image and Story)

This is a course in image-making for functional contexts. Students develop projects that isolate issues of approach, production, distribution and market in the landscape of illustration and cartooning today. Targeted research questions are posed in response to individual student work. Successful completion of the course requires the development of and commitment to an aesthetic and creative position within the fields of illustration and cartooning. Readings address the history and culture of illustration, comics and animation.

Credit 3 units.

Typical periods offered: Fall

DESIGN 5120 Special Collections: Practice & Purpose

An introduction to the theoretical foundations, practice, and profession of special collections and archives, with a focus on the diverse holdings of WU Libraries' Special Collections, including the D.B. Dowd Modern Graphic History Library. Course topics will include the core concepts and values related to the access, design, curation, preservation, and stewardship of visual materials. Through discussions and hands-on activities, students will explore visual materials processing, cataloging, and digitization, offering an opportunity to put theory into practice in special collections and archives.

Credit 3 units.

Typical periods offered: Fall

DESIGN 5130 Comics and Cartooning: A Critical Survey

This survey course addresses the language and history of comics, beginning with the tradition of caricature in Europe and America; the emergence of proto-comics in the mid-19th century; early Sunday comic supplements beginning in the 1890s and the explosion of the comic strip as a popular form between 1900 and 1935; the advent of the comic book as an advertising premium and its development through the imposition of the comics code in 1954; and the development of underground comix and the emergence of the graphic novel.

Credit 3 units.

Typical periods offered: Spring

DESIGN 5140 Special Collections: Exhibition & Engagement

This course focuses on the development, planning and mounting of exhibitions, which serve as a critical form of scholarly engagement and a vehicle for collection engagement in special collections practice. Students will learn underlying theories that guide exhibition creation, and they will have the opportunity to apply those theories through the curation and design of an exhibition of materials from the D.B.

Dowd Modern Graphic History Library. The course will also explore additional WashU Libraries' Special Collections visual holdings, such as the moving image and numismatics, through guest lectures and workshops.

Credit 3 units.

Typical periods offered: Spring

DESIGN 5145 Visual Stories

Students will spend the semester creating a long form visual story. The source material for this story should be an existing story, song, legend, myth, historical event, book or other documented text. Using both nonfiction and fiction source materials, students will produce a single narrative in the form of an illustrated book, graphic novel/mini-comic or digital experience. The project will be expansive and cover a large range of professional practices, from visual conceptual development to final execution.

Credit 3 units.

Typical periods offered: Fall, Spring

DESIGN 5160 Reading Pictures: Illustration History

This course will explore illustration as a cultural practice interwoven with writing, printing, publishing, and design in North America, Europe, and East Asia from the early modern period with emphasis on the 19th and 20th centuries. Topics will include vernacular languages and the rise of reading, verbal and pictorial competition and complementarity, industrial image production and associated labor systems, the interdependence of illustration and photography, and illustration as a participant in the histories of race and gender as well as a marker of cultural memory. Course work includes lectures, discussions, and hands on work with Rare Books and DIRA materials in the department of Special Collections.

Credit 3 units.

Typical periods offered: Fall

DESIGN 5190 Design Leadership

This seminar course will focus on the role of executive leaders in the growing landscape of user experience (UX) design and its impact on businesses. Through a range of readings, guest lectures, and projects, this course introduces the core concepts of design management and leadership to future design and business leaders. Students will delve into the dynamic relationship between design innovation, technological advancement, and market viability, and will examine quantifiable and qualifiable methods for measuring and articulating the value design brings to the enterprise. Students author written and visual responses to class topics and field trips and are assessed on their engagement in the course, skill acquisition, and communications including projects and presentations.

Credit 3 units.

Typical periods offered: Spring

DESIGN 5201 Typography I

This course introduces the language and standards of typography. Through a series of exercises and projects, students explore type as a vehicle for conveying information and as an expressive and interpretive tool.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

DESIGN 5202 Communication Design: Typography II

This course builds on the typographic principles introduced in Typography I (F10 238C). Students generate typographic systems and expressions relevant to professional practice.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall

DESIGN 5204 Experimental Typography

In this studio course, students will learn to challenge typography's role as a tool for communication through alternative methods in mark-making and redefining what or how it is communicated. The course will introduce material exploration, emerging software/technology, and sensory/spatial considerations while challenging the purpose of type. It will be organized into multiple units, each with a different opportunity for the student to explore new methods. Students will apply their own areas of disciplinary expertise to the final project. Students will need a laptop and may need to acquire inexpensive or free software.

Credit 3 units.

Typical periods offered: Fall, Spring

DESIGN 5211 Type as Image: Experiments On Press

Working in the Kranzberg Studio for the Illustrated Book, students will use printing to explore the expressive possibilities of typography both as language and as image/illustration. Graphic shape, line, tone, color and type can all be used as raw materials in the construction of messages, stories and ideas. In this course, students will respond to prompts and create self-generated expressive and experimental projects that explore the language of design in a tactile form. Students will be introduced to both basic and advanced typographic knowledge as they ground their work in the visual expression of language.

Prerequisite: Communication Design: Word & Image II.

Credit 3 units. Art: CDES, FADM

DESIGN 5212 Multilingual Type

In an interwoven world, engaging multiple languages in shared surfaces and spaces is essential to communication. How do we design for audiences with varied backgrounds and fluencies? How can designers navigate visual and conceptual balance? This studio course engages type-driven, multilingual projects, inviting the opportunities, questions, negotiations and challenges that arise. Studio projects are grounded in conversations about visual hierarchy, density, and texture, reading direction, sequence, identity as it relates to language, and designing for a multilingual audience. Learning is bolstered by lectures, readings, and writing exercises. Students do not need to know a second language.

Credit 3 units. Art: CDES, FADM

Typical periods offered: Spring

DESIGN 5216 Communication Design I

An introduction to the field of communication design, combining principles from the fields of graphic design, advertising and illustration/image construction. Through studio exercises and lectures, students will be exposed to the broad range of conceptual, aesthetic and strategic issues inherent to the field. Additionally, the similarities, differences and points of overlap within the three areas will be discussed. An excellent introduction to the subject as a tool for business and marketing.

Credit 3 units. Art: FADM EN: H

DESIGN 5218 Illustrated Typography

In this studio course, students learn to create drawn letterforms using various methods. Projects challenge students to build on prior experience with digital type to create illustrated lettering for editorial, persuasive, and narrative contexts. Students will explore the anatomy of letterforms, contemporary and historical practices for drawing typography, and diverse media (digital and analog). Students will be evaluated on formal and conceptual clarity, depth of investment, and participation in critique.

Credit 3 units.

Typical periods offered: Spring

DESIGN 5219 Communication Design: Visual Voice

Design is a powerful tool that creates meaningful dialogue between the work and its intended audience. This exchange can profoundly impact our culture and society. This course explores the methods used by designers to create visual messages that inspire ideas, elicit emotions and encourage actions. Through class discussion and course readings we will examine the role and responsibility of the designer within our society. Students will create work that integrates their individual perspective and personal experiences supported by research, writing and design applications.

Credit 3 units. Art: FADM

Typical periods offered: Fall

DESIGN 5222 Typography and Letterform: The Design of Language

This course presents an investigation of the formal qualities of familiar objects: in this case, letters. This is an introductory course in design methodologies using letterforms as our area of exploration. Students explore the design strategies required to make individual forms into a family of types through exercises in tracing, drawing, letterpress printing, and collage. Particular emphasis will be devoted to the concept of modularity, including an assignment to design and print a modular typeface.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall, Spring

DESIGN 5258 Interaction Design: Understanding Health and Well-Being

Through a blend of presentations from practitioners, classroom lectures, readings, discussions, and hands-on exercises, this course will engage principles and methods of interaction design within the context of health challenges. Broadly defined, interaction design is the practice of designing products, environments, systems, and services with a focus on behavior and user experience. We will take on an in-depth challenge in the area of health and well-being and work in cross-disciplinary design teams with an external partner organization. Students will gain experience in planning and executing a human-centered design process that features research, ideation, synthesis, concept development, prototypes, and a final presentation, which may include visual design, animation, and sound. Students will work in teams to develop several intermediate project deliverables, such as prototypes and sketches. No prior course work is necessary, although experience with Adobe Photoshop, Illustrator, and InDesign is helpful.

Credit 3 units. Art: CPSC, FADM EN: H

Typical periods offered: Fall, Spring

DESIGN 5260 UX Research Methods for Design

User experience research can make or break a design. It is an essential way to better understand whether and how a given design meets intended needs and outcomes. This studio course explores the foundations of user research appropriate for digital and analog products. Through projects, discussions, and readings, students will build an understanding of the role of research in interface design. Students will practice research methods including interviews, surveys, contextual inquiry, peer analysis, and heat mapping. Students will create artifacts that contextualize research within the broader UX design process, including personas, journey maps, user flows, and low-fidelity prototypes.

Credit 3 units.

Typical periods offered: Fall, Spring

DESIGN 5265 Design Principles for Interaction I

The demand for graphic literacy in contemporary culture is only increasing, redefining our need to understand how design functions and why. How can products and communication be crafted with the user in mind? How can design facilitate seamless, intuitive digital experiences? This studio course will address considerations for web, mobile, and other screen-based applications, addressing hierarchy, typography, iconography, layout, color, and image. This course is ideal for students seeking to learn fundamental graphic design and messaging principles, and produce robust, researched digital prototypes. Studio work will be supplemented by supporting lectures and readings.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall, Summer

DESIGN 5270 Design Principles for Interaction 2

This course explores user-centered interface design for screen-based, interactive experiences. Applying information design principles and programming design strategies, students will create advanced functional prototypes while practicing the UX/UI process, including research, content architecture, wireframing, usability testing, visual design and iterative development. Students will deliver responsive websites and mobile applications, investigate the unique possibilities of mobile devices, and consider alternate digital canvases. The course will emphasize clear organization and communication, typographic refinement and visual execution. Studio work will be supported by lectures and readings.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

DESIGN 5280 Design with Artificial Intelligence

This studio course introduces AI's transformative role in creative practice, teaching students to integrate AI into workflows, build AI-powered tools, and develop methodologies to collaborate with artificial intelligence. The course equips students with skills to innovate at the intersection of art, design, and AI. Students learn basic data science and model training foundations by making projects with methods such as creative coding, language model fine-tuning, image generation, and sound classification. Additional topics including readings and discussions will provide an overview of the field's current challenges and opportunities including ethical considerations, historical context, and AI in an academic institution.

Credit 3 units.

Typical periods offered: Fall, Spring

DESIGN 5290 Design for Emerging Technology: Physical Computing

This course focuses on designing physical interfaces that integrate seamlessly with human actions. Students will learn to create devices that enhance human capabilities by capturing and interpreting physical inputs—such as motion, light, sound, and touch. Covering both tangible and intangible interactions, the course combines visual design, design systems, fabrication, and digital craftsmanship. Foundational programming for prototyping interactive devices will be introduced. Through hands-on studio projects, design exercises, and readings, students will gain a deep understanding of physical computing and how to design technology that harmonizes with human interactions and physical actions.

Credit 3 units.

Typical periods offered: Fall

DESIGN 5303 Content to Cover: The Design of Books

This studio course considers the design and poetics of books in their totality. Projects engage in depth with book pacing and sequence, page composition, typographic detail, images, and construction. Assignments invite students to interrogate the book form and explore its materiality and object quality. Coursework addresses print production, binding methods in industry, and bookbinding techniques. Visits to two campus library special collections, a research assignment, relevant readings and discussion will guide students in building a critical book design vocabulary. Work will be evaluated based on participation, process, conceptual thinking, visual application to form, and craft.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall, Spring

DESIGN 5307 Graphic Design History

This course introduces students to the histories of graphic design from the development of ancient writing systems to the advent of digital graphics software. In lectures and discussion, students will ask how graphic design as a profession has been shaped by political, social, and technological change. Grounding our sweeping survey will be close analyses of graphical artifacts in archives, museums, and everyday objects. Students will learn methods of archival research through hands-on examination of a wide range of graphic artifacts (from papyrus to phone screens) and hone their skills as design critics through regular writing exercises.

Credit 3 units. Art: FADM, VC

Typical periods offered: Fall, Spring

DESIGN 5308 African American Design History

This course surveys African American contributions to the design arts and professions from 1619 to now, from media of print and textiles to ceramics and architecture, from the scale of community crafts and protest to corporate business enterprise and mass social movements, from the diaspora to outer space. African American history not only offers a critical perspective on design history but also challenges us to reconsider what design is and what it can do as a medium of cultural expression, social transformation, and political change. While learning this history via lectures, readings, and hands-on archival research, students will develop their own artifact-based public history project. No prerequisite

Credit 3 units. Art: VC

DESIGN 5309 Race and Design

This seminar introduces students to the relationship between race and design in history, theory, and practice. How have racial ideologies shaped the formation of design? How has design mediated the reproduction of racial ideologies across time, space, and social forms? While tracing the tangled history of race and design, we will engage current critical writing and design practices. Topics include: material cultures of slavery and racial capitalism; racism in the design industry; racial politics of modernism; architectures of incarceration and surveillance; and antiracist practices. Students will develop their own perspective on these issues through site visits and a final research project.

Credit 3 units.

Typical periods offered: Fall, Spring

DESIGN 5310 Readings in Design: Work and Industry

What is a designer? An artist, or an entrepreneur? A professional, or a worker? A maker of things, or an administrator of systems? A community leader, or agent of capitalism? In this seminar, we will explore recent writing by design scholars and design practitioners who are, in different ways, asking about the role of designers in society.

While learning the histories and theories guiding current debates, the course offers a space for students to reflect critically on the present and future of the design professions in discussion, weekly writing exercises, and a semester-long research project.

Credit 3 units. Art: VC

DESIGN 5401 Literatures of Drawing

This theoretically oriented seminar course covers drawing, printing, and cultural form, focusing on ideologies of illustration and cartooning as well as problems of visual representation, broadly speaking. Complementary focus will be placed on the portrayals of illustrators and cartoonists in literature and film to explore the complicated cultural status of the people who produce such work. Students will produce critical and argumentative writing and conduct research in the D.B. Dowd Modern Graphic History Library collections.

Credit 3 units.

Typical periods offered: Spring

DESIGN 5402 Panel By Panel: Narrative Comics

Comics are a medium with a long history. The desire to tell a story through a sequence of images has existed since humans began drawing and documenting. This course teaches students to create comics, with both fiction and nonfiction narratives. Students will be introduced to historic and contemporary examples of comics over the course of the semester. Through assignments and in-class workshops, students will learn the basics of making comics, including panel transitions, the relationship between words and pictures, pitching a concept, breaking a plot down into a script, production. Assignments will span a range of narrative lengths; exploration of digital and print formats is encouraged.

Credit 3 units. Art: CDES, FADM

Typical periods offered: Spring

DESIGN 5403 Visual Journalism and Reportage Drawing

This course combines studio practice, work in the field, subject reporting and nonfiction writing to explore a rich tradition that dates to the mid-19th century. The special artists who reported on the American Civil War, the urban observers of the Ashcan School and the New Journalism illustrators of the 1950s, 60s and 70s brought vision and force to their work as reporters. Today, the reportage tradition is being re-invigorated in online outlets and periodicals. Students will produce a series of works documenting observations of contemporary people, sites and events, culminating in a zine designed for print and/or a digital slideshow with supporting text. This course will provide plentiful drawing experience. Supplemented by historical material in the collections of the Modern Graphic History Library. This course is appropriate for juniors in the Communication Design major. (Students with an interest in visual journalism grounded in street photography and visually engaged writers may be admitted to the course by permission of instructor.)

Credit 3 units. Art: CDES, FADM

DESIGN 5406 Illustration for Games

How must a drawing be constructed, both formally and narratively, to function inside of a game? This course, which is intended for image-makers, will concentrate on the assets and aesthetics of game design. Students will engage the subjects of character development, 8-bit graphics, user interface, simple animations, and background design. Beginning with foundational questions of how and why we play games, students will create their own images, which will be built upon exploratory research into existing games and frameworks.

Credit 3 units. Art: CDES, FADM

Typical periods offered: Spring

DESIGN 5409 The Illustrator's Sketchbook

The sketchbook has long been seen as the artist's personal playground. In this course, students will be making images that explore concepts and visual narratives—but the raw materials for these illustrations will come from exploration inside the pages of their sketchbook.

This course will develop a discipline of daily drawing. In addition to sketchbook work, project assignments will include both conceptual and applied projects like illustrated book jackets and short stories. Significant time will be spent in media exploration, development of technique and professional practices.

Credit 3 units. Art: CDES

Typical periods offered: Fall, Spring

DESIGN 5410 Applied Illustration

This course will explore drawing and conceptual development in the landscape of professional picture-making and illustration. Using the lens of an applied professional process, students will make work that explores and establishes an artistic viewpoint. Focused research, idea development, formal experimentation, and class critique are vital to these goals. Using this contextual practice, students will advance toward the development of an individual voice. This course is applicable to anticipated career directions in image making, illustration, comics, picture books and visual storytelling.

Credit 3 units.

Typical periods offered: Fall

DESIGN 5413 Analog Media for Illustration

This studio course explores analog (non-digital) mixed-media and its usage in contemporary illustration practice. Students will explore a variety of hands-on media such as pen and ink, brush and ink, watercolor, gouache, acrylic, monotype printmaking, cut paper, collage, and an assortment of drawing materials. Demonstrations will be given for each media assigned, including lectures on artists and illustrators pertaining to each new material. Students will be assessed on their comprehension of media through the execution of individual assignments. At the conclusion of the semester, students will be well-versed in analog media and equipped to navigate their own artistic development.

Credit 3 units.

Typical periods offered: Fall, Spring

DESIGN 5414 Visualizing Literature: Texture/Structure

This course examines the intersection of literary writing and the visualization of language. It challenges students to function as reader-designers, to develop new relationships between the written word and the seen word. Drawing on reading literary works, students complete 4-5 studio and writing projects in which they employ typographic methods to amplify the power of words, express personal stories through writing, and visualize narrative structures in fiction and non-fiction. All projects are assessed through critique.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

DESIGN 5418 Making Comics

From hieroglyphics to newspapers, drawn pictures in sequence have told stories for thousands of years. This course is an introduction to writing and drawing short form comics. In readings and discussion, students will explore a wide variety of genres and visual approaches to comics. Through exercises and assignments students will learn how to make clear and evocative comics. All skill levels of drawing experience are acceptable.

Credit 3 units.

DESIGN 5420 Narrative Art of the Picturebook

For over 300 years, picture books have depicted everything from morals to dreams. This wide variety in content has yielded diverse graphic approaches with a common commitment to narrative pictures. This studio course will interrogate the picture book as the confluence of writing, image-making, and design. Students will explore the mechanics of a picture book, with a particular focus on word-image relationships and page design. Critical readings and a visit to the Dowd Illustration Research Archive will provide a contextual framework. Students will complete several short studio projects and creative writing assignments as well as execute a picture book pitch over the course of the semester.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

DESIGN 5421 Illustration Entrepreneur

In this course, students will create images appropriate for surface design application to products. Students will work toward developing icons and motifs using shape-based illustration, design, composition, hierarchy and thoughtfully considered color. Exploration will include visual content, artists, audiences, and trends in a fluid marketplace. Projects for this course will be in the applied context of gift and home decor markets, fabric design, stationery products, and toys. All skill levels of drawing and digital proficiency are welcome. This course is appropriate for art students whose work focuses on images/packages, design minors, and non-Sam Fox students interested in developing visual products.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

DESIGN 5422 The Illustrated Book: Design and Production

An investigation of text, image, design, and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester will yield to a single sustained project to be proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure & sequencing, and material investigation. Production methods may include relief & letterpress, engraving & intaglio, offset lithography, and digital, virtual media. Certain projects may require a second semester of study to complete.

Credit 3 units.

DESIGN 5425 Image Making for Graphic Design

This course explores the use of photographic imagery in contemporary design practice through a range of analog and digital experimentation. Using a variety of methods, students will complete a series of image making investigations. The study of both hand and computer based approaches provides an opportunity to work beyond the constraints of the screen and build an understanding of how imagery can be used to enhance visuals, communicate ideas and convey meaning. This course also explores the use of digital imaging applications. Topics such as image correction and manipulation, resolution and color and production practices will be covered. Students will become familiar with the tools and creative capabilities of the software. This class will utilize lecture, demonstration, discussion, and hands-on learning assignments.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

DESIGN 5428 Illustration Concepts & Media

Advanced projects in applied illustration and the first step in development of a professional portfolio. The class will explore creating images with smart and concise ideas across a spectrum of media. Students will be instructed on a range of illustration media to create

visual solutions under rigorous deadlines. The projects will cover the range of editorial and conceptual image making in the professional world today including portraiture, multiple images, responding to text and specific time and media restrictions.

Credit 3 units.

DESIGN 5501 Motion Graphics for Designers

This course offers a route to learning theories, techniques and principles of motion graphics that builds on the fundamentals of graphic design. Areas of focus will include careful deployment and control of image, color, text, tone, pacing and editing. Students will capture, generate and manipulate audiovisual material. Various tools and methodologies for making time-based media will be introduced, such as animation, creative coding, filmmaking and sound editing. Experimentation is encouraged.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

DESIGN 5503 Animated Worlds

This course explores traditional and experimental 3D animation in a short film format. Beginning students will learn polygon and NURBS modeling, texturing, lighting, rigging props, and characters in Maya. A storyboard, animatic and final rendered short will be developed for two major projects. Advanced skill sets include development, character design, 3D modeling, rigging, visual effects, sound, and rendering. No prerequisites or previous experience required. This course can be taken multiple times at either the beginner or advanced level, and it is open to students of all levels across the university. Graduate and advanced students can build independent projects with permission of the instructor.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

DESIGN 5505 Reading and Making Comics

In this course we will explore how comics work through reading and making. Mixing seminar-style reading and study with studio projects, students will examine the elements of comics, think about how comics function, and read examples of groundbreaking comics by diverse artists. Students will also put theory into practice, creating a group of short comics over the course of the semester. Course readings will serve as jumping-off points for students' own comics, with all texts to be provided by the instructor. This course is open to students of all experience levels, including those with no drawing experience.

Credit 3 units.

Typical periods offered: Fall

DESIGN 5506 Digital Game Design

Designing a digital game that is both entertaining and usable requires understanding principles of user interface, game theory, and visual design. In this course, students will be introduced to basic game design strategy and practice in the development of their own game projects. Using both paper and the digital screen as canvases for design, students will explore gameplay iterations and create visual components. No prior experience in visual design, coding, or digital games is necessary.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

DESIGN 5507 Animating Illustration

Adding motion to an illustration both complicates and expands its potential for storytelling. This studio course develops creative methods for animation-based illustration and explores contemporary techniques in the field of motion design. We will cover the fundamentals of animation production, working both independently and collaboratively

on animation. Skills we will explore include expressive character animation and design, storyboarding, keyframing, and file setup. Contemporary and traditional techniques will be covered. We watch animation, talk to working animators, and discuss relevant topics in animation theory.

Credit 3 units.

Typical periods offered: Fall, Spring

DESIGN 5508 Game Design Principles & Practice

In this studio course, students are introduced to basic principles, practices, and strategies for developing non-digital games with a focus on prototyping game design concepts around familiar materials such as cards, dice, and game tokens. Students explore narrative and visual design in this process and consider how playtesting and player feedback informs their work. This practice-based approach is supplemented with lectures, readings, and discussions about fundamental theories. Students complete the course having created a series of small scale prototypes. Evaluation is based on their ability to successfully apply course concepts to projects and class participation.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

DESIGN 5550 Branding & Identity

Students will learn about brands as 1) identity; a shorthand for a company or product, 2) as an image; where an individual perceives a brand as representing a particular reality, and 3) as a relationship; where an individual reflects an experience through a product or service. To learn from their research, students will concept, design, and implement a brand, challenging them to realize the full breadth of a brand's reach.

Credit 3 units.

Typical periods offered: Fall, Spring

DESIGN 5601 The Book as Lens: Photography and Books

This course will examine the function of the photograph in the sequential book format, with an emphasis on narrative development. The semester work will include researching historical photo books; experimentation with found photography; making an original photo series; alternative book structures; designing pages with photos and text; and alternative printmaking techniques on a wide variety of materials. This course is for designers, photographers, and anyone interested in the way photo books function.

Credit 3 units.

DESIGN 5602 Introduction to Book Binding

This course will serve as an introduction to the book as an artifact of material culture. A variety of traditional and non-traditional book structures will be explored. Students will learn from historical approaches to constructing the codex form, including the single-signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion, and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and they will produce a variety of decorated papers to be used in their bindings.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall, Spring

DESIGN 5603 Introduction to Letterpress Printing

This class will serve as an introduction to printing with the Vandercook handpress. Through a series of assignments students will learn a systematic approach to planning, arranging and printing type on a page. The students will receive a basic introduction to typography,

history of letterforms, and history of the book. The mechanics of relief printing with the cylinder proof press, ink composition, and resolution of the typographic image will also be explored. As an exploration of the publishing process students will produce a chapbook of a short literary work. The class will primarily focus on typographic composition, but one assignment will employ a combination of word and image.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall, Spring

DESIGN 5604 Designing Creative Non-Fiction

This writing and studio course explores the creation of non-fiction stories and essays through the integration of words and visual material. Students will write several pieces, and create typographic, information design, and other visual responses to their words. Projects will take the form of digital and printed books, posters, and animatics, and will be evaluated for writing and voice, visual material, and design. This course is ideal for students who have experience or interest in non-fiction storytelling and journalism through writing, typography, data visualization, graphic design, photography, or illustration.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

DESIGN 5605 Zines as Critical Practice

In this studio, students develop zines as a vehicle for creative research. Zines (short for 'fanzines') are short, experimental DIY publications made in small editions. Project-based assignments introduce students to the history and political practice of zine-making while exploring a number of visual themes, editorial approaches, and studio processes that may include risograph printing and other hands-on methods for reproduction. Students will engage with WashU special collections, such as the Dowd Illustration Research Archive and TL;DR Zine Archive.

Credit 3 units. Art: FADM

Typical periods offered: Spring

DESIGN 6010 Illustration & Visual Culture Thesis Studio I

This advanced course focuses on defining a professional orientation in the practice, criticism, and curation of illustration and cartooning today, focusing on the studio and the archive as zones of investigation and achievement. The course work isolates issues of creative approach, production, distribution, and market position to define and test a major project concept. Projects may include picture books, zines, games, animated projects, comics, and other forms of published matter. Students will define research questions and establish an editorial orientation for critical engagement with visual culture. Project definition and early work will carry forward into the work of Illustration & Visual Culture Thesis Studio II.

Credit 9 units.

Typical periods offered: Fall

DESIGN 6020 Illustration & Visual Culture Thesis Studio II

Students will build on the project definition established in Thesis Studio I to take the project to completion. Projects will be shaped and critiqued through meetings with faculty advisors and dialogue with peers. This course culminates in the public presentation of student projects.

Credit 9 units.

Typical periods offered: Fall, Spring

DESIGN 6030 Interaction, Innovation, and Impact Thesis (Ix3) 1: Catalytic Research

Ix3 partners with researchers across campus seeking socially innovative and impactful digital products and design solutions. In Thesis 1, student teams collaborate to propose expansive thesis questions based on their previous translational research and solutions. Each team

member will take a leadership role in a specific aspect of each project including research, design, and development. These catalytic proposals will explore new contexts, scales, technologies, and more. Results from this project might be new versions of a digital product that address a different use-case, scale, or user; or a parallel product with a different emerging technology. Alongside their research, students engage in various exercises, readings, workshops, and with guest speakers. Thesis 1 culminates with a public presentation from each team, articulating their thesis questions, leadership roles, and the scope of their future design and development.

Credit 6 units.

Typical periods offered: Fall

DESIGN 6040 Interaction, Innovation, and Impact Thesis (Ix3) 2: Catalytic Solutions

Ix3 partners with researchers across campus seeking socially innovative and impactful digital products and design solutions. In Thesis 2, teams build on proposed thesis questions and leadership roles established in Thesis 1 to execute the final deployment of their catalytic thesis question. They explore expanded designs and prototypes to test their thesis proposal for next-generation or catalytic design solutions through iterative research, design, prototyping, and testing. Alongside their research, students engage in various exercises, readings, workshops, and with guest speakers. Simultaneously, they work with Ix3 faculty, mentors, and domain experts to contextualize their work in a culminating public portfolio presentation showcasing the full scope of the team's design process, each team members' individual contributions, and a final comprehensive catalytic solution or product.

Credit 6 units.

Typical periods offered: Spring

DESIGN 6150 Readings in Visual and Material Culture

No ideas but in things. Taking as a point of departure this famous line from a William Carlos Williams poem, which is often said to express the poet's commitment to a creative practice rooted in tangible things (as opposed to abstractions, formalism, a given subject matter or politics, and so on), this course explores the idea-thing relationship as it has come to be understood during the past century. Studying influential theories of visual and material culture, this course will engage historical, theoretical, and creative texts by Marx, Baudrillard, Bourdieu, Sontag, and others alongside concrete visual and material objects. Students will produce responsive writing and conduct individual research.

Credit 3 units.

Typical periods offered: Fall

Fashion

FASHION 5910 Special Topics in Fashion Design

Special Topics in Fashion Design

Credit 1 unit.

Typical periods offered: Fall, Spring

FASHION 6910 Special Topics in Fashion Design

Special Topics in Fashion Design

Credit 1 unit.

Typical periods offered: Fall, Spring

Sam Fox School of Design & Visual Arts

The Sam Fox School of Design & Visual Arts is a unique collaboration in architecture, art, and design education, linking professional studio programs with one of the country's finest university art museums in the context of an internationally recognized research university.

The Sam Fox School is composed of the College of Architecture, the Graduate School of Architecture & Urban Design, the College of Art, the Graduate School of Art, and the Mildred Lane Kemper Art Museum.

Website:

<http://samfoxschool.wustl.edu>

MDes for Human-Computer Interaction + Emerging Technology

The Master of Design (MDes) for Human-Computer Interaction and Emerging Technology program is a two-year, STEM-designated, terminal professional graduate degree. The MDes offers a uniquely interdisciplinary approach to digital product design built on strengths in visual, interactive, social, and systems design in the Sam Fox School, technical development for emerging technology in the McKelvey School of Engineering, historical and critical research methodologies about technology in Arts & Sciences, and entrepreneurial leadership in the Skandalaris Center for Interdisciplinary Innovation and Entrepreneurship. The MDes prepares students to lead in emerging design challenges impacting every industrial sector. Students will design socially innovative digital products, experiences, and interfaces that ensure productive, delightful, and sustainable interactions with — and through — technology.

The curriculum is a 60-credit, four-semester, full-time, on-campus program. While the design discipline has no professional licensure, this curriculum aligns with other terminal degrees in design, allowing graduates to pursue entry-level academic positions. Students will take 15 credits per semester across design, engineering, emerging technology, history, media, and business.

Faculty

Our faculty are practicing artists and designers who engage in projects internationally, nationally, and regionally. They exhibit their work in museums, galleries, and other venues. They engage a variety of audiences, receive critical review in periodicals, publish their own writing, and produce documentaries. Others produce site-specific performances and lead community-based programs. Their range of creative practice spans conceptual and media territories that include art and social practice; propaganda and print media; figurative painting; and cinematic, time-based work including sound and digital filmmaking, book arts, and large-scale sculptural installations. Students

often have the opportunity to assist faculty members with studio-based work and research that addresses timely and relevant topics, including race, global politics, the environment, art and science, evolving technologies, social justice, and materials culture and studies.

For further information, please visit the Sam Fox School of Design & Visual Arts website:

- MDes Faculty

Degree Requirements

Master of Design for Human-Computer Interaction + Emerging Technology

The Graduate School of Art subscribes to the standards for the MDes degree as set forth by the College Art Association of America (CAA) and the National Association of Schools of Art and Design (NASAD).

The residence requirement for the MDes degree is at least two academic years of full-time study (minimum of 15 units each semester). Students have three calendar years from the date of first registration to complete the degree.

The MDes for HCI and Emerging Technology program combines studio work in design and engineering studios with the academic study of history, entrepreneurship, and critical and ethical methods. Individual programs of study are arranged with faculty advisors according to the student's area of interest.

In addition to individual projects and studies, students will complete a robust collaborative design project. Their studies will culminate with a public defense of this work.

The breakdown of credits is as follows:

Required	Units
Collaborative Research Labs	24
Design/Engineering/Technology Studios	18
History, Ethics, and Leadership	9
Electives	9
Total	60

The two-year program may be organized as follows:

Code	Title	Units
Year 1: Fall		
DESIGN 5030	Interaction, Innovation, Impact Studio (Ix3) 1: Translational Research	6
DESIGN 5260	UX Research Methods for Design	3
DESIGN 5270	Design Principles for Interaction II	3
FILM 5030	Critical Approaches to Tech Solutions	3
Year 1: Spring		
DESIGN 5040	Interaction, Innovation, Impact Studio (Ix3) 2: Translational Solutions	6
DESIGN 5280	Design with Artificial Intelligence	3

ACMS 4019	What Could Go Wrong: Historical Perspectives on Design and Technology in Society	3
Elective		3
Year 2: Fall		
DESIGN 6030	Interaction, Innovation, Impact Thesis (Ix3) 1: Catalytic Research	6
CSE 3058	Programming Usable Interfaces	3
DESIGN 5290	Design for Emerging Technology	3
Elective		3
Year 2: Spring		
DESIGN 6040	Interaction, Innovation, Impact Thesis (Ix3) 2: Catalytic Solutions	6
CSE 5506	Human-Computer Interaction Methods	3
DESIGN 5190	Design Leadership	3
Elective		3
Total Units		60

- Art and design electives introduce students to the intellectual and conceptual issues and production methods of a broad array of practices that complement and expand the student's studio practice. MDes students must take College of Art electives at the 5000 level.
- Courses taken outside the College of Art by MDes students must be at the 3000 level or above to count as graduate-level credit and require prior approval by the student's academic advisor (program chair) in advance of registration.
- Students may not register for courses in the School of Continuing & Professional Studies.

MFA in Illustration & Visual Culture

The Master of Fine Arts (MFA) in Illustration & Visual Culture program explores the idea of illustration authorship by combining studio practice in illustration with curatorial training in visual and material culture. This program is ideal for illustrators, designers, and those interested in working with popular visual matter of the modern period to discover how it was made and by whom, who it was for, and how it remains relevant today.

This is a two-year residential program. Graduates of the program will be prepared to work as author-artists of graphic novels and picture books; professors of illustration; critical writers on popular culture; and curatorial staff in museums, libraries and auction houses.

The program is built on the strengths and expertise of the Sam Fox School's illustration and design faculty as well as the vast visual culture resources of Washington University, including the Dowd Illustration Research Archive, a preeminent site for studying the history and culture of American illustration.

Website: <https://samfoxschool.wustl.edu/academics/college-of-art/mfa-in-illustration-and-visual-culture>

Faculty

Our faculty are practicing artists and designers who engage in projects internationally, nationally, and regionally. They exhibit their work in museums, galleries, and other venues. They engage a variety of audiences, receive critical review in periodicals, publish their own writing, and produce documentaries. Others produce site-specific performances and lead community-based programs. Their range of creative practice spans conceptual and media territories that include art and social practice; propaganda and print media; figurative painting; and cinematic, time-based work including sound and digital film-making, book arts, and large-scale sculptural installations. Students often have the opportunity to assist faculty members with studio-based work and research that addresses timely and relevant topics, including race, global politics, the environment, art + science, evolving technologies, social justice, and materials culture and studies.

For further information, please visit the Sam Fox School of Design & Visual Arts website:

- MFA-VA Faculty
- MFA-IVC Faculty

Visiting Lecturers

The school brings nationally and internationally recognized artists, designers, historians and critics to campus to promote new ideas in practice, theory and technology. Invited speakers often participate in graduate studio visits and conduct one-on-one reviews of work.

The Henry L. and Natalie E. Freund Teaching Fellowship is an internationally recognized program that consists of two month-long artist residencies in the Graduate School of Art that culminate with a public lecture and solo exhibition at The Saint Louis Art Museum. During their fellowship, artists teach the graduate students and conduct studio critiques with students.

The Arthur L. and Sheila Prensky Island Press Visiting Artist Program brings distinguished artists to the school for intensive studio residencies at Island Press. Visiting artists work closely with faculty, graduate students and advanced undergraduate students to create innovative prints that garner a critical response from national and international audiences.

Degree Requirements

MFA in Illustration & Visual Culture

The Graduate School of Art subscribes to the standards for the MFA degree as set forth by the College Art Association of America (CAA) and the National Association of Schools of Art and Design (NASAD).

The residence requirement for the MFA degree is at least two academic years of full-time study (minimum of 15 units each semester).

The MFA in Illustration & Visual Culture program combines studio work in illustration and cartooning with the academic study of visual and material culture, and it places an emphasis on popular print and hands-on curatorial training in partnership with the Olin Library Special Collections staff. Individual programs of study are arranged with faculty advisors according to the student's area of interest.

Students are expected to proceed at a pace that enables them to finish their degree within the appropriate time limit; this is usually four semesters. Students have a maximum of three calendar years from the date of their first registration to complete the degree. Delays in a two-year completion must be approved by the program chair.

Students will complete a major creative project and a significant writing exercise to position and defend their work.

Students in the class of 2027 and beyond must fulfill the following degree requirements. For class of 2026 academic requirements, consult the 2024-25 Bulletin (p. 7).

Required	Units
Illustration Studio	30
Visual Culture History & Theory	12
Hands-On Archival Work	6
Electives	12
Total	60

The two-year program can be organized as follows:

Code	Title	Units
Year 1: Fall		
DESIGN 5010	Illustration Studio 1: Drawing and Voice	6
DESIGN 5160	Reading Pictures: Illustration History	3
DESIGN 5120	Special Collections: Practice & Purpose	3
Elective		3
Year 1: Spring		
DESIGN 5020	Illustration Studio II: Artist, Author, Audience	6
DESIGN 5401	Literatures of Drawing	3
DESIGN 5140	Special Collections: Exhibition & Engagement	3
DESIGN 5130	Comics and Cartooning: A Critical Survey	3
Year 2: Fall		
DESIGN 6010	Illustration & Visual Culture Thesis Studio I	9
DESIGN 6150	Readings in Visual and Material Culture	3
Elective		3
Year 2: Spring		
DESIGN 6020	Illustration & Visual Culture Thesis Studio II	9
Electives		6
Total Units		60

- Art and design electives introduce students to the intellectual and conceptual issues and production methods of a broad array of practices that complement and expand the student's studio practice. MFA students must take College of Art electives at the 5000 level.
- Courses taken outside the College of Art by MFA students must be at the 3000 level or above to count as graduate-level credit and require prior approval by the student's academic advisor (program chair) in advance of registration.
- Students may not register for courses in the School of Continuing & Professional Studies.

MFA in Visual Art

The Master of Fine Arts (MFA) in Visual Art educates artists who will define and change the future of their disciplines. It instills students with the agency and resiliency that will be essential to the next generation of artists. The program is home to an inclusive, close-knit community of renegade makers and thinkers, and it offers students a site of rigorous inquiry, humanity, and intellectual generosity.

As part of Washington University, a tier-one research institution, the School's expansive facilities and studios serve as a think tank for intellectual and material experimentation. Each year, through the Freund Fellowship, Island Press, our Public Lecture Series, and other programs, we bring renowned artists, designers, and critics to campus for lectures, studio visits, and reviews.

The Sam Fox School's MFA in Visual Art professionally prepares students for a diversified approach to the field of contemporary art that nurtures sustained, lifelong engagement while recognizing multiple pathways and definitions for a career in the arts and culture. We are proud of our location in St. Louis, which serves as both an extension of the studio and a site of engagement for art and artists.

The curriculum promotes a rigorous and immersive approach to graduate study in art. By combining Graduate Studio, Group Critique, Graduate Seminars, Workshops, Electives, and the Summer Independent Project, the program maximizes the context of the broad and diverse community at Washington University and in St. Louis.

Website: <https://samfoxschool.wustl.edu/academics/college-of-art/mfa-in-visual-art>

Faculty

Our faculty are practicing artists and designers who engage in projects internationally, nationally, and regionally. They exhibit their work in museums, galleries, and other venues. They engage a variety of audiences, receive critical review in periodicals, publish their own writing, and produce documentaries. Others produce site-specific performances and lead community-based programs. Their range of creative practice spans conceptual and media territories that include art and social practice; propaganda and print media; figurative painting; and cinematic, time-based work including sound and digital film-making, book arts, and large-scale sculptural installations. Students

often have the opportunity to assist faculty members with studio-based work and research that addresses timely and relevant topics, including race, global politics, the environment, art + science, evolving technologies, social justice, and materials culture and studies.

For further information, please visit the Sam Fox School of Design & Visual Arts website:

- MFA-VA Faculty
- MFA-IVC Faculty

Visiting Lecturers

The school brings nationally and internationally recognized artists, designers, historians and critics to campus to promote new ideas in practice, theory and technology. Invited speakers often participate in graduate studio visits and conduct one-on-one reviews of work.

The Henry L. and Natalie E. Freund Teaching Fellowship is an internationally recognized program that consists of two month-long artist residencies in the Graduate School of Art that culminate with a public lecture and solo exhibition at The Saint Louis Art Museum. During their fellowship, artists teach the graduate students and conduct studio critiques with students.

The Arthur L. and Sheila Prensky Island Press Visiting Artist Program brings distinguished artists to the school for intensive studio residencies at Island Press. Visiting artists work closely with faculty, graduate students and advanced undergraduate students to create innovative prints that garner a critical response from national and international audiences.

Degree Requirements

MFA in Visual Art

The Graduate School of Art subscribes to the standards for the MFA degree as set forth by the College Art Association of America (CAA) and the National Association of Schools of Art and Design (NASAD).

The residence requirement for the MFA degree is at least two academic years of full-time study (minimum 15 units each semester). Students have three calendar years from the date of first registration to complete the degree. Individual programs are arranged with the program chair. Graduate students work with faculty according to their areas of interest within the Sam Fox School and the university at large.

Students in the class of 2027 and beyond must fulfill the following degree requirements. For class of 2026 academic requirements, consult the 2024-25 Bulletin (p. 7).

In order to earn the MFA in Visual Art (MFA-VA) — the terminal professional degree in studio art — students must complete the following requirements:

Required	Units
Graduate Studio & Critique	36
Graduate Seminars	13
Workshops	2
Art/Design/Art History/Academic Electives	9
Total	60

Suggested MFA-VA Course Plan

Code	Title	Units
Year 1: Fall		
ART 5010	Graduate Studio	5
ART 5015	Group Critique	4
ART 5050	First-Year Colloquium	3
ART 5080	Workshops	1
Elective		3
Year 1: Spring		
ART 5020	Graduate Studio	5
ART 5025	Group Critique	4
ART 5060	Professional Practice in Art	3
ART 5090	Workshops	1
Elective		3
Year 2: Fall		
ART 6010	Graduate Studio	5
ART 6015	Group Critique	4
ART 6050	Research for Practice	3
Elective		3
Year 2: Spring		
ART 6020	Graduate Studio	5
ART 6025	Group Critique	4
ART 6060	Thesis and Exhibition Preparation	4
Total Units		60

The culminating event of the program requires students to present and document a thesis exhibition.

Electives may be taken from art or design, art history, and academic courses:

- Art and design electives introduce students to the intellectual and conceptual issues and production methods of a broad array of practices that complement and expand the student's studio practice. MFA students must take College of Art electives at the 5000 level.
- Courses taken outside the College of Art by MFA students must be at the 3000 level or above to count as graduate-level credit and require prior approval by the student's academic advisor (program chair) in advance of registration.
- Students may not register for courses in the School of Continuing & Professional Studies.

The curriculum promotes a rigorous and immersive approach to graduate study in art. By combining Graduate Studio, Group Critique, Electives + Workshops, and Graduate Seminars, the program maximizes the context of the broad and diverse community at Washington University and in St. Louis.

Graduate Studio

In the Graduate Studio — through a combination of self-directed study, studio critiques, visiting artist reviews, and research — students work independently with the guidance of a primary faculty mentor and enjoy regular encounters with a broad range of other faculty and visitors. Students are expected to support and drive each other to make work and to take their ideas as far as possible. A student's time in the MFA-VA program is a singular experience in their artistic journey: we want each of our students to thrive in their chosen path.

Group Critique

Group Critique is the heart of the curriculum. A mix of first- and second-year students meet for rigorous weekly critiques to share new work and engage in lively, constructive discussion. These groups also serve to integrate the entire program as a supportive (yet demanding), cohesive group invested in their community, both individually and collectively.

Graduate Seminars

Students take a sequence of required seminars — one each semester — on professional practice, research methods, thesis exhibition, and writing. Beginning with the First-Year Colloquium and culminating with Thesis & Exhibition Preparation, the sequence grounds students in their practice within the Sam Fox School community and in St. Louis. It engages students in research methodologies, prepares emerging artists for professional careers, and supports students in the development of their final thesis text and museum exhibition.

Electives + Workshops

MFA-VA students can enroll in electives across the Sam Fox School and the university that build upon their research interests. During the first two semesters, students also participate in required, 1-credit workshops to build essential technical and professional skills. Students can select from workshops in the Sam Fox School (like Fox Fridays), opportunities offered through the university's Skandalaris Center or the Center for Teaching and Learning, or other options in settings around St. Louis.

End of Semester Reviews

Students must participate in a review at the end of each semester. Reviews are not critiques. Failure to participate in a review will result in a student's dismissal from the program.

Pre-Candidacy Review

The Pre-Candidacy Review is an advancement review and serves to determine a student's readiness to proceed to the second semester. Students are reviewed at the end of the first semester by a faculty group that includes their faculty mentor, who serves as chair of the committee, and two other faculty members selected by the student. Additional reviewers such as the Freund Teaching Fellow may also participate. Reviews take place on campus and are approximately one hour long.

Students are evaluated on core competencies and are rated satisfactory or non-satisfactory based on the following criteria:

- Commitment to studio practice and investment in self-directed creative research
- Evidence of experimentation, risk taking, and advancement of skills/knowledge
- Demonstration of a level of craft and professionalism appropriate for graduate study
- Ability to articulate concrete goals for ongoing studio work and research

The following requirements are due to the review committee one week prior to review:

- Documentation of artwork from the semester with checklist
- Artist statement addressing current work no more than one page in length
- Completed and curated creative work installed in a professional manner and setting
- Five-minute verbal introduction of work (not read or repeated from artist statement)

The review consists of a viewing of the work with an introduction by the student and a question-and-answer period with the faculty committee. The student exits while the faculty committee makes a determination of satisfactory or unsatisfactory with a majority vote. Once a decision has been made, the student returns for a discussion with the committee. In addition to the oral review, students will receive written assessment from the review committee regarding their work and overall progress.

Students who are rated non-satisfactory in the Pre-Candidacy Review will be placed on academic probation and must work with their faculty mentor to develop a plan for improvement over the next semester. Students must then satisfactorily pass the Candidacy Review at the end of the first year or they will be dismissed from the program.

Candidacy Review

The Candidacy Review is an advancement review and serves to determine a student's readiness to proceed to the thesis year. Students are reviewed by a faculty group comprised of the student's faculty mentor, who serves as chair of the committee, and two other faculty members selected by the student. Reviews take place at an off-campus location where the First-Year MFA Exhibition is on view and are approximately one hour long.

Students are rated satisfactory or non-satisfactory based on the following criteria:

- Continued commitment to studio practice and investment in self-directed creative research
- Evidence of a developing artistic position manifested in studio work, presentation, and writing
- Ability to articulate strategies deployed in the work and how they relate to the candidate's artistic intentions
- Ability to identify aesthetic, theoretical, conceptual, and/or historical contexts currently informing their studio practice
- Ability to articulate concrete goals for ongoing studio work and research
- Depth of inquiry that demonstrates ability to pursue thesis work

The following requirements are due to the review committee one week prior to review:

- Documentation of artwork from the semester with checklist
- Artist statement addressing current work no more than one page long
- Completed and curated creative work installed in a professional manner and setting
- Five-minute verbal introduction of work (not read or repeated from artist statement)

The review consists of a viewing of the work with an introduction by the student and a question-and-answer period with the faculty committee. The student exits while the faculty committee make a determination of satisfactory or non-satisfactory with a majority vote. Once a decision has been made, the student returns for a discussion with the committee. In addition to the oral review, students will receive written assessment from the review committee regarding their work and overall progress.

Students who pass satisfactorily are eligible for MFA degree candidacy. The students and their review committee as well as the graduate chair then complete and sign the Degree Candidacy Form.

If a student is rated non-satisfactory in the Candidacy Review, the graduate chair will appoint an ad-hoc subcommittee within 48 hours to work with the student's committee to determine if the student will remount the review or be dismissed from the program. Students already on academic probation will be automatically dismissed if the outcome of the review is non-satisfactory.

Pre-Thesis Review

The Pre-Thesis Review is an advancement review and serves to determine a student's readiness to proceed to the final semester. Students are reviewed at the end of their third semester by the thesis committee they formed at the beginning of the third semester. A thesis committee includes the faculty mentor, who typically serves as chair, and two or three additional committee members. All members of the committee must be present. Reviews take place on campus and are approximately one hour long.

Students are rated satisfactory or non-satisfactory based on the following criteria:

- Continued commitment to studio practice and investment in self-directed creative research
- Ability to Identify aesthetic, theoretical, conceptual, and/or historical contexts informing studio practice, thesis work, and research
- Demonstrated ability to engage in practice-led and academic inquiry
- Preparedness for proposed thesis work and writing

The following requirements are due to the review committee one week prior to review:

- Documentation of artwork from the semester with checklist
- Thesis Plan which includes a presentation of the student's proposed thesis artwork, an outline of the written statement, and an annotated bibliography
- Completed and curated creative work installed in a professional manner and setting
- Five-minute verbal introduction to work (not read or repeated from artist statement)

The review consists of a viewing of the work with an introduction by the student and a question-and-answer period with the faculty committee. The student exits while the faculty committee make a determination of satisfactory or non-satisfactory with a majority vote and approve or reject the student's Thesis Plan. Once a decision has been made, the student returns for a discussion with the committee. In addition to the oral review, students will receive written assessment from the review committee regarding their work and overall progress.

Students must have their Thesis Plan approved at the review. If the Thesis Plan is not approved, they must resubmit the plan by the first week of the next semester for approval by their thesis committee.

Students who are rated non-satisfactory must remount and pass a second Pre-Thesis Review in the first week of the next semester. If they do not satisfactorily pass second review and have an approved Thesis Plan, they will be dismissed from the program.

Final MFA Thesis Review

The Final MFA Thesis Review is the last and most significant comprehensive assessment of a student's work in the program. The Final MFA Thesis Review takes place at the Mildred Lane Kemper Museum where the MFA Thesis exhibition is installed. The Final MFA Thesis Review is conducted by the candidate's thesis committee: the faculty mentor, the thesis advisor, and the secondary committee members. The Chair of the MFA-VA program serves as officio on all committees, except those on which the Chair serves as a thesis committee member.

The thesis artwork, artist's talk, and text are presented as a culmination of the candidate's progress through the program. The thesis text serves as a map for assessing and reviewing the artwork installed for the exhibition. The Final MFA Thesis Review determines whether or not the candidate is awarded the Master of Fine Arts degree. Final MFA Thesis Reviews are approximately one hour long.

For the final review, a pass/no pass vote of the committee members is conducted based on the following criteria:

- Developed, focused, and significant body of work
- Demonstration of depth of inquiry and professional competence
- Evidence of forward momentum in ideas and execution of work
- Ability to identify aesthetic, theoretical, conceptual, and/or historical contexts across visual and written thesis work and as demonstrated in verbal presentation (MFA Artist Talk)
- Potential in the work for expansion and evolution of the field/discipline

The following requirements are due to the review committee one week prior to review:

- Thesis text (bound and copied for all committee members)
- Thesis abstract
- Artist statement

The review consists of a viewing of the work with an introduction by the student and a question-and-answer period with the faculty committee. The student exits while the faculty committee make a determination of pass or no pass with a majority vote and approve or reject the student's thesis statement. Once a decision has been made, the student returns for a discussion with the committee.

If the student passes the review, the thesis committee and the chair of the MFA-VA program sign the Approval to Graduate form, which is submitted to the Office of the Registrar. A passing vote indicates that a majority of members of the thesis committee find that the candidate has met or exceeded the requirements of the MFA thesis through the thesis text, artist talk, and artwork.

In the event of a no pass vote, which indicates that the majority of the thesis committee judges the quality of the candidate's thesis to be below the standards expected of master's level performance, the degree program of the candidate is terminated.

In addition to the pass/no pass vote, the thesis committee also votes to approve the candidate's thesis text. In the event that the thesis text is not approved, candidates will have up to one week to address concerns and then resubmit the text to the chair of their thesis committee.

Administration

Graduate School of Art

Amy Hauff

Director, College and Graduate School of Art
Jane Reuter Hitzeman and Herbert F. Hitzeman Jr. Professor of Art
MFA, School of the Art Institute of Chicago

Tiffany Calvert

Chair, Visual Art
Associate Professor
MFA, Mason Gross School of the Arts, Rutgers

Jonathan Hanahan

Chair, Human Computer Interaction and Emerging Technology
Associate Professor
MFA, Rhode Island School of Design

John Hendrix

Chair, Illustration & Visual Culture
Kenneth E. Hudson Professor of Art
MFA, School of Visual Arts

Admission Procedures

Application Guidelines

Application guidelines and instructions for all Sam Fox School graduate degree programs are available on the Graduate Admissions website. Applications are accepted for fall entry only.

Non-Discrimination Policy

Washington University encourages and gives full consideration to all applicants for admission, financial aid, and employment. The university does not discriminate in access to, treatment in, or employment in its programs and activities on the basis of race, color, age, religion, sex, sexual orientation, gender identity or expression, national origin, veteran status, disability, or genetic information.

Criteria for Eligibility

Master of Design for HCI and Emerging Technology

- Bachelor's degree or equivalent academic preparation with a minimum GPA of 3.0.
- GRE scores are *not* required.

Master of Fine Arts in Illustration & Visual Culture

- Bachelor of fine arts (BFA) degree or equivalent academic preparation with a minimum GPA of 3.0.
- GRE scores are *not* required.

Master of Fine Arts in Visual Art

- Bachelor of fine arts (BFA) degree or equivalent academic preparation with a minimum GPA of 3.0.
- GRE scores are *not* required.

Application Materials

Admissions decisions are based on a thorough review of all application materials. Application materials may be submitted over time. However, all parts of the application, with the exception of the letters of recommendation, must be received by the application deadline. No applicant will be offered admission into a Graduate School of Art program until all required materials have been received.

Master of Design for HCI and Emerging Technology

- Resume or curriculum vitae
- Transcripts from all previous higher education institutions attended
- Personal essay addressing the application prompt
- Portfolio of work demonstrating a candidate's potential for success in further creative and innovation study
- Three references
- English language proficiency test scores (if applicable)

Master of Fine Arts in Illustration & Visual Culture

- Resume or curriculum vitae
- Transcripts from all previous higher education institutions attended
- Statement of objectives addressing the candidate's objectives for graduate study
- Writing sample of expository writing describing, explaining, or analyzing a given subject in textual form
- Portfolio of work demonstrating a candidate's potential as an image maker
- Three references
- English language proficiency test scores (if applicable)

Master of Fine Arts in Visual Art

- Resume or curriculum vitae
- Transcripts from all previous higher education institutions attended
- Statement of objectives addressing the candidate's objectives for graduate study
- Portfolio of work demonstrating a candidate's potential for accomplishment in the study of visual art at the graduate level
- Three references
- English language proficiency test scores (if applicable)

International Applicants

Applicants to any graduate program within the Graduate School of Art for whom English is not the native language must provide verification that they have sufficient English language proficiency to succeed in the academic program. Options and procedures for demonstrating English language proficiency are outlined in detail on the WashU Office for International Students & Scholars webpage.

Phone: 314-935-2740
Email: samfoxgradadmissions@wustl.edu
Website: <https://samfoxschool.washu.edu/admissions#graduate>

Policies

Policies & Guidelines

Academic Honors and Awards

Several awards are made each year to graduate art students who are selected by the faculty. These awards and grants include the following:

- Fine Arts Work Center Award (*MFA-VA*)
- Graduate School of Art Production Grant (*MFA-VA*)
- John T. Milliken Foreign Travel Graduate Award (*MFA-IVC*, *MFA-VA*)
- The Rose O'Neill Award for Distinction in Illustration (*MFA-IVC*)
- The Walt Reed Award for Excellence in Writing on Visual Culture (*MFA-IVC*)
- Summer Project Support Grant (*MFA-VA*)
- Thesis Research and Production Grant (*MFA-IVC*, *MFA-VA*)

Academic Integrity

Students and members of the faculty of the university have an obligation to uphold the highest standards of scholarship. Plagiarism and other forms of cheating will not be tolerated. When the student has violated the integrity of the academic community, an instructor may recommend that the student be brought before the Committee on Academic Integrity. A list of university policies can be found on the website of the University Registrar.

Academic Probation and Dismissal

Students must maintain a minimum grade-point average of 2.70 (B-) or better. Failure to do so places the student on academic probation and may result in dismissal from the program. A grade of B- in studio places the student on academic probation. A second grade of B- in studio results in dismissal from the program. A grade of C+ or below in studio results in immediate dismissal from the program. Work completed with a grade of C+ or below in other course work does not count toward degree requirements.

Probation serves as a warning that, unless the quality of work improves, the student may be subject to dismissal. Students dismissed for academic deficiency will not be eligible for readmission.

In support of the student, the student's faculty advisor/mentor and program chair will work with the student to develop a plan for success. In order to succeed, the student must understand the causes of their current situation, identify what needs to change, and implement and review the plan.

While the Graduate School of Art desires to give all students the opportunity to prove themselves, it is not in the best interest of either the student or the school to permit students to continue indefinitely in educational programs in which they are not producing satisfactory results.

A student who wishes to appeal their suspension must present a written appeal within 48 hours of receiving notification stating the reason(s) why they believe their situation should be reconsidered. This statement must be sent as outlined in the notice of suspension. In this statement, the student must explain why the unsatisfactory academic performance occurred and, if they are allowed to return, what they would do differently.

The student must then attend an appeal hearing. The student's academic record, written appeal, and any other factors the student may wish to discuss are considered by a faculty committee. After the appeal hearing, the student is informed of the committee's decision within 48 hours. Actions may include academic probation, a required leave of absence for one or two semesters, suspension, or dismissal from the program. Should the student wish to appeal, a written request must be sent within 48 hours of receiving the committee's decision to the director of the student's academic division. If appealing the director's decision, the dean of the Sam Fox School makes the final determination.

If the appeal is successful, the student is placed on Special Academic Probation and allowed to enroll in classes. If the appeal is unsuccessful, the student's programs of study will be closed and their classes dropped for the following semester. Suspended students may apply for re-enrollment at a future time, although there is no guarantee that they will be allowed to return.

Applying for Program Completion

Students are responsible for applying for program completion in Workday in order to have the degree conferred. No degree will be awarded if this task has not been completed by the appropriate deadlines. Students who do not complete their degree requirements by their intended graduation date must reapply for the next graduation date.

Attendance

Regular attendance at all classes and studio meetings is expected. The instructor of each course is allowed to decide how many absences a student may have and still pass the course. Instructors are expected to give reasonable consideration to unavoidable absences and to the feasibility of making up work that has been missed. Students are expected to explain to their faculty the reasons for any absences and to discuss with them the possibility of making up missed assignments.

Candidacy

Admission to candidacy for the MFA degree is contingent upon passing a review at the end of the first year of study. A student who fails to achieve degree candidacy prior to the beginning of the second year of residence may be advised to withdraw from the program. If the student is denied admission to candidacy twice, they will be dismissed.

The thesis requirement for the MFA degree comprises an exhibition of work; a defense of the work and written documentation; and approval of both by the Graduate Committee.

Credits and Grades

Credits are assigned to courses based on measures of time in class and academic activities as well as engagement between instructors and students, as defined in university policy. Grade points per course are calculated by multiplying the number of units of a course by the grade points earned. The Undergraduate Study page details the grades and grade points in use.

Minimum Grade Requirement

A grade of B- in any required course places the student on academic probation. A second grade of B- in any required course results in dismissal from the program. A grade of C+ or below in any required course results in immediate dismissal from the program. Work completed with a grade of C+ or below in elective coursework does not count toward degree requirements. Refer to the Academic Probation and Dismissal Policy (p. 60) for further details.

Minimum Grade Point Average

MFA and MDes students are required to have a minimum grade point average of 2.7 to graduate. Refer to the Academic Probation and Dismissal Policy (p. 60) for further details.

Pass/No Pass Option

Pass/No Pass is only allowed for the Workshops course required for the MFA in Visual Art program. All other courses for the MDes or either MFA degree program must be taken for credit.

Incomplete Grades

Students who, following the last day for withdrawal from courses, experience medical or personal problems that make the satisfactory completion of coursework unlikely may request a grade of I (incomplete). Students in this situation must take the following steps:

1. Contact the instructor before the final review, critique, or exam to discuss the request.
2. If the instructor consents, confirm a due date for outstanding work.

The instructor is under no obligation to award a grade of I (incomplete).

The grade of I (incomplete) must be removed no later than 120 days after the final grade deadline. Upon failure to make up an incomplete grade within 120 days, the student will automatically receive an F in the course. An F grade that is so received may not be changed. Students will not be allowed to continue in courses that require prerequisites if the prerequisite has a grade of I (incomplete). A student who carries more than 9 units of grades of I (incomplete) may be declared ineligible to re-enroll.

F grades for a semester may be changed only through the last day of classes of the following semester and then only in extraordinary circumstances. The director will approve no changes of F grades after this time.

Repeating a Course

Most courses are designed to be completed once, and credit may only be earned once. A student may retake such a course if a higher grade is required (e.g., if the initial final grade is below that required to apply to major requirements). Students may not register themselves for another instance of a course in which the initial final grade is a B or higher, an incomplete, a successful audit, or a Pass. For a student retaking a course, credit is only given once; both grades earned remain on the record, but only the higher grade is used to compute the grade point average. An R notation is added to identify the retaken course.

Some courses are eligible to be repeated, such as internship or thesis courses. Students eligible to take these courses may register themselves for additional instances.

Enrollment Status

Definitions of *full-time study*, *half-time study*, and so on are based on federal regulations. Enrollment status impacts eligibility for campus services as well as Washington University's reporting obligations. Alignment with policies in financial aid, international student services, student health insurance, VA benefits, and athletics is critical.

Washington University's definition for full-time graduate study is at least 9 credit-bearing units (semester hours) per term. Units taken under the audit grade option do not factor into enrollment status calculations, so they cannot count toward the 9 units required for full-time enrollment.

Grievance Procedures

The dynamic and creative studio culture at the heart of the Sam Fox School strives to be safe and inclusive for all members of our community. Our faculty, staff, and students join together in their commitment to creating learning environments of mutuality and respect. When concerns or disagreements arise about conduct, grading, or other matters in the Colleges of Art and Architecture, policies exist for pursuing proper resolution.

Grade Dispute Policy

The Sam Fox School aims to provide each student with a fair assessment of their academic work and studio. Students have the right to dispute their overall course grade (not individual assignments) if they believe that grade does not accurately reflect the quality of their work. A grade dispute must be submitted to the faculty member who assigned the grade within 30 days of receipt of the grade. The Sam Fox School stresses that every effort to resolve such a dispute should be made by the faculty and student involved. A student's eligibility for advancement in sequential course work requires timely resolution of the grade dispute. If the student is a graduation candidate, the dispute process must comply with the Intent to Graduate submission deadlines set forth by the Office of the University Registrar or else the degree conferral will be delayed by one semester or until resolved.

In general, the dispute process will occur and be resolved as follows:

1. The student presents their question about the grade in writing to the faculty member and clearly states the reasons for questioning the grade.
2. The faculty member and the student review the grading procedures as stated in the syllabus and discuss the determining factors of the student's grade.
3. If the case is not resolved between the student and the faculty member, the student may put forth their complaint in writing with supporting evidence to the chair of the academic program, with a copy given to the faculty member involved with the dispute. The student should provide all of the course syllabus and materials relevant to the assigned grade within two weeks of the complaint. If a conflict of interest exists between the student and the chair (e.g., the chair is teaching the course), the case will be referred to another chair in the Sam Fox School or to the director of the College.
4. The chair of the academic program will review the materials. The chair will resolve the dispute by working with the faculty member and the student to arrive at a determination.

Integrity and Ethical Conduct

Washington University and Sam Fox School of Design and Visual Arts are committed to the highest ethical and professional standards of conduct and consider these to be integral to their mission of the promotion of learning. To maintain these standards, the university

relies on each community member's ethical behavior, honesty, integrity, and good judgment. Each community member should demonstrate respect for the rights of others, and each community member is accountable for their own actions.

Washington University policies state that members of the university community can expect to be free from discrimination and harassment. Students, faculty, staff, and outside organizations working on campus are required to abide by specific policies prohibiting harassment, which are posted on the Compliance and Policies page of the university's website.

Should a situation arise in which a member of our community believes they have cause to file a grievance, there are two categories of grievance to consider: academic and non-academic. Academic grievances can either be when a student challenges a course grade or when a fellow student or faculty member feels a matter of academic integrity is at issue.

Student grievances filed to challenge a grade that the student feels has been given incorrectly must follow the procedures outlined in the Grade Dispute Policy above.

Academic integrity grievances are made when a faculty member or fellow student feels a student has compromised the environment of honesty and ethics in the school. Academic integrity infractions follow the procedures laid out in the Sam Fox School and University policies and are managed in the Sam Fox School by the Academic Integrity Officer. Please refer to Washington University's Academic Integrity Statement for additional information.

Non-Academic Concerns

If a member of our academic community feels that the ethical and safe environment of the classroom has been compromised, for whatever reason, they may seek guidance through the school's Faculty-Student Mediator. Students may also consult Washington University's Grievance Policy and Procedures for Allegations by Undergraduate Students Against Faculty. In addition, University Resources available for support include the following:

- Title IX (for issues related to discrimination, sexual harassment, and sexual violence)
- Mental health concerns (Student Health Center)
- Drug and alcohol concerns (Student Health Center)
- Immediate physical/mental health concerns (Washington University Police Department)
- Center for Diversity & Inclusion (for issues related to bias, prejudice, or discrimination)

Leave of Absence

Graduate students in the Sam Fox School may request a voluntary leave of absence for up to one year (or two semesters) when individual professional, medical, or personal circumstances warrant it. Petitions are reviewed and approved by the student's program chair/director. Any requests extending beyond one year will be reviewed on a case-by-case basis.

Students must submit a written request for a leave of absence **no later** than three weeks prior to the start of the upcoming semester. There is no guarantee that requests received after the deadline will be reviewed.

In the case of a medical leave of absence (MLOA), a medical recommendation is required from the Student Health Center before a student will be permitted to take an MLOA and before returning from an MLOA. Additional policy information, MLOA request forms, and MLOA reinstatement forms are available on the MLOA page of the Student Affairs website.

International students requesting a leave of absence must contact their Office for International Students and Scholars (OISS) advisor to discuss how the leave might affect their visa status.

Students returning from a leave of absence must submit a request for reinstatement at least six weeks prior to the desired semester of return to allow for sufficient processing time. Withdrawn students requesting readmission must submit a written request and an updated portfolio by the same deadlines.

If a student decides to take a leave of absence without first having received approval, they will be considered withdrawn from Washington University. If a withdrawn student wishes to return within one year, they must submit an official request for readmission to the appropriate program chair/director. Students who are withdrawn from the university for longer than one year must submit an updated portfolio to be reconsidered for admission.

Students who are on a leave of absence for medical, mental health, academic, family, personal or any other reason are not eligible to participate in a registered student group, hold a student group leadership position, or attend/plan a student group sponsored event as a representative of said student group. Depending on the type of leave and any corresponding policy restrictions, students on a leave of absence may or may not be able to attend campus-wide events as a guest of a current Washington University student.

Retention of Student Work

The Graduate School of Art reserves the right to hold work(s) for exhibition purposes and holds reproduction rights of any work(s) executed in fulfillment of course requirements.

Satisfactory Academic Progress

The minimum GPA requirements needed to maintain eligibility for Satisfactory Academic Progress are dictated by the specific program of study. In each case, per the requirements of 34 C.F.R. 668.34(a)(4)(ii), the federal student aid program requires a minimum of a C average to maintain eligibility for aid, but an individual degree or certificate program may have a higher minimum GPA for federal Satisfactory Academic Progress. Students in Graduate School of Art programs are required to maintain a minimum 2.70 semester and cumulative GPA and to obtain grades of B- or better in all courses.

Students are expected to proceed at a pace that enables them to finish the degree within the appropriate time limit. For MFA and MDes students, this is usually four semesters. Students have a maximum of three calendar years from the date of first registration to complete the degree. Delays in a two-year completion must be approved by the program chair.

Student Conduct

Students are expected to comply with the rules and regulations of the University. See the University Student Conduct Code and the Graduate School of Art Academic Integrity Policy for more information. Additional information is available in the Graduate Student Handbook distributed at orientation.

Transfer Credit

The Graduate School of Art does not award transfer credit at the graduate level.

Financial Information

Financial Aid

The Sam Fox School of Design & Visual Arts strives to provide financial assistance to as many students as possible. Financial aid packages most often consist of a combination of fellowships or scholarships, teaching and/or technical assistantships, and loan assistance.

An application for financial aid will have no effect on the admission decision. Financial aid awards, including merit-based scholarships, are identified through the admissions process and are based on separate considerations of academic excellence, artistic ability, and financial need. Instructions for applying for financial aid are available on the Sam Fox School's Financial Aid webpage.

Through the Sam Fox Ambassadors Graduate Fellowship Program, the School will award 10 full-tuition scholarships each year to outstanding candidates for graduate study. Ambassadors will also receive an annual \$1,000 creative activity and research stipend. The tuition waiver and stipend will be renewed annually for Ambassadors in good standing. Ambassadors will be selected from top applicants to the following degree programs: Master of Architecture, Master of Fine Arts in Visual Art, Master of Fine Arts in Illustration & Visual Culture, Master of Landscape Architecture, and Master of Urban Design. Recipients will demonstrate exceptional potential for advanced studies and creative research in their discipline. In addition to the tuition waiver and stipend, Ambassadors will participate in a series of events each year designed to build deep and meaningful connections across disciplines that advance their creative work and scholarship.

A full list of merit-based scholarships and university-wide fellowships is available on the Sam Fox School website.

Fellowship, scholarship, and assistant in instruction awards are renewable for the second year of study. Students must reapply for loan assistance each year. Instructions for applying for financial aid are available on the Sam Fox School's Financial Aid webpage.

Financial Obligations

Washington University reserves the right to change the fees stated or to establish fees at any time without prior written notice. Whenever changes or additions are made, they become effective with the next payment due.

Students are responsible for fulfilling their financial obligations to the university. If a student account becomes overdue, a late payment fee will be assessed, and a hold will be placed on the account. Students with a poor payment history may be restricted from utilizing certain payment options or receiving tuition remission until course credit has been earned. Non-payment of tuition and other expenses due to the university will be cause for exclusion from class or refusal of graduation, further registration, or transfer credit. In addition, students are liable for any costs associated with the collection of their unpaid bills, including but not limited to collection agency costs, court costs, and legal fees. Past due amounts can also be reported to a credit bureau.

Withdrawals and Refunds

Students wishing to withdraw for any reason from the Graduate School of Art before the end of the semester should consult with the program chair. No such withdrawal will be official until the request in writing has been approved and the appropriate changes have been made in the student's record.

A written request for a refund must be submitted to the Sam Fox School Registrar's Office for consideration. Tuition adjustments will be processed based on the information received and according to the schedule below. Material fees for art courses will not be refunded after the course drop period for the semester.

For any student whose medical condition makes attendance for the balance of the semester impossible or medically inadvisable, the university will make a pro rata refund of tuition as of the date of withdrawal when that date occurs prior to the twelfth week of classes, provided that the condition is verified by the Student Health Center or a private physician. The date of withdrawal may correspond to the date of hospitalization or the date on which the medical condition was determined.

Withdrawal Date	Refund
Within 1st or 2nd week of classes	100%
Within 3rd or 4th week of classes	80%
Within 5th or 6th week of classes	60%
Within 7th or 8th week of classes	50%
Within 9th or 10th week of classes	40%
After 10th week of classes	0%

Summer Withdrawals and Refunds

The Sam Fox School reserves the right to cancel a course if it has not enrolled enough students by the first day of class. If a course is canceled, all enrolled students will be notified and dropped from the class, and they will not be charged tuition and fees.

If a course is not canceled, a student may be released from their obligation to pay full tuition and fees by canceling their registration according to the schedule below:

Withdrawal Date	Refund
Prior to the first class meeting	100% tuition + fees
Prior to 15% of published meeting dates	100%
Prior to 30% of published meeting dates	80%
Prior to 45% of published meeting dates	60%
Prior to 60% of published meeting dates	40%
After 61% of published meeting dates	0%

Requests for refunds must be made in writing to the Sam Fox School Registrar's Office.

Students may drop a summer course without penalty through the 80% tuition refund deadline, and they may withdraw from a course through the 40% tuition refund deadline.

Interdisciplinary Opportunities

Washington University offers courses through interdisciplinary programs that include studies in a variety of disciplines that cross traditional academic boundaries and support academic areas outside of the schools.

- **Interdisciplinary Courses**

Graduate students can speak with their advisors with regard to enrolling in individual courses available outside of their school that may advance their research or professional goals. An internal tuition agreement valid across the university's graduate and professional schools enables interdisciplinary study by allowing enrollment in classes outside of the student's home school. Many undergraduate and graduate courses are available for graduate student enrollment, subject to the following eligibility guidelines:

- The student must be enrolled full-time in a graduate degree program and have the approval of their faculty advisor or administrative officer to take a course outside of their home school.
- Courses will be open to students outside of the discipline only if those students have met the required prerequisites and have the approval of both their department/advisor and the course instructor.
- Finally, courses in the evening divisions, including the School of Continuing & Professional Studies, are not part of this agreement. Courses that require individualized instruction and/or additional fees (e.g., independent studies, individual music lessons) are also excluded.

- **Teaching Citation — Center for Teaching and Learning**

The Teaching Citation is a professional-development program open to Washington University graduate students. The purpose of the program is to provide formalized pedagogical training to help graduate students prepare for careers that involve teaching. Graduate students who complete the program will participate in a learning community in which they will 1) develop knowledge of effective pedagogy, including evidence-based teaching methods, by completing one Foundations in Teaching and five advanced-level CTL workshops, 2) gain expertise with varied teaching methods by documenting three qualifying teaching experiences, and 3) develop, reflect on, and refine on their teaching approach by writing an engaging teaching philosophy statement.

Documenting one's teaching experience includes demonstrating that the required number of teaching hours have been met, attaining faculty or CTL observation and student feedback on one's teaching activities, and writing a self-reflection. The qualifying teaching experiences that can be counted toward the Teaching Citation include, for example, include leading a weekly discussion or recitation subsection, leading regular review- or help-sessions, presenting course lectures, teaching a course independently, and mentoring a student in a research project. Teaching experiences must be approved by CTL staff.

- A limited opportunity for some Washington University students to enroll in courses at Saint Louis University and the University of Missouri–St. Louis is available through the Inter-University Exchange Program (p. 65).
- The Skandalaris Center (p. 66) offers cocurricular programming and practical, hands-on training and funding opportunities to students and faculty in all disciplines and schools.
- The McDonnell International Scholars Academy (p. 67) is an endowed fellowship program that offers generous financial support toward graduate and professional degree studies at Washington University in St. Louis.

Inter-University Exchange Program

The Inter-University Exchange (IE) program between Washington University, Saint Louis University (SLU), and the University of Missouri–St. Louis (UMSL) began in 1976 as an exchange agreement encouraging greater inter-institutional cooperation at the graduate level. Over time, this program has evolved to include undergraduate education. The basic provisions of the original agreement are still in place today, and participation continues to be at the discretion of each academic department or unit.

At Washington University, there are several schools that *do not participate* in this program (i.e., degree-seeking students in these schools are not eligible to participate in the IE program, and courses offered in these schools are not open to SLU and UMSL students attending Washington University through the IE program). They are the School of Law, the School of Medicine, the McKelvey School of Engineering, and the School of Continuing & Professional Studies. The Washington University schools that are open to participation in the IE program may have specific limitations or requirements for participation; details are available in those offices.

The following provisions apply to all coursework taken by Washington University students attending SLU or UMSL through the IE program:

- Such courses can be used for the fulfillment of degree or major requirements. (Students should consult with their dean's office for information about how IE coursework will count toward their grade-point average, units and major requirements.)
- Such courses are not regularly offered at Washington University.
- Registration for such courses requires preliminary approval of the student's major/department advisor, the student's division office or dean, and the academic department of the host university.
- Students at the host institution have first claim on course enrollment (i.e., a desired course at SLU or UMSL may be fully subscribed and unable to accept Washington University students).
- Academic credit earned in such courses will be considered as resident credit, not transfer credit.

- Tuition for such courses will be paid to Washington University at the prevailing Washington University rates; there is no additional tuition cost to the student who enrolls in IE coursework on another campus. However, students are responsible for any and all fees charged by the host school.
- Library privileges attendant on enrolling in a course on a host campus will be made available in the manner prescribed by the host campus.

Instructions

Washington University students must be enrolled full-time to participate in the IE program and have no holds, financial or otherwise, on their academic record at Washington University or at the host institution.

1. The student must complete the IE program application form. Forms are available from the Office of the University Registrar website.
2. The student must provide all information requested in the top portion of the form and indicate the course in which they wish to enroll.
3. The student must obtain the approval signature of the professor teaching the class or the department chair at SLU or UMSL, preferably in person.
4. The student also must obtain the approval signatures of their major advisor at Washington University and the appropriate individual in their dean's office.
5. Completed forms must be submitted to the Office of the University Registrar in the Women's Building a minimum of one week before the start of the term.

Course enrollment is handled administratively by the registrars of the home and host institutions. Washington University students registered for IE coursework will see these courses on their class schedule and academic record with the subject codes SLU and UMSL. Final grades are recorded when received from the host institution. The student does not need to obtain an official transcript from SLU or UMSL to receive academic credit for IE coursework at Washington University.

Contact: Office of the University Registrar
Phone: 314-935-5959
Email: registrar@wustl.edu
Website: <http://registrar.wustl.edu/student-records/registration/the-inter-university-exchange-program>

Skandalaris Center for Interdisciplinary Innovation and Entrepreneurship

The Skandalaris Center for Interdisciplinary Innovation and Entrepreneurship is the hub of creativity, innovation, and entrepreneurship at Washington University. We believe everyone can be entrepreneurial. Skandalaris provides programming where anyone can explore their creative and entrepreneurial interests, develop an entrepreneurial mindset, and go from ideation to launch.

Mission

The Skandalaris Center fosters and empowers an inclusive community that finds opportunities in problems and transforms ideas into action. We build an ecosystem of education, research, and resources that engages all WashU students, faculty, alumni, and staff as entrepreneurial leaders and collaborators.

Who We Serve

We work with the best and brightest at WashU — the change-makers, thought leaders, and visionaries — to solve the world's problems and meet local needs through innovation and entrepreneurship. As an interdisciplinary center, our initiatives serve students, faculty, staff, and alumni from all levels and disciplines.

Our Initiatives

We develop programs for WashU entrepreneurs, creatives, innovators, and scholars. Our commitment to interdisciplinary innovation and entrepreneurship is motivated by the following beliefs:

- *Everyone can be creative.* We provide hands-on experiences and the creative means to solve problems.
- *Innovation is the backbone of entrepreneurship.* Our opportunities are designed to develop and share new ideas while connecting with other WashU entrepreneurs and innovators.
- *Good ideas are one opportunity away from success.* Our programs are created to help WashU entrepreneurs and innovators access the resources they need to take their ideas to the next level.
- *Knowledge and skills are key to innovation and entrepreneurship.* Our Center offers events and opportunities to help our community of WashU entrepreneurs, creatives, and innovators learn the ins and outs of innovation and entrepreneurship.

Programs and Resources

• Experts on Call

This program provides an opportunity for the WashU community to connect with experts in the Skandalaris Center or remotely, free of charge.

- **Honors in Innovation & Entrepreneurship**

Students who have shown exemplary involvement in innovation and entrepreneurship during their time at Washington University are recognized through this program. Honors are earned by accumulating points through a combination of curricular and cocurricular activities.

- **In-Residence Program**

This program provides WashU students, faculty, staff, and alumni with the opportunity to learn from and work with professionals with extensive industry experience.

- **PhD Citation in Entrepreneurship**

This program provides opportunities for PhD students who are interested in developing skills and experiences in the areas of entrepreneurship and innovation.

- **Pivot 314 Fellowship**

The Pivot 314 Fellowship is a year-long program presented by the Office of the Provost and the Skandalaris Center for Interdisciplinary Innovation and Entrepreneurship. Pivot 314 offers graduate students curated programming focused on professional development and on strengthening leadership and communications skills, as well as internship opportunities.

- **Resources**

The Skandalaris Center, Washington University, and external services and resources are available to support innovators and entrepreneurs.

- **Skandalaris Spaces**

Our collaboration space is available for hosting meetings or events. Requests should be made a week in advance.

- **Skandalaris Startup Webinars, Panel Discussions, and Workshops**

These webinars provide an exciting way for alumni to reconnect and share their experiences with entrepreneurship. We also offer free, noncredit workshops designed to encourage creativity, innovation, and entrepreneurship.

- **Startup Venture Promotion**

The Skandalaris Center is happy to help Washington University in St. Louis students, faculty, staff, and alumni with promoting their startup ventures.

- **Student Entrepreneurial Program (StEP)**

StEP provides a unique opportunity for students to own and operate a business on campus that serves the WashU community. Student owners can supplement the valuable business and entrepreneurial skills they learn in the classroom while gaining real-world experience as they manage and lead their own businesses.

- **Student Groups**

There are many organizations that allow students to gain experience and make valuable interdisciplinary connections in the areas of creativity, innovation, and entrepreneurship.

- **Venture Development**

The WashU community is invited to set an appointment with a member of our team for help with ideas and businesses at any stage. We will work with these individuals to brainstorm ideas, strengthen financial models, draft business plans, perfect pitches, and more.

- **Washington University Entrepreneurship Courses**

Courses in entrepreneurship offered across the university are available to students at all levels and in all disciplines.

Competitions

- **IdeaBounce®**

IdeaBounce® is both an online platform and an event for sharing venture ideas and making connections. This is an opportunity for participants to pitch their ideas (no matter how "fresh"), get feedback on them, and make connections. In-person events happen frequently throughout the fall and spring semesters.

- **Skandalaris Venture Competition (SVC)**

The SVC provides expert mentorship to new ventures and startups to ready them for commercializing their ideas, launching, and pitching to investors. Teams will develop materials focused on explaining the ideas that they are working on to a broad audience.

- *Who Can Apply:* Current Washington University students and alumni (within one year of graduation) with an early-stage venture or idea

- *Award:* Up to \$22,500

- **Global Impact Award (GIA)**

The GIA awards WashU-affiliated ventures with inventions, products, ideas, and business models that will have a broad and lasting impact on society.

- *Who Can Apply:* WashU students, postdocs, residents, and alumni who have graduated within the last 10 years

- *Award:* Up to \$50,000

Learn More

Please contact the Skandalaris Center to sign up for our newsletter and for additional information about all programs.

Phone: 314-935-9134
Email: sc@wustl.edu
Website: <http://skandalaris.wustl.edu>

McDonnell International Scholars Academy

The McDonnell International Scholars Academy graduate fellowship program at Washington University in St. Louis is dedicated to fostering a dynamic community of leaders diverse in their academic endeavors and backgrounds. Committed to educating a community of scholars equipped to tackle the world's most pressing issues, the Academy offers a transformational experience that strengthens leadership

capacity through mentorship, professional development, and distinctive engagement opportunities. This multifaceted approach cultivates leaders who embrace a global mindset and who are dedicated to the principles of social responsibility.

Who Are McDonnell Scholars?

McDonnell Scholars are WashU graduate students chosen based on their ability to emerge as leaders and experts in their fields, with perspectives that reflect cultural competence and engagement. The McDonnell Academy unites these exceptional individuals from diverse academic disciplines and regions around the world, fostering a dynamic and vibrant community enriched by a multitude of cultures and perspectives.

As part of the commitment to being a McDonnell Scholar, students engage in a first-year leadership seminar, cohort trips, community service projects, and presentation skills development. Participation is a key component of the program. Through mentorship, professional development, and unique engagement opportunities, McDonnell Scholars embark on a transformative journey that enhances their capacity to drive positive change, emerging with a global outlook and the ability to foster growth in their communities and beyond.

In selecting its Scholars, the Academy considers the following:

- **Academic Distinction:** Scholars are selected on the basis of their academic talent, promise, and ambition to become future leaders in academia, government, the professions, or the corporate world.
- **Global Mindset:** Scholars share a global outlook, embrace differences, and express interest in broader social and cultural issues. They are committed to engaging in dialogue across disciplines and cultures.
- **Leadership:** Scholars demonstrate a desire and potential to generate positive change in their communities and around the world. They are committed to engaging in the Academy's platform for leadership development and communication acumen.
- **Community:** Scholars become part of a diverse, close-knit community. They share a commitment to engaging in the Academy's academic, professional, and social activities and to strengthening ties across the Academy's global network of partners.

Fellowship Benefits

The McDonnell Academy provides both financial and programmatic support to enrich the WashU graduate experience, including the following:

- **Comprehensive Support:** Scholars benefit from a fully funded scholarship covering tuition, a generous monthly stipend, professional development funding, and a one-time relocation allowance. In addition, they gain access to extensive resources such as networking opportunities, specialized workshops, exclusive events, and corporate showcases. These opportunities provide invaluable insights, exposure, and connections that will significantly enhance their professional growth.

- **Leadership Development:** Scholars engage in enriching learning opportunities that have been specially tailored to develop leadership skills and to prepare them to tackle complex issues with ingenuity and resilience.
- **Mentorship by Renowned Faculty:** Scholars partner with world-class faculty who provide personalized mentorship and guidance to support academic and professional development.
- **Immersive Cultural Experiences:** Scholars experience life in vibrant St. Louis and participate in cultural events and activities with McDonnell Scholars & Alumni from more than 70 academic programs and 50 international institutions around the world. Each year, first- and second-year McDonnell Scholars travel to New York and Washington, D.C., where they gain enriching insights into business, entrepreneurship, finance, media, and government.
- **Communications Training:** Scholars participate in specialized communication training courses to enhance their interpersonal, presentation, and written communication skills.
- **Global Network:** New scholars join a diverse and vibrant community of scholars and alumni from across the globe, creating lifelong connections that bridge cultures and academic disciplines.

Applying & Eligibility

The McDonnell International Scholars Academy graduate fellowship is open to incoming WashU graduate and professional degree applicants who have applied to an eligible WashU graduate program. Applications to the McDonnell Academy are accepted from September 1 through January 31 for fall enrollment.

To qualify to apply for the McDonnell International Scholars Academy fellowship program:

- Applicants must submit an application to an eligible WashU doctoral or master's degree program. For most programs, applicants can submit their applications to both the desired graduate program and the McDonnell Academy through the WashU graduate application portal. *Application to the McDonnell Academy is separate from and in addition to an application to a graduate degree program at Washington University in St. Louis.*
- Applicants must have completed or be on track to complete a bachelor's degree or higher before the start of the upcoming fall academic year. Please note that this fellowship is not available for undergraduate studies.
- Continuing WashU graduate students are not eligible to apply, unless they are beginning a new eligible program during the upcoming fall semester.

Whether students are graduates of one of WashU's esteemed partner universities or from other domestic and international institutions, we invite them to apply! Applicants from all countries are welcome! Priority is given to candidates who are graduates of one of the Academy's Partner Universities.

Learn More

For more information about eligibility, programming, and financial support, please visit the Admissions page of the McDonnell International Scholars Academy website.

Website: <https://mcdonnell.wustl.edu/>

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