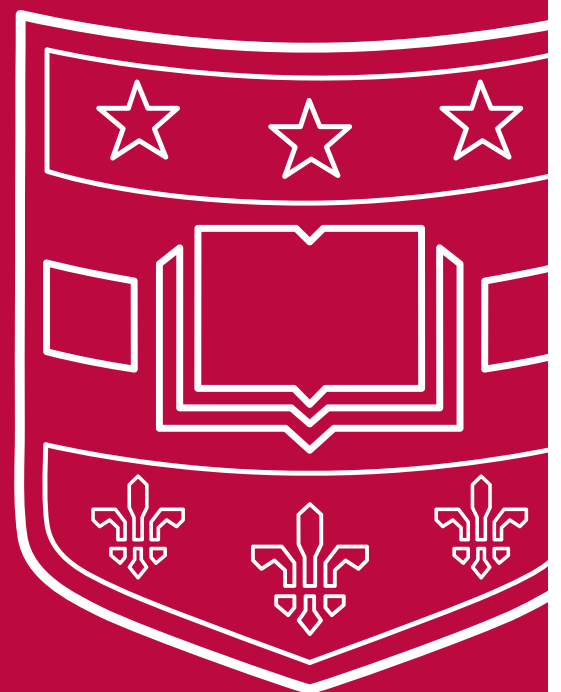


# 2024–25 Bulletin

Graduate School of Art



Washington University in St. Louis



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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; and Social Work & Public Health.

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 *2024-25 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:

—The 2024-25 Bulletin PDFs are coming soon!—

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

The degree requirements and policies listed in the *2024-25 Bulletin* apply to students entering Washington University during the 2024-25 academic year. For more information, please visit the Catalog Editions (p. 6) 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, 2024). 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, 2025. In the interim, semester course offerings will be found in Washington University's Course Listings; these are usually available at the end of September for the upcoming spring semester, in early February for the

upcoming summer semester, and in late February for the upcoming fall semester. Midyear changes to current courses (titles, descriptions, and credit units) are not reflected in this *Bulletin* and will only appear in the Course Listings. For more information about determining the appropriate edition of the *Bulletin* to consult, please visit the Catalog Editions page (p. 6) in the About This Bulletin section.

For the most current information about registration and available courses, visit WebSTAC and Course Listings, respectively. Please email the Bulletin editor, Jennifer Gann, ([jennifer.gann@wustl.edu](mailto:jennifer.gann@wustl.edu)) with any questions concerning the *Bulletin*.

## Bulletin Policies

### 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

Periodically, Washington University schools will change their program offerings. If a program is no longer accepting applicants, we will note this in the *Bulletin*, and soon after the program will be removed from the *Bulletin*. Students who are actively enrolled in these programs will be held to the requirements and policies published in the *Bulletin* from their year of matriculation. If a student has not been continuously enrolled in such a program and now wishes to inquire whether a discontinued program can still be completed, they should contact the relevant department or school to determine whether this opportunity is available.

### Year of Matriculation

Students who attend Washington University are held to the policies in place as published in the *Bulletin* during their year of matriculation. For more information, please visit the Catalog Editions page (p. 6).

## Course Numbering

Courses at Washington University are coded by department and include a three- or four-digit number that generally means the following, although students should check with the school or department offering the courses to be certain:

- 100 to 199 are primarily for first-year students;
- 200 to 299 are primarily for sophomores;
- 300 to 399 are primarily for juniors;
- 400 to 499 are primarily for juniors and seniors, although certain courses may carry graduate credit; and
- 500 and above are offered to graduate students and to juniors and seniors who have met all stated requirements. (If there are no stated requirements, juniors and seniors should obtain permission of the instructor.)

For example: Course L07 105 is an introductory course offered by the Department of Chemistry (L07).

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

## Curriculum Designators

The designators shown below are used in Washington University's course descriptions and listed here alphabetically by code. The primary fields covered in each section are also listed.

### A (Architecture)

Code	Name
A46 ARCH	Architecture
A48 LAND	Landscape Architecture
A49 MUD	Urban Design
AS1 MedSoc	Medicine and Society
AS2 PCS	Process Control Systems
AS3 UMSLEN	UMSL Joint Engineering Program

### B (Business)

Code	Name
B50 ACCT	Accounting
B51 ADMN	Administration
B52 FIN	Finance
B53 MGT	Management
B54 MEC	Managerial Economics
B55 MKT	Marketing
B56 OB	Organizational Behavior
B57 SCOT	Supply Chain, Operations, and Technology
B59 DAT	Data Analytics
B60 ACCT	Graduate Accounting
B62 FIN	Graduate Finance
B63 MGT	Graduate Management
B64 MEC	Graduate Managerial Economics
B65 MKT	Graduate Marketing
B66 OB	Graduate Organizational Behavior

B67 SCOT	Graduate Supply Chain, Operations, and Technology
B69 DAT	Graduate Data Analytics
B90 BEE	Brookings Executive Education
B99 INTL	International Studies

### E (Engineering)

Code	Name
E35 ESE	Electrical & Systems Engineering
E37 MEMS	Mechanical Engineering & Materials Science
E44 EECE	Energy, Environmental & Chemical Engineering
E60 Engr	General Engineering
E62 BME	Biomedical Engineering
E81 CSE	Computer Science & Engineering
EGS EGS	Engineering Graduate Studies

### F (Art)

Code	Name
F00 Art	Art
F10 ART	Art (Core and Major Studio Courses)
F20 ART	Art (Elective Studio Courses)

### I (Interdisciplinary Programs)

Code	Name
I02 MAIR	Military Aerospace Science
I25 MILS	Military Science
I50 INTER D	Interdisciplinary Studies
I52 IMSE	Institute of Materials Science & Engineering
I53 DCDS	Division of Computational and Data Sciences
I60 BEYOND	Beyond Boundaries

### L (Arts & Sciences)

Code	Name
L01 Art-Arch	Art History and Archaeology
L04 Chinese	Chinese
L05 Japan	Japanese
L07 Chem	Chemistry
L08 Classics	Classics
L09 Greek	Greek
L10 Latin	Latin
L11 Econ	Economics
L12 Educ	Education
L13 Writing	Writing
L14 E Lit	English Literature
L15 Drama	Drama
L16 Comp Lit	Comparative Literature
L18 URST	Urban Studies

L19 EEPS	Earth, Environmental, and Planetary Sciences
L21 German	Germanic Languages and Literatures
L22 History	History
L23 Re St	Religious Studies
L24 Math	Mathematics and Statistics
L27 Music	Music
L28 P.E.	Physical Education
L29 Dance	Dance
L30 Phil	Philosophy
L31 Physics	Physics
L32 Pol Sci	Political Science
L33 Psych	Psychological & Brain Sciences
L34 French	French
L36 Ital	Italian
L37 Portug	Portuguese
L38 Span	Spanish
L39 Russ	Russian
L40 SOC	Sociology
L41 Biol	Biology and Biomedical Sciences
L43 GeSt	General Studies
L44 Ling	Linguistics
L45 LatAm	Latin American Studies
L46 AAS	Asian American Studies
L48 Anthro	Anthropology
L49 Arab	Arabic
L51 Korean	Korean
L52 ARC	Archaeology
L53 Film	Film and Media Studies
L56 CFH	Center for the Humanities
L57 RelPol	Center on Religion and Politics
L59 CWP	College Writing Program
L61 FYP	First-Year Programs
L62 Praxis	Praxis
L63 IPMS	Movement Science
L64 PNP	Philosophy-Neuroscience-Psychology
L66 ChSt	Children's Studies
L73 Hindi	Hindi
L74 HBRW	Hebrew
L75 JIMES	Jewish, Islamic, and Middle Eastern Studies
L77 WGSS	Women, Gender, and Sexuality Studies
L81 EALC	East Asian Languages & Cultures
L82 EnSt	Environmental Studies
L84 Lw St	Legal Studies
L85 MedH	Medical Humanities
L86 PBPM	Biological & Physical Sciences for PBPM Study
L87 SDS	Statistics and Data Science
L89 Sphr	Speech and Hearing

L90 AFAS	African and African-American Studies
L92 APL	Applied Linguistics
L93 IPH	Interdisciplinary Project in the Humanities
L97 GS	Global Studies
L98 AMCS	American Culture Studies
L99 OSP	Overseas Programs
LGS GSAS	The Graduate School
LPH LPHS	Public Health and Society

## M (Medicine)

Code	Name
M01 OT	Occupational Therapy Program
M02	Physical Therapy Program-Grad PhysTher
M04 FYSelect	First-Year Selectives
M05 Neurosci	Neuroscience
M10 Anesth	Anesthesiology
M15 Biochem	Biochemistry and Molecular Biophysics
M17 CLNV	Clinical Investigation
M18 BMI	Biomedical Informatics
M19 PHS	Population Health Sciences
M20 Genetics	Genetics
M21 MSB	Biostatistics and Genetic Epidemiology
M25	Internal Medicine Medicine
M26 FamMed	Family Medicine
M27 EMED	Emergency Medicine
M30 MolMB	Molecular Microbiology
M35 Neurol	Neurology
M40	Neurological Surgery NeurSurg
M45 ObGyn	Obstetrics and Gynecology
M50 Ophth	Ophthalmology and Visual Sciences
M55 Oto	Otolaryngology
M60 Path	Pathology
M65 Peds	Pediatrics
M70 MolBio/ Pha	Molecular Biology and Pharmacology
M75 CellBio	Cell Biology and Physiology
M80 Interdis	Interdisciplinary
M81 Gateway	Gateway Curriculum
M85 Psych	Psychiatry
M88 AHBR	Applied Health Behavior Research
M89 PACS	Audiology and Communication Sciences
M90 Radiol	Radiology
M91	Medical Physics MedPhys
M92 RadOnc	Radiation Oncology

M93 NrsSci	Nursing Science
M95 Surgery	Surgery
M96 Ortho	Orthopedic Surgery
M99 Ind Stdy	Independent Study

## S (Social Work and Public Health)

Code	Name
S10 SWCR	Core
S15 SWCR	MSW Foundation
S20 SWHS	Theory, Problems & Issues
S30 SWDP	Practice Methods
S31 SWDP	Practice Methods
S40 SWSP	Social Policy
S48 SWSP	Social Policy
S50 SWSA	Practice Methods
S55 MPH	Master of Public Health (MPH)
S60 SWCD	Practice Methods
S65 SWCD	Practice Methods
S70 SWPR	MSW Practicum
S81 SKILL	Skill Labs
S90 SWDT	Brown PhD
S91 PSTM	Post-Master Certificate

## T (Engineering - Joint Program & Sever Institute)

Code	Name
T11 JCS	Joint Introduction to Computing
T54 PRJM	Project Management
T55 ETEM	Engineering Management
T64 CNST	Construction Management
T71	Health Care Operations
HLTHCARE	
T81 INFO	Information Management
T83 CYBER	Cybersecurity Management
T92 HCO	Health Care Operations (Online)
T93 CSM	Cybersecurity Management (Online)
T95 EMGT	Engineering Management (Online)

## U (School of Continuing & Professional Studies)

Code	Name
U02 Classics	Classics
U03 GS	General Studies
U05 Chem	Chemistry
U07 Econ	Economics

U08 Educ	Education
U09 Psych	Psychological & Brain Sciences (Psychology)
U10 ArtArch	Art History and Archaeology
U11 EComp	English Composition
U12 Fr	French
U13 EPSc	Earth and Planetary Sciences
U14 German	Germanic Languages and Literatures
U15 ELP	English Language Programs
U16 Hist	History
U18 Film	Film and Media Studies
U19 SUST	Sustainability
U20 Math	Mathematics and Statistics
U21 Drama	Drama
U22 Phil	Philosophy
U23 Phys	Physics
U24 Mus	Music
U25 PolSci	Political Science
U26 Port	Portuguese
U27 Span	Spanish
U29 Bio	Biology
U30 Spch	Speech
U31 Dance	Dance and Somatic Movement Studies
U32 ComplLit	Comparative Literature
U35 Arab	Arabic
U36 Japan	Japanese
U37 Hebr	Hebrew
U38 Chinese	Chinese
U39 Russ	Russian
U40 Ital	Italian
U43 IS	International Studies
U44 Bus	Business
U47 IRISH	Irish Studies
U48 Comm	Communications
U49 JRN	Journalism
U51 KOREAN	Korean
U56 ISLA	Integrated Studies in Liberal Arts
U65 ELit	English and American Literature
U66 RelSt	Religious Studies
U67 LAS	Latin American Studies
U68 SOC	Sociology
U69 Anthro	Anthropology
U71 DATA	Data Studies
U73 Hindi	Hindi
U74 Sci	Science
U76 NPM	Nonprofit Management
U78 EAsia	East Asian Studies
U79 Art	Art
U80 CRM	Clinical Research Management

U82 CIM	Computers and Information Management
U84 AFAS	African and African-American Studies
U85 IA	International Affairs
U86 HCARE	Health Care
U87 HRM	Human Resources Management
U89 AMCS	American Culture Studies
U90 GIS	Geographic Information Systems
U91 Ling	Linguistics
U92 WGSS	Women, Gender, and Sexuality Studies
U93 Scan	Scandinavian
U94 JME	Jewish, Islamic, and Middle Eastern Studies
U96 DLA	DLA Seminars
U98 MLA	MLA Seminars

## W (Law)

Code	Name
W74 LAW	Law
W75 LAW	Law
W76 LAW	Law
W77 LAW	Law
W78 LAW	Law
W79 LAW	Law
W80 OLAW	Law Onlin

## X (Design & Visual Arts)

Code	Name
X10 XCORE	Design & Visual Arts - Core
X20 XELEC	Design & Visual Arts - Elective

## 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 course work 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 must complete the graduation requirements in effect during the term that they matriculated into their program of study as published in the edition of the *Bulletin* from that academic year. 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](mailto:registrar@wustl.edu)) with specifics of the needed information.

### 2023-2024

The HTML archives of the 2023-24 *Bulletin* are coming soon.

- 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 University Facts 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. Individual schools — particularly our graduate and professional schools — may have varying calendars due to the nature of particular fields of study. Please refer to each school's website for more information.

## Fall Semester 2024

College of Arts & Sciences, McKelvey School of Engineering, Olin Business School, Sam Fox School of Design & Visual Arts, and the School of Continuing & Professional Studies

Date	Day	Description
August 26	Monday	First day of classes
September 2	Monday	Labor Day (no classes)
October 5-8	Saturday-Tuesday	Fall Break (no classes)
November 27-December 1	Wednesday-Sunday	Thanksgiving Break (no classes)
December 6	Friday	Last day of classes
December 9-11	Monday-Wednesday	Reading days
December 12-18	Thursday-Wednesday	Final exams

## Spring Semester 2025

College of Arts & Sciences, McKelvey School of Engineering, Olin Business School, Sam Fox School of Design & Visual Arts, and the School of Continuing & Professional Studies

Date	Day	Description
January 13	Monday	First day of classes
January 20	Monday	Martin Luther King, Jr. holiday (no classes)
March 9-16	Sunday-Sunday	Spring Break (no classes)
April 25	Friday	Last day of classes
April 28-30	Monday-Wednesday	Reading days
May 1-7	Thursday-Wednesday	Final exams

## Commencement

Date	Day	Description
May 12	Monday	Class of 2025 Commencement

## Summer Semester 2025

Date	Day	Description
May 19	Monday	First Summer Session begins
May 26	Monday	Memorial Day (no classes)
July 4	Friday	Independence Day (no classes)
August 14	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 is located on the lower level of the Mallinckrodt Center, and it is the hub of academic support at Washington University in St. Louis. We provide undergraduate students with assistance in a variety of forms. Most services are free, and each year more than 2,000 students participate in one or more of our programs. For more information, visit the Learning Center website or call 314-935-5970. There are three types of services housed within the Learning Center:

- **Academic Mentoring Programs** offer academic support in partnership with the academic departments in a variety of forms. Academic mentoring 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. Programs include course-specific weekly structured study groups facilitated by highly trained peer leaders as well as course-specific weekly walk-in sessions facilitated by academic mentors in locations, at times and in formats convenient for the students. The Learning Center also offers individual consulting/coaching for academic skills such as time management, study skills, note taking, accessing resources and so on. Other services include fee-based graduate and professional school entrance preparation courses.
- **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 contact the Learning Center at 314-935-5970 for more information.
- **TRIO: Student Support Services** 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.** If a student is joining the university from a country other than the United States, this office can assist that individual through their orientation programs, issue certificates of eligibility (visa documents), and provide visa and immigration information. In addition, the office provides personal and cross-cultural counseling and arranges social, cultural and recreational activities that foster international understanding on campus.

The Office for International Students and Scholars is located on the Danforth Campus in the Danforth University Center at 6475 Forsyth Boulevard, Room 330. The office can be found on the Medical Campus in the Mid Campus Center (MCC Building) at 4590 Children's Place, Room 2043. For more information, visit the Office for International Students and Scholars website 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](mailto: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 Habif Health and Wellness Center provides medical, psychiatric, and health promotion services for undergraduate and graduate students on the Danforth Campus. Please visit the Habif Health and Wellness Center website for more information about Habif's 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. Psychiatry Services staff provide ongoing medication management for students to address their mental health concerns. Habif Health and Wellness 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. Habif 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 Habif (except in an emergency). Call 314-935-6666 or visit the Habif 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 Habif Health and Wellness 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 Habif Health and Wellness Center lab provides full laboratory services. Some tests can be performed in house. The remainder of all testing that is ordered by Habif is completed by LabCorp. LabCorp serves as Habif's reference lab, and it is a preferred provider on the student health insurance plan. This lab can perform any test ordered by Habif 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 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, during the five years before beginning their studies at Washington University, all students will have received the tetanus diphtheria immunization, the hepatitis A vaccine series, the hepatitis B vaccine series, the HPV vaccine series, the meningitis B vaccine, and the varicella vaccine. Medical history forms are available online. Failure to complete the required forms will delay a student's registration and prevent their entrance into housing assignments. Please visit the Habif 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 Sumers Recreation Center, consult the Health and Wellness Digital Library, follow Habif on Instagram (@washu\_habif), and/or email [wellness@wustl.edu](mailto:wellness@wustl.edu). In 2018, this department launched the WashU Recovery Group 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 TimelyCare.

Located in the Habif Health and Wellness Center, 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. Providers also offer self-help programs, including Therapy Assistance Online (TAO). 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](mailto:ccpscoordinator@wustl.edu).

## Important Information About Health Insurance and Fees for Danforth Campus Students

All full-time, degree-seeking Washington University 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. Habif 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 Mental Health Services; these fees may be billable to the students' insurance plans. More information is available on the Habif 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. It covers a membership to the Sumers Recreation Center, health education, prevention efforts, and other benefits, including no-cost counseling visits.

## 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.

## 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.

## 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 IVA.6

## 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.

## Statement of Intent to Graduate

Students are required to file an Intent to Graduate via WebSTAC prior to the semester in which they intend to graduate. Additional information is available from school dean's offices and the Office of the University Registrar.

## 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 from the Office of the University Registrar via either WebSTAC (if they remember their WUSTL Key) or Parchment (if they do not have or cannot remember their WUSTL Key). Students may print unofficial transcripts for their personal use from WebSTAC. 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 Habif Health and Wellness Center. 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 will be required to obtain vaccinations for measles, mumps and rubella at the Habif Health and Wellness Center, if there is no evidence of immunity. In addition, undergraduate students will be required to obtain meningitis vaccinations. Students will be assessed the cost of the vaccinations. 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 Habif Health and Wellness Center website. All students who have completed the registration process should access the student portal on the website. Students should fill out the form and follow the instructions for transmitting it to the Habif Health and Wellness Center. 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 WebSTAC 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

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.

## 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, 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 Integrity Council made up of faculty, staff, 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 Integrity Council 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 was made by the panel and Academic Integrity Coordinator, the appellate officer will be the Chair of the Student Conduct Board. For cases in which the decision was made by the Panel and the Student Conduct Board Chairperson, the Vice Provost of Educational Initiatives or the Vice Provost for Graduate Education will serve as the appellate officer. Appeals are governed by Section VII 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.

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*Endorsed by the Faculty Senate Council on March 16, 2010*

*Effective July 1, 2010*

*Updated December 4, 2014*

*Endorsed by the Faculty Senate Council on October 18, 2023*

*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

## Brown School

### Accreditation

- Council on Education for Public Health
- 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 2024-25 academic year is \$36,050 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 form via WebSTAC.

**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

All PhD students at Washington University in St. Louis must complete a department/program-defined Mentored Experience. The Mentored Experience Requirement is a doctoral degree milestone that is notated on the student's transcript when complete. Each department/program has an established Mentored Experience Implementation Plan in which the number of semesters that a student must engage in a Mentored Teaching Experience or a Mentored Professional Experience is defined. The Mentored Experience Implementation Plans outline how doctoral students within the discipline will be mentored to achieve competencies in teaching at basic and advanced levels. Some departments/programs may elect to include the Mentored Professional Experiences as an avenue for completing one or more semesters of

the Mentored Experience Requirement. Doctoral students will enroll in Mentored Teaching Experiences or Mentored Professional Experiences to signify their progression toward completing the overall Mentored Experience Requirement for their degree.

The Mentored Experience Requirement will be altered for the 2025-26 academic year and will be documented in the *Bulletin*. Some programs are piloting changes for the 2024-25 academic year and will independently communicate with their students regarding any changes.

## 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. 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 (DCE)

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 timeline 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 of 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

Doctoral students at Washington University must complete a department defined Mentored Experience. The Mentored Experience Requirement is a doctoral degree milestone that is notated on the student transcript, when complete. Each department has an established Mentored Experience Implementation Plan in which the number of semesters in which a student must engage in a Mentored Teaching or Mentored Professional Experience is defined. The Mentored Experience Implementation Plans outline how doctoral students within the discipline will be mentored to achieve competencies in teaching at basic and advanced levels. Some departments may elect to include Mentored Professional Experiences as an avenue to complete one or more semesters of the Mentored Experience Requirement. Doctoral students will enroll in LGS 600 (Mentored Teaching Experience) or LGS 603 (Mentored Professional Experience) to signify progression in completing the overall Mentored Experience Requirement for the degree. *Please note: A committee is looking into the MTE and there may be updates to the policy.*

## Mentored Experience Implementation Plans

A department defined requirement for PhD students to engage in mentored teaching activities and/or other mentored professional activities. The requirement includes information related to the role of teaching or professional experiences within the discipline, the department's plan for supporting and offering pedagogical training, the normal sequence of opportunities for a PhD student, and the number of semesters required. Departments have the opportunity to send updated Mentored Experience Implementation plans to the Vice Provost for Graduate Education and International Affairs each academic year.

## Current Departmental Plans

- Anthropology
- Art History & Archaeology
- Biology & Biomedical Sciences
- Biomedical Engineering
- Business
- Chemistry
- Classics
- Comparative Literature
- Computer Science & Engineering
- Earth, Environmental, & Planetary Sciences
- East Asian Languages & Cultures
- Economics

- Education
- Electrical & Systems Engineering
- Energy, Environmental, & Chemical Engineering
- English
- French
- Germanic Languages & Literature
- Hispanic Studies
- History
- Materials Science & Engineering
- Mathematics & Statistics
- Mechanical Engineering
- Movement Science
- Music
- Nursing Science
- Performing Arts – Dance
- Philosophy
- Physics
- Political Science
- Psychological & Brain Sciences
- Rehabilitation & Participation Science
- Sociology
- Speech & Hearing
- Writing

## Mentored Experience Student FAQs

### Am I able to teach as a primary instructor as part of the Mentored Teaching Experience (MTE)?

Yes, once students have completed the minimum pedagogical competencies associated with mentored teaching, the department may assess the students' ability and interest to determine if the opportunity to teach as a primary instructor (with faculty support), proves advantageous for the doctoral student. A faculty member must be listed as a support person with the label Mentor. Students will enroll in LGS 600.

## **I completed my department's defined mentored experience requirement. Can I continue to teach or engage in a professional experience?**

Yes, students who completed the department's mentored experience may continue to teach if they are hired as an adjunct instructor. Students who completed the department's mentored experience may continue to engage in a professional experience either as an extracurricular activity or as an internship, either paid or unpaid. Students may not enroll in LGS 600 and LGS 603 after the Mentored Experience requirement is complete.

## **Can I use a paid experience to count toward my department's Mentored Experience requirements?**

No, paid experiences may not be counted toward your degree requirements. However, professional experiences that encourage the exploration of diverse careers are certainly supported by the the Vice Provost for Graduate Education and International Affairs. Students should always heed the part-time employment policy when considering engagement in a paid professional experience. Students are also encouraged to meet with the Director of Institutional Development for guidance on how these experiences fit into individualized career goals.

## **My department does not offer the Mentored Professional Experience as an option to fulfill the Mentored Experience requirement. Can I still engage in an MPE?**

No, MPE is an academic endeavor that is applied toward a degree requirement.

## **Can I participate in a paid mentored professional experience?**

Students may participate mentored experience as part of an internship, externship, or other similar experience. Students may not enroll in LGS 603 for a professional experience that is paid; this includes paid Curricular Practical Training (CPT) experiences.

## **Mentored Experience Department FAQs**

### **How often should Mentored Experience Implementation Plans be reviewed and updated?**

Departments may update their Mentored Experience Implementation Plans (formally Teaching Implementation Plans) at any time. Generally, students should be held to the defined plan that was in effect when the student was admitted. However, plans that are expanded to become more inclusive of diverse options may be offered as the guideline to students who were admitted in a previous term. Under no circumstance should a student be required to complete more semesters of the Mentored Experience than what was defined by the department when the student was admitted to the PhD program.

The Director of Institutional Development will send a call for review to the Mentored Experience plan during the Spring term of each academic year. Departments are encouraged to review the plan to determine if any changes are needed.

### **Are AM students allowed to complete a Mentored Experience?**

AM students are not eligible for enrollment in LGS 600 (MTE) or LGS 603 (MPE). AM students engaged in teaching activities must be compensated by the department.

### **Can we count a student's previous semester's engagement in a mentored professional experience toward the Mentored Experience requirement?**

Yes, the department has the right to apply those experiences toward the students' semester requirements for Mentored Experiences. Note that students will not be retroactively enrolled in LGS 603 to account for these activities. The department will need to track any activities completed in a previous semester independently of SIS.

# Graduate School of Art

The Graduate School of Art confers the terminal professional Master of Fine Arts in Illustration & Visual Culture and the Master of Fine Arts in Visual Art as set forth and accredited by the College Art Association of America and 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.

The MFA in Illustration & Visual Culture (IVC) explores the idea of illustration and authorship by combining student practice in illustration and cartooning with curatorial training in 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.

The 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. 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.

## Contact Information

Graduate School of Art  
MSC 1213-209-105  
One Brookings Drive  
St. Louis, MO 63130-4899  
Phone: 314-935-8423

Contact Form for MFA in Illustration and Visual Culture  
Contact Form for MFA in Visual Art

Email: [samfoxgradadmissions@wustl.edu](mailto:samfoxgradadmissions@wustl.edu)  
Website: <https://samfoxschool.wustl.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 Prenskey 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

- **F10 Art:** Art foundation and major studio courses
- **F20 Art:** Art elective courses

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## F10 Art

Visit online course listings to view semester offerings for F10 ART.

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### F10 ART 541A Graduate Studio

Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making. Credit 9 units.

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**F10 ART 541B Graduate Studio**

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.

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**F10 ART 542A Graduate Studio**

Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making.

Credit 9 units. EN: H

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**F10 ART 542B Graduate Studio**

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.

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**F10 ART 543B Group Critique**

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 3 units.

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**F10 ART 544B Group Critique**

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.

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**F10 ART 551A 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.

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**F10 ART 552A 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.

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**F10 ART 553A 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.

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**F10 ART 554A 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 and the development of the student's Summer Independent Project proposal. Credit 3 units.

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**F10 ART 561 Illustration Studio I: 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.

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**F10 ART 562 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.

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**F10 ART 571 The Illustrated Periodical**

This course engages the cultural phenomenon of illustrated papers and magazines, primarily in the United States, in the 19th and 20th centuries. We will study the publishing enterprise as an early form of trans-local community formation, anticipating the online culture of today. Course content will include the advent of industrial image production; modern reading and looking; the rivalry of illustration and photography; advertising; race and gender in the production and reception of commercial images; the contingent status of illustration, its associated alienation from high visual culture. Canonical illustrators, cartoonists, projects, and texts. Combines lecture and discussion. Credit 3 units.

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**F10 ART 572 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.

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**F10 ART 573 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.

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**F10 ART 574 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.

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**F10 ART 576 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.

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**F10 ART 641 Graduate Studio**

Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making. Prerequisite: 2nd-year MFA student standing. Graduate School of Art majors only. Credit 12 units. EN: H

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**F10 ART 641B Graduate Studio**

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. Same as F10 ART 541B. Credit 4 units.

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**F10 ART 642 Graduate Studio**

Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making. Prerequisite: 2nd-year MFA student standing. Graduate School of Art majors only. Credit 12 units. EN: H

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**F10 ART 642B Graduate Studio**

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.

Same as F10 ART 542B

Credit 4 units.

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**F10 ART 643B Group Critique**

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.

Same as F10 ART 543B

Credit 3 units.

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**F10 ART 644B Group Critique**

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.

Same as F10 ART 544B

Credit 4 units.

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**F10 ART 646 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.

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**F10 ART 651A 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.

Same as F10 ART 551A

Credit 1 unit.

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**F10 ART 660 Thesis**

Credit 3 units. EN: H

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**F10 ART 661 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.

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**F10 ART 662 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.

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**F10 ART 663 Research For Practice**

What does it mean to conduct research in the often-indecomprehensible 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.

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### **F10 ART 675 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.

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## **F20 Art**

Visit online course listings to view semester offerings for F20 ART.

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### **F20 ART 501A Drawing: Art Practice (Conceptual Methods in Drawing)**

Same as F20 601A - 1st-year MFAs (only) register for F20 501A. 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

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### **F20 ART 501E 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. Prerequisites: Drawing (F10 101A or F10 102A).

Same as F20 ART 301E

Credit 3 units. Art: FAAM

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### **F20 ART 501H 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

Same as F20 ART 201H

Credit 3 units. Art: FAAM

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### **F20 ART 502 Drawing**

An advanced drawing course for third- and fourth-year students. Individualized instruction allows students to explore various media and stylistic approaches in both figurative and nonfigurative modes. Same as F20 ART 302

Credit 3 units. Art: FAAM EN: H

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### **F20 ART 502B 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.

Same as F10 ART 302B

Credit 3 units. Art: FAAM

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### **F20 ART 502D Drawing: Art Practice (Collage: History and Practice in Contemporary Art)**

Same as F20 602D - 1st-year MFAs (only) register for F20 502D. 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

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### **F20 ART 503B Collage: History & Practice in Contemporary Art**

This course examines the role of collage in contemporary studio practice. Students are required to assemble an archive of images from various sources, both found and self-generated, to produce work based on specific themes. This course integrates collage practice with other visual disciplines. Readings and discussion related to the course examine the evolution of collage and its present status and application within contemporary art production.

Same as F20 ART 303B

Credit 3 units.

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### **F20 ART 504B Collage: History & Practice in Contemporary Art**

This course examines the role of collage in contemporary studio practice. Students are required to assemble an archive of images from various sources, both found and self-generated, to produce work based on specific themes. This course integrates collage practice with other visual disciplines. Readings and discussion related to the course examine the evolution of collage and its present status and application within contemporary art production.

Same as F20 ART 304B

Credit 3 units. Art: FAAM

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### **F20 ART 508B 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."

Same as F20 ART 308B

Credit 1.5 units. Arch: SEM Art: CPSC

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#### **F20 ART 509B Eco-Art**

Eco-Art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-envision our relationship with the natural world by informing, challenging, inventing, and reclaiming. This studio-based course introduces various artistic practices and working methodologies related to environmental art, exploring "green" methodologies, repurposed objects, land art, ecoventions, social sculpture, and community activism. The course is organized around art historical precedents, and it is supported by critical essays and examples of contemporary practice, including discussion of eco-design and sustainable architecture. Projects are open to multidimensional solutions in a wide variety of media.

Same as F20 ART 309B

Credit 3 units. Art: CPSC

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#### **F20 ART 5115 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.

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#### **F20 ART 511D Painting: Art Practice (Special Topics: Narrative Systems: The Frame, The Grid, The Screen)**

Same as F20 611D - 1st-year MFAs (only) register for F20 511D. 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

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#### **F20 ART 511F 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.

Same as F10 ART 311F

Credit 3 units. Art: FAAM, ML

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#### **F20 ART 511G Painting: Art Practice (Place and Space)**

Same as F20 611G - 1st-year MFAs (only) register for F20 511G. 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.

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#### **F20 ART 511J 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. Required for the BFA in Art painting concentration. Prerequisite: Painting Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite and others, including art minors and MFA students, with permission of the instructor.

Same as F10 ART 311J

Credit 3 units. Art: ML

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#### **F20 ART 511K 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. Prerequisite: Painting Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.

Same as F10 ART 311K

Credit 3 units. Art: FAAM, ML

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#### **F20 ART 511M Painting: Art Practice: Cinematic Bodies**

Advanced studio course focusing on new perspectives in figuration in relation to contemporary culture. Topics will include historical precedents and contemporary correlations between figurative/genre painting and film/new media. Student production may include 2D/paint, digital media, animation, and other media. Required for a concentration in painting. Prerequisite: Painting Studio: Material Culture or permission of instructor.

Same as F10 ART 311M

Credit 3 units. Art: FAAM, ML

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#### **F20 ART 511N 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

Same as F10 ART 311N

Credit 3 units. Art: FAAM, ML

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**F20 ART 511T 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.

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**F20 ART 511U The Language of Moving Images**

This course will examine the language of moving images, which includes -- among other elements -- shot construction, sequencing, duration, sound integration, scale, and situational contexts. Through screenings, readings, lectures, discussions and critiques, students will develop the skills required to interpret moving images and to think about their productions, which may utilize forms other than video or film and include installation components. This course is not focused on technical approaches, and students' creative work will be driven by individual concerns and may be accompanied by written analysis. Prerequisite: Digital Studio/Digital Design.  
Same as F20 ART 311U  
Credit 3 units.

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**F20 ART 5121 Painting: Process as Evidence**

Focusing on process-oriented methods to building an image, this course intends to foster an inventive and expansive relationship to paint and mixed media, shying away from the resolved or static image in favor of systematic and poetic strategies that emerge from studio activity along the way. Collage and assemblage, documenting and recording experience, operations of chance and failure, and time-based approaches are all possible avenues of investigation. Students will develop a portfolio of work informed by assigned projects, readings, and group discussions that engage with historical precedents and contemporary examples of process-informed methods in painting. Prerequisites: None  
Same as F20 ART 3121  
Credit 3 units. Art: FAAM

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**F20 ART 512E Painting: Art Practice (Place and Space)**

Same as F20 612E - 1st-year MFAs (only) register for F20 512E. 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. EN: H

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**F20 ART 512F Painting: Art Practice (Language of Abstraction)**

Same as F20 612F. 1st-year MFAs (only) register for F20 512F. 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: FAAM

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**F20 ART 512G Painting: Art Practice (Body Image)**

Same as F20 612G - 1st-year MFAs (only) register for F20 512G. 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.

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**F20 ART 512P Painting: The Painted Figure**

This studio course is an introduction to the practice of painting, with an emphasis on the pictorial representation of the human figure. Instruction will encompass a range of technical, conceptual and creative skills to be used for developing projects. In-class projects will include working from the live model. Students will be encouraged to consider traditional and alternative forms of painting. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. No prerequisites.  
Same as F20 ART 312P  
Credit 3 units. Art: FAAM EN: H

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**F20 ART 513C 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. This introductory course can serve as a prerequisite to upper level classes in Sculpture. This class has no prerequisite courses and are open to students with sophomore standing and above.  
Same as F10 ART 213A  
Credit 3 units. Art: FAAM, OLH, S EN: H

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**F20 ART 513D Sculpture: Art Practice (Special Topics: The Book as Object and Artifact)**

Same as F20 613D - 1st-year MFAs (only) register for F20 513D. When we read a book, it is always the physical volume in our hands--or in some substitute for hands--that is being read. That reading is a hands-on experience we well understand, but what is to be said about artists taking hands to the book as object, transmuting it and separating it from readability? Participants in this studio will work with some of the great range of possibilities for using the book as a sculptural object to bring forth other orders of its meaning.  
Credit 3 units. EN: H

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**F20 ART 513F 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 variable, maximum 6 units.

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**F20 ART 513H Sculpture: Blacksmithing**

Same as F20 113H, 213H, 413H - Juniors (only) register for F20 313H. This course is an introduction to Blacksmithing materials, tools, and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary. Same as F20 ART 313H  
Credit 3 units. Art: FAAM EN: H

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**F20 ART 513I Sculpture: Metal Fabrication**

Same as F20 113I, F20 213I, and F20 413I; 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. Same as F20 ART 313I  
Credit 3 units. Art: FAAM EN: H

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**F20 ART 513J Digital Fabrication for Object Making**

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. No prerequisites. Same as F20 ART 313J  
Credit 3 units. Art: FAAM, FADM

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**F20 ART 513M 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. Same as F10 ART 313M  
Credit 3 units. Art: FAAM, ML

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**F20 ART 513P Sculpture: Art Practice (Iterative Systems)**

This course investigates iterative approaches to making as a means to generate multiple works and ideas simultaneously. Activities such as mold-making and nontraditional drawing will be explored along with other process-based methods of capturing thoughtful gestures. Through readings and discussions, students will engage with historical precedents and contemporary principles that support the creation

of self-directed work informed by the iterative mindset. Required for the BFA in Art sculpture concentration. Prerequisite: Sculpture Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite and others, including art minors and MFA students, with the permission of the instructor.

Same as F10 ART 313P  
Credit 3 units. Art: FAAM, ML

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**F20 ART 513Q 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. Same as F20 ART 313Q

Credit 3 units. Arch: ETH, NS Art: FAAM

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**F20 ART 5141 Concrete: Theory, Practice, and Power in Public**

The course focuses on Concrete as material & metaphor by considering its power and ubiquity in our built environment and the broader art landscape. We will discuss readings, film screenings, and site visits to contextualize a historical understanding of the material. We will look to modernist & contemporary artists who have used concrete in their practice to support a deeper understanding of its place in the art history canon. Students will gain hands-on experience working with concrete through various techniques and approaches. Students will apply their research and findings to create a final sculptural work placed in a public setting. Prerequisites: 3D Design and junior or higher standing.

Same as F20 ART 3141  
Credit 3 units. Art: FAAM

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**F20 ART 5143 Matter in Hand Workshop**

Same as F20 6143; first-year MFAs (only) register for F20 5143. All materials and processes carry meaning, so the choice of one material over another has an enormous impact on the celerity, power, and resonance of a work of art. For example, the record of the evolution of human consciousness is forever embedded in the artworks and text designed, made, and preserved in clay and paper. This course explores how the work of the hand informs the work of the brain and how, together, these activities find meaning in the mind. Through these and other processes and materials (e.g., welded metal, cast glass), students will investigate how working with a particular material influences their concepts and resonates in the art they create. This 11-week course will investigate the primary materials (clay, glass, concrete, paper, metal) and processes of art making. We will explore the manipulation of these to find meaning at this point in our evolution. Emphasis will be placed on the individual student's investigation and experimentation. Each student will investigate these materials conceptually, physically, and emotionally in relationship to their own studio practice.

Credit 1.5 units.

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**F20 ART 5144 Matter in Hand Workshop**

Same as F20 6144 - 1st-year MFAs (only) register for F20 5144. All materials and processes carry meaning, so the choice of one material over another has an enormous impact on the celerity, power and resonance of your work of art. For example, the record of the evolution of human consciousness is forever embedded in the artworks and text designed, made and preserved in clay and paper. This course explores how the work of the hand informs the work of the brain and how, together, these activities find meaning in the mind. Through these and other processes and materials such as welded metal and cast glass, students will investigate how working with a particular material influences their concepts and resonates in the art they create.

This eleven-week course will investigate primary materials (clay, glass, concrete, paper, metal) and processes of art making. We will explore the manipulation of these to find meaning at this point in our evolution. Emphasis will be placed on individual student's investigation and experimentation. Each student will investigate these materials conceptually, physically and emotionally in relationship to his or her own studio practice.

Credit 1.5 units.

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**F20 ART 514F Sculpture: Foundry**

Same as F20 114F, 214F, 414F - Sophomores (only) register for F20 114F. 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 materials 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.

Same as F20 ART 314F

Credit 3 units. Art: FAAM EN: H

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**F20 ART 514H Sculpture: Blacksmithing**

Same as F20 114H, 214H, 413H - Juniors (only) register for F20 314H. This course is an introduction to Blacksmithing materials, tools, and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary.

Same as F20 ART 314H

Credit 3 units. Art: FAAM EN: H

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**F20 ART 514I Sculpture: Metal Fabrication**

Same as F20 114I, 214I, 413I - Juniors (only) register for F20 314I. Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be plastically deformed to create compound shapes or 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.

Same as F20 ART 314I

Credit 3 units. Art: FAAM EN: H

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**F20 ART 514K Sculpture: Art Practice (Symbiosis)**

This course explores numerous scenarios that create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogue or digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience.

Same as F10 ART 314K

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

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**F20 ART 514N Sculpture: Art Practice (Itinerant Artworks)**

Who said you can't take it with you? Itinerant Artworks is a course in which students create work in any medium that is built for travel (not speed) and that can be set up, knocked down, or installed in a variety of locations at a moment's notice. Students will document their work at a range of sites throughout St Louis. For the final project, the class will stage an "off the grid" outdoor exhibition in Forest Park. Typically, artworks are either site-specific or are agnostic to their

placement and location. Itinerant Artworks proposes a third model, where an artwork can be mobile, responsive, and highly adaptable to various environments or sites. Itinerant Artworks is intended to be a response to the current condition for making and viewing art. Despite the unpredictable and ever-changing circumstances of this moment, you can take it with you.

Same as F10 ART 314N

Credit 3 units. Art: FAAM, ML

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**F20 ART 514R 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. No prerequisites.

Same as F20 ART 314R

Credit 3 units. Art: FAAM, FADM

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**F20 ART 514S 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

Same as F20 ART 214S

Credit 3 units. Art: FAAM

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**F20 ART 514T 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.

Same as F20 ART 314T

Credit 3 units. Art: FAAM

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**F20 ART 515B 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. This course is required for the BFA in Art Printmaking Concentration. Prerequisite: Printmaking Studio: Material and Culture. This course is open to BFA and BA students who have taken the prerequisite and to other students, including minors and MFA students, with the consent of the instructor.

Same as F10 ART 315B

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

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**F20 ART 515F Printmaking: Call and Response**

In music, a call and response is a succession of two distinct phrases usually written in different parts of the music, where the second phrase is heard as a direct commentary on or in response to the first. Printmaking: Call and Response is a survey of printmaking with a foundation in traditional, historical and philosophical aspects of printmaking. Covering basic processes in intaglio, lithography, relief and monotype. Students are encouraged to work in response to the history of the print with an emphasis on mixed media and experimentation. This class counts for the Minor in Art.

Credit 3 units.

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**F20 ART 515H 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. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to junior and senior BFA and BA students who have taken the prerequisite, and others, including art minors, with consent of instructor.

Same as F10 ART 315H

Credit 3 units. Art: FAAM

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**F20 ART 515T 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. This introductory course can serve as a prerequisite to upper level classes in Printmaking. This class has no prerequisite courses and are open to students with sophomore standing and above.

Same as F20 ART 215T

Credit 3 units. Art: DU, FAAM, OLH

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**F20 ART 516G Printmaking: Art Practice (Extra-Dimensional Printmaking)**

Pushing the boundaries of printmaking, prints move beyond the wall and into sculpture, installation, and time-based work. Relief, silkscreen, and intaglio processes are explored, with an emphasis on print as theatre, object, and immersive environment. Through readings and discussions, students will engage with historical precedents and contemporary principles that support the creation of self-directed work that is extra-dimensional in physical and conceptual scope.

Same as F10 ART 316G

Credit 3 units. Art: FAAM, ML

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**F20 ART 516H 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. Required for a concentration in printmaking. Prereq: Required for a concentration in printmaking. Prereq: Printmaking Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor.

Same as F10 ART 316H

Credit 3 units. Art: FAAM, ML

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**F20 ART 516T Printmaking for Architecture and Art Students**

This course will focus on monotype mixed media printmaking using both a press and digital print processes. The course is designed to be responsive to current issues with a focus on contemporary printmaking practices and various ideas about dissemination in the age of social media. The course will include an examination of historical examples of diverse global practices; prints made in periods of uncertainty, disruption, war, and disaster; and speculative projects by architects such as Superstudio, Zaha Hadid Architects and Archigram. Students will be expected to create a series of work with a conceptual framework developing a personal visual language.

Same as F20 ART 316T

Credit 3 units. Art: FAAM EN: H

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**F20 ART 516U 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

Same as F20 ART 316U

Credit 3 units. Art: FAAM

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**F20 ART 517E 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  
Same as F10 ART 317E  
Credit 3 units. Art: FAAM, ML

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**F20 ART 517H 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

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**F20 ART 517L 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.

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**F20 ART 517N Contemporary Portraiture**

Same as F20 117N, F20 217N, and F20 417N; juniors (only) register for F20 317N. 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.  
Same as F20 ART 317N  
Credit 3 units. Art: FAAM

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**F20 ART 517Q Context, Curation, Communication: Seriality in the Photographic Image**

Series and sequences 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 setup 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.

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**F20 ART 517R 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 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. In addition to technical demonstrations, course lectures will look at the role master printers have played in the history of photography. Visits to the Mildred Lane Kemper Art Museum and The St. Louis Art Museum print rooms will complement lectures and activities. All students will develop a portfolio of personally-driven work in black and white. Required for the BFA in Art Photography Concentration. Prereq: Photography Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.  
Same as F10 ART 317R  
Credit 3 units.

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**F20 ART 517V 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. This introductory course can serve as a prerequisite to upper level classes in Photography. This class has no prerequisite courses and are open to students with sophomore standing and above.  
Same as F10 ART 217B  
Credit 3 units. Art: FAAM, OLH, SU EN: H

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**F20 ART 518J Photography: Art Practice (Slow Image: Large Format Photography)**

Same as F20 618J - 1st-year MFAs (only) register for F20 518J. This course provides an in-depth study of the large format analog camera and its unique formal position. Using the 4"x5" 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 4"x5" cameras will be available for use.

Credit 3 units. EN: H

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**F20 ART 518K Photography: Art Practice (Documentary Photography & Social Practice)**

Same as F20 618K - 1st-year MFAs (only) register for F20 518K. This course focuses on the various philosophical, aesthetic and technical approaches to photographing the contemporary, human-altered landscape and the communities we live in. Through slide lectures, field trips, in-depth critique and supervised lab work, students are expected to increase their awareness of how their own personal responses relate to those of other photographers with the same contemporary issues of documentary photography. A project-based seminar focusing on objectivity of the photographic document. Material and camera format open.

Credit 3 units. Art: FAAM EN: H

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**F20 ART 518P 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. Required for the BFA in Art photography concentration. Prerequisite: Photography Studio: Material and Culture. Same as F10 ART 318P

Credit 3 units. Art: FAAM, ML

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**F20 ART 518Q Photography: Art Practice (A Sense of Place or Understanding Place Through Photography)**

This course explores the concept of "place" and the cultural implications that accompany the definitions of "place." Working with photography and taking inspiration from the fields of geography, environmental studies, urban design and cultural anthropology, this course considers how a relationship to place is constructed. We will also consider displacements throughout history and value systems embedded in the construction of a sense of place. Is one's relationship to place personal? Is it collective, is it cultural, is it rooted in the surrounding environment? What are the marks that define a sense of place, and is there residue or lingering evidence that can be perceived? The medium of photography has unique capacities to address these questions. This studio course builds knowledge through photographic practice with accompanying readings, seminar discussion and guided assignments. Students will participate in an active process of exploring diverse concepts of place in relationship to the built environment. Students will be introduced to a range of ways of making and thinking about the subject of place, including looking at place as site, as geography, as memory, as non-place, as urban space, as rural space, as community, and as ecological site. No formal

photographic training is necessary. Students will be introduced to the basics of camera operation, Photoshop and Lightroom software for editing and the fundamentals of digital print output for fine art printing will be covered.

Same as F10 ART 318Q

Credit 3 units. Art: FAAM, ML

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**F20 ART 518R Photography: Art Practice (Documentary Photography in the 21st Century)**

This praxis-based course explores the evolution of documentary practice in photography from the 1930s until the present-day. Lectures, readings, and film screenings will introduce students to the history, problems, and promises of documentary photography, as conceived by photographers, critics, and art historians. Studio and critique sessions will assist students in developing a personal documentary project and attaining new visual strategies for engaging a photographic form that originates from the entanglements of life. Course will also discuss documentary photo books, and strategies for editing a documentary series for book production. Students will have the option of producing a photobook. Prerequisite- Photography Studio: Material and Culture. Open to BFA/BA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.

Same as F10 ART 318R

Credit 3 units. Art: FAAM, ML

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**F20 ART 518W Photography: Building the Portfolio**

This course supports the development of a cohesive body of work, building conceptual and technical skills for visual and photographic communication. A wide range of photographic tools, techniques and materials and an open encouragement for experimentation supports student development. This class is process oriented with emphasis on discovering one's creative and aesthetic voice. Students can expand upon works already in process before the start of this class, or they can identify new subject matter for deep investigation. With emphasis on classroom critique, students establish strong decision making and critical thinking skills as they work toward a final and cohesive body of work. Presentation, site specificity, materials, and audience will all be discussed as students bring projects to final form. Prerequisites: Photography: Material & Culture, Black and White Photography, Digital Photography, or permission of instructor

Same as F20 ART 318W

Credit 3 units. Art: FAAM

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**F20 ART 519J 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.

Same as F20 ART 319J

Credit 3 units. Art: FAAM

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**F20 ART 519M 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. Prerequisite: F20 113Q / 313Q, Compositions in Clay; or F20 319J, Structural Ceramics Same as F20 ART 219M  
Credit 3 units. Art: FAAM

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**F20 ART 520J Ceramics: Introduction to Hand-Building**

This course introduces students to a wide range of ceramic hand-building techniques such as coiling, pinching and slab building. While establishing a strong foundation of skills, students will also gain a deeper understanding of clay as a means for expression of thoughts and ideas. Throughout the course, students will be encouraged to explore and develop their own personal language within the medium. Same as F20 ART 320J  
Credit 3 units. Art: FAAM

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**F20 ART 520K Ceramics: Molds and Multiples**

This course explores the fundamentals of mold-making for ceramics. A variety of techniques from ancient to present day methods will be employed. Students will examine various implementations of molds and their ensuing possibilities, whether for artistic or design-oriented work. Students will produce individual serial projects in which they incorporate the principals of duplication and copy. Same as F20 ART 320K  
Credit 3 units. Art: FAAM

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**F20 ART 520L Ceramics: Processes and Practices**

This course is a spectrum of ceramic processes using clay, plaster, and glazes to understand and explore techniques of making. Use clay to learn hand-building processes such as soft slab and hard slab, coil building, and hollow-out method to explore material differences of making forms. Glaze properties and chemistry will lightly be explored to understand the different stages of clay to ceramic and the firing processes in oxidation and reduction. Emphasis will be placed on mold-making for exploring repetition, scale, and balance with units to comprehend structure and multiples of building components in clay. Discussion and presentations will focus on the history and traditions of ceramics, contrasted with contemporary making in clay. 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. Same as F20 ART 320L  
Credit 3 units. Art: FAAM

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**F20 ART 521G 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. Same as F10 ART 221G  
Credit 3 units. Art: BME T, FAAM, OLH

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**F20 ART 523K Business of Fashion**

This seminar course is an academic analysis of the business of fashion. Discussions focus on marketing fashion products, consumer behavior, brand development, markets, promotion/distribution, and emerging technologies. Students study fashion merchandising and product development, including seasonal deliveries, line development, basic costing practices, and retail math. Case studies engage students in current fashion business practices. Students are evaluated on critical thinking and the ability to integrate course concepts into project work. Open to all students. Same as F20 ART 223K  
Credit 3 units. Arch: NLCU Art: FADM

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**F20 ART 525D Making History: A Graphic Design Studio**

Material objects are more than forms; they are evidence of social worlds. In this studio course, students explore historical research methods and contexts for design. Hands-on lessons with primary objects and sites will inform a robust, self-guided studio project that makes an argument about the past. Students will be assessed formatively on workshops and "field notes" (a collection of the semester's research), and summatively on the project that emerges from this research. Some student work may be selected for inclusion in the forthcoming book *Thinking Through Graphic Design History*. Prerequisites: Word and Image I; Typography I; or permission of Chair Same as F10 ART 325D  
Credit 3 units. Art: CDES, FADM

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**F20 ART 525J Sculpting Realities**

This course investigates new digital technologies -- particularly mixed, augmented, and virtual reality -- through the consideration of one critical question: "What does it mean to be real?" Students will learn the basics for making works of art, design, and architecture in alternative realities through 3D scanning, 3D modeling, and immersive world building. In addition to tutorials and multidisciplinary collaborative studio projects, students will investigate issues of reality and the use of alternative reality tools through readings, discussions, presentations, and other dialogues. The semester will culminate in a final project that translates a physical experience or artifact into a digital one. Same as F20 ART 325J  
Credit 3 units. Art: FADM

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**F20 ART 526J Design within Context: Scroll to Screen**

This course traces the history of graphic design from the origins of ancient writing systems to the turn of this century, with content that is organized both chronologically and thematically. We will examine the work and methodologies of design movements and participants, and we will critically consider the reciprocal relationship with cultural shifts, sociopolitical factors, and technologies. Focus will lie heavily upon Western European tradition in the 20th century. This course counts toward the degree program as an Art History/Visual Culture elective, and it also counts toward the design minor. Same as I50 INTER D 3261  
Credit 3 units. Art: FADM, VC

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**F20 ART 526M 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. Same as F20 ART 326M

Credit 3 units. Art: FADM

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### **F20 ART 527A 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

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### **F20 ART 527L 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

Same as F20 ART 227L

Credit 3 units. Art: FAAM

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### **F20 ART 528A History of Photography**

Same as F20 628A - 1st-year MFAs (only) register for F20 528A. 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. Art: FAAM EN: H

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### **F20 ART 528D 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.

Same as F20 ART 328D

Credit 3 units. Art: FAAM

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### **F20 ART 528E Making Documentaries in the Time of Covid**

Documentary video is a powerful tool to spotlight the frustrations and triumphs of our daily lives. Unlike fiction films, the inquiry and the questions that start the process of making a documentary end up as an adventure and often the film itself. Many filmmakers discover unexpected answers, reveal hidden histories, humanize previously one-dimensional characters, and spotlight even more in-depth questions. The global pandemic offers a unique opportunity to create videos that acknowledge this moment, with the potential to become a significant part of an international conversation. Even beginning filmmakers can give voice to issues that will be included in the historical record. Students will learn about or improve their cinematic aesthetics and professional video editing skills by making three short videos.

Same as F20 ART 328E

Credit 3 units. Art: CPSC, FAAM

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### **F20 ART 529A Time-Based: Visualizing Otherness**

In this documentary studio, students create video works that address personal and social interconnections, which help us understand ourselves and the world we inhabit. "Othering" occurs when individuals or groups are defined as not fitting within societal norms, and is often linked to racism, sexism, xenophobia, transphobia, and classism. In this course, we tell stories through documentary video to expand notions of who belongs, how we belong, and how we see ourselves and each other. Students engage in self-directed research for a final project and are assessed through collective critique. Required prerequisite is Digital Studio or permission of instructor; and sophomore or higher standing. Same as F20 ART 329G

Credit 3 units. Art: CPSC, FAAM

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### **F20 ART 529C 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

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### **F20 ART 529G Time-Based Media: Art Practice (Sound Environments)**

In this sound art studio, students compose a body of works in digital and acoustic sound for space or for headphones. Discussion of current sound art and experimental music practices includes examples of works that offer alternative experiences of space, historical time, and individual or collective memory. Individual projects, including acoustic performance, sound recording, and digital postproduction, are critiqued. Course activities include listening sessions, screenings, readings, and improvisation. Prerequisites: Intro TBMA or TBMA Material + Culture or any Time-Based elective, or permission of the instructor.

Same as F10 ART 329G

Credit 3 units. Art: FAAM, ML

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### **F20 ART 529H 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. This introductory course can serve as a prerequisite to upper level classes in Time-Based Media. This class has no prerequisite courses and are open to students with sophomore standing and above.

Same as F10 ART 229A

Credit 3 units. Art: FAAM, H, OLH

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### **F20 ART 530I 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

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**F20 ART 530L Time-Based Media: Art Practice (Expanded Cinema)**

By focusing on experimental approaches to digital filmmaking, this course offers opportunities for independent producers arising from hybrid media interests. Expanded Cinema 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.

Same as F10 ART 330L

Credit 3 units. EN: H

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**F20 ART 530M Time-Based Media: Art Practice (Animation for Buildings)**

In this animation studio, students create and are critiqued on projection-mapped animations that transform three-dimensional structures such as building exteriors and interior spaces. Through lectures, readings, and discussions, students are introduced to fundamental considerations that inform projection mapping-based creative work such as site-specificity and the perception of public space. This course introduces technical skills for popular 2D animation and projection mapping software. Prerequisites: Intro TBMA or TBMA Material + Culture or any Time-Based elective, or permission of the instructor.

Same as F10 ART 330M

Credit 3 units. Art: FAAM, ML

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**F20 ART 530N 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. Prerequisite: Time-Based Media Arts Studio: Material Culture; Time-based Elective; or permission of instructor.

Same as F10 ART 330N

Credit 3 units. Art: FAAM, ML

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**F20 ART 532E 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. Prerequisite: F10 337E Word & Image II or F10 561 Illustration Studio 1: Drawing and Voice.

Same as F10 ART 332E

Credit 3 units. Art: CDES, FADM

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**F20 ART 532Q 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

Same as I50 INTER D 3321

Credit 3 units. Art: VC

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**F20 ART 532R 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. Prerequisite: None

Same as I50 INTER D 332R

Credit 3 units.

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**F20 ART 533E 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.

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**F20 ART 534A 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.

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**F20 ART 534B 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.

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### **F20 ART 535J Introduction to Animating in Three Dimensions**

Same as F20 635J - 1st-year MFAs (only) register for F20 535J. This course explores 3D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag, and character driven content. Cinematic shot design, timing, character design, and sound design are studied for determining the most effective means of communicating desired content. Hand drawn sketches are imported into a 3D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prereq: Drawing or equivalent or permission of instructor.

Credit 3 units. EN: H

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### **F20 ART 535K 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.

Same as F20 ART 335K

Credit 3 units. Art: FADM

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### **F20 ART 536A Interaction Design: Understanding Health and Well-Being**

Same as F20 236A and F20 436A; juniors (only) register for F20 336A. 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.

Same as F20 ART 336A

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

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### **F20 ART 536I Communication Design I**

Same as F20 136I, 236I, 436I. Juniors (only) register for F20 336I. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic and strategic issues in the field. The course explores principles of two-dimensional design, typography, and the relationship of text and image in order to persuade and inform. It helps students to learn a design methodology for illuminating and solving problems and provides baseline training in the Adobe Suite.

Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing.

Same as F20 ART 336I

Credit 3 units. Art: FADM EN: H

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### **F20 ART 536Q Illustration As Practice**

This major studio elective focuses on the professional practice of conceptual illustration while enabling students to cultivate individual voice. We practice the methodology of creating visual metaphors, visualizing concise ideas, and working under short deadlines. Projects in this course cover a range of image making in the professional illustration world today, including editorial, portraiture, lettering, and lifestyle, as well as art direction. Students continue to develop their portfolio in the context of these projects and to learn about best practices in communication, pricing, and workflow. Students will be assessed on their projects in a final critique. Prerequisite: F10 337E, Word & Image II.

Same as F10 ART 336Q

Credit 3 units. Art: CDES, FADM

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### **F20 ART 536R Typeface Design**

Typeface design deals with language, culture, technology, visual perception, and systems design. Students will explore these areas in addition to the basics of typeface design. They will define clear purposes and outcomes for their work including research, designing letterforms and spacing, and creating functional fonts with professional software. The course introduces concepts, technologies, and current issues in the field. We will focus on text and display typefaces for the Latin script; however, we will introduce a range of historical models and explore the cultural impacts typefaces can have. Software used is Mac only, lab computers will be available if student does not have access to a Mac laptop. Prerequisites: Digital Studio and Type 1

Same as F10 ART 336R

Credit 3 units. Art: CDES, FADM

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### **F20 ART 536S Illustrated Type and Letterforms**

In this course students will learn to create drawn lettering and type in varied forms and contexts. Projects will challenge students to build on prior experience with digital type to create custom illustrated type for editorial, persuasive, and narrative contexts. Students will explore the methodology of type design and anatomy of letterforms. We will use diverse media (digital and analog) to create work(s). The course will include exposure to contemporary and historical drawn glyphs and letterforms. Students to be evaluated formal and conceptual clarity of their work, depth of investment, and participation in critique. Prerequisites: Communication Design: Typography I; and Communication Design: Word & Image I; and/or MFA IVC students.

Same as F10 ART 336S

Credit 3 units. Art: CDES, FADM

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### **F20 ART 536T 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.

Prerequisite: F10 337F, Typography II

Same as F10 ART 336T

Credit 3 units. Art: CDES, FADM

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**F20 ART 537A 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.

Same as F20 ART 337A

Credit 3 units. Arch: NLCU Art: FADM

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**F20 ART 537C 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. Students pursuing the BFA 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. STUDENTS PURSUING THE BFA MAJOR IN COMMUNICATION DESIGN SHOULD PLAN TO TAKE THIS COURSE IN THE SPRING IN COMBINATION WITH WORD & IMAGE I. The fall offering is for students pursuing the BA Major in Design: Communication Concentration or the Second Major in Design: Communication Concentration. This course is an option for the Second Major in Design: No Concentration. Prerequisite: Digital Studio.

Same as F10 ART 237C

Credit 3 units. Art: FADM

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**F20 ART 537F Intro Time-Based: Projection Mapping**

In this studio course, students are introduced to how to use projection mapping as a creative tool for their video and animation designs. Through lectures, readings and discussion, students are introduced to fundamental concerns and the possibilities and limitations of projection mapping. This course introduces technical skills for popular video, animation, and projection mapping software. The course will equip students with the skills to design and map visuals and incorporate these techniques into their own studio practice.

Credit 3 units. Art: FAAM, H, OLH

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**F20 ART 537G 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.

Same as F10 ART 337F

Credit 3 units. Art: FADM EN: H

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**F20 ART 537M 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.

Same as F10 ART 437M

Credit 3 units. Art: CDES, FADM

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**F20 ART 537N 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.

Same as F10 ART 437N

Credit 3 units. Art: CDES, FADM

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**F20 ART 537Q 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. Prerequisites: Word and Image 1 or Typography 1, or by permission of the instructor.

Same as F10 ART 337Q

Credit 3 units. Art: CDES, FADM

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**F20 ART 537T Visual Principles for the Screen**

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 website and mobile application prototypes. Studio work will be supplemented by supporting lectures and readings. Lab optional.

Credit 3 units.

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**F20 ART 538J Advanced Animation**

Same as F20 138J, F20 238J, and F20 438J; juniors (only) register for F20 338J. This course focuses on completing a short animated film as a group project using a workflow similar to that used in the animated feature film industry. The class will first develop a story. Individuals will then be assigned tasks according to strong areas of interest to create a storyboard and an animatic. Key moments will be identified to be animated first. After a plan is agreed on, students will be able to choose to work in various parts of the pipeline, including character design; layout and set design; 3D modeling; rigging; animation; textures; special effects; sound; rendering; and editing. Finally, all of these parts are put together as a short. This is an advanced course that assumes some student experience with Maya or a similar 3D program; it is best suited for those who have already developed skills in any form of animation. Prerequisite: Introduction to Animating in Three Dimensions or permission of instructor.

Same as F20 ART 338J

Credit 3 units. Art: FADM EN: H

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**F20 ART 538L 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.

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#### **F20 ART 538W 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. Prerequisites: Word & Image 1 & 2, Digital Studio.  
Same as F10 ART 338W  
Credit 3 units. Art: CDES, FADM

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#### **F20 ART 539B 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. Prerequisite for undergraduates: F10 238B, Word and Image I; OR F10 238C, Typography I; OR Writing I Prerequisite for graduates: None  
Same as F20 ART 339B  
Credit 3 units. Art: FADM

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#### **F20 ART 540 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. Prerequisite: sophomore standing or higher  
Same as F20 ART 240  
Credit 3 units. Art: FAAM

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#### **F20 ART 540B Advanced Visual Principles for the Screen**

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. Prerequisites: Visual Principles for the Screen, Word and Image I, or Interaction Foundations, or by permission from the instructor  
Same as F20 ART 440T  
Credit 3 units. Art: FADM

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#### **F20 ART 540T Design Principles for Interaction**

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.

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#### **F20 ART 541G 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.  
Same as F20 ART 241E  
Credit 3 units. Arch: ETH, NS Art: FADM

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#### **F20 ART 5444 The Art of Community Engagement Project**

Same as F20 6444 - 1st-year MFAs (only) register for F20 5444. This course consists of a public art project completed in association with underserved communities in St. Louis. Works of art will be proposed and executed during the course's duration. Students will engage with various communities in creative collaborative research and thinking, resulting in work, which reflects and honors the cultural aesthetic and ecological values of the specific community. Each student will present their concepts to a committee from the institution. Each student will be given a modest budget to support the production and installation of their work. Course will involve guest speakers, individual research, site visits and group discussions.  
Credit 1.5 units. EN: H

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#### **F20 ART 5445 Art & Community Engagement**

This 11-week course consists of public art projects completed in association with underserved communities in St. Louis. Works of art will be proposed and executed during the course's duration. Students engage with communities in creative collaborative research and thinking, resulting in works that reflect and honor the cultural aesthetic and ecological values of the specific community. Each student will be given a modest budget to support their concept. Course involves guest speakers, individual research, site visits and group discussions.  
Credit 1.5 units.

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#### **F20 ART 544A Animation Tools and Methods**

In this animation studio, students are introduced to a range of digital and analog production techniques for the practice of animation. It presents fundamental concepts and issues that define this creative form. Students create animations through structured projects and are assessed through collective critique. Prerequisite: Digital Studio or permission of instructor; sophomore or higher standing.  
Same as F20 ART 344A  
Credit 3 units. Arch: ETH, NS Art: FAAM, FADM



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**F20 ART 5461 BookLab**

Same as F20 6461 - 1st-year MFAs (only) register for F20 5461. This course will address several alternative forms of the book and the effect they have on shaping content. We will pay particular attention to the concept of authorship in contemporary artists books, which will be supported by visits to the Olin Library Special Collections. Using the materials and equipment in the Kranzberg Book Studio students will work with the instructor to explore the origination and shaping of content through form. Letterpress, alternative print process, and bookbinding techniques will be covered.  
Credit 1.5 units.

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**F20 ART 551A Sound Environments**

Sound Environments explores sound and musical composition in digital format, functioning as a sculptural, spatial, psychological and architectural intervention. The course offers an introduction to current sound art practices and examines how sound projects are capable of altering our sense of space and time. Sonic Space necessarily touches upon experimental music and installation art as closely related to sound art. The course introduces students to basic methods of sound recording and editing software and hardware with a goal of composing sound works for space and for headphones. Readings pertaining to current developments in contemporary experimental music and sound art as well as regular writing assignments accompany the course.  
Same as F20 ART 351A  
Credit 3 units. Art: FAAM EN: H

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**F20 ART 551B FOOD: Performative and Immersive**

This studio/seminar course explores food and eating as elements to be considered historically and through the 5 senses. From the dawn of civilization, cultural customs have evolved around food, its production & consumption. Rituals were created to gather people around food & eating. We unpack personal & communal food experiences, consider the environments of those meals, & discover elements of both past & present. By creating immersive experiences, we deconstruct the mechanism of eating, exposing patterns and norms involved. The course culminates in a communal event in which students present their work as immersive installations. No prerequisites, junior or higher standing.  
Same as F20 ART 351B  
Credit 3 units.

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**F20 ART 552B 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. No prerequisites. Sophomore or higher standing.  
Same as F20 ART 352B  
Credit 3 units. Art: FAAM

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**F20 ART 562 Why Art Matters**

This lecture and discussion course will examine how art, which productively utilizes ambiguity and discontinuity, is a distinctive form of expression and communication. Functioning not as a bearer of meaning but rather as a shaper of meaningful questions, art invites interpretation and introspection. As such, art -- which often functions to rekindle perception and give rise to new ways of thinking about and being in the world -- empowers individual thought, encourages empathy, and celebrates the diversity of ideas and opinions that are vital to conditions of freedom. With this in mind, multimedia lectures will explore the perspectives of contemporary artists (e.g., James Turrell, Cerith Wyn Evans, Wangechi Mutu), psychologists

(e.g., Winnicott, Frankl, Freud), philosophers (e.g., Heidegger, Bataille, Merleau-Ponty), linguists (e.g., Lacan, Pierce, Saussure), sociologists, cognitive scientists, cultural theorists and others. In addition, readings, discussions, in-class group interpretations and written critical analysis will provide students with the tools required to understand how art, which is a distinctive form of expression and communication, matters; it matters, as Bill O' Brien argues, because it teaches us how we matter.  
Same as F20 ART 362  
Credit 3 units. Art: VC EN: H

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**F20 ART 563A 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.

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**F20 ART 5664 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

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**F20 ART 5713 Introduction to Book Binding**

Same as F20 1713, F20 2713, and F20 4713; juniors (only) register for F20 3713. 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 copitic, 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.  
Same as F20 ART 3713  
Credit 3 units. Art: FADM EN: H

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**F20 ART 571T Discourses in Contemporary Photography**

This seminar course explores dialogs animating contemporary fine art photography from the 1960s to the present. Course lectures will be organized thematically around key ideas informing contemporary photography practice, including, but not limited to: changing

technologies, surveillance, performance, social engagement, gender, race, and sexuality. Students will respond to lectures and class discussions through research presentations, visual assignments, and written responses.  
Credit 3 units.

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**F20 ART 572B 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. Prerequisites: Word & Image I or Typography I, or by permission of the instructor.  
Same as F10 ART 372B  
Credit 3 units. Art: CDES, FADM EN: H

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**F20 ART 578 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. No prerequisites in Art or Art History required.  
Same as F20 ART 378  
Credit 3 units. Art: CPSC, FAAM, VC EN: H

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**F20 ART 5783 Special Topics in Visual Culture: Introduction to Illustration Studies**

Same as F20 6783 - 1st-year MFAs (only) register for F20 5783. How have knowledge, opinion, and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed, and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery. No prerequisites; counts towards design minor.  
Credit 3 units.

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**F20 ART 581B 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.

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**F20 ART 582E 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.

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**F20 ART 583D 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. This course may be counted as a sophomore BFA in Communication Design major elective, and it is open to non-majors and minors as space permits.  
Same as F10 ART 283  
Credit 3 units. Art: CDES, FADM EN: H

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**F20 ART 584P 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  
Same as F20 ART 384P  
Credit 3 units. Art: FAAM, FADM

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**F20 ART 585B 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. No prerequisites. Sophomore or higher standing.  
Same as F20 ART 385B  
Credit 3 units. Art: FAAM, GFAH, VC

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**F20 ART 585D Art Seminar: Fantastic Voyage and Scales of Wonder**

This studio focuses on affective encounters with scale--from viewing particles through a microscope to wandering through architectural environments--making us aware of our bodies in relation to the world around us. This course examines scale and explores encounters with built environments and designed objects alike. Readings and

discussions span media archeology and affect theory. The course also examines the impact of film, documentary, and fiction. Students create time-based responses and are assessed through collective critique. No prerequisites. Sophomore or higher standing.  
Same as F20 ART 385D  
Credit 3 units. Art: FAAM, FADM

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### **F20 ART 590A 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. Prerequisites: senior or graduate standing only.  
Same as F20 ART 490A  
Credit 3 units.

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### **F20 ART 592 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 de-velop 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. No previous experience necessary. Graduate students complete an additional, directed assignment.  
Same as F20 ART 292A  
Credit 3 units. Art: FADM

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### **F20 ART 592A BookLab**

Same as F20 692A - 1st-year MFAs (only) register for F20 592A. This course will address several alternative forms of the book and the effect they have on shaping content. We will pay particular attention to the concept of authorship in contemporary artists' books, which will be supported by visits to the Olin Library Special Collections. Using the materials and equipment in the Kranzberg Book Studio students will work with the instructor to explore the origination and shaping of content through form. Letterpress, alternative print process, and bookbinding techniques will be covered.  
Credit 1.5 units.

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### **F20 ART 596B Making Things That Function**

Heidegger identified "things" as what objects become once they cease to perform their function in society. In this course, we seize that moment of dysfunction as a point for creative intervention. Students will design and make functional objects that engage the body with intention. The meaning of function will be debated so that students develop a definition based on their own values. Highly exaggerated, specific, or experimental works will be encouraged. Techniques for metal fabrication, simple woodworking, and mold-making will be taught in class, as needed. No previous experience is necessary. This course will benefit designers, artists, architects, and engineers, and it will explore the intersections of design and making among these fields. Prerequisite: 3D Design, Architecture 111 studio, or permission of instructor.  
Same as F20 ART 396B  
Credit 3 units. Art: FAAM, FADM

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### **F20 ART 597B 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. No prerequisites. This course may be counted as a sophomore BFA in Communication Design major elective. This course is open to non-majors and minors as space permits.  
Same as F10 ART 297B  
Credit 3 units. Art: CDES, FADM

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### **F20 ART 601A Drawing: Art Practice (Conceptual Methods in Drawing)**

Same as F20 501A - 2nd-year MFAs (only) register for F20 601A. 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

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### **F20 ART 601E 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. Prerequisites: Drawing (F10 101A or F10 102A).  
Same as F20 ART 301E  
Credit 3 units. Art: FAAM

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### **F20 ART 601H 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  
Same as F20 ART 201H  
Credit 3 units. Art: FAAM

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### **F20 ART 602 Drawing**

An advanced drawing course for third- and fourth-year students. Individualized instruction allows students to explore various media and stylistic approaches in both figurative and nonfigurative modes.

Same as F20 ART 302  
Credit 3 units. Art: FAAM EN: H

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**F20 ART 602B 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.

Same as F10 ART 302B  
Credit 3 units. Art: FAAM

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**F20 ART 602D Drawing: Art Practice (Collage: History and Practice in Contemporary Art)**

Same as F20 502D - 2nd-year MFAs (only) register for F20 602D. 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

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**F20 ART 603B Collage: History & Practice in Contemporary Art**

This course examines the role of collage in contemporary studio practice. Students are required to assemble an archive of images from various sources, both found and self-generated, to produce work based on specific themes. This course integrates collage practice with other visual disciplines. Readings and discussion related to the course examine the evolution of collage and its present status and application within contemporary art production.

Same as F20 ART 303B  
Credit 3 units.

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**F20 ART 604B Collage: History & Practice in Contemporary Art**

This course examines the role of collage in contemporary studio practice. Students are required to assemble an archive of images from various sources, both found and self-generated, to produce work based on specific themes. This course integrates collage practice with other visual disciplines. Readings and discussion related to the course examine the evolution of collage and its present status and application within contemporary art production.

Same as F20 ART 304B  
Credit 3 units. Art: FAAM

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**F20 ART 608B 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."

Same as F20 ART 308B

Credit 1.5 units. Arch: SEM Art: CPSC

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**F20 ART 609B Eco-Art**

Eco-Art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-envision our relationship with the natural world by informing, challenging, inventing, and reclaiming. This studio-based course introduces various artistic practices and working methodologies related to environmental art, exploring "green" methodologies, repurposed objects, land art, ecoventions, social sculpture, and community activism. The course is organized around art historical precedents, and it is supported by critical essays and examples of contemporary practice, including discussion of eco-design and sustainable architecture. Projects are open to multidimensional solutions in a wide variety of media.

Same as F20 ART 309B  
Credit 3 units. Art: CPSC

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**F20 ART 611 Painting**

Same as F20 511 - 2nd-year MFAs (only) register for F20 611. 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 variable, maximum 6 units. EN: H

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**F20 ART 611D Painting: Art Practice (Special Topics: Narrative Systems: The Frame, The Grid, The Screen)**

Same as F20 511D - 2nd-year MFAs (only) register for F20 611D. 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. Required for a concentration in painting.

Credit 3 units. EN: H

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**F20 ART 611F 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.

Same as F10 ART 311F  
Credit 3 units. Art: FAAM, ML

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**F20 ART 611G Painting: Art Practice (Place and Space)**

Same as F20 511G - 2nd-year MFAs (only) register for F20 611G. 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. Required for a concentration in painting.

Credit 3 units.

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**F20 ART 611J 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. Required for the BFA in Art painting concentration. Prerequisite: Painting Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite and others, including art minors and MFA students, with permission of the instructor. Same as F10 ART 311J  
Credit 3 units. Art: ML

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**F20 ART 611K 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. Prerequisite: Painting Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Same as F10 ART 311K  
Credit 3 units. Art: FAAM, ML

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**F20 ART 611M Painting: Art Practice: Cinematic Bodies**

Advanced studio course focusing on new perspectives in figuration in relation to contemporary culture. Topics will include historical precedents and contemporary correlations between figurative/gener painting and film/new media. Student production may include 2D/paint, digital media, animation, and other media. Required for a concentration in painting. Prerequisite: Painting Studio: Material Culture or permission of instructor. Same as F10 ART 311M  
Credit 3 units. Art: FAAM, ML

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**F20 ART 611N 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  
Same as F10 ART 311N  
Credit 3 units. Art: FAAM, ML

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**F20 ART 611T 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.

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**F20 ART 611U The Language of Moving Images**

This course will examine the language of moving images, which includes -- among other elements -- shot construction, sequencing, duration, sound integration, scale, and situational contexts. Through screenings, readings, lectures, discussions and critiques, students will develop the skills required to interpret moving images and to think about their productions, which may utilize forms other than video or film and include installation components. This course is not focused on technical approaches, and students' creative work will be driven by individual concerns and may be accompanied by written analysis. Prerequisite: Digital Studio/Digital Design.  
Same as F20 ART 311U  
Credit 3 units.

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**F20 ART 6121 Painting: Process as Evidence**

Focusing on process-oriented methods to building an image, this course intends to foster an inventive and expansive relationship to paint and mixed media, shying away from the resolved or static image in favor of systematic and poetic strategies that emerge from studio activity along the way. Collage and assemblage, documenting and recording experience, operations of chance and failure, and time-based approaches are all possible avenues of investigation. Students will develop a portfolio of work informed by assigned projects, readings, and group discussions that engage with historical precedents and contemporary examples of process-informed methods in painting. Prerequisites: None  
Same as F20 ART 3121  
Credit 3 units. Art: FAAM

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**F20 ART 612E Painting: Art Practice (Place and Space)**

Same as F20 512E - 2nd-year MFAs (only) register for F20 612E. 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. EN: H

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**F20 ART 612F Painting: Art Practice (Language of Abstraction)**

Same as F20 512F - 2nd-year MFAs (only) register for F20 612F. 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: FAAM

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**F20 ART 612G Painting: Art Practice (Body Image)**

Same as F20 512G - 2nd-year MFAs (only) register for F20 612G. 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.

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**F20 ART 612P Painting: The Painted Figure**

This studio course is an introduction to the practice of painting, with an emphasis on the pictorial representation of the human figure. Instruction will encompass a range of technical, conceptual and creative skills to be used for developing projects. In-class projects will include working from the live model. Students will be encouraged to consider traditional and alternative forms of painting. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. No prerequisites.  
Same as F20 ART 312P  
Credit 3 units. Art: FAAM EN: H

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**F20 ART 613D Sculpture: Art Practice (Special Topics: The Book as Object and Artifact)**

Same as F20 513D - 2nd-year MFAs (only) register for F20 613D. When we read a book, it is always the physical volume in our hands-or in some substitute for hands-that is being read. That reading is a hands-on experience we well understand, but what is to be said about artists taking hands to the book as object, transmogrifying it and separating it from readability? Participants in this studio will work with some of the great range of possibilities for using the book as a sculptural object to bring forth other orders of its meaning.  
Credit 3 units. EN: H

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**F20 ART 613F Sculpture: Foundry**

Same as F20 513F - 2nd-year MFAs (only) register for F20 613F. 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 variable, maximum 6 units.

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**F20 ART 613G Sculpture: Wood**

Same as F20 513G - 2nd-year MFAs (only) register for F20 613G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making.  
Credit variable, maximum 6 units. EN: H

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**F20 ART 613H Sculpture: Blacksmithing**

Same as F20 113H, 213H, 413H - Juniors (only) register for F20 313H. This course is an introduction to Blacksmithing materials, tools, and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary.  
Same as F20 ART 313H  
Credit 3 units. Art: FAAM EN: H

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**F20 ART 613I Sculpture: Metal Fabrication**

Same as F20 113I, F20 213I, and F20 413I; 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.  
Same as F20 ART 313I  
Credit 3 units. Art: FAAM EN: H

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**F20 ART 613J Digital Fabrication for Object Making**

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. No prerequisites.  
Same as F20 ART 313J  
Credit 3 units. Art: FAAM, FADM

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**F20 ART 613M 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.  
Same as F10 ART 313M  
Credit 3 units. Art: FAAM, ML

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**F20 ART 613P Sculpture: Art Practice (Iterative Systems)**

This course investigates iterative approaches to making as a means to generate multiple works and ideas simultaneously. Activities such as mold-making and nontraditional drawing will be explored along with other process-based methods of capturing thoughtful gestures. Through readings and discussions, students will engage with historical precedents and contemporary principles that support the creation of self-directed work informed by the iterative mindset. Required for the BFA in Art sculpture concentration. Prerequisite: Sculpture Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite and others, including art minors and MFA students, with the permission of the instructor.  
Same as F10 ART 313P  
Credit 3 units. Art: FAAM, ML

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**F20 ART 613Q 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.  
Same as F20 ART 313Q

Credit 3 units. Arch: ETH, NS Art: FAAM

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**F20 ART 6141 Concrete: Theory, Practice, and Power in Public**

The course focuses on Concrete as material & metaphor by considering its power and ubiquity in our built environment and the broader art landscape. We will discuss readings, film screenings, and site visits to contextualize a historical understanding of the material. We will look to modernist & contemporary artists who have used concrete in their practice to support a deeper understanding of its place in the art history canon. Students will gain hands-on experience working with concrete through various techniques and approaches. Students will apply their research and findings to create a final sculptural work placed in a public setting. Prerequisites: 3D Design and junior or higher standing.

Same as F20 ART 3141

Credit 3 units. Art: FAAM

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**F20 ART 6143 Matter in Hand Workshop**

Same as F20 5143 - 2nd-year MFAs (only) register for F20 6143. All materials and processes carry meaning, so the choice of one material over another has an enormous impact on the celerity, power and resonance of your work of art. For example, the record of the evolution of human consciousness is forever embedded in the artworks and text designed, made and preserved in clay and paper. This course explores how the work of the hand informs the work of the brain and how, together, these activities find meaning in the mind. Through these and other processes and materials such as welded metal and cast glass, students will investigate how working with a particular material influences their concepts and resonates in the art they create. This eleven-week course will investigate primary materials (clay, glass, concrete, paper, metal) and processes of art making. We will explore the manipulation of these to find meaning at this point in our evolution. Emphasis will be placed on individual student's investigation and experimentation. Each student will investigate these materials conceptually, physically and emotionally in relationship to his or her own studio practice. Open to all Sam Fox graduate students with priority given to MFA candidates. Sam Fox School undergraduates may enroll with permission of instructor.

Credit 1.5 units.

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**F20 ART 6144 Matter in Hand Workshop**

Same as F20 5144 - 2nd-year MFAs (only) register for F20 6144. All materials and processes carry meaning, so the choice of one material over another has an enormous impact on the celerity, power and resonance of your work of art. For example, the record of the evolution of human consciousness is forever embedded in the artworks and text designed, made and preserved in clay and paper. This course explores how the work of the hand informs the work of the brain and how, together, these activities find meaning in the mind. Through these and other processes and materials such as welded metal and cast glass, students will investigate how working with a particular material influences their concepts and resonates in the art they create. This eleven-week course will investigate primary materials (clay, glass, concrete, paper, metal) and processes of art making. We will explore the manipulation of these to find meaning at this point in our evolution. Emphasis will be placed on individual student's investigation and experimentation. Each student will investigate these materials conceptually, physically and emotionally in relationship to his or her own studio practice.

Credit 1.5 units.

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**F20 ART 614F Sculpture: Foundry**

Same as F20 114F, 214F, 414F - Sophomores (only) register for F20 114F. 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 materials 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.

Same as F20 ART 314F

Credit 3 units. Art: FAAM EN: H

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**F20 ART 614H Sculpture: Blacksmithing**

Same as F20 114H, 214H, 413H - Juniors (only) register for F20 314H.

This course is an introduction to Blacksmithing materials, tools, and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary.

Same as F20 ART 314H

Credit 3 units. Art: FAAM EN: H

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**F20 ART 614I Sculpture: Metal Fabrication**

Same as F20 114I, 214I, 413I - Juniors (only) register for F20 314I.

Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be plastically deformed to create compound shapes or 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.

Same as F20 ART 314I

Credit 3 units. Art: FAAM EN: H

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**F20 ART 614K Sculpture Art Practice (Symbiosis)**

This course explores numerous scenarios that create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogue or digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience.

Same as F10 ART 314K

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

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**F20 ART 614N Sculpture: Art Practice (Itinerant Artworks)**

Who said you can't take it with you? Itinerant Artworks is a course in which students create work in any medium that is built for travel (not speed) and that can be set up, knocked down, or installed in a variety of locations at a moment's notice. Students will document their work at a range of sites throughout St. Louis. For the final project, the class will stage an "off the grid" outdoor exhibition in Forest Park. Typically, artworks are either site-specific or are agnostic to their placement and location. Itinerant Artworks proposes a third model, where an artwork can be mobile, responsive, and highly adaptable to various environments or sites. Itinerant Artworks is intended to be a response to the current condition for making and viewing art. Despite the unpredictable and ever-changing circumstances of this moment, you can take it with you.

Same as F10 ART 314N

Credit 3 units. Art: FAAM, ML

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**F20 ART 614R 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 modeling 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. No prerequisites.

Same as F20 ART 314R

Credit 3 units. Art: FAAM, FADM

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### **F20 ART 614S 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

Same as F20 ART 214S

Credit 3 units. Art: FAAM

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### **F20 ART 614T 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.

Same as F20 ART 314T

Credit 3 units. Art: FAAM

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### **F20 ART 615B 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. This course is required for the BFA in Art Printmaking Concentration. Prerequisite: Printmaking Studio: Material and Culture. This course is open to BFA and BA students who have taken the prerequisite and to other students, including minors and MFA students, with the consent of the instructor.

Same as F10 ART 315B

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

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### **F20 ART 615F Printmaking: Call and Response**

In music, a call and response is a succession of two distinct phrases usually written in different parts of the music, where the second phrase is heard as a direct commentary on or in response to the first. Printmaking: Call and Response is a survey of printmaking with a foundation in traditional, historical and philosophical aspects of printmaking. Covering basic processes in intaglio, lithography, relief and monotype. Students are encouraged to work in response to the history of the print with an emphasis on mixed media and experimentation. This class counts for the Minor in Art.

Credit 3 units.

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### **F20 ART 615H 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. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to junior and senior BFA and BA students who have taken the prerequisite, and others, including art minors, with consent of instructor.

Same as F10 ART 315H

Credit 3 units. Art: FAAM

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### **F20 ART 615T 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. This introductory course can serve as a prerequisite to upper level classes in Printmaking. This class has no prerequisite courses and are open to students with sophomore standing and above.

Same as F20 ART 215T

Credit 3 units. Art: DU, FAAM, OLH

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### **F20 ART 616G Printmaking: Art Practice (Extra-Dimensional Printmaking)**

Pushing the boundaries of printmaking, prints move beyond the wall and into sculpture, installation, and time-based work. Relief, silkscreen, and intaglio processes are explored, with an emphasis on print as theatre, object, and immersive environment. Through readings and discussions, students will engage with historical precedents and contemporary principles that support the creation of self-directed work that is extra-dimensional in physical and conceptual scope.

Same as F10 ART 316G

Credit 3 units. Art: FAAM, ML

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### **F20 ART 616H 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. Required for a concentration in printmaking. Prereq: Required for a concentration in printmaking. Prereq: Printmaking Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor.  
Same as F10 ART 316H  
Credit 3 units. Art: FAAM, ML

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**F20 ART 616T Printmaking for Architecture and Art Students**

This course will focus on monotype mixed media printmaking using both a press and digital print processes. The course is designed to be responsive to current issues with a focus on contemporary printmaking practices and various ideas about dissemination in the age of social media. The course will include an examination of historical examples of diverse global practices; prints made in periods of uncertainty, disruption, war, and disaster; and speculative projects by architects such as Superstudio, Zaha Hadid Architects and Archigram. Students will be expected to create a series of work with a conceptual framework developing a personal visual language.  
Same as F20 ART 316T  
Credit 3 units. Art: FAAM EN: H

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**F20 ART 616U 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  
Same as F20 ART 316U  
Credit 3 units. Art: FAAM

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**F20 ART 617E 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  
Same as F10 ART 317E  
Credit 3 units. Art: FAAM, ML

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**F20 ART 617H Photography: Art Practice (Methods of Distribution)**

Same as F20 517H - 2nd-year MFAs (only) register for F20 617H. 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

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**F20 ART 617L Photography: Art Practice (Constellations, Sequences, Series)**

Same as F20 517L - 2nd-year MFAs (only) register for F20 617L. 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.

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**F20 ART 617N Contemporary Portraiture**

Same as F20 117N, F20 217N, and F20 417N; juniors (only) register for F20 317N. 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.  
Same as F20 ART 317N  
Credit 3 units. Art: FAAM

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**F20 ART 617Q Context, Curation, Communication: Seriality in the Photographic Image**

Series and sequences 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 setup 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.

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**F20 ART 617R 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 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. In addition to technical demonstrations, course lectures will look at the role master printers have played in the history of photography. Visits to the Mildred Lane Kemper Art Museum and The St. Louis Art Museum print rooms will complement lectures and activities. All students will develop a portfolio of personally-driven work in black and white. Required for the BFA in Art Photography Concentration. Prereq: Photography Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.

Same as F10 ART 317R

Credit 3 units.

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**F20 ART 618J Photography: Art Practice (Slow Image: Large Format Photography)**

Same as F20 518J - 2nd-year MFAs (only) register for F20 618J. This course provides an in-depth study of the large format analog camera and its unique formal position. Using the 4"x5" 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 4"x5" cameras will be available for use.

Credit 3 units. EN: H

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**F20 ART 618K Photography: Art Practice (Documentary Photography & Social Practice)**

Same as F20 518K - 2nd-year MFAs (only) register for F20 618K. This course focuses on the various philosophical, aesthetic and technical approaches to photographing the contemporary, human-altered landscape and the communities we live in. Through slide lectures, field trips, in-depth critique and supervised lab work, students are expected to increase their awareness of how their own personal responses relate to those of other photographers with the same contemporary issues of documentary photography. A project-based seminar focusing on objectivity of the photographic document.

Credit 3 units. Art: FAAM

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**F20 ART 618P 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. Required for the BFA in Art photography research and image production. Required for the BFA in Art photography concentration. Prerequisite: Photography Studio: Material and Culture. Same as F10 ART 318P

Credit 3 units. Art: FAAM, ML

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**F20 ART 618Q Photography: Art Practice (A Sense of Place or Understanding Place Through Photography)**

This course explores the concept of "place" and the cultural implications that accompany the definitions of "place." Working with photography and taking inspiration from the fields of geography, environmental studies, urban design and cultural anthropology, this course considers how a relationship to place is constructed. We will also consider displacements throughout history and value systems embedded in the construction of a sense of place. Is one's relationship to place personal? Is it collective, is it cultural, is it rooted in the surrounding environment? What are the marks that define a sense of place, and is there residue or lingering evidence that can be perceived? The medium of photography has unique capacities to address these questions. This studio course builds knowledge through photographic practice with accompanying readings, seminar discussion and guided assignments. Students will participate in an active process of exploring diverse concepts of place in relationship to the built environment. Students will be introduced to a range of ways of making and thinking about the subject of place, including looking at place as site, as geography, as memory, as non-place, as urban space, as rural space, as community, and as ecological site. No formal photographic training is necessary. Students will be introduced to the basics of camera operation, Photoshop and Lightroom software for editing and the fundamentals of digital print output for fine art printing will be covered.

Same as F10 ART 318Q

Credit 3 units. Art: FAAM, ML

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**F20 ART 618R Photography: Art Practice (Documentary Photography in the 21st Century)**

This praxis-based course explores the evolution of documentary practice in photography from the 1930s until the present-day. Lectures, readings, and film screenings will introduce students to the history, problems, and promises of documentary photography, as conceived by photographers, critics, and art historians. Studio and critique sessions will assist students in developing a personal documentary project and attaining new visual strategies for engaging a photographic form that originates from the entanglements of life. Course will also discuss documentary photo books, and strategies for editing a documentary series for book production. Students will have the option of producing a photobook. Prerequisite- Photography Studio: Material and Culture. Open to BFA /BA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.

Same as F10 ART 318R

Credit 3 units. Art: FAAM, ML

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**F20 ART 618W Photography: Building the Portfolio**

This course supports the development of a cohesive body of work, building conceptual and technical skills for visual and photographic communication. A wide range of photographic tools, techniques and materials and an open encouragement for experimentation supports student development. This class is process oriented with emphasis on discovering one's creative and aesthetic voice. Students can expand upon works already in process before the start of this class, or they can identify new subject matter for deep investigation. With emphasis on classroom critique, students establish strong decision making and critical thinking skills as they work toward a final and cohesive body

of work. Presentation, site specificity, materials, and audience will all be discussed as students bring projects to final form. Prerequisites: Photography: Material & Culture, Black and White Photography, Digital Photography, or permission of instructor  
Same as F20 ART 318W  
Credit 3 units. Art: FAAM

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#### **F20 ART 619 Ceramics**

Same as F20 519 - Second-year MFA students (only) register for F20 619. An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students will be introduced to Raku and soda firing. Content and advanced processes and skills are encouraged according to the individual's level.  
Credit 3 units. EN: H

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#### **F20 ART 619J 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.  
Same as F20 ART 319J  
Credit 3 units. Art: FAAM

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#### **F20 ART 619M 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. Prerequisite: F20 113Q / 313Q, Compositions in Clay; or F20 319J, Structural Ceramics  
Same as F20 ART 219M  
Credit 3 units. Art: FAAM

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#### **F20 ART 620 Ceramics**

Same as F20 120, F20 220, and F20 420; juniors (only) register for F20 320. This course is an introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of wheel, coil, and slab construction. Although the emphasis is on high-fired stoneware, students will be introduced to raku and soda firing. Content and advanced processes and skills are encouraged according to the individual student's level.  
Same as F20 ART 320  
Credit 3 units. Art: FAAM EN: H

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#### **F20 ART 620J Ceramics: Introduction to Hand-Building**

This course introduces students to a wide range of ceramic hand-building techniques such as coiling, pinching and slab building. While establishing a strong foundation of skills, students will also gain a deeper understanding of clay as a means for expression of thoughts and ideas. Throughout the course, students will be encouraged to explore and develop their own personal language within the medium.  
Same as F20 ART 320J  
Credit 3 units. Art: FAAM

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#### **F20 ART 620K Ceramics: Molds and Multiples**

This course explores the fundamentals of mold-making for ceramics. A variety of techniques from ancient to present day methods will be employed. Students will examine various implementations of molds and their ensuing possibilities, whether for artistic or design-oriented work. Students will produce individual serial projects in which they incorporate the principals of duplication and copy.  
Same as F20 ART 320K  
Credit 3 units. Art: FAAM

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#### **F20 ART 620L Ceramics: Processes and Practices**

This course is a spectrum of ceramic processes using clay, plaster, and glazes to understand and explore techniques of making. Use clay to learn hand-building processes such as soft slab and hard slab, coil building, and hollow-out method to explore material differences of making forms. Glaze properties and chemistry will lightly be explored to understand the different stages of clay to ceramic and the firing processes in oxidation and reduction. Emphasis will be placed on mold-making for exploring repetition, scale, and balance with units to comprehend structure and multiples of building components in clay. Discussion and presentations will focus on the history and traditions of ceramics, contrasted with contemporary making in clay. 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.  
Same as F20 ART 320L  
Credit 3 units. Art: FAAM

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#### **F20 ART 621G 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.  
Same as F10 ART 221G  
Credit 3 units. Art: BME T, FAAM, OLH

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#### **F20 ART 623F Textile-based Technology for Health**

In this studio course students engage design thinking to develop and prototype innovative textile-based wearable electronic sensing systems. Combining the study of smart and conductive materials, computer and electrical engineering principles, and human-centered design, group-based projects address problems related to the health and well-being of diverse community user groups and/or industry partners. Students are evaluated according to the ability to meet the aesthetic and functional needs of the user group. Prerequisite: Introduction to Fashion Design  
Same as F20 ART 423F  
Credit 3 units. Art: CPSC, FADM, WUSMAC EN: H

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#### **F20 ART 625D Making History: A Graphic Design Studio**

Material objects are more than forms; they are evidence of social worlds. In this studio course, students explore historical research methods and contexts for design. Hands-on lessons with primary objects and sites will inform a robust, self-guided studio project that makes an argument about the past. Students will be assessed formatively on workshops and "field notes" (a collection of the

semester's research), and summatively on the project that emerges from this research. Some student work may be selected for inclusion in the forthcoming book *Thinking Through Graphic Design History*." Prerequisites: Word and Image I; Typography I; or permission of Chair Same as F10 ART 325D  
Credit 3 units. Art: CDES, FADM

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### **F20 ART 625J Sculpting Realities**

This course investigates new digital technologies -- particularly mixed, augmented, and virtual reality -- through the consideration of one critical question: "What does it mean to be real?" Students will learn the basics for making works of art, design, and architecture in alternative realities through 3D scanning, 3D modeling, and immersive world building. In addition to tutorials and multidisciplinary collaborative studio projects, students will investigate issues of reality and the use of alternative reality tools through readings, discussions, presentations, and other dialogues. The semester will culminate in a final project that translates a physical experience or artifact into a digital one.  
Same as F20 ART 325J  
Credit 3 units. Art: FADM

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### **F20 ART 626M 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.  
Same as F20 ART 326M  
Credit 3 units. Art: FADM

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### **F20 ART 627A History of Photography**

Same as F20 527A - 2nd-year MFAs (only) register for F20 627A. 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 variable, maximum 6 units. EN: H

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### **F20 ART 627L 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  
Same as F20 ART 227L  
Credit 3 units. Art: FAAM

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### **F20 ART 628A History of Photography**

Same as F20 528A - 2nd-year MFAs (only) register for F20 628A. 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 variable, maximum 6 units. Art: FAAM EN: H

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### **F20 ART 628E Making Documentaries in the Time of Covid**

Documentary video is a powerful tool to spotlight the frustrations and triumphs of our daily lives. Unlike fiction films, the inquiry and the questions that start the process of making a documentary end up as an adventure and often the film itself. Many filmmakers discover unexpected answers, reveal hidden histories, humanize previously one-dimensional characters, and spotlight even more in-depth questions. The global pandemic offers a unique opportunity to create videos that acknowledge this moment, with the potential to become a significant part of an international conversation. Even beginning filmmakers can give voice to issues that will be included in the historical record. Students will learn about or improve their cinematic aesthetics and professional video editing skills by making three short videos.  
Same as F20 ART 328E  
Credit 3 units. Art: CPSC, FAAM

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### **F20 ART 629C Time-Based Media: Art Practice (Mediated Performance)**

Same as F20 529C - 2nd-year MFAs (only) register for F20 629C. 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. Projects are informed by readings in media theory, writing assignments, and active participation in critiques of works by contemporary media artists.  
Credit 3 units. EN: H

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### **F20 ART 629G Time-Based Media: Art Practice (Sound Environments)**

In this sound art studio, students compose a body of works in digital and acoustic sound for space or for headphones. Discussion of current sound art and experimental music practices includes examples of works that offer alternative experiences of space, historical time, and individual or collective memory. Individual projects, including acoustic performance, sound recording, and digital postproduction, are critiqued. Course activities include listening sessions, screenings, readings, and improvisation. Prerequisites: Intro TBMA or TBMA Material + Culture or any Time-Based elective, or permission of the instructor.  
Same as F10 ART 329G  
Credit 3 units. Art: FAAM, ML

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### **F20 ART 630I Time-Based Media: Art Practice (New Media in Art)**

Same as F20 530I - 2nd-year MFAs (only) register for F20 630I. 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

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**F20 ART 630L Time-Based Media: Art Practice (Expanded Cinema)**

By focusing on experimental approaches to digital filmmaking, this course offers opportunities for independent producers arising from hybrid media interests. Expanded Cinema 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.

Same as F10 ART 330L

Credit 3 units. EN: H

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**F20 ART 630M Time-Based Media: Art Practice (Animation for Buildings)**

In this animation studio, students create and are critiqued on projection-mapped animations that transform three-dimensional structures such as building exteriors and interior spaces. Through lectures, readings, and discussions, students are introduced to fundamental considerations that inform projection mapping-based creative work such as site-specificity and the perception of public space. This course introduces technical skills for popular 2D animation and projection mapping software. Prerequisites: Intro TBMA or TBMA Material + Culture or any Time-Based elective, or permission of the instructor.

Same as F10 ART 330M

Credit 3 units. Art: FAAM, ML

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**F20 ART 630N 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. Prerequisite: Time-Based Media Arts Studio: Material Culture; Time-based Elective; or permission of instructor.

Same as F10 ART 330N

Credit 3 units. Art: FAAM, ML

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**F20 ART 632Q 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

Same as I50 INTER D 3321

Credit 3 units. Art: VC

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**F20 ART 632R 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. Prerequisite: None

Same as I50 INTER D 332R

Credit 3 units.

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**F20 ART 633K 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.

Same as F10 ART 433K

Credit 3 units. Art: CDES

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**F20 ART 635J Introduction to Animating in Three Dimensions**

Same as F20 535J - 2nd-year MFAs (only) register for F20 635J. This course explores 3D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag, and character driven content. Cinematic shot design, timing, character design, and sound design are studied for determining the most effective means of communicating desired content. Hand drawn sketches are imported into a 3D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prereq: Drawing or equivalent or permission of instructor.

Credit 3 units. EN: H

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**F20 ART 635K 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.

Same as F20 ART 335K

Credit 3 units. Art: FADM

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**F20 ART 636A Interaction Design: Understanding Health and Well-Being**

Same as F20 236A and F20 436A; juniors (only) register for F20 336A. 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. Same as F20 ART 336A

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

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**F20 ART 636J Introduction to Animating in Three Dimensions**

Same as F20 536J - 2nd-year MFA students (only) register for F20 636J. This course explores 3D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag, and character driven content. Cinematic shot design, timing, character design, and sound design are studied for determining the most effective means of communicating desired content. Hand drawn sketches are imported into a 3D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise.

Credit 3 units. EN: H

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**F20 ART 636K Communication Design II**

Same as F20 536K - 2nd-year MFAs (only) register for F20 636K. This course continues the elements of communication design in a more professional context. Students will advance their understanding of concept development and visual execution. They will also examine contemporary professional work in the field and will be introduced to the business of the profession, including work with clients. Coursework will integrate fundamental design skills with business presentations and team-based projects. The final course assignment will come from an external firm. Students will work in groups and make a professional presentation to the client.

Credit 3 units. EN: H

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**F20 ART 636Q Illustration as Practice**

This major studio elective focuses on the professional practice of conceptual illustration while enabling students to cultivate individual voice. We practice the methodology of creating visual metaphors, visualizing concise ideas, and working under short deadlines. Projects in this course cover a range of image making in the professional illustration world today, including editorial, portraiture, lettering, and lifestyle, as well as art direction. Students continue to develop their portfolio in the context of these projects and to learn about best practices in communication, pricing, and workflow. Students will be assessed on their projects in a final critique. Prerequisite: F10 337E, Word & Image II.

Same as F10 ART 336Q

Credit 3 units. Art: CDES, FADM

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**F20 ART 636R Typeface Design**

Typeface design deals with language, culture, technology, visual perception, and systems design. Students will explore these areas in addition to the basics of typeface design. They will define clear purposes and outcomes for their work including research, designing letterforms and spacing, and creating functional fonts with professional software. The course introduces concepts, technologies, and current issues in the field. We will focus on text and display typefaces for the Latin script; however, we will introduce a range of historical models and explore the cultural impacts typefaces can have. Software used is Mac only, lab computers will be available if student does not have access to a Mac laptop. Prerequisites: Digital Studio and Type 1

Same as F10 ART 336R

Credit 3 units. Art: CDES, FADM

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**F20 ART 636S Illustrated Type and Letterforms**

In this course students will learn to create drawn lettering and type in varied forms and contexts. Projects will challenge students to build on prior experience with digital type to create custom illustrated type for editorial, persuasive, and narrative contexts. Students will explore the methodology of type design and anatomy of letterforms. We will use diverse media (digital and analog) to create work(s). The course will include exposure to contemporary and historical drawn glyphs and letterforms. Students to be evaluated formal and conceptual clarity of their work, depth of investment, and participation in critique. Prerequisites: Communication Design: Typography I; and Communication Design: Word & Image I; and/or MFA IVC students. Same as F10 ART 336S

Credit 3 units. Art: CDES, FADM

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**F20 ART 636T 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. Prerequisite: F10 337F, Typography II

Same as F10 ART 336T

Credit 3 units. Art: CDES, FADM

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**F20 ART 637Q 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. Prerequisites: Word and Image 1 or Typography 1, or by permission of the instructor.

Same as F10 ART 337Q

Credit 3 units. Art: CDES, FADM

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**F20 ART 638V The Narrative Image: Form/Structure/Function**

All human cultures tell stories, and these narratives fulfill multiple roles in establishing meaning for a society. This course will examine the ways that a visual narrative can be approached. How can an image-based story be structured? What roles can point of view play? What are stylistic tropes for narratives? How can ideas be implied? In what ways can we refresh and retell well-known narratives? Students may elect to work in multiple media and in single or sequential narratives. A self-directed final project will be required.

Same as F10 ART 338V

Credit 3 units. Arch: ETH, NS Art: CDES, FADM

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**F20 ART 638X Semiotic Studio: Designing Signs and Symbols**

This course is about shaping meaning. Students learn the fundamentals of semiotic theory and its application to design practice. Students create signs and symbols for public spaces as well as experimental readings and social interventions. Through exercises, projects, and class discussions, students explore the world of meaning-making, including categories of signs, the possibilities of interpretation, and how signs work to normalize cultural practices and perceptions of truth. Prerequisite: Communication Design: Word & Image II or permission of instructor.

Same as F10 ART 338X

Credit 3 units. Art: CDES, FADM

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**F20 ART 639B 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. Prerequisite for undergraduates: F10 238B, Word and Image I; OR F10 238C, Typography I; OR Writing I Prerequisite for graduates: None

Same as F20 ART 339B

Credit 3 units. Art: FADM

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**F20 ART 6444 The Art of Community Engagement Project**

Same as F20 5444 - 2nd-year MFAs (only) register for F20 6444. This course consists of a public art project completed in association with underserved communities in St. Louis. Works of art will be proposed and executed during the course's duration. Students will engage with various communities in creative collaborative research and thinking, resulting in work, which reflects and honors the cultural aesthetic and ecological values of the specific community. Each student will present their concepts to a committee from the institution. Each student will be given a modest budget to support the production and installation of their work. Course will involve guest speakers, individual research, site visits and group discussions.

Credit 1.5 units.

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**F20 ART 6445 Art & Community Engagement**

This 11-week course consists of public art projects completed in association with underserved communities in St. Louis. Works of art will be proposed and executed during the course's duration. Students engage with communities in creative collaborative research and thinking, resulting in works that reflect and honor the cultural aesthetic and ecological values of the specific community. Each student will be given a modest budget to support their concept. Course involves guest speakers, individual research, site visits and group discussions.

Credit 1.5 units.

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**F20 ART 644A Animation Tools and Methods**

In this animation studio, students are introduced to a range of digital and analog production techniques for the practice of animation. It presents fundamental concepts and issues that define this creative form. Students create animations through structured projects and are assessed through collective critique. Prerequisite: Digital Studio or permission of instructor; sophomore or higher standing.

Same as F20 ART 344A

Credit 3 units. Arch: ETH, NS Art: FAAM, FADM

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**F20 ART 6461 BookLab**

Same as F20 5461 - 2nd-year MFAs (only) register for F20 6461. This course will address several alternative forms of the book and the effect they have on shaping content. We will pay particular attention to the concept of authorship in contemporary artists books, which will be supported by visits to the Olin Library Special Collections. Using the materials and equipment in the Kranzberg Book Studio students will work with the instructor to explore the origination and shaping of content through form. Letterpress, alternative print process, and bookbinding techniques will be covered. Open to all Sam Fox Graduate Students with priority given to MFA candidates. Sam Fox School undergraduates may enroll with permission of instructor. Prerequisites: None.

Credit 1.5 units.

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**F20 ART 651A Sound Environments**

Sound Environments explores sound and musical composition in digital format, functioning as a sculptural, spatial, psychological and architectural intervention. The course offers an introduction to current sound art practices and examines how sound projects are capable of altering our sense of space and time. Sonic Space necessarily touches upon experimental music and installation art as closely related to sound art. The course introduces students to basic methods of sound recording and editing software and hardware with a goal of composing sound works for space and for headphones. Readings pertaining to current developments in contemporary experimental music and sound art as well as regular writing assignments accompany the course.

Same as F20 ART 351A

Credit 3 units. Art: FAAM EN: H

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**F20 ART 651B FOOD: Performative and Immersive**

This studio/seminar course explores food and eating as elements to be considered historically and through the 5 senses. From the dawn of civilization, cultural customs have evolved around food, its production & consumption. Rituals were created to gather people around food & eating. We unpack personal & communal food experiences, consider the environments of those meals, & discover elements of both past & present. By creating immersive experiences, we deconstruct the mechanism of eating, exposing patterns and norms involved. The course culminates in a communal event in which students present their work as immersive installations. No prerequisites, junior or higher standing.

Same as F20 ART 351B

Credit 3 units.

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**F20 ART 652B 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. No prerequisites. Sophomore or higher standing.

Same as F20 ART 352B

Credit 3 units. Art: FAAM

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**F20 ART 662 Why Art Matters**

This lecture and discussion course will examine how art, which productively utilizes ambiguity and discontinuity, is a distinctive form of expression and communication. Functioning not as a bearer of meaning but rather as a shaper of meaningful questions, art invites interpretation and introspection. As such, art -- which often functions to rekindle perception and give rise to new ways of thinking about and being in the world -- empowers individual thought, encourages empathy, and celebrates the diversity of ideas and opinions that are vital to conditions of freedom. With this in mind, multimedia lectures will explore the perspectives of contemporary artists (e.g., James Turrell, Cerith Wyn Evans, Wangechi Mutu), psychologists (e.g., Winnicott, Frankl, Freud), philosophers (e.g., Heidegger, Bataille, Merleau-Ponty), linguists (e.g., Lacan, Pierce, Saussure), sociologists, cognitive scientists, cultural theorists and others. In addition, readings, discussions, in-class group interpretations and written critical analysis will provide students with the tools required to understand how art, which is a distinctive form of expression and communication, matters; it matters, as Bill O' Brien argues, because it teaches us how we matter.

Same as F20 ART 362

Credit 3 units. Art: VC EN: H

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**F20 ART 663 Thesis Seminar: Giving Form to Opinions**

This seminar provides second-year students in the Graduate School of Art with the opportunity to respond to critical positions in modern and contemporary art practice. The course uses touchstone issues to sharpen the student's skills in research and analysis and to accustom the students to writing on a regular basis. Writing assignments and presentations throughout the semester--based on assigned critical readings--will help prepare the student's critical positions with respect to their thesis projects.

Credit 3 units. Art: GFAH

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**F20 ART 6664 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

Same as F20 ART 5664

Credit 3 units. EN: H

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**F20 ART 6713 Introduction to Book Binding**

Same as F20 1713, F20 2713, and F20 4713; juniors (only) register for F20 3713. 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.

Same as F20 ART 3713

Credit 3 units. Art: FADM EN: H

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**F20 ART 675 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 in 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.

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**F20 ART 678 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. No prerequisites in Art or Art History required.

Same as F20 ART 378

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

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**F20 ART 6783 Special Topics in Visual Culture: Introduction to Illustration Studies**

Same as F20 5783 - 2nd-year MFAs (only) register for F20 6783. How have knowledge, opinion, and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed, and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery. No prerequisites; counts towards design minor.

Credit 3 units.

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**F20 ART 684P 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

Same as F20 ART 384P

Credit 3 units. Art: FAAM, FADM

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**F20 ART 685B 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. No prerequisites. Sophomore or higher standing.

Same as F20 ART 385B

Credit 3 units. Art: FAAM, GFAH, VC

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**F20 ART 685D Art Seminar: Fantastic Voyage and Scales of Wonder**

This studio focuses on affective encounters with scale--from viewing particles through a microscope to wandering through architectural environments--making us aware of our bodies in relation to the world around us. This course examines scale and explores encounters with built environments and designed objects alike. Readings and discussions span media archeology and affect theory. The course also examines the impact of film, documentary, and fiction. Students create time-based responses and are assessed through collective critique. No prerequisites. Sophomore or higher standing.

Same as F20 ART 385D



Credit 3 units. Art: FAAM, FADM

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### **F20 ART 690A 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. Prerequisites: senior or graduate standing only.

Same as F20 ART 490A

Credit 3 units.

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### **F20 ART 692 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. No previous experience necessary.

Graduate students complete an additional, directed assignment.

Same as F20 ART 292A

Credit 3 units. Art: FADM

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### **F20 ART 692A BookLab**

Same as F20 592A - 2nd-year MFAs (only) register for F20 692A. This course will address several alternative forms of the book and the effect they have on shaping content. We will pay particular attention to the concept of authorship in contemporary artists' books, which will be supported by visits to the Olin Library Special Collections. Using the materials and equipment in the Kranzberg Book Studio students will work with the instructor to explore the origination and shaping of content through form. Letterpress, alternative print process, and bookbinding techniques will be covered.

Credit 1.5 units.

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## **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>

## **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 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 + 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 Prenskey 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.

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

The two-year program can be organized as follows:

Course	Fall Units	Spring Units
First Year		
Illustration Studio 1: Drawing and Voice (ART 561)	6	—
The Illustrated Periodical (ART 571)	3	—
Special Collections: Practice & Purpose (ART 573)	3	—

Elective	3	—
Illustration Studio II: Artist, Author, Audience (ART 562)	—	6
Literatures of Drawing (ART 572)	—	3
Special Collections: Exhibition & Engagement (ART 574)	—	3
Comics and Cartooning: A Critical Survey (ART 576)	—	3
	<b>15</b>	<b>15</b>
Second Year		
Illustration & Visual Culture Thesis Studio I, II (ART 661, 662)	9	9
Readings in Visual and Material Culture (ART 675)	3	—
Elective(s)	3	6
	<b>15</b>	<b>15</b>

- 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. First-year MFA students must take College of Art electives at the 500 level; second-year students must take all electives at the 600 level.
- Courses taken outside the College of Art by MFA students must be at the 300 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

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

- MFA-VA Faculty
- MFA-IVC Faculty

## Visiting Lecturers

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## 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 advisors according to their areas of interest within the Sam Fox School and the university at large.

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	32
Graduate Seminars	13
Workshops	3
Summer Independent Project	3
Art/Design/Art History/Academic Electives	9
<b>Total</b>	<b>60</b>

The culminating event of the program requires students to present, defend, 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. First-year MFA students must take College of Art electives at the 500 level; second-year students must take all electives at the 600 level.
- Courses taken outside the College of Art by MFA students must be at the 300-level or above to count as graduate-level credit, and they 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, Graduate Seminars, Electives + Workshops, and the Summer Independent Project, 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 they 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 they can go. 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. Each semester, 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.

## Summer Independent Project

During the summer following the second semester of the program, MFA-VA students create projects supported by independent research. Projects can be accomplished in a Sam Fox School studio or by engaging in partnerships or residencies with arts organizations. In alternating years, students have the opportunity to participate in our Sommerakademie in Germany. Each student develops a proposal for their project during the spring of their first year. The experience culminates in an exhibition of completed projects at the beginning of the fall semester.

## Suggested MFA-VA Course Plan

Course	Fall Units	Spring Units
First Year		
Graduate Studio	4	4
Group Critique	4	4
Graduate Seminar	3	3
Workshops	1	1
Electives	3	3
	<b>15</b>	<b>15</b>

Second Year		
Summer Independent Project*	3	—
Graduate Studio	4	4
Group Critique	4	4
Graduate Seminar	3	4
Workshops	1	—
Electives	3	—
	<b>18</b>	<b>12</b>

\* Units from the Summer Independent Project are awarded in the fall semester of the second year.

## 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

#### John Hendrix

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

#### Tiffany Calvert

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

## Admission Procedures

### Eligibility

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.

### Admissions

The application instructions for the upcoming fall semester are available on our Graduate Admissions webpage. Candidates cannot apply for spring enrollment.

Admissions decisions are based on the applicant's portfolio, academic records or transcripts from institution attended, a resume or CV, a statement of objectives, writing samples (for the MFA in Illustration & Visual Culture (p. 64) only), and three letters of recommendation.

Applicants may be admitted to the MFA program upon completion of the BFA degree or equivalent academic preparation. Specific requirements include a grade point average of 3.0 or higher and good writing skills.

## International Student Admissions

Applicants for whom English is not the native language must submit a score report for one of the tests below in order to obtain admission to the MFA program:

1. the Test for English as a Foreign Language (TOEFL), with a minimum acceptable score of 90 (traditional iBT only; we do not accept the TOEFL iBT Home Edition);
2. the International English Language Testing System (IELTS) Academic module, with a minimum composite score of 6.5; or
3. the Duolingo English Test, with a minimum acceptable score of 115.

To ensure that we receive your official test score results:

- TOEFL test takers must use our institution code (6929) when making arrangements with the testing agency for score reporting.
- IELTS score results must be delivered to us electronically via the IELTS Results Service e-Delivery system. Be sure to use the name of our E-Delivery Account: Washington University in St. Louis.
- Duolingo test takers must individually email their test results as a PDF attachment to the Graduate Admissions Coordinator. (samfoxgradadmissions@wustl.edu)

TOEFL, IELTS, and Duolingo scores and the written essay do not in and of themselves presume adequate qualification for study. Functional English and familiarity with additional art-related terminology are required upon entrance in order to pass course work. In addition, international students may be interviewed prior to the issuance of an I-20 for a student visa.

International students will receive specific instructions regarding the necessary financial documentation for visa purposes when admission letters are issued.

Phone: 314-935-2740  
Email: samfoxgradadmissions@wustl.edu  
Website: <https://samfoxschool.wustl.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.

## 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 Sam Fox School Registrar's Office 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.

## 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.

## 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 (Habif Health and Wellness Center)
- Drug and alcohol concerns (Habif Health and Wellness Center)
- Immediate physical/mental health concerns (Washington University Police Department)
- Center for Diversity & Inclusion (for issues related to bias, prejudice, or discrimination)

## Intent to Graduate

Students are responsible for filing an Intent to Graduate form in order to have the degree conferred. The Intent to Graduate is available online through WebSTAC. No degree will be awarded if this form has not been filed by the appropriate deadlines. Students who do not complete their degree requirements by their intended graduation date must re-file for the next graduation date.

## 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 Habif Health and Wellness 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 by April 15 for fall and by November 15 for spring. 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 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.

## Units and Grades

The *unit* is the amount of credit given for one hour of lecture or up to three hours of studio work per week for one semester.

Pluses and minuses are used. Each grade earned for a course taken for credit receives a specified number of grade points, and these points are affected by plus and minus grades as well. Symbols used for both options have the following meanings:

Credit	Meaning	Degree Credit	Grade Points Per Unit
A+	superior	yes	4.0
A	superior	yes	4.0
A-	superior	yes	3.7
B+	good	yes	3.3
B	good	yes	3.0
B-	passing	yes	2.7
C+	unsatisfactory	no	2.3
C	unsatisfactory	no	2.0
C-	unsatisfactory	no	1.7
D+	unsatisfactory	no	1.3
D	unsatisfactory	no	1.0
D-	unsatisfactory	no	0.7
F	failing	no	0.0
I	course work incomplete*	no	--
N	no grade reported	no	--
P#	pass (pass/fail option)	yes	--
F#	fail (pass/fail option)	no	--
L	successful audit	no	--
Z	unsuccessful audit	no	--
W	withdraw	--	--

\* This grade signifies that the student has not completed part of the work for a semester but has satisfactorily completed the rest of the work. A student must remove a grade of I as discussed in "Incomplete Grades" below.

## 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 course work does not count toward degree requirements. Refer to the Academic Probation and Dismissal Policy (p. 68) for further details.

## Minimum Grade Point Average

MFA students are required to have a minimum grade-point average of 2.7 to graduate. Refer to the Academic Probation and Dismissal Policy (p. 68) for further details.

## Pass/Fail Option

Pass/fail is only allowed for the Workshops course required for the MFA in Visual Art program. All other courses for 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 satisfactory completion of course work 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, complete an Incomplete Grade Petition signed by both the instructor and the student.
3. Return the signed petition to the Sam Fox School Registrar's Office for final approval.

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

The grade of I (incomplete) must be removed no later than the last day of classes of the next full semester. Upon failure to make up an incomplete grade within the next semester, the student will automatically receive an F in the course unless explicitly excused by the director of the school. 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 with 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

When a student retakes a course, both enrollments will show on the transcript. If the second grade is equivalent to or better than the first, the first grade will be administratively changed to R to indicate the re-enrollment. If the second grade is lower, both grades will remain on the transcript, with degree credit allowed for only one of the enrollments. This policy only applies to courses taken at Washington University.

## 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 Habif Health and Wellness 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:

<b>Withdrawal Date</b>	<b>Refund</b>
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 (1) Foundations in Teaching and five (5) 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. 74).
- The Skandalaris Center (p. 75) 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. 76) 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 course work 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 course work 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 course work 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 course work will see these courses on their class schedule and academic record at WebSTAC under departments I97 (SLU) and I98 (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 course work 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<sup>®</sup>**

IdeaBounce<sup>®</sup> 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](mailto:sc@wustl.edu)  
Website: <http://skandalaris.wustl.edu>

## McDonnell International Scholars Academy

The McDonnell International Scholars Academy incubates new ideas and mentors future leaders. In collaboration with its partners, the Academy leads groundbreaking research projects and prepares Scholars to be effective leaders in a global community. Scholars are selected on the basis of their promise to become future leaders in academia, government, the professions, or the corporate world.

Applications to the McDonnell Academy are accepted from graduates of universities across the world, with a special interest in those students from its network of partner universities. In creating an international network of research universities, Washington University is developing a cohort of future leaders in a global university system to promote global awareness and social responsibility.

The McDonnell Academy has a dual mission. First, it recruits top scholars from partner universities and mentors them as they pursue doctoral and professional master's degrees in any of the 120+ academic programs offered at Washington University. Second, it leverages an international partnership network to incubate new ideas and foster collaborative research across countries and disciplines. There are more than 30 academic partners associated with the Academy, with at least one partner university on every populated continent. McDonnell Scholars receive full tuition and a generous living stipend for up to five years to support their degree experience.

## About the Program

The McDonnell International Scholars Academy fellowship program cultivates a community of culturally and academically diverse leaders who will address the world's most complex challenges by driving positive and lasting change. Through its longstanding international partnerships, the program is an incubator of groundbreaking ideas that advance collaborative interdisciplinary research. A transformational experience, the Academy enhances leadership capacity through mentorship, professional development, and unique engagement opportunities. It is this foundation that builds the character and conviction to lead with a global mindset and social responsibility. McDonnell Scholars are selected based on their ability to emerge as leaders who are experts in their fields with perspectives that reflect cultural competence. Scholars are given a generous financial package to support their graduate and professional degree studies at Washington University in St. Louis.

## Characteristics of McDonnell Scholars

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.

## Learn More

For more information about eligibility, programming, and financial support, please visit the Admissions page of the McDonnell International Scholars Academy website.

Phone: 314-935-6779

Website: <https://mcdonnell.wustl.edu/>

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