

# College of Art

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## Courses

- ART (p. 1): Art
- DESIGN (p. 13): Design
- FASHION (p. 22): Fashion

College of Art majors have enrollment priority in ART courses. Elective courses may be offered at the 1000 to 4000 levels; students must enroll as applicable: 1000-level courses are for first-year students, 2000-level courses are for sophomores, 3000-level courses are for juniors, and 4000-level courses are for seniors.

## Art

### ART 1050 Drawing

An introductory course that teaches the student to recognize and manipulate fundamental elements of composition, line, form, space, modeling and color. Students will explore drawing as a diverse and multi-faceted activity. Working from both observation and imagination, emphasis will be placed on making work through a range of drawing methodologies. Students work in a variety of media. Demonstrations and illustrated lectures supplement studio sessions and outside projects.

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

### ART 1101 Practices in Art + Design

This course offers students an introduction to the programs, people, and resources of the College of Art and the Sam Fox School. Weekly presentations by faculty and staff, current and past students, and practitioners in the field will introduce students to some of the many possible paths of study in art and design and deepen students' knowledge of the Sam Fox School's major creative and intellectual pursuits and their areas of influence and intersection. The course also includes practical resources to help students flourish in their studies.

Credit 1 unit. EN: H  
 Typical periods offered: Fall

### ART 1110 2-D Design

An introduction to basic design principles and their application on a two-dimensional surface. Investigation of the functions and properties of the formal elements and their organization through the use of relational schemes. Includes an introduction to color and basic color theory. Problems stress systematic approach to visual communication.

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

### ART 1120 3-D Design

An introduction to basic design principles and their application to three-dimensional form and real space and time. The design vocabulary is broadened through exercises that deal with mass, volume, weight, gravity, and movement. Students learn to use hand and power tools.

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

### ART 1151 You Are Here: Engaging St. Louis's Racial History Through Site + Story

By acknowledging the pressures and pains of our political moment -- a time of crisis for many in our city and nation, but also a long-awaited reckoning with issues of social justice -- this course engages the complex history of race and racial injustice in St. Louis through site- and story-based exploration. It offers an opportunity to learn about the city's landscape, history, systems, culture, form and identity while wrestling with fundamental questions of power, positionality and perspective. You Are Here references orientation, discovery, otherness and place, and it serves as a provocation for reconsidering how designers, artists and architects engage St. Louis. This course may count toward the minor in Creative Practice for Social Change if bundled with Engaging Community: Understanding the Basics. Priority will be given to first-year Sam Fox students.

Credit 1.5 units. Art: CPSC EN: H  
 Typical periods offered: Fall, Spring

### ART 1152 Engaging Community: Understanding the Basics

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

Credit 1.5 units. Art: CPSC  
 Typical periods offered: Fall, Spring

### ART 1154 Contemporary Discourses: Art + Feminism

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

Credit 3 units. Art: CPSC, FAAM, VC EN: H  
 Typical periods offered: Fall, Spring

### ART 1219 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. Art: FAAM

Typical periods offered: Fall

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#### **ART 1318 History of Photography**

Same as F20 227A, 327A, 427A - First-year students (only) register for F20 127A. 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 influences on the medium.

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall, Spring

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#### **ART 1319 Experimental Photography: Cameraless to Polaroid, Form to Content**

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

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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#### **ART 1328 Contemporary Portraiture**

Historically, portraits were painted of the royal or wealthy to document an accurate likeness and to display status and power. However, with the advent of photography, artists were freed to develop interpretations in style, process, and medium. With subjects such as family, friends, strangers, celebrities, and the self, the portrait has been used to reflect culture, identity, and the relationship between the artist and the sitter. Issues of race, sexuality, gender, vanity, and status continue to be relevant to contemporary practice. This is primarily a drawing class; students combine the study of contemporary portrait artists with a studio practice that encourages the development of a unique voice. Students consider how pose, gesture, lighting, and other factors work together to support their intentions. Initial assignment prompts progress to guided independent pursuits. Students will be encouraged to experiment with image, materials, and processes. Live models will be used as well as other source material.

Credit 3 units. Art: FAAM

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#### **ART 1403 Color Systems**

This course is a sustained investigation of color. Students study how color is affected by light, by space, by arrangement, by culture, and by commerce. The course aims to deepen the understanding of color's complexity and pervasiveness as a fundamental element of shared visual culture. The course develops both technical and conceptual skills to aid in visual translation. In addition to color-specific inquiry, another goal of this course is to expand ideas of research and enable students to integrate various methods of acquiring knowledge into their art and design practice. Throughout the course, students discuss various

processes of making/constructing, the connection between color/form/concept, and strategies for idea generation and brainstorming. The course allows for much individual freedom and flexibility within varying project parameters.

Credit 3 units. Art: FAAM, FADM

Typical periods offered: Fall, Spring

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#### **ART 1417 Guerilla Printmaking**

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

Credit 3 units. EN: H

Typical periods offered: Fall, Spring

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#### **ART 1515 Sculpture**

Explores contemporary sculptural concepts and processes in various media, including latex, plaster, plastics, metal, and wood fabrication, with emphasis on development of technical skills at whatever level of advancement is suited to the experience of the student.

Credit 3 units. EN: H

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#### **ART 1516 Sculpture: Foundry**

Same as F20 213F, 313F, 413F - First-year students (only) register for F20 113F. 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.

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall, Spring

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#### **ART 1519 Compositions in Clay**

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

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall, Spring

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**ART 1520 Contemporary Sculptural Concepts**

Students will explore and define an understanding of space through sculpture. Systems of structure, such as metaphor, will be explored in relation to transformative processes. Ephemeral and stable materials including plaster, fibers, wax, metal and wood will be investigated. Technical skills to be developed appropriate to individual student's experience.

Credit 3 units. EN: H

Typical periods offered: Fall, Spring

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**ART 2212 Anatomy Figure Structure**

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

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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**ART 2213 Painting**

Introduction to painting processes and materials. While there is emphasis on oil painting, students are also introduced to watercolor and acrylic paints and a wide variety of painting surfaces. Subject matter is varied, beginning with still-life material and ending with direct painting from the model. Technical skills and content are dealt with at the individual student's level.

Credit 3 units. Art: FAAM EN: H

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**ART 2214 Intro Painting: Poetics of Image Making**

This painting 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. This introductory course can serve as a prerequisite to upper level classes in Painting.

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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**ART 2218 Intro Painting: Duration, Space, Time**

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

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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**ART 2222 Intro Painting: Strategies of Abstraction**

This course explores various strategies for creating abstract paintings. Students will develop their own themes through diverse approaches including chance operation, diagrammatic, materials and process-based abstraction. Abstraction in the expanded field will be explored including hybrid digital techniques and non-traditional support structures. Readings and discussions in the theory and history of

abstraction will complement these practical approaches by addressing topics including aesthetics, non-Western abstraction, the modernist abstract canon and historical exclusion of artists and approaches in the field of abstract art. Prerequisite: Sophomore standing

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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**ART 2263 Drawing: Idiosyncratic Systems**

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

Credit 3 units. Art: FAAM

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**ART 2264 Experimental Drawing**

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

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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**ART 2271 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.

Credit 3 units. Art: FAAM

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**ART 2321 Intro Photo: Black+White Photography**

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

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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**ART 2325 Intro Photo: Digital Photography**

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

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall, Spring

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**ART 2329 Photography: Studio Lighting**

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

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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**ART 2410 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. Art: FAAM EN: H

Typical periods offered: Fall, Spring

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**ART 2411 Intro Printmaking: Themed and Boxed**

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

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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**ART 2420 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.

Credit 3 units. Art: FAAM

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**ART 2510 Intro Sculpture**

This studio course introduces the materials, processes, and concepts specific to sculpture. Students develop an understanding of, and dexterity with, multiple materials and modes of production such as additive, subtractive, assembled, molded and modeled. This course promotes independent working and problem solving in regard to content and intention. Students engage in discourse about their work through critical analysis and explorations of historical and cultural precedent. This course involves lectures, material and process demonstrations, and assigned readings along with creative and technical explorations.

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall, Spring

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**ART 2515 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.

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall, Spring

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**ART 2527 Sculpture: Metal Fabrication**

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

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall, Spring

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**ART 2532 Sculpture: Multiples as Transformation**

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

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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**ART 2533 Ceramics: Form, Material, Concept**

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

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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**ART 2535 Up-Cycles: Form, Function, and Design**

This course explores the art and craft of bicycles. Students enrolled in the course design and build their own bike, trike, unicycle, or other human-powered vehicle. Students learn metal fabrication techniques such as cutting, welding, and machining that are used to make steel frame bikes. Through class assignments students learn the mechanics necessary to propel, stop, and steer their designs. Class sessions

focus on technical instruction, discussion of the history of bike design, and collaborative workshops with local bike organizations. Student technical assignments and bike project designs are evaluated through class critique.

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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#### **ART 2617 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.

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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#### **ART 2621 Time-Based: Performing Solitude**

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

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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#### **ART 2622 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. 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.

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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#### **ART 2623 Intro Time-Based: Kinetic Image/Digital Video**

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

Credit 3 units. Art: FAAM EN: H

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#### **ART 2624 Time-Based: 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.

Credit 3 units. Art: FAAM, FADM

Typical periods offered: Fall, Spring

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#### **ART 2627 Time-Based: Fantastic Voyage/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.

Credit 3 units. Art: FAAM, FADM

Typical periods offered: Fall

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#### **ART 2628 Time-Based: Digital Film/City Stories**

DIGITAL FILMMAKING: CITY STORIES is a cross-University video art course for students interested in making short films through a transdisciplinary and time-based storytelling in both narrative and non-narrative formats. Whether documentary or abstract, individually produced or collaborative, all projects in this course have a required social and urban engagement component. In this course, the City becomes a laboratory for experimentation and contribution. Students meaningfully engage St. Louis and their projects address sites of concern to explore the complex fabric of the city by way of framing and poetic juxtaposition. CITY STORIES merges several arts and humanities disciplines, including experimental cinema and documentary journalism and creates an opportunity for empathic listening and inquiry as students discover stories built from collective as well as individual memories.

Credit 3 units. EN: H

Typical periods offered: Fall, Spring

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#### **ART 2629 Artificial Intelligence and Art**

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

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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#### **ART 2630 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.



Credit 3 units. Art: CPSC, FAAM

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**ART 2631 Seminar: Media Art Practices**

Media art-including digital and electronic art, and interactive media-has expanded the fields of contemporary art and design globally. While media art histories developed alongside art and cultural histories, film studies, and computer science, they remain distinct. Emphasizing key concepts that drive practices this seminar begins with the Industrial Revolution and early optical devices, and ends with the rise of electronic goods, the Internet, AI, and technoculture. Through lectures, oral presentations, and written papers, students gain an overview of the aesthetic, social, and political entwinements that have evolved between art, design, and technology over the past two centuries.

Credit 3 units. Art: VC

Typical periods offered: Spring

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**ART 2700 Semester Abroad Program Seminar**

This course will prepare students participating in the Sam Fox School's Semester Abroad Programs. The seminar will meet 8 times over the course of the semester. Attendance is mandatory for students going abroad.

Credit 1 unit. EN: H

Typical periods offered: Fall, Spring

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**ART 2751 Italian Language (Florence)**

This course covers Italian grammar and conversation for study abroad students in Florence. Taught entirely in Italian. There is an emphasis on class participation accompanied by readings and writings. The student develops facility speaking the language on an everyday basis.

Credit 3 units.

Typical periods offered: Fall, Spring

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**ART 3014 Site as Origin: Sculpture and Expanded Media**

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

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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**ART 3050 Advanced Art Seminar**

Advanced Art Seminar is a course designed for BA Art students and Art Second Majors. In this course, students develop a public presentation that is the synthesis of their art experience and their university research interests from outside of Sam Fox. For their presentation, students choose to curate or create work for a public art exhibition, write a thesis paper or another project approved by the faculty member. Each option requires an equivalent number of hours of development. Class sessions include discussion, project critique, and analysis of ideas and methods relevant to the presentation project. Concurrent enrollment in a studio art course is strongly recommended.

Credit 3 units.

Typical periods offered: Spring

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**ART 3110 Methods and Contexts I**

This course integrates and synthesizes knowledge resulting from Art Practice and related courses. Supported by lectures, class discussions, and student critiques, this course fosters a creative environment and critical discourse surrounding artistic practices. Students are guided through the art-making process, from conceptualization to resolution, with an emphasis on experimentation with various methods of production and distribution. The goal of this course is to help students contextualize their own artistic interests within the contemporary art field by promoting the critical analysis skills necessary for initiating, interpreting, and evaluating artistic production.

Credit 3 units. EN: H

Typical periods offered: Fall

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**ART 3120 Methods and Contexts II**

Required for BFA in Art majors. This team-taught course expands on methodologies encountered in Methods and Contexts I and related courses. Students are encouraged to take charge of their artistic process through faculty-supported and self-directed creative investigation. Through lectures, class discussions and critiques, students critically engage the evolving manner in which visual culture is produced and distributed. Students learn how to best present their work and incorporate discourse inherent to and generated by their practice. The goal of this course is to ensure a strong Capstone experience by helping students develop their artistic position within the public realm and contemporary contexts.

Credit 3 units. EN: H

Typical periods offered: Spring

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**ART 3153 Freund Visiting Artist Laboratory**

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

Credit 3 units.

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**ART 3210 Painting: Art Practice (Special Topics: Narrative Systems: The Frame, the Grid, the Screen)**

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

Credit 3 units. Art: FAAM EN: H

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**ART 3211 Painting: Art Practice (Language of Abstraction)**

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

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Spring

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**ART 3214 Painting: Art Practice (Expanded Painting)**

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

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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**ART 3215 Painting: Art Practice (Body Image)**

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

Credit 3 units. Art: CDES, FAAM

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**ART 3216 Painting: Art Practice (Place and Space)**

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

Credit 3 units. Art: CDES, FAAM

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**ART 3217 Painting: Art Practice (Figure Structure)**

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

Credit 3 units.

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**ART 3220 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.

Credit 3 units. Art: FAAM

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**ART 3260 Drawing: Art Practice (Collage: History and Practice in Contemporary Art)**

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

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

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**ART 3262 Drawing: Art Practice (Conceptual Methods in Drawing)**

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

Credit 3 units. Art: FAAM EN: H

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**ART 3310 Photography: Art Practice (Methods of Distribution)**

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. Art: CDES, FAAM EN: H

Typical periods offered: Fall, Spring

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**ART 3311 Photography: Art Practice (Constellations, Sequences, Series)**

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

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall, Spring

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**ART 3312 Photography: Art Practice (Studio Location and Lighting)**

This studio course introduces techniques and strategies for using artificial light sources to interpret subject matter, build narratives, and develop creative environments. Studio sessions will cover the use of continuous lighting systems, strobes, and hot shoe flashes. Course

lectures will address principles of light, expanded applications of studio lighting, and editing strategies. Class projects will challenge students to apply lighting techniques in studio and on-location settings. Field trips will provide opportunities to work in a variety of built and natural environments and in conjunction with partner organizations.

Credit 3 units. Art: CDES

Typical periods offered: Fall, Spring

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**ART 3315 Photography: Art Practice (Art, Environment, Culture & Image)**

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

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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**ART 3317 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, with consent of instructor.

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall, Spring

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**ART 3320 Photography: Art Practice (Slow Image: Large Format Photography)**

This course provides an in-depth study of the large format analog camera and its unique formal position. Using the 4x5 format, students examine this slow, high fidelity photographic medium both technically and conceptually. Students employ a comprehensive photographic process, including loading sheet film, applying the zone system, scanning large format film, editing digital images, and creating large format digital inkjet prints. Class activities include rigorous student project critiques, as well as reading and discussion elements focusing on the history of large format and its contemporary descendants in the Dusseldorf School, abstract photography and installation art contexts. Class participants investigate the role of high fidelity images. Assignments may address portraiture, still life, interior and exterior architecture, landscape, and abstract photography. Large format 4x5 cameras will be available for use.

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

Typical periods offered: Fall, Spring

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**ART 3323 Art Practice: Photography (Black and White Master Printing)**

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

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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**ART 3330 Photography: Art Practice (Photographing Fiction)**

Photography has always contained fiction. The visual and ideological frame of the artist is subjective. A person is operating the machine. Fiction can sometimes disclose something about truth that reality cannot, reframing existing narratives and creating new ones. In this studio course, students develop their own lens-based work using fiction as a tool of communication while studying contemporary artists who have stretched assumptions of reality within the photographic medium. This is a studio-based course with a discussion component. Students are evaluated on coursework and participation in discussion and critiques.

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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**ART 3331 Photography: Art Practice (Picturing Place)**

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

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall

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**ART 3412 Printmaking: Art Practice (Propaganda to Decoration)**

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

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

Typical periods offered: Fall, Spring

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**ART 3418 Printmaking: Art Practice (Feedback Loop: Process and Print)**

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



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

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall, Spring

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#### **ART 3419 Printmaking: Art Practice (The Printed Image)**

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

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall, Spring

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#### **ART 3420 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.

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Spring

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#### **ART 3510 Sculpture: Art Practice (Sculptural Bodies)**

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

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall, Spring

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#### **ART 3511 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.

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall

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#### **ART 3512 Sculpture: Art Practice (Material as Metaphor)**

All materials carry meaning. This course familiarizes students with the histories and fabrication processes intrinsic to sculpture. The course uses demonstrations and hands-on experiences -- primarily but not exclusively with metal and woodworking processes -- to show how such materials inform a studio practice. Lectures and techniques

contextualize an understanding of preformed and found materials as formal and conceptual components that result in a final work of art. In a critical environment, students formulate their own material language and defend their art practice and creative decisions.

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Fall, Spring

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#### **ART 3513 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.

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

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#### **ART 3514 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.

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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#### **ART 3531 Structural Ceramics**

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

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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#### **ART 3533 Sculpture**

Explores contemporary sculptural concepts and processes in various media, including latex, plaster, plastics, metal and wood fabrication, with emphasis on development of technical skills at whatever level of advancement is suited to the experience of the student.

Credit 6 units.

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#### **ART 3601 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. Art: CDES, FADM EN: H

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**ART 3610 TBMA: Art Practice (Mediated Performance)**

In this performance art studio, students explore the body as a medium of expression to create cinematic and sonic performance-based projects mediated through electronic or digital technology and performed or screened in public. Students make a series of conceptually rigorous and technically convincing artworks informed by individual research and readings in media theory. Collaborative, individual, political, and poetic performances, and happenings are encouraged. Prerequisites: Intro TBMA or TBMA Material + Culture or any Time-Based elective, or permission of the instructor.

Credit 3 units. Art: FAAM EN: H

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**ART 3611 TBMA: 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.

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Fall, Spring

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**ART 3612 TBMA: Art Practice (Expanded Cinema)**

In this experimental video art studio, students create a body of work in digital film/video, silent and with sound, created for space and for screen. Current and historical video art and experimental film practices are discussed. Studio projects are grouped under such themes as dream versus reality, film as an expansion of space and time, and sound as film. The course includes production and post-production techniques, screenings, readings, and indoor and outdoor filming.

Credit 3 units. Art: FAAM

Typical periods offered: Fall, Spring

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**ART 3613 TBMA: Art Practice (New Media in Art)**

In this new media studio, students explore the intersection of art and technology creating time-based new media works. Through the production and critique of time-based digital works, students learn about compositional choices, narrative and non-narrative strategies, and ethical and political responsibilities of media art making. Students gain advanced knowledge of digital tools as they pertain to their individually created artworks. This course includes readings, writing, and discussion of works by contemporary and historical time-based and media artists. Prerequisites: Intro TBMA or TBMA Material + Culture or any Time-Based elective, or permission of the instructor.

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Spring

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**ART 3614 TBMA: 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.

Credit 3 units. Art: CDES, FAAM

Typical periods offered: Spring

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**ART 3626 Time-Based: Beyond Words, Beyond Images**

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.

Credit 3 units. Art: FAAM, VC

Typical periods offered: Fall

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**ART 3628 TBMA: Art Practice (Immersive Environments)**

In this new media installation studio, students create artworks that incorporate forms of participatory art and/or immersive environments that enhance a viewer's perception of their body and heighten awareness of spatial relations. Key mechanisms and strategies include captivating visual phenomena and/or moving projections. This course explores the making and critique of installation artworks that use evolving technologies or time-based media to effect a viewer's awareness of their bodily presence.

Credit 3 units. Art: FAAM, FADM

Typical periods offered: Fall

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**ART 3630 Time-Based: Art Practice (Phantom Bodies and Moving Pictures)**

Phantom Bodies and Moving Pictures is a studio course that begins with a survey of media art from the '60s to the present. While Media Art histories developed alongside Art History, they remained distinct despite sharing common ground. In this course, students will produce time-based works using the software and technologies of their choice. Projects will reflect a consideration of the major concepts that define image and sound-based work. This course will also look at the ways in which time-based work is intertwined with the field of media archeology and various cultural practices from which evolving technologies emerged. Key theorists and media art historians will also be discussed.

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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**ART 3720 Light, Color, and Installation: Stained Glass in Florence I**

In this studio course, we will venture into the neighborhoods and piazzas of Florence to experience stained glass in situ, studying how the medium of glass and light has historically been used to inspire awe in architectural space. Back in the studio, we will use what we find as the foundation for our studio practice. We will think through how to harness the mediums of glass and light to adapt and respond to our surroundings- creating 2D and 3D objects that manipulate light and space. After developing foundational skills in soldering and glass cutting, we will expand into sculpture, using CAD digital tools to make patterns for the creation of glass works with complex geometry. Working between 2D and 3D forms, we will create installations that can be installed both in the gallery and in situ as temporary site interventions. This course has no prerequisites. This course counts as a Design Major elective or Art Practice elective for BFA, BA and second majors. This course counts toward the Minor in Art and the Minor in Design.

Credit 3 units. Art: FAAM, FADM

Typical periods offered: Summer

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**ART 3721 Light, Color, and Installation: Stained Glass in Florence II**

In this studio course, we will venture into the neighborhoods and piazzas of Florence to experience stained glass in situ, studying how the medium of glass and light has historically been used to inspire awe in architectural space. Back in the studio, we will use what we find as the foundation for our studio practice. We will think through how to harness the mediums of glass and light to adapt and respond to our surroundings- creating 2D and 3D objects that manipulate light and space. After developing foundational skills in soldering and glass cutting, we will expand into sculpture, using CAD digital tools to make patterns for the creation of glass works with complex geometry. Working between 2D and 3D forms, we will create installations that can be installed both in the gallery and in situ as temporary site interventions. This course has no prerequisites. This course counts as a Sam Fox Elective for BFA, BA and second majors. This course counts toward the Minor in Art and the Minor in Design.

Credit 3 units. Art: FAAM, FADM

Typical periods offered: Summer

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**ART 3750 Site-Responsive: Art and Design Studio Practice in Florence**

This course will help students develop a site-responsive studio practice in relationship to the cultural landscape of Florence. We will consider the unique identity of particular sites and structures, land use, and use our experiences on-location to inspire and frame ideas for our work. Open to students in all disciplines, participants will work both in the studio and on-site in the city. Practical and didactic learning will include a complement of methodologies: texts, lectures, films, demonstrations, site visits, field work, and travel to Venice and other sites outside of Florence. Students will develop a series of visual projects in art, design, or a hybrid of the two, through a series of prompts. Students may choose to use resources such as the on-site letterpress studio and the printmaking and photography facilities to explore a variety of art and design media. Ultimately, all students will have the power to make independent work that explores their own visual and media interests. Student will exhibit their work in Florence, and at an exhibition at Washington University in the fall semester. Open to all university undergraduates. No prior experience in art or design is required. Counts for two 3-credit studio elective courses in the BFA, BA, art and design second major and minor programs

Credit 6 units. Art: FAAM, FADM

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**ART 3751 Methods and Context II (Florence)**

Required for BFA in Art majors. This team-taught course expands on methodologies encountered in Methods and Contexts I and related courses. Students are encouraged to take charge of their artistic process through faculty-supported and self-directed creative investigation. Through lectures, class discussions and critiques, students critically engage the evolving manner in which visual culture is produced and distributed. Students learn how to best present their work and incorporate discourse inherent to and generated by their practice. The goal of this course is to ensure a strong Capstone experience by helping students develop their artistic position within the public realm and contemporary contexts.

Credit 3 units. EN: H

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**ART 3752 Art Studio (Florence)**

Art Practice and Methods & Contexts are linked pedagogically and conceptually in the Sam Fox curriculum. In Florence, the 2 courses will be merged into a broader 6-credit art studio course. The city of Florence today serves as a living, breathing museum that offers a glimpse into the materials and methods of its past, while offering a fertile ground for

contemporary art practices that focus on critical investigation. In this course, students will engage a diverse set of art practices that operate between past and present, between the technical and conceptual, exploring the relationship between the Renaissance's reinterpretation of classicism and its revolutionary spirit that sparked innovation in the arts, sciences and society in general. Six hundred plus years later, students will examine artistic/visual conventions of the Renaissance and re-contextualize them to twenty-first century ideas and issues. Students will also integrate and synthesize knowledge resulting from Art Practice. Supported by lectures, discussions and critiques, the course will foster a creative environment and critical discourse surrounding artistic practices. Students are guided through the art-making process, from conceptualization to resolution, emphasizing experimentation with various methods of production and distribution. Students will be challenged to contextualize their own artistic interests within the contemporary art field by promoting critical analysis skills necessary for initiating, interpreting and evaluating artistic production. The course will make use of these myriad opportunities through field trips or site visits, lectures, technical demonstrations and readings that will supplement these investigations.

Credit 6 units.

Typical periods offered: Fall

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**ART 3753 Advanced Studio Practices (Florence)**

In this advanced studio art course, students focus on learning what it means to be a contemporary artist. All art media may be used throughout the semester, though students may choose to concentrate on one medium if that is their chosen pathway. Professors introduce prompts to students as a means to encourage them to think conceptually about their work. Practitioners will ultimately be required to push their artwork to a high degree of resolution by assessing and contextually clarifying how their work addresses the contemporary artistic landscape. Studio work is augmented by readings meant to provide further investigative material in relation to cultural production. At the end of the semester, students are expected to have an understanding of what it means to be a working studio artist and to take this knowledge with them into the real world.

Credit 3 units.

Typical periods offered: Fall

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**ART 3754 Strategies: Working On Site (Florence)**

Sketchbook in hand, how does one respond to the overwhelming complexity of a specific environment? There are multiple correct answers to this question. Many possible answers will be explored through specific exercises and open-ended assignments. Much of the studio's class time will be spent on location, exploring interior and exterior environments, and the transitional spaces between them. A specific sketchbook, purchased in Florence, will be required. Students will be able to work in a wide variety of media, including photography and digital.

Credit 3 units. Art: CDES

Typical periods offered: Spring

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**ART 3757 Drawing in Italy**

In this course, students broaden their knowledge of the principal elements of drawing and explore their relevance to contemporary art practice. Through a series of structured exercises, they begin to locate themselves within an art historical context and to use this rich history as a field from which to draw inspiration for contemporary works. They conduct research in the museums, churches, piazzas, and markets of Florence and their sketchbooks serve as visual documentation of their experiences, providing a resource for current and future works. Students investigate the practice of drawing as both a medium and a form of critical inquiry that can engage broader questions, from identity

politics to social issues. Course requirements include drawing on-site, in class and independently; lectures and readings contextualize this work. Students are also required to complete a midterm and final project. Previous drawing experience is beneficial but not required.

Credit 6 units. EN: H

Typical periods offered: Summer

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#### **ART 3758 The Italian Renaissance in the City of Florence**

The Early Renaissance - also known as the quattrocento - usually denotes the period from circa 1400 to circa 1500. In those 100 years, Italy, particularly Florence, witnessed an extraordinary coming together of artistic talent, a passionate interest in the art and culture of Greek and Roman antiquity, a fierce sense of civic pride and an optimistic belief in the classical concept of Man as the measure of all things. This course examines the principal artists who contributed to this cultural revolution. In order to take full advantage of the special experience of studying the renaissance in the very city of its birth, the stress is mainly, although not exclusively, on Florentine artists who include sculptors such as Donatello, Verrocchio, and Michelangelo, painters such as Giotto, Masaccio, Uccello, Botticelli, Leonardo, and Raphael; architects such as Brunelleschi and Alberti up to Sangalo.

Credit 3 units. Arch: RW Art: AH

Typical periods offered: Fall, Spring, Summer

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#### **ART 3759 Italian Language Workshop**

Through this one-week workshop offered in partnership the Italian Language School Europass, students immerse themselves in the study of language while experiencing the complexity and active cultural, social, and artistic life of the Tuscan region. The workshop, based on the island of Elba, is open only to students enrolled in the two-month summer study abroad program and is geared toward students with little or no previous experience with the Italian language. Application deadline: February 15.

Credit 1 unit. EN: H

Typical periods offered: Summer

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#### **ART 3760 Performance Art (Florence)**

The course is open to all students, ready to get involved in shared creative experience, to discover new expression means - neither dance or theatre talents nor athletic attitudes are required, but the availability to use body in warming up sessions will be necessary. This studio art course is dedicated to the aesthetics and the practice of performance. Although a studio course, there will be a strong theoretical aspect which aims to outline a historical and cultural framework that shows how performance art was born and traces how we comprehend the practice today. The aim of which is to better understand how this special, all-embracing art language will be understood in the future. Physical activities along with actions involving individual exploration of public space are fundamental to the creative process. Performance art needs bodies, it needs space, it needs action, it needs an audience. Students will come away from this course with a strong knowledge of these fundamental ideas.

Credit 3 units.

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#### **ART 3761 Painting in and Around Florence**

Students will spend an intensive month painting in and around Florence. This course will provide daily opportunities for investigation of the city and a range of experience oil painting, from one-day sketches to more finished work. Students will work from direct observation, painting on a French easel and will spend the first day buying any necessary materials. Students will record their daily visual experiences of the city in oil sketches at Piazzas Signoria, Annuciata, Santo Spirito, San Marco, and Santa Croce. The class will investigate some of the city's famous sites including the Duomo, the Battistero, and set up along the Arno to paint the Ponte Vecchio. For a more panoramic approach, work

will be done in the relative calm of the Boboli Gardens and Belvedere Fortress and San Miniato al Monte and Piazzale Michelangelo. Students will also visit teagarden dei Semplici and the gardens at Villa Medicea di Castello. Trips to nearby towns of Fiesole and San Gimignano will offer a change of pace and an opportunity to paint the Tuscan landscape.

Credit 3 units.

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#### **ART 3762 Painting and Drawing in Italy**

Experience working on-location in Florence and the surrounding region. Day trips to places such as Lucca, Settignano, Siena, Pisa and San Gimignano will allow students to develop a series of paintings and drawings based on subjects unique to Italy while discovering their own individual approach. Students will explore light-filled, natural landscapes/topographies as well as dense, urban environments overflowing with Renaissance art and architecture. Emphasis will be on transportable media such as watercolor. Students provide their own art supplies.

Credit 3 units.

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#### **ART 3850 Freund Fellow Seminar**

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

Credit 3 units.

Typical periods offered: Fall, Spring

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#### **ART 4110 Capstone Studio I**

This is an advanced course in studio art conceptualization and production. Students develop creative concepts, objects, and gestures; successful completion of the course entails the development of, and commitment to, an artistic position, evidenced by studio production, presentation, and writing. Responsibilities include preparation of drawings, models, maquettes, and other documentation. This course anticipates the work of Capstone Studio II, which culminates in a senior exhibition. This course includes practice, critique, and occasional museum/gallery visits.

Credit 3 units.

Typical periods offered: Fall

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#### **ART 4120 Capstone Studio II**

Continuation of Capstone Studio I. Course participants design, prepare, and complete a body of materially and conceptually resolved work for the spring Capstone exhibition. The course fosters an intellectual dialogue among seniors making the transition from studio to artist. Completion of a body of work is accompanied by intensive critical analysis of the ideas and methods from which it arises. Course includes practice, critique, and occasional museum/gallery visits.

Credit 3 units. Art: FAAM EN: H

Typical periods offered: Spring

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#### **ART 4851 Museum & Gallery Operations**

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

Credit 3 units.

Typical periods offered: Fall, Spring

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## Design

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### **DESIGN 1110 Design Across Disciplines**

The field of design is shifting from disciplines based on the items they produce (e.g., graphics, apparel, built environments) toward the design of strategies that may incorporate many designed elements. This requires a more cross-disciplinary approach, across both academic disciplines at large as well as disciplines of design. This course introduces students to core skills of strategic design through individual and group projects, readings, discussion and journaling. Students explore systems thinking, strategic framing, iteration and collaboration. We will discuss how designed things affect and are affected by the social systems around them.

Credit 3 units. Art: FADM EN: H

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### **DESIGN 1210 Digital Studio**

This course provides a robust introduction to creating in a digital landscape. Students learn how to solve visual problems using a range of digital tools. Projects explore ideas of visual narrative, two dimensional relationships, and motion using relevant digital imaging and graphics software. The course contextualizes these tools and associated techniques within a historical frame and considers the broader social impact.

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

Typical periods offered: Fall, Spring

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### **DESIGN 1265 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, including hierarchy, typography, iconography, layout, color, and image. This course is ideal for students seeking to learn fundamental graphic design and messaging principles and who want to produce robust, researched website and mobile application prototypes. Studio work will be supplemented by supporting lectures and readings.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall, Spring

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### **DESIGN 1404 Collage as Material Play**

This studio course explores the diverse world of collage as a medium of creative expression. Lectures, demonstrations, workshops, and projects will cover the history, practice, tools, and techniques of collage. Students will be assessed on projects that use processes from printmaking, graphic design, textiles, and works on paper. Course content will build on 2-D and 3-D design principles to emphasize experimentation, layering, mixed media, and found materials. This course is open to students at all levels, including those with no experience in art and design.

Credit 3 units. Art: FAAM

Typical periods offered: Spring

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### **DESIGN 1410 The Licensed Image: Development and Distribution**

Same as F20 135G, 235G, 435G - Juniors (only) register for F20 335G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development

of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for students whose work focuses on images and those interested in developing visual products, including business students.

Credit 3 units. Art: FADM EN: H

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### **DESIGN 1418 Making Comics**

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

Credit 3 units. Art: FADM

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### **DESIGN 1421 Illustration Entrepreneur**

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

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

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### **DESIGN 1502 Introduction to Animating in Three Dimensions**

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: F10 101 (Drawing) or equivalent or permission of instructor.

Credit 3 units. Art: FADM EN: H

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### **DESIGN 1503 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.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

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### **DESIGN 1504 Advanced Animation**

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.

Credit 3 units. Art: FADM EN: H

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#### **DESIGN 1551 Communication Design and Business**

This course will provide an introduction to business communications in a visual environment. Subjects to be addressed include visual organization, introductory typography, basic identity development, message construction and business presentation development. Credit 3 units. EN: H

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#### **DESIGN 1601 Letterpress & Book Arts: A Collaborative Affair**

This course will take advantage of the best of the Illustrated Book Studio. Students will learn letterpress and other image-making techniques on the Vandercook proofing presses. Students will combine these skills with basic book structures to develop and oversee the production and completion of a project. Students will work collaboratively to explore theme, sequence, image and text. The class will culminate with the production of an editioned portfolio or bound book.

Credit 3 units.

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#### **DESIGN 1602 Introduction to Book Binding**

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

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall, Spring

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#### **DESIGN 1603 Introduction to Letterpress Printing**

This class will serve as an introduction to printing with the Vandercook handpress. Through a series of assignments students will learn a systematic approach to planning, arranging and printing type on a page. The students will receive a basic introduction to typography, history of letterforms, and history of the book. The mechanics of relief printing with the cylinder proof press, ink composition, and resolution of the typographic image will also be explored. As an exploration of the publishing process students will produce a chapbook of a short literary work. The class will primarily focus on typographic composition, but one assignment will employ a combination of word and image.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall, Spring

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#### **DESIGN 2201 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. 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.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

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#### **DESIGN 2202 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.

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

Typical periods offered: Fall, Spring

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#### **DESIGN 2203 Word and Image I**

This course centers on the creation of word-image relationships. It focuses on intensive visual methodology and clear communication. Students make illustrations, explore typography, and bring visual elements together into a unified whole. Projects take the form of posters, image sets, books, icons, maps, labels, infographics, etc. As the course progresses, the student works to narrow his or her focus within the field of visual communications by selecting particular projects from a suite of offerings. Required in the sophomore year for students pursuing the BFA major in Communication Design. This course is required for students pursuing the BA major in Design: Communication Concentration or the 2nd-major in Design: Communication Concentration. This course is a major option for the 2nd-major in Design.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall, Spring

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#### **DESIGN 2216 Communication Design I**

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

Credit 3 units. Art: FADM EN: H

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#### **DESIGN 2217 Communication Design II**

Same as F20 236K, 336K, 436K. First-year students (only) register for F20 136K. Building on the fundamentals of Communication Design I, this course will offer students the opportunity solve more complex visual communication problems. Information design (explanatory graphs and charts), multi-page sequences (book/magazine design) and persuasion (advertising/propaganda) will be some of the topics covered. Various methodologies for defining problems, generating ideas, exploring possible visual solutions and evaluating work-in-progress and finished designs from the previous course, will be reinforced. This course will introduce students to a range of media, including digital and alternative forms. Emphasis will be placed on finding visually compelling solutions, no matter the media. The computer will be used as a tool to assemble and refine. Students will be encouraged to use online tutorials to augment in class instruction. Prerequisites: Communication Design I.

Credit 3 units. Art: FADM EN: H  
Typical periods offered: Fall

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**DESIGN 2258 Interaction Design: Understanding Health and Well-Being**

Through a blend of presentations from practitioners, classroom lectures, readings, discussions, and hands-on exercises, this course will engage principles and methods of interaction design within the context of health challenges. Broadly defined, interaction design is the practice of designing products, environments, systems, and services with a focus on behavior and user experience. We will take on an in-depth challenge in the area of health and well-being and work in cross-disciplinary design teams with an external partner organization. Students will gain experience in planning and executing a human-centered design process that features research, ideation, synthesis, concept development, prototypes, and a final presentation, which may include visual design, animation, and sound. Students will work in teams to develop several intermediate project deliverables, such as prototypes and sketches. No prior course work is necessary, although experience with Adobe Photoshop, Illustrator, and InDesign is helpful. Credit 3 units. Art: CPSC, FADM EN: H  
Typical periods offered: Fall, Spring

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**DESIGN 2310 Design in Social Systems**

This multidisciplinary seminar course will cover historical and contemporary contexts of socially engaged work within art and design disciplines. Students will explore various processes that artists and designers use to address, influence, and inspire change around systemic social issues. In addition, through in-class collaborative workshops, students will apply a systems thinking approach to a select number of real-world social issues in order to gain a better understanding of how these issues are shaped by policies and individual experiences. This course will also include a final group project completed in partnership with a local community-based organization in which students will apply creative-problem solving processes, such as human-centered design, equity-centered design, design activism, and social justice to arrive at collective impact. Models of social change from other disciplines -- such as social entrepreneurship and innovation, non-profit models, and public-interest design -- will be featured through guest lectures, field trips to community-based organizations, case studies, readings and written reflections. Credit 3 units. Art: CPSC  
Typical periods offered: Fall, Spring

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**DESIGN 2402 Pictures for Communication**

Students investigate the realm of functional pictures through pictograms, comic strips, visual metaphors and narratives. Each project focuses on a particular aspect of conceptual and formal clarity. Significant attention is paid to aesthetics. Students use a variety of media, including the Adobe suite. Credit 3 units. Art: CDES, FADM EN: H  
Typical periods offered: Fall, Spring

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**DESIGN 2403 Image and Meaning**

This course explores the use of digital imagery in contemporary design practice through a range of analog and digital experimentation. Using a variety of methods from basic printmaking to emerging technologies, 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. 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.

Credit 3 units. Art: FADM  
Typical periods offered: Fall

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**DESIGN 2405 Image Making for Graphic Design**

This course explores the use of photographic imagery in contemporary design practice through a range of analog and digital experimentation. Using a variety of methods, students will complete a series of image making investigations. The study of both hand and computer based approaches provides an opportunity to work beyond the constraints of the screen and build an understanding of how imagery can be used to enhance visuals, communicate ideas and convey meaning. This course also explores the use of digital imaging applications. Topics such as image correction and manipulation, resolution and color and production practices will be covered. Students will become familiar with the tools and creative capabilities of the software. This class will utilize lecture, demonstration, discussion, and hands-on learning assignments. Credit 3 units. Art: CDES, FADM  
Typical periods offered: Fall, Spring

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**DESIGN 2414 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. Credit 3 units. Art: FADM

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**DESIGN 2506 Digital Game Design**

Designing a digital game that is both entertaining and usable requires understanding principles of user interface, game theory, and visual design. In this course, students will be introduced to basic game design strategy and practice in the development of their own game projects. Using both paper and the digital screen as canvases for design, students will explore gameplay iterations and create visual components. No prior experience in visual design, coding, or digital games is necessary. Credit 3 units. Art: FADM  
Typical periods offered: Fall, Spring

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**DESIGN 2605 Zines as Critical Practice**

In this studio, students develop zines as a vehicle for creative research. Zines (short for 'fanzines') are short, experimental DIY publications made in small editions. Project-based assignments introduce students to the history and political practice of zine-making while exploring a number of visual themes, editorial approaches, and studio processes that may include risograph printing and other hands-on methods for reproduction. Students will engage with WashU special collections, such as the Dowd Illustration Research Archive and TL;DR Zine Archive. Credit 3 units. Art: FADM  
Typical periods offered: Spring

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**DESIGN 3143 Analog Media for Illustration**

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

Credit 3 units.

Typical periods offered: Spring

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**DESIGN 3201 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

Credit 3 units. Art: CDES, FADM

Typical periods offered: Spring

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**DESIGN 3202 Communication Design: Typography II**

This course builds on the typographic principles introduced in Typography I (DESIGN 2201). Students generate typographic systems and expressions relevant to professional practice.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall

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**DESIGN 3203 Communication Design: Word & Image II**

This course continues Word & Image I (F10 238B), presenting design and illustration projects simultaneously. It focuses on methodologies for a range of problems. It emphasizes the development of content, illustration, typography, sequential narrative and information design. Students are expected to become self-directed about their synthesis of word and image and select an area of emphasis within design and illustration for deeper study.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall

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**DESIGN 3204 Comm. Design: 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. This course is appropriate for juniors through graduate students with or without visual training who are interested in typography, communication, visual expression, and computer programming.

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

Typical periods offered: Fall, Spring

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**DESIGN 3207 Communication Design: Curation, Collection, and the Archive**

This course investigates forms of design media outside of the digital screen. Students explore the presentation and organization of complex visual, material, and text-based information by analyzing the design of physical and virtual environments. Students examine how design considerations such as dimension, scale, sequence, time, movement, color, and material influence the manner in which people understand content.

Credit 3 units. Art: CDES, FADM

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**DESIGN 3208 Type in Action: Multimedia Typography**

Typography is a medium that can carry meaningful and complex communicative weight, and it affords designers with endless opportunities to engage others and to invite interpretation. In this form-making course rooted in typography, students will seek to manipulate and enact letterforms to create projects that communicate narrative in new and inventive ways – breaking rules, scaling things up, using a range of materials, and making things move. Projects will span a range of formats, with the course serving as a catalyst for investigation of the myriad ways that letterforms, typography, and language can function as a provocative, interaction, platform, installation, image, and more. An openness to materiality, play, and experimentation is essential. Prerequisites: Digital Design, Typography I+II, or permission of instructor.

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

Typical periods offered: Spring

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**DESIGN 3212 Multilingual Type**

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

Credit 3 units. Art: CDES, FADM

Typical periods offered: Spring

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**DESIGN 3218 Illustrated Typography**

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

Credit 3 units. Art: FADM

Typical periods offered: Spring

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**DESIGN 3250 Interaction Design: User-Centered Applications**

This course is a hands-on application of interaction design for digital media (primarily browser-based). We will explore how user-interaction adds bi-directionality to communication, examine the intricacies of seemingly simple digital interactions, and familiarize ourselves with the attributes of digital device as 'canvas'. We will work both independently and collaboratively to design interactive solutions for a selection of communication challenges. Our focus will be to learn by doing: first-hand experience gained while undertaking real-world projects will provide the context and framework for discussion

and instruction. Project work will likely be (but not required to be) accomplished with tools available in the Adobe Creative Suite: Adobe Dreamweaver, Adobe Illustrator, and Adobe Photoshop. Web browsers on both desktop computers and mobile devices will also be used extensively. No prerequisites. This course is appropriate for seniors in the Communication Design major.

Credit 3 units. Art: CDES, FADM

Typical periods offered: Spring

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#### **DESIGN 3251 Interaction: Non-Linear Narrative**

This is an advanced interaction major elective exploring the experiential and occupiable nature of the internet. Through studio projects, reading discussions, workshops, and exercises students will explore the theoretical premise that defines the physical reality of internet, investigate the structural hierarchy of how it works, and investigate new ways of developing/working with databases and navigating through complex content. Work in this course could be browser-based but may also have physical components including artifacts, books, and exhibitions.

Credit 3 units. Art: CDES, FADM

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#### **DESIGN 3253 Advanced Interaction Design**

This course emphasizes immersive and multisensory user experiences in complex structural applications for a range of devices and contexts. Students will creatively apply advanced concepts in html, css, and javascript in the development of delightful and adaptable user experiences. Through studio projects, critiques, readings, discussions, and lectures, students will build on foundational knowledge in creative coding. They will explore new tools, languages, and processes as well as enhanced forms of user research, usability testing, and experience architecture.

Credit 3 units. Art: CDES, FADM

Typical periods offered: Spring

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#### **DESIGN 3254 Communication Design: Interaction Foundations**

This course is a hands-on application of interaction design for digital media (primarily browser-based). Participants will learn and apply the fundamentals of HTML and CSS, explore how user interaction adds bidirectionality to communication, examine the intricacies of seemingly simple digital interactions, and become familiar with the attributes of digital device as canvas. Students will work both independently and collaboratively to design interactive solutions for a selection of communication challenges.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Fall, Spring

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#### **DESIGN 3255 Comm. Design: Interaction Design II**

The class will explore designing usable, useful, and desirable relationships and interactions between people and the digital products and services they use. Students are introduced to human-centered research methods in the context of designing screen-based experiences. Small ethnographic field projects build to inform the basis for idea generation and prototyping concepts. Students then synthesize insights to design a digital solution. The class has a series of smaller exercises that build to two larger design projects with an overarching theme of public health or sustainability. Graphic design and typographic fundamentals will be addressed throughout in the context of interaction. Class time will be mixture of lectures, in class exercises, and studio based work. Students will need a laptop with Adobe Illustrator, InDesign and Photoshop and moderate experience with these programs.

Credit 3 units. EN: H

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#### **DESIGN 3259 Interaction Design: Applications for Public Health**

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 an area such as transportation or community health resources 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 featuring research, ideation, synthesis, concept development, prototypes, and a final presentation, which may include visual design, animation, and sound. Students will work in teams to develop several intermediate project deliverables, such as prototypes and sketches. No prior course work is necessary, although experience with Adobe Photoshop, Illustrator, and InDesign is helpful.

Credit 3 units. EN: H

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#### **DESIGN 3260 UX Research Methods for Design**

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

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

Typical periods offered: Fall, Spring

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#### **DESIGN 3301 Design & Research**

Design research can have many meanings: learning about user needs in order to improve the design of our tools and services; designing things that enable us to learn about people and our relationship with the world around us; or even researching the process and meaning of design as a practice. This course will combine studio- and seminar-style learning to broadly explore three modes of design research: exploratory, learning about people's needs in order to frame a design brief; evaluative, using sketches and prototypes to learn about and improve an idea; and speculative, creating artifacts from fictional societies in order to question our basic structures and systems. Each component will involve readings, lectures, case studies, written reflections and exercises to be applied to an ongoing team project, enabling students to think critically about each practice while experimenting with its methods. Throughout, students will present their findings, translating research into design briefs and calls for action.

Credit 3 units. Art: CDES, CPSC, FADM

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#### **DESIGN 3302 Conditional Design**

New technology changes the way we receive, consume, and interact with information. Making work that can adapt to its context, environment, and user's preferences is a vital skill for artists and designers. This studio course explores the design and development of adaptive design systems to generate customizable and variable outputs. Through projects, readings, presentations, and discussions, students explore the use of procedural process, logic, and variable input to generate forms and experiences in both physical and digital space. Projects will cover traditional and digital mediums ranging from generative books and posters to interactive websites and performative experiences. Prerequisite: Communication Design: Interaction Foundations or Introduction to Computer Science.

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

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**DESIGN 3303 Content to Cover: The Design of Books**

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

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

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**DESIGN 3307 Graphic Design History**

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

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

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**DESIGN 3308 African American Design History**

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

Credit 3 units. Art: VC

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**DESIGN 3309 Race and Design**

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

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

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**DESIGN 3310 Readings in Design: Work and Industry**

What is a designer? An artist, or an entrepreneur? A professional, or a worker? A maker of things, or an administrator of systems? A community leader, or agent of capitalism? In this seminar, we will explore recent writing by design scholars and design practitioners who are, in different ways, asking about the role of designers in society. While learning the histories and theories guiding current debates, the course offers a space for students to reflect critically on the present and future of the design professions in discussion, weekly writing exercises, and a semester-long research project.

Credit 3 units. Art: VC  
Typical periods offered: Spring

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**DESIGN 3402 Panel By Panel: Narrative Comics**

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

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

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**DESIGN 3403 Visual Journalism and Reportage Drawing**

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

Credit 3 units. Art: CDES, FADM

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**DESIGN 3404 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.

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



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#### **DESIGN 3406 Illustration for Games**

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

Credit 3 units. Art: FADM

Typical periods offered: Spring

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#### **DESIGN 3408 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.

Credit 3 units. Art: CDES, FADM

Typical periods offered: Spring

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#### **DESIGN 3409 Programming Design**

In what unconscious ways do your design tools influence your work? Would your work look different if you made all of the tools used to create it? What will design look like when machine learning automates many design tasks? How will you adapt when your software changes? What does design look like when you are building systems to create outcomes? How do you design for different contexts at the same time from the same content? What would computer-aided design iteration look like? These are all questions that students may confront in their careers as designers. This course will explore these questions through in-class demos, solo and group projects, readings, and talks from practitioners in the field. The class will teach students the Python programming language, which will be used in the free DrawBot application for MacOS and with the PageBot code library to create design applications and tools. Students will learn how to think systematically about design, how to work in teams, rapid iteration using the computer, sketching, the design of software applications, how to translate digital experiences to analog (and vice versa), and how to learn from failure. The course assumes no prior experience with programming and no knowledge of Python. Open to junior and senior students, with preference given to communication design majors and minors. This course is experimental and team-driven. Students must be fundamentally curious and willing community participants who are capable of self-learning and tolerant of failure. Prerequisites: Word & Image 1, Typography 1, and Digital Studio.

Credit 3 units. Art: CDES, FADM

Typical periods offered: Spring

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#### **DESIGN 3410 Storytelling Across Multiple Media**

This interdisciplinary course addresses how the elements of a single visual and textual narrative are distributed across multiple traditional and digital media platforms to form a unified and cohesive entertainment or branding experience. Assignments will challenge students to examine the specific attributes of each medium to determine its role in the greater experience. Students will work in small teams to coordinate and execute media integration per their individual disciplines, skill sets and areas of interest. Students will learn how storytelling across multiple media can expand the market for an intellectual property, provide various points of entry for different audience segments, and heighten audience participation, interaction, understanding and engagement in the content. Prerequisites: Word + Image II or Type II.

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

Typical periods offered: Spring

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#### **DESIGN 3415 Visualizing the Data of Place**

What makes a place a place? This course explores physical and human aspects of place through the lens of data visualization. Studio and writing projects challenge students to consider the places that mean the most to them, and how corresponding data can be visualized to tell meaningful stories. Depending on student interest, particular topics could include topography, climate, color, water levels, green space, economic equity, and public infrastructure. Readings are in cartography, information design, and site-specific history. The course's 3-5 projects span print and digital delivery. Open to any university student, sophomore and above, interested in the display of data for impact.

Credit 3 units.

Typical periods offered: Fall

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#### **DESIGN 3420 Narrative Art of the Picturebook**

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

Credit 3 units. Art: FADM

Typical periods offered: Spring

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#### **DESIGN 3501 Motion Graphics for Designers**

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

Credit 3 units. Art: CDES, FADM

Typical periods offered: Fall, Spring

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#### **DESIGN 3507 Animating Illustration**

Adding motion to an illustration both complicates and expands its potential for storytelling. This studio course develops creative methods for animation-based illustration and explores contemporary techniques in the field of motion design. We will cover the fundamentals of animation production, working both independently and collaboratively on animation. Skills we will explore include expressive character animation and design, storyboarding, keyframing, and file setup. Contemporary and traditional techniques will be covered. We watch animation, talk to working animators, and discuss relevant topics in animation theory.

Credit 3 units. Art: CDES, FADM

Typical periods offered: Fall, Spring

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#### **DESIGN 3508 Game Design Principles & Practice**

In this studio course, students are introduced to basic principles, practices, and strategies for developing non-digital games with a focus on prototyping game design concepts around familiar materials such as cards, dice, and game tokens. Students explore narrative

and visual design in this process and consider how playtesting and player feedback informs their work. This practice-based approach is supplemented with lectures, readings, and discussions about fundamental theories. Students complete the course having created a series of small scale prototypes. Evaluation is based on their ability to successfully apply course concepts to projects and class participation.

Credit 3 units. Art: FADM

Typical periods offered: Fall, Spring

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#### **DESIGN 3550 Branding & Identity**

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

Credit 3 units. Art: CDES, FADM

Typical periods offered: Spring

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#### **DESIGN 3604 Designing Creative Non-Fiction**

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

Credit 3 units. Art: FADM

Typical periods offered: Spring

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#### **DESIGN 3750 Methods: Verbal to Visual (Florence)**

Do different types of text and their meanings require different approaches for image making? Maybe. A variety of different texts will be assigned, each accompanied by a different image-making methodology. There will also be a variety of applications for the resulting images. Students will be able to explore a wide range of media, and image making. The goal is to assist students in understanding and developing their own approaches to this complex process.

Credit 3 units. Art: CDES EN: H

Typical periods offered: Spring

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#### **DESIGN 3751 Experimental Typography (Florence)**

Spanning the spectrum between informational and poetic, type design and typography work is a medium unto itself, as one might view painting and sculpture. In this course, we will engage closely, experimentally, and rigorously with typography as medium. This course is a space for experimentation, research, and invention. Building on the fundamentals of typography, coursework will set varied scenarios for rigorous and exploration of typography as form, emphasizing generative processes. Projects will engage with materiality, format, scale, motion, hybridity, legibility, and expression.

Credit 3 units. Art: CDES EN: H

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#### **DESIGN 3752 Branding & Identity (Florence)**

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

Credit 3 units. Art: CDES EN: H

Typical periods offered: Spring

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#### **DESIGN 3754 Structure of the Visual Book**

This course will examine the book as the ultimate multi-media experience. What will result is a kind of personal catalogue of your visual experience of Florence and Italy. The class will explore up to 10 different book structures, all of which have an effect on how one thinks about the information the book holds. Students will also investigate the role it plays in making art, especially in the Italian tradition.

Credit 3 units.

Typical periods offered: Spring

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#### **DESIGN 3756 Making Meaning (Florence)**

As you transition into a new culture and environment, there lies an opportunity to acutely examine shifts in behavior, emotion, expectation, and perspective - both within yourself as well as amongst your classmates. This shared (yet diverse) experience makes for a great opportunity to flex your empathy muscles. To better understand this, each of you will be 'the designer' as well as 'the audience'; investigating ways to help each other live in a new culture.

Credit 3 units. Art: CDES

Typical periods offered: Spring

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#### **DESIGN 3851 Illustrated Entertainment: Pictorial Graphic Culture From Early Printing to Television**

This course will address the production, distribution, aesthetics, and cultural significance of illustrated entertainment in Europe and especially the United States. The course will serve as a typological survey; that is, it will address important practitioners in significant categories of a very broad field. Subject coverage will include early printing, caricature and the art of the gazette, the development of comics, 20th century American magazine illustration, early animation, the animated TV series, and, if time permits, online animation. Topics of consideration will include: the interplay of art, entertainment, and communication; the role of the individual creator versus the corporate concern; the impact of the editor and art director, the self-image of the creator, the social context of the work, and the role of technological change.

Credit 3 units. A&S IQ: HUM Art: AH BU: HUM

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#### **DESIGN 4120 Capstone in Design 1: Research Methods (Form and Function)**

This course explores the development of compelling and refined visual vocabularies to respond to a wide variety of narrative and interactive contexts. Students hone their methods for brainstorming and visual iteration with emphasis on composition, type, color, and word and image relationships. An expansive approach making to visual work is then linked to a set of ideas about design function and user response, ultimately providing students with tools to develop wide-ranging design artifacts that perform specific kinds of work. Some projects are done in collaborative groups; all projects have components that students create individually. Artifacts may include books, maps, apps, and presentations.

Credit 3 units.

Typical periods offered: Fall

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**DESIGN 4125 Senior Design Capstone: Narrative Design**

Students will select a subject and create a narrative book, magazine, zine, or screen-based work. Students will conduct subject research, develop content, write copy, pursue visual investigation, sequence audience interaction, and take the project to final execution. The course will emphasize coherent organization, clear communication, typographic refinement and the successful integration of word and image. Semester culminates in formal presentation and professional project review.

Credit 3 units. Art: CDES

Typical periods offered: Spring

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**DESIGN 4130 Capstone in Design 1: Research Methods (Form and Interaction)**

This course helps students to develop and refine methodologies for making strong and varied visual work in the context of interactive products. Specific deliverables may include apps, websites, presentations, and user research studies.

Credit 3 units.

Typical periods offered: Fall

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**DESIGN 4135 Senior Design Capstone II: Interaction**

This course is intended for students interested in developing an interactive capstone project. Students will select a subject and create a narrative website, app, screen-based work. Students will conduct subject research, develop content, write copy, pursue visual investigation, sequence audience interaction, and take the project to final execution. The course will emphasize coherent organization, clear communication, typographic refinement and the successful execution of interactive and experiential storytelling. Semester culminates in formal presentation and professional project review.

Credit 3 units. Art: CDES EN: H

Typical periods offered: Spring

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**DESIGN 4140 Capstone in Illustration 1: Research Methods (Image and Story)**

Required for senior majors in Communication Design with an emphasis in illustration. An advanced course in image-making for functional contexts. Students develop projects, which isolate issues of approach, production, distribution and market in the landscape of illustration and cartooning today. Targeted research questions are posed in response to individual student work. Successful completion of the course requires the development of and commitment to an aesthetic and creative position within the fields of illustration and cartooning. Readings address the history and culture of illustration, comics and animation.

Credit 3 units.

Typical periods offered: Fall

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**DESIGN 4145 Senior Illustration Capstone: 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. Art: CDES

Typical periods offered: Spring

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**DESIGN 4211 Type as Image: Experiments On Press**

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

Prerequisite: Communication Design: Word & Image II.

Credit 3 units. Art: CDES, FADM

Typical periods offered: Fall

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**DESIGN 4215 Communication Design: Informational Books**

Students enrolled in InfoBooks will select a subject and create a single or set of books. The project will move from content development and research to concept, visual development, and final execution and craft. Emphasis will be placed on clear communication of the content through a mix of complementary visual languages (typographic, information design, photographic, illustrated, etc.). Appropriate for students who are interested in pursuing professional work in publishing, book design, information design, and brand/print collateral literature. Students must enroll in any two courses numbered F10 438x at times that do not conflict. Prerequisites: F10 337B, 337C, 337D, 338B, 338C, 338D. Senior standing. College of Art majors only.

Credit 5 units. EN: H

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**DESIGN 4219 Communication Design: Visual Voice**

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

Credit 3 units. Art: CDES, FADM

Typical periods offered: Fall

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**DESIGN 4270 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.

Credit 3 units. Art: CDES, FADM

Typical periods offered: Fall, Spring

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**DESIGN 4305 Design for Social Impact**

Designers are capable of creating transformative social change by engaging in socially conscious design practices. Throughout this course, consequently, students will learn how to utilize appropriate design research methods and tools to prioritize the needs of the end users and their local contexts. Students will conduct design research, analyze data, and discover innovative solutions to issues in the community while also working collaboratively.

Credit 3 units. Art: CDES, CPSC, FADM

Typical periods offered: Fall, Spring

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**DESIGN 4408 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. Prerequisite: Word and Image 2. This course is open to juniors and seniors in the Communication Design major.  
Credit 3 units.

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**DESIGN 4409 The Illustrator's Sketchbook**

The sketchbook has long been seen as the artist's personal playground. In this course, students will be making images that explore concepts and visual narratives—but the raw materials for these illustrations will come from exploration inside the pages of their sketchbook. This course will develop a discipline of daily drawing. In addition to sketchbook work, project assignments will include both conceptual and applied projects like illustrated book jackets and short stories. Significant time will be spent in media exploration, development of technique and professional practices.  
Credit 3 units. Art: CDES, FADM  
Typical periods offered: Fall

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**DESIGN 4410 Applied Illustration**

This course will explore drawing and conceptual development in the landscape of professional picture-making and illustration. Using the lens of an applied professional process, students will make work that explores and establishes an artistic viewpoint. Focused research, idea development, formal experimentation, and class critique are vital to these goals. Using this contextual practice, students will advance toward the development of an individual voice. This course is applicable to anticipated career directions in image making, illustration, comics, picture books and visual storytelling.  
Credit 3 units. Art: CDES, FADM

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**DESIGN 4418 Structuring Data for Effective Visualization**

A primer on techniques for acquiring and structuring data in preparation for visualization. We will discuss common data formats (CSV, XML, and JSON) and how to access and translate from one format to another. Students will gain familiarity with the R language via the RStudio environment, as well as d3.js for interactive web-based visualizations. Students will develop concrete skills in preparing data for exploratory data analysis, as well as documenting workflows for reproducibility.  
Credit 1 unit. Art: FADM

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## Fashion

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**FASHION 2220 Introduction to Fashion Design**

This studio course combines structured discourse about fashion systems with the design process. Project briefs emphasize the body as site for apparel-related products. Students explore both two-dimensional and three-dimensional expressions of fashion design concepts. Students are evaluated on in-class engagement, participation during peer critiques and project quality.  
Credit 3 units. Art: FADM EN: H  
Typical periods offered: Fall

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**FASHION 2230 Fashion Drawing**

This studio course employs foundational drawing strategies to communicate apparel and accessory designs. In-class work and projects consider conventions for presenting the figure in fashion design within the context of personal expression. Through exercises and projects students will learn various approaches to fashion drawing, illustration, and technical drawing while engaging various types of garments, accessories and textiles. Throughout the semester, work is critiqued for compositional effectiveness, ability to visualize designated materials and garments, and technical accuracy. Laptop computer with Adobe Illustrator and Photoshop required. Required in the sophomore year for students pursuing the BFA major in Fashion Design. The course is a major option for students pursuing the BA major in Design, the BA major in Design: Fashion Concentration, the 2nd-major in Design, and the 2nd-major in Design: Fashion Concentration.  
Credit 3 units. Art: FADM EN: H  
Typical periods offered: Spring

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**FASHION 2240 Textile and Surface Design**

A survey of all types of materials used as 21st Century textiles, Textile Design introduces the student to the ways that textiles function as a basic building material. Students will study, test, and manipulate textiles to gain understanding of appropriate and viable choices for end use. Class activities include field trips, application of a variety of textile techniques for surface design, manipulation and finishing of various fabrics. Students may draw upon design problems from their specific area of study to realize a final project. Required in the sophomore year for students pursuing the BFA major in Fashion Design. The course is a major option for students pursuing the BA major in Design, the BA major in Design: Fashion Concentration, the 2nd-major in Design, and the 2nd-major in Design: Fashion Concentration.  
Credit 3 units. Art: FADM EN: H  
Typical periods offered: Spring

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**FASHION 2410 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.  
Credit 3 units. Art: FADM  
Typical periods offered: Fall

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**FASHION 3110 Sustainable Design in Materials and Production**

Typically textile design and garment production occurs in a collaborative setting and often across a global span of locales. In this course students learn essential information about sustainable textiles and fashion, engage in research, and collaborate to design and promote sustainable products or services. Required for junior Fashion Majors, Open to Soph-Senior non-majors.  
Credit 3 units. Art: FADM  
Typical periods offered: Spring

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**FASHION 3220 Fashion History and Research**

This seminar studies the cultural and social influences to comprehend how these impact the evolution of fashion and are expressed in clothing at various junctures in history. Review of general academic research methods will be covered as well as research methods and

strategies of particular significance to fashion design. Coursework will focus on using research as an avenue to original and effective design concepts. Required for junior Fashion Majors, Open to Soph-Senior non-majors.

Credit 3 units. Art: FADM

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#### **FASHION 3230 Fashion Design: Collaboration Studio**

This is a university collaboration course that involves Fashion Design, Occupational Therapy, Mechanical Engineering and Business working together to develop design proposals and prototypes for specific customer profiles. Teams of students from different majors will design for various community and industry partners. They will work to solve an apparel or accessory design problem with innovative new concepts. The team will consider the person's lifestyle and occupation as well as environmental factors that influence a design's functionality. A client-centered approach is used. Students will be evaluated on how well the design proposal meets the expressed aesthetic and functional needs of the client.

Credit 3 units. Art: CDES, FADM

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#### **FASHION 3401 Knit Design and Production**

This studio course addresses knit design and production. Students learn knitting fundamentals by hand and machine. Building on technical and design knowledge gained throughout the course, students design, pattern, and realize either apparel or art 3D objects. A sample notebook of both manual and machine techniques provides foundational skills to design and realize a final machine-knit project. Work is evaluated based on creative expression as well as technical and aesthetic qualities. No prerequisites.

Credit 3 units. Art: FADM

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#### **FASHION 3402 Fiber Manipulation**

This course explores fiber techniques and their application in design and art. Students will study a spectrum of fiber and textile treatments such as surface design, shibori, wax resist, digital design, needle applications, heat applications, and a variety of three-dimensional structuring strategies. Projects will integrate techniques into appropriate design strategy for the fine arts or design. This course is part of the BFA in Fashion, and it is also open to non-BFA students across the university. Counts toward the design minor.

Credit 3 units. Art: CDES, FADM

Typical periods offered: Fall

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#### **FASHION 3403 Fashion Design I: Pattern Drafting**

This studio course provides an introduction to flat pattern drafting applied to various aspects of garment creation. Construction techniques and industrial pattern drafting methods are applied to specific structural design problems. Students undertake realization of garment from sketch to pattern draft and sample construction. Projects are evaluated based on both aesthetic and technical qualities.

Credit 3 units. Art: FADM EN: H

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#### **FASHION 3404 Fashion Concept Development**

Review and practice of applicable material from Visualizing Apparel course for presenting the figure in garment design. Students will explore a variety of media for expressive fashion communication and learn to combine page elements with compelling design strategies. Research and study of landmark and innovative illustrators will be conducted as well as application of their ideas in practice. Additionally, the course will cover incorporation of technical drawings, text, and textile swatches with illustration style to convey design vision for fashion presentation. Prerequisites: Introduction to Fashion: Materials,

Volume and the Body, Fashion Illustration: Visualizing Apparel, Fashion History and Research, Textile Design, Patternmaking and Production. Required for juniors in the BFA Major in Fashion Design. Required Equipment: Mac Computer, CS5 or newer, Wacom Tablet and pen.

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

Typical periods offered: Spring

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#### **FASHION 3405 Fashion Design II: Draping**

Study of fundamental apparel design issues. Students will begin with basic draping methods and explore evolution and craft, decoration, and adornment for apparel. Research for class exercises will be based upon the most elementary forms of historical and contemporary dress. Prerequisites: Introduction to Fashion: Materials, Volume and the Body, Fashion Illustration: Visualizing Apparel, Fashion History and Research, Textile Design, Patternmaking and Production. Required for juniors in the BFA Major in Fashion Design.

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

Typical periods offered: Spring

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#### **FASHION 3406 Fashion Product Development**

This studio course takes product design from concept to pre-production. Using industry-based software for CAD and 3D rendering, students will develop components of technical packages for production including vector-based drawings, specifications, costing, and sourcing of both materials and manufacturing. Principles of economic, environmental and ethical practices in the global market will be explored. Exercises and projects will emphasize technical precision and critical thinking, and result in production-quality technical packages for fashion products.

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

Typical periods offered: Spring

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#### **FASHION 3407 Fashion Promotion and Exhibition**

Fashion styling, marketing, and public relations techniques are engaged to develop and execute a promotion and exhibition plan for fashion products. Emphasis is on creativity and innovation, particularly by harnessing technology, to enhance contemporary fashion promotion and exhibition. Students plan and execute the annual Fashion Design Show, highlighting the fashion design Senior Capstone collections. In-class discussions, lectures, guest speakers, and active planning are accompanied by readings, video analyses, and on-site production work.

Credit 3 units. Art: FADM EN: H

Typical periods offered: Spring

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#### **FASHION 3408 Experimental Fashion Design**

This course introduces students to an experimental and conceptual approach to textile and fashion design. Students will explore a variety of media for the expressive communication of surface and structural design. The course addresses the relationship, crossover and theories of fashion design and art. Studio work will be informed through research, experimentation and prototype development.

Credit 3 units. Art: FADM

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#### **FASHION 3750 Fibers in Art (Florence)**

This course is designed to guide the students through a range of approaches to textile and fiber based practices. The course embraces technological and antiquated techniques both within and beyond the field of art and engages artisan inspired practices as content that fosters the questioning of socially assigned gender roles, craft and art distinctions and the exploration of functionality. Basic weaving, knitting, braiding and sewing are explored against the backdrop of fiber's history as art. Prerequisite: none

Credit 3 units.



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**FASHION 3751 Patternmaking (Florence)**

In this patternmaking course, students will start with basic patterns, including darts and princess line variations, and learn how to manipulate them in relation to the fundamental rules of patternmaking. Patternmaking allows the designer to manipulate already existing patterns efficiently and create new configurations with custom measurements. There will be two basic projects during the semester: the skirt, with variations such as A-shape, gathered, with yoke, and the bodice, working with darts and princess line variations, and in the last half of the course students will learn about collars, sleeves and pants. By understanding pattern construction students will be able to gain a wider understanding of the possibilities and limits of a fashion designer. Credit 3 units.

Typical periods offered: Fall

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**FASHION 3752 Patternmaking and Production**

An introduction to flat pattern drafting. Principles will be applied to various components of garment creation. Construction techniques and industrial methods explored within specific structural design problems. Students will undertake realization of garment from sketch to pattern draft and finally construction of muslin (toile). This course is to be taught using the Imperial measurement system. This course will be offered in Florence, Italy.

Credit 3 units. EN: H

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**FASHION 3753 Fashion History & Research**

The study of cultural and social influences to comprehend how these influence the evolution of fashion and are expressed in clothing at various junctures in history. Review of general academic research methods will be covered as well as research methods and strategies of particular significance to fashion design. Coursework will focus on using research as an avenue to original and effective design concepts. This course will be offered in Florence, Italy.

Credit 3 units. EN: H

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**FASHION 3754 Sustainable Fashion and Ethical Clothing**

This course focuses on the study and understanding of sustainable clothing and its influence in today's fashion industry and modern life. Ethical fashion refers to the use of fabrics derived from eco-friendly resources, and the study of how these fabrics are made. Being green in fashion today means reducing the amount of clothing discarded to landfills, and decreasing the environmental impact of agro-chemicals in producing conventional fiber. Special emphasis will be placed on the vintage phenomenon and on recycling as fundamental parts of this complex subject. The course will analyze the impact of the reduction of raw materials and virgin resources, as it relates to fitting in the context of a more powerful globalized fashion industry as these two worlds often collide. The course will also look at how sustainability in the clothing industry can provide a new market for additional job opportunities. This course will be taught in Florence, open to Fashion majors.

Credit 3 units.

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**FASHION 4219 Fashion Design: Capstone I**

In this studio course students develop a signature collection. Mentored by the professor and an industry specialist, students examine the fashion system, research the zeitgeist, inspiration, materials, and end users. Student experimentation and incubation lead to a cohesive collection of clothing. At mid-term students present a portfolio of the collection to industry professionals for feedback and curation. Fashion drawings are then transformed into prototypes. The final review includes the fashion design portfolio and prototypes. Work is evaluated for relevance, creativity, cohesiveness and technical precision.

Credit 3 units.

Typical periods offered: Fall

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**FASHION 4220 Fashion Design: Capstone II**

In conjunction with Fashion Studio B, students create the culminating work of their study in fashion through realization of signature collection and portfolio documentation of collection. This studio will be undertaken with tutorials and guidance on tailoring, dressmaking, presentation, and documentation. Enrollment required of and limited to senior fashion design majors.

Credit 3 units. EN: H

Typical periods offered: Spring

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**FASHION 4230 Professional Practices: Portfolio Development**

Students will work toward establishment of necessary construction, crafts skills, and signature illustration style required for completion of capstone project. Each student will draw together and organize evidence of vision and skill into a coherent presentation representative of their abilities as an emerging design professional. Work from this course will be submitted for outside professional review. Enrollment required of and limited to senior fashion design majors.

Credit 3 units. EN: H

Typical periods offered: Spring

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**FASHION 4407 Advanced Patternmaking and Production**

This studio course explores complex pattern making and production processes to realize original student designs. Students learn advanced digital and analog pattern development techniques for the fashion industry, including 2D and 3D digital tools for product development and production. Work is evaluated for technical precision and creative expression.

Credit 3 units.

Typical periods offered: Fall

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