

Non-SFS courses to count in BA/second major programs

Art

Lo1 Art-Arch 3892 Modern Sculpture: Canova to Koons 3.0 Units

This course will survey sculpture in Europe and the United States from about 1800 to the present, with an emphasis on the period 1890-1980. A rapid traverse of Neoclassicism, Realism, and the rage for statuary in the later 19th century will take us to the work of Rodin and a more systematic exploration of developments in sculpture of the 20th century. Particular emphasis will also be given to the work of Brancusi, Picasso, Matisse, Duchamp, Giacometti, Oppenheim, David Smith, Serra, Morris, Judd, Hesse, and Bourgeois. An important theme running through the course as a whole, from an age of nationalism and manufacturing to our own time of networks and information, is the changing definition of sculpture itself within its social and political context. We will also explore various new artistic practices-video, performance, installations and body art, for instance-and interrogate their relationship to sculptural tradition and innovation. Prereq: 112, Intro to Western Art, or 211 Intro to Modern Art, or permission of instructor.

Lo1 Art-Arch 4922 From the Death of the Author to the Birth of YouTube: Identity in Contemporary Art 3.0 Units

What constitutes an artist today, when anyone can upload his or her musings to the entire world? Is the question even relevant? This course will introduce students to the construction of artistic identity in contemporary art. Students will consider major themes governing the production of contemporary art. We will cover such topics as the death of the author and the end of art, identity politics and “authenticity,” and the effects of new media on the construction of artistic persona. This course assumes a basic familiarity with the methods of art history, as well as general knowledge of art history before 1960. Prerequisites: Introduction to Western Art or Introduction to Modern Art and one 300-level course in art history, or permission of the instructor.

L16 313E Introduction to Comparative Arts: Cultural Constructs

This course spans the Enlightenment, a period of aesthetic and social upheaval, through Surrealism, a movement that cast into question the forms of art and ways of life that came to represent “reality” in the course of the nineteenth century. We will read literary works featuring other art forms (paintings, pantomimes, or operas in a text); contrast different artistic renditions of a tale (through poetry, music, or ballet); consider theories of representation, performance, and reception that are applicable to both art and society (Benjamin, Butler, Mulvey); and learn about the rise of cultural institutions such as the library, the museum, and the opera house and their relationship to the public. Students are encouraged to venture beyond the course material in their discussions and written work, alternately assuming the roles of artist, critic, and consumer. They are also invited to attend related performances and exhibits. Authors, artists, and composers include Rousseau, Diderot, Balzac, Flaubert, Mallarmé, Woolf, Breton, Girodet, Chirico, Dali, Donizetti, Wagner, and Debussy.

L01 3785 Photography in America

This course will consider the practice and use of photography in America from its invention up to the present, offering various ways of thinking about the medium and its relation to society and culture. Students will come to understand the ways photographic practices shape public perceptions of national identity, ethnicity and gender, nature, democratic selves, and a host of other concerns. We will discuss famous practitioners such as Matthew Brady, Jacob Riis, Lewis Hine, Walker Evans, and Robert Frank. We consider not only the social and public uses of the medium through such episodes as the New Deal/FSA and photojournalism, but also the private explorations of 'fine art' photographers, and the everyday practices of the snapshot. Prereqs: Intro to Western (L01 112) or Intro to Modern (211), or one course in American History, American Cultural Studies, or permission of the instructor.

L01 388 Contemporary Art

A survey of global contemporary art from 1970 to the present. Topics: happenings, minimalism, body art, and neo-expressionism, placed in their social and political contexts. Prerequisites: L01 112, L01 113, L01 211, or L01 215, or permission of instructor.

L30 438 Aesthetics

A careful consideration of selected issues regarding the experience of visual art, architecture, music, or literature, as well as of the power or beauty of nature, people, and artifacts. For example, is there a special form of aesthetic experience or aesthetic attitude? In what do aesthetic power and beauty consist? Are they different in art and nature? Do the artists' intentions matter? Some central concerns are: how do visual art and literary texts have 'meaning', what role do the viewer's or reader's interpretations play, and how might recent work in cognitive science and social theory shed light on these issues? Prerequisites: one course in Philosophy at the 300-level, graduate standing, or permission of the instructor.

L30 366 Art and the Mind Brain

In recent years, there has been a growing interest in the bearing of cognitive science on the perception and understanding of art. This interest has roots in tradition: historically, art, aesthetics, and vision science have often been linked. But the growth of knowledge in cognitive science has opened up new opportunities for understanding art and addressing philosophical questions. The converse is also true. The production, perception, and understanding of art are human capacities that can shed light on the workings of the mind and brain. This course considers questions such as: What is art? How do pictures represent? Does art express emotion? Why does art have a history? Prereqs: one course in Philosophy at the 100 or 200-level, or permission of the instructor. Priority given to majors in Philosophy & PNP.

L77 270 Women Art and Culture Early Modern to Contemporary

In this lecture and discussion course, we will analyze the broad theme of women in the arts-as architects, artists, designers and patrons-in order to expand our ideas of what art can be and who can make it. Setting the stage

with medieval craftswomen, we will begin in earnest with female artists during the Renaissance and Baroque periods, when the idea of the male artist-genius emerged. As we survey periods leading up to the contemporary art of the present, we will examine a wide range of creative production by diverse women. Artists include: Artemisia Gentileschi, Judith Leyster, Elisabeth Vigée-Lebrun, Rosa Bonheur, Mary Cassatt, Paul Modersohn-Becker, Georgia O'Keeffe, Frida Kahlo, Faith Ringgold, Lorna Simpson, Cindy Sherman and Shirin Neshat. Of particular interest will be how women have responded to and reinvented stereotypical images of women in art and in the media.

Fashion

L48 3331 Anthropology of clothing and Fashion

This course takes clothing as a starting point for examining broad themes in anthropology, including gender and sexuality, race and the body, history and colonialism. We look at the ritual significance of clothing and other practices of bodily adornment in traditional societies and the role of style in constituting contemporary social movements and identity categories. We investigate the globalization of the apparel industry, from production and circulation to marketing and branding, in order to understand the relationship between citizenship and consumption, labor and power in the global economy. The course encourages students to reflect on their relationship to the wider society and economy as producers and consumers of material culture through the lens of clothing and fashion.

B55 MKT 465 Retail Management 3.0 Units

Explores the fundamental factors that are critical to the success of most retailers; merchandising, store design and display, personal selling, advertising and promotion, pricing and location. A wide variety of retailers--department stores, specialty stores, wholesale clubs, direct marketers, franchisers, food retailers, discounters, and others--are studied. Through case methodology, the role that managers play in problem solving and development of strategies are studied. Topics include: positioning for success; retailing organizations; retail economics; pricing strategy; and entrepreneurial retailing. Prerequisite: MKT 370.

B55 MKT 370 Introduction to Marketing (Business) 3.0 Units

Marketing is the window to the customer, making the function a critical component of any successful organization. Through a mixture of lectures, case discussions and classroom exercises, This course will give students an overview of the best theories and practices in marketing management today. Specific topics will include: how to segment the customer base and choose target markets, how to create perceived value both from an economic and psychological perspective, how to differentiate a product or service from a competitor's offering, how to build and maintain a strong brand, and how to employ different marketing tools such as advertising, pricing, product design, service, and location. The class will also provide students with some basic tools for evaluating the financial impact of marketing activities. Prerequisites: Sophomore standing and MEC 290 or ECON 1011 or MGT 100.

Communication Design

L98 3270 Comics Graphic Novels and Sequential Art

This course traces the evolution of comics in the America from the “comic cuts” of the newspapers, through the development of the daily and Sunday strips, into the comic book format, and the emergence of literary graphic novels. While not a uniquely American medium, comics have a specifically American context that intersects with issues of race, class, gender, nationalism, popular culture, consumerism, and American identity. Comics have repeatedly been a site of struggle in American culture; examining these struggles illuminates the way Americans have constructed and expressed their view of themselves. The way comics have developed as a medium and art form in this country has specific characteristics that can be studied profitably through the lens of American Culture Studies.

L98 3273 American Graphic Storytelling

From editorial cartoons presenting African Americans in racist caricature during the Civil War and Reconstruction, to the appearance of the “Yellow Kid” in the comic strip Hogan’s Alley, to graphic narratives that reinforce (or challenge) racial and gender stereotypes in the late twentieth-century, comics in the United States have long been preoccupied with identity. In this course we trace the development of identity as a major preoccupation in the comics medium.

L16 338C Post Modern fiction and Graphic Novels

Postmodern stories and novels, mainly from the 1960s and 1970s, and recent graphic novels that require similar reading strategies. Approaching a “story” as a place to be explored and an itinerary to be chosen, we will discover ways to find paths even through works with several entrances and multiple routes. Fiction by Borges, Nabokov, Calvino, Federman, Fuentes, and Robbe-Grillet and graphic novels by Shaun Tan and Chris Ware, including the latter’s new BUILDING STORIES. Essays, diagrams, projects. Sophomore standing or permission of the instructor. No other prerequisites, although a penchant for paintings and puzzles may be of use.

E81 CSE 131 Computer Science I (Engineering)

An introduction to software concepts and implementation, emphasizing problem solving through abstraction and decomposition. Introduces processes and algorithms, procedural abstraction, data abstraction, encapsulation and object-oriented programming. Recursion, iteration and simple data structures are covered. Concepts and skills are mastered through programming projects, many of which employ graphics to enhance conceptual understanding. Java, an object-oriented programming language, is the vehicle of exploration. Active-learning sessions are conducted in a studio setting in which students interact with each other and the professor to solve problems collaboratively. Prerequisites: Comfort with algebra and geometry at the high school level is assumed. Patience, good planning and organization promote success. This course assumes no prior experience with programming.

Credit 3 units. BU: SCI EN: TU

MEMS 202: Computer-Aided Design

An introduction to computer aided engineering design in the context of mechanical and structural engineering. Students learn the fundamentals of spatial reasoning and graphical representation. Freehand sketching skills, including pictorial and orthographic views, are applied to the design process. Computer modeling techniques provide accuracy, analysis, and visualization tools necessary for the design of structures, devices and machines. Topics include: detailing design for production, fasteners, dimensioning, tolerancing, creation of part and assembly drawings, computer aided design, analysis and optimization of parts and assemblies; solid modeling of complex surfaces, assembly modeling, assembly constraints, and interference checking.

MEMS 203: Advanced Computer-Aided Design

Computer aided design, analysis and optimization of parts and assemblies; solid modeling of complex surfaces, creation of detail drawings, dimensioning and tolerancing; assembly modeling, assembly constraints, interference checking; motion constraints, force and acceleration analysis, thermal analysis; part optimization for weight, strength and thermal characteristics using Unigraphics software. MEMS 203 is an extension of the basic course, MEMS 202.

MEMS 101: Introduction to Mechanical Engineering and Mechanical Design

Mechanical engineers face new challenges in the areas of energy, materials and systems. This course introduces students to these areas through team-based, hands-on projects that emphasize engineering design, analysis, and measurement skills. The course is strongly recommended for mechanical engineering majors. Students from other disciplines are welcome and encouraged to enroll.

MEMS 1003: Mechanical Engineering Design and Build

The course provides an introduction to design and fabrication. Students formulate designs, build prototypes and compete in engineering exploration-based creative design projects. Emphasis is placed on producing working hardware and prototypes in response to design needs. Specialized learning modules focus on the knowledge required to complete projects, such as introductory topics in shop skills, machine elements, electronics, design, visualization and communication. Enrollment limited to engineering freshmen.

B53 MGT 100 Individual in a Managerial Environment

An introduction to the foundations of business. The course covers four major themes: (1) how markets work; (2) motivating and managing people; (3) business strategy and firm performance; (4) ethics and corporate social responsibility. In the fall semester, MGT 100 is only open to incoming freshmen, and students must be concurrently enrolled in MGT 150A. Spring semester enrollments are open to any freshman and sophomore.
Credit 3 units. EN: S

B53 MGT 150A Foundations of Business

Provides first-semester business students with an introduction to each of the functional areas of business as well as the entrepreneurial function. As they work to design their own enterprise, students build skills in teamwork, communication, critical thinking, and an understanding of the complex

interplay of business functions. Prerequisites: In the fall semester, MGT 150A is only open to incoming business freshmen, and students must be concurrently enrolled in MGT 100.

Credit 2 units.

B53 MGT 200A Business Fundamentals and Professional Competencies for Non-Business Students

This course is intended to help successfully position arts and sciences, engineering, and design majors for careers in organizations such as nonprofits, entrepreneurial ventures, and corporations, among others. Students learn key technical and professional skills that are valued and often required by employers. Topics addressed include working in teams, data-driven decision making, financial and business analysis, concepts for organizational strategy, professional communication, and career strategies. The course uses a combination of lectures, exercises, projects and cases to introduce participants to these topics. The class is designed for Washington University undergraduates in Arts & Sciences, Engineering, and Design and Visual Arts who are preparing for internships or jobs. Recommended for sophomores and juniors. Business students cannot receive credit.

Credit 3 units.

B53 MGT 201 Management Communication

Managers who write and speak effectively excel in business leadership. Persuasive and authentic communication is not only useful in advancing a business career; business employers also consider communication skills to be the most important attribute in people they hire. Effective communication involves more than mastering technical writing and presentation skills. Successful communicators use critical thinking to assess business scenarios and the audience who will hear or read a message; they craft communication in order to attain targeted results. This course gives students the opportunity to become more polished communicators as they work toward the following goals: applying rhetorical principles to management communication; using critical thinking to analyze the audience, the organizational environment and problems before choosing communication strategies; implementing principles of plain language and effective design; collaborating with colleagues to create effective group projects; representing a company or product in a “crisis communication” press conference. Priority for enrollment is given to BSBA students. CBTL course. Credit 3 units.

B55 MKT 370 Principles of Marketing

Marketing is the window to the customer, making the function a critical component of any successful organization. Through a mixture of lectures, case discussions and classroom exercises, this course gives students an overview of the best theories and practices in marketing management today. Specific topics include: how to segment the customer base and choose target markets, how to create perceived value both from an economic and psychological perspective, how to differentiate a product or service from a competitor’s offering, how to build and maintain a strong brand, and how to employ different marketing tools such as advertising, pricing, product design, service and location. The class also provides students with some basic tools for evaluating the financial impact of marketing activities. Prerequisites: sophomore standing and MEC 290 or Econ 1011 or MGT 100. Credit 3 units. EN: S

B55 MKT 377 Consumer Behavior

Psychological, sociological and social psychological principles as they apply to consumer response to product offerings, media communications, personal influence and other environmental factors. Consumer buying behavior is analyzed from theoretical, empirical and applied perspectives. Current applications of concepts employed by marketers are discussed in the context of both consumer and industrial marketing situations. Prerequisite: MKT 370. Credit 3 units. EN: S

B55 MKT 400F Brand Management

A brand is a promise, and this promise is often the most valuable asset of a firm. In this class, students examine the creation and building of brand equity to create long-term profit for the firm. The class examines what we know about brand management and brand theory from years of rigorous scientific research in the area. While learning the foundations of brand management, students develop the skills needed to create a meaningful brand, position a brand, develop brand names and logos, promote a brand, leverage brand equity, extend a brand, and communicate brand meaning via traditional and social media. Students learn some of the day-to-day skills performed by brand managers and interact with brand managers via guest speakers from top branding firms. Prerequisite: MKT 370. Credit 3 units.

B66 OB 400D Thinking Creatively and Leading Creative Teams

This course is designed for students who want to improve their ability to develop creative solutions to tough business problems and to be able to inspire creativity in others. In a world of rapid change and increasing complexity, existing approaches simply won't do it anymore — at least not for long. Thus, the ability not only to update and refresh existing products and services but also to generate ideas for new-to-the world offerings becomes indispensable. Students who have mastered the skills of creative thinking and doing and can foster those skills in others are therefore in a position to add tremendous value to their firms and, ultimately, to society. This course is designed to help students understand and begin to master those skills. Prerequisite: OB 360. Credit 1.5 units.