

ART

www.artanddesign.siu.edu
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COLLEGE OF LIBERAL ARTS

Abdul-Musawwir, Naijar, Assistant Professor, M.F.A., Southern Illinois University Carbondale, 1997, painting.

Abrahamson, Roy E., Associate Professor, *Emeritus*, Ed.D., Columbia University, 1965; 1965.

Addington, Aldon M., Associate Professor, *Emeritus*, M.F.A., Cranbrook Academy of Art, 1966; 1967.

Archer, Richard, Assistant Professor, *Emeritus*, M.S., Governor's State University, 1979; 1968.

Belletire, Steven P., Associate Professor, B.F.A., University of Illinois, Champaign, 1971; 1997. Industrial design.

Bernstein, Lawrence A., Associate Professor, *Emeritus*, M.F.A., Cranbrook Academy of Art, 1953; 1962.

Boysen, Bill H., Professor, *Emeritus*, M.F.A., University of Wisconsin, 1966; 1966.

Briggs, Larry S., Associate Professor, B.F.A., University of Oklahoma, 1956; 1985. Communication design.

Busch, Larry, Associate Professor, *Emeritus*, M.S., Southern Illinois University Carbondale, 1970; 1970.

Chalmers, Pattie, Assistant Professor, M.F.A., University of Minnesota, 2001; 2006. Ceramics.

Chametzky, Peter M., Associate Professor, Ph.D., University of New York, 1991; 1998. Art history, 20th century art, German art, modern and contemporary art.

Deller, Harris, Professor and *Director*, M.F.A., Cranbrook Academy of Art, 1973; 1975. Ceramics.

Feldman, Joel B., Professor, *Emeritus*, M.F.A., Indiana University, 1967; 1973.

Fink, Herbert L., Distinguished Professor, *Emeritus*, M.F.A., Yale University, 1958; 1961.

Gertsman, Elina, Assistant Professor, Ph.D., Boston University, 2004; 2005. Art History.

Gorman, Carma R., Associate Professor, Ph.D., University of California at Berkeley, 1998; 1998. Art history, history of design, American art.

Gradle, Sally A., Assistant Professor, Ed.D., University of Illinois-Urbana-Champaign, 2004; 2005. Art Education.

Greenfield, Sylvia R., Professor, *Emerita*, M.F.A., University of Colorado, 1967; 1968.

Howell, Jason, Assistant Professor, M.F.A., University of Oklahoma, 2001; 2001. Communication design.

Kington, L. Brent, Professor, *Emeritus*, M.F.A., Cranbrook Academy of Art, 1961; 1961.

Lee, Jiyong, Assistant Professor, M.F.A., Rochester Institute of Technology, 2001; 2005. Glass.

Lintault, M. Joan, Professor, *Emerita*, M.F.A., Southern Illinois University Carbondale, 1962; 1973.

Lopez, Alex, Assistant Professor, M.F.A., Alfred University, 1998; 2006. 3-D foundations/sculpture.

Ludwig, Colleen, Assistant Professor, M.F.A., University of Minnesota, 2005; 2006. New media.

Mavigliano, George J., Associate Professor, *Emeritus*, M.A., Northern Illinois University, 1967; 1970.

Mawdsley, Richard W., Professor, *Emeritus*, M.F.A., University of Kansas, 1969; 1978.

Monteith, Jerry, Associate Professor, M.F.A., Cranbrook Academy of Art, 1978; 1990. Sculpture.

Onken, Michael O., Associate Professor, *Emeritus*, M.A., Northern Illinois University, 1966; 1968.

Palmer, Erin L., Associate Professor, M.F.A., Yale University, 1993, drawing and painting.

Paulson, Robert L., Professor, *Emeritus*, M.F.A., University of Wisconsin, 1967; 1967.

Shang, Xuhong, Associate Professor, M.F.A., Tyler School of Art, Temple University, 1992, painting.

Shay, Edward H., Professor, Head of Graduate Studies, M.F.A., University of Illinois, 1971, painting and printmaking.

Sloboda, Stacey L., Assistant Professor, Ph.D., University of Southern California, 2004; 2005. Art History.

Smith, Richard E., Associate Professor, M.F.A., Southern Illinois University Carbondale, 1992; 1998. Metalsmithing.

Storkerson, Peter K., Assistant Professor, M.F.A., University of Mass. Dartmouth, 1994; Ph.D., Institute of Design, Illinois Institute of Technology, 2001; 2004. Design.

Sullivan, James E., Associate Professor, *Emeritus*, M.A., University of California, Los Angeles, 1965; 1969.

Sullivan, Milton F., Professor, *Emeritus*, M.A., Columbia University, 1951; 1952.

Urban, Jason, Assistant Professor, M.F.A., University of Iowa, 2002; 2005. Printmaking.

Walsh, Thomas J., Professor, *Emeritus*, M.F.A., University of Michigan, 1962; 1967.

Wildrick, Chris, Assistant Professor, M.F.A., University of Wisconsin-Madison, 1999, art.

Youngblood, Michael, Associate Professor, *Emeritus*, Ph.D., University of Oregon, 1975; 1979.

Zivkovich, Kay M. Pick, Associate Professor, M.F.A., Southern Illinois University Carbondale, 1973; 1989. Communication design.

In all of its graduate studio programs, the School of Art and Design strives to maintain a vital, creative ambiance in which emerging artists with strong motivation may develop, through intensive studio practice and appropriate scholarly support, a clear, mature, and professional focus to their creative life. The core of any program is the in-depth studio practice of individual studio disciplines and frequent, sustained contact with working professional faculty and fellow students. This work is supported and extended through formal studio

course work, studies in the history of art, and through access to the many resources and opportunities apparent in a large multi-purpose university.

M.F.A. Degree Program Description

The School of Art and Design offers graduate studies leading to the Master of Fine Arts degree with a major in art and offers studies supporting a teaching specialty in art for the Master of Science in Education degree with a major in secondary education. The student is expected to select an area of emphasis (studio or art education), and a program will be planned in consultation with the major professor in that area.

Admission

An undergraduate degree in art or art education, or the equivalent in course work or experience if the undergraduate degree is in another discipline, is required for admission into the Master of Fine Arts degree program. The student must also submit transcripts of all previous undergraduate work, present slides or a portfolio of creative work, and submit letters of recommendation.

In most cases an undergraduate degree in art education is required for admission into the program constituting a teaching specialty in art for the Master of Science in Education degree majoring in secondary education. Any exception to these requirements must be approved by the faculty in the studio or art education fields and by the Director of the School of Art and Design.

This program requires a nonrefundable \$45.00 application fee that must be submitted with the application for Admissions to Graduate Study in Art and Design. Applicants may pay this fee by credit card if applying electronically. Applicants submitting a paper application must pay by personal check, cashier's check, or money order made out to SIU, and payable to a U.S. Bank.

M.F.A. Degree

A minimum of 60 semester credit hours is required for the Master of Fine Arts degree with a major in art. All hours that are to count toward graduation must have the approval of the student's major adviser in the studio area of emphasis. Students may emphasize the following areas in studio: drawing, painting, printmaking, sculpture/foundry, ceramics/glass, and metalsmithing/blacksmithing. The length of time required to complete a 60 semester-hour program is usually 5–6 semesters or 3 academic years. Most graduate students are in residence for at least 4 semesters. Programs of residency must have the approval of the student's major adviser. Required hours are distributed as follows: 26 hours in the primary studio emphasis, 12 hours in art history or related subjects, 6 hours in thesis or terminal project work, and 16 hours of elective study of which 9 hours must be in studio disciplines. The remaining hours may be elected from any area within the School of Art and Design or in the University at large.

In addition to the completion of course work, all candidates for the M.F.A. degree must, during the last semester of academic work, present a graduate exhibition, present a terminal project or a written thesis, and pass an oral examination. The terminal project is a creative activity presented in lieu of the written thesis, and in practice, the graduate exhibition is considered to satisfy the terminal project requirement.

Graduate education in the studio areas of emphasis is expensive, and because of the individual nature of creative work, it is virtually impossible to predict the exact cost for each student. The School of Art and Design provides the faculty and the studio and shop facilities that are necessary to the programs offered, but all other costs, especially materials, that are considered necessary to the successful completion of a graduate program are borne by the student.

Graduate Certificate in Art History

The certificate program in Art History will enable students to develop a broad knowledge of the history of art, become familiar with the discipline's methodology, and acquire training in teaching art history. Graduate students will be able to pursue the certificate program either independently or concurrently with an MFA.

Students enrolled in the certificate program must maintain a GPA of no less than 3.0 in all coursework counting towards the certificate. Maximum time allowed to complete all requirements for the certificate is 6 years from the date of admission to the program.

Admission

Any student who has completed a bachelor's degree is eligible to apply for admission to the certificate program. Students enrolled in the MFA program may enroll concurrently in the certificate program. They must apply for admission to the program before completing the "major part" of certificate work (50% of credit hours, or 9 hours of art history coursework). Students seeking admission to the certificate program will be required to complete an application form and submit a transcript verifying completion of the bachelor's degree. An application fee of \$20.00 will be assessed to cover administrative costs.

Program Requirements

Students enrolled in the certificate program will be required to complete 21 credit hours of graduate level art history coursework. Of these, 6 credit hours will consist of AD 438, Writing about Art and Design, and AD 537, Teaching Practicum. No independent study (AD 507 Readings in Art History) courses will count towards the

certificate coursework requirements. Of the 21 art history credit hours required by the certificate program, 9 can count towards requirements of another graduate degree.

Eligible elective courses:

AD 407 Ancient Art	AD 488 American Folk Art
AD 417 Medieval Art	AD 497 a-d Problems in Art History
AD 427 Renaissance Art	AD 498 Art Criticism
AD 437 Baroque and Rococo Art	AD 517 Concepts in Art History
AD 447 Introduction to Museology	AD 527 19th Century European Art
AD 448 Art of Tribal Cultures	CP 449 Survey of Film History
AD 457 Women in the Visual Arts	CP 463 Hist. of Experimental Film
AD 458 African Arts	CP 541 History of Photography
AD 467 Critical Issues in Contemporary Art	CP 574 Contemporary Theory and Analysis of Cinema
AD 468 Pre-Columbian Art	CP 575 Contemporary Theory and Analysis of Photography
AD 477 American Art of the Thirties	
AD 478 Topics in American Art	

At any time during their enrollment in the certificate program, students will be able to petition the art history faculty to take a comprehensive qualifying exam. The exam will be administered at the end of the Fall and Spring semesters on an “as needed” basis. The test will assess the students’ knowledge of art history (pre-history to present), pertinent terms and concepts, and general historical context. It will consist of three parts: slide identification, slide comparison, and a short essay section. A student will have to obtain a passing score on the exam in order to qualify for the Art History Certificate.

Technology Fee

The School of Art and Design assesses all graduate art majors a technology fee of \$6.00 per credit hour; a maximum of 12 credit hours will be charged for fall & spring semesters and six for summer.

Courses (AD)

Art studio courses (400-499, 500-598) are directed toward individual research in the student’s major field. Emphasis is placed upon the history, materials, processes and ideas that form the content and experience of the major field.

Courses in this department may require the purchase of supplemental materials. Permission of the major adviser in each studio is required for enrollment in studio courses.

400D-3 to 15 Advanced Drawing I. Independent study in drawing. Studio fee: \$8 per credit hour. Incidental expenses may exceed \$100 for each section. Prerequisite: consent of major adviser.

401D-3 to 15 Advanced Painting I. Independent study in painting. Studio fee: \$5. Incidental expenses may exceed \$100. Prerequisite: consent of major adviser.

402D-3 to 15 Advanced Printmaking I. Independent study in printmaking. Studio fee: \$10 per credit hour. Incidental expenses may exceed \$50. Prerequisite: consent of major adviser.

403D-3 to 15 Advanced Sculpture I. Independent study in sculpture. Studio fee: contingent upon type of materials used by student. Incidental expenses may exceed \$75. Prerequisite: consent of major adviser.

404D-3 to 15 Advanced Ceramics I. Independent study in ceramics. Studio fee: \$27 per credit hour enrolled. Incidental expenses may exceed \$20. Prerequisite: consent of major adviser.

405D-3 to 15 Advanced Metalsmithing I. Independent study in metalsmithing. Studio fee: \$10 per credit hour enrolled. Incidental expenses may exceed \$75. Prerequisite: consent of major adviser.

406D-3 to 15 Advanced Fibers I. Independent study in fibers. Studio fee: \$17 per credit hour enrolled. Incidental expenses may exceed \$75. Prerequisite: consent of major adviser.

407-3 Ancient Art. Ancient art of the Mediterranean area from the Egyptians to the end of the Roman Empire. A survey of the major cultures, with emphasis upon visual analysis, media and techniques, function and iconography. Field trip required. Documented research paper on an aspect of ancient art required for graduate credit. Prerequisite: 207a or consent of instructor.

414D-3 to 15 Advanced Glass I. Independent study in glass. Laboratory fee: \$80 per credit hour enrolled. Prerequisite: for undergraduates, C or better in 404b; for graduates, consent of major adviser.

415-4 A Creative Look at Reclamation Possibilities for Massively Disturbed Land. Presents the possibility that massively disturbed areas can be aesthetic resources if potential inherent in these sites can be recognized and addressed. Seminar/lecture/studio format with selected lectures given by invited speakers. Discussions include recognition of massive land disturbance; reclamation as a concept; environmental art and design; the questions a potential developer or designer of disturbed land should ask and where they might look for expert advice; and group critiques on student studio projects. Studio projects will involve the visualization in two- and three-dimension formats of plans for the reclamation of the students’ chosen site with accompanying documentation.

417-3 Medieval Art. Medieval art from the Fourth to the Fifteenth Century in Western Europe. Examination of selected art objects in terms of media and techniques, iconography, function and cultural milieu. Field trip required. Documented research paper on an aspect of medieval art required for graduate credit. Prerequisite: 207a or consent of the instructor.

423-3 Research in Industrial Design. The object of this studio course is to develop the student's ability to conduct in-depth product design research and to explore new needs and trends relating design to society. Focus is placed on raising the student's level of design skill and knowledge to the professional level. This senior studio places increasing responsibility on the student to think through their preparation and career direction. Studio fee: \$50. Prerequisite: *C* or better in 363 and 383.

427-3 Renaissance Art. An examination of various topics appropriate to a study of Renaissance art, both Northern and Italian, during the Fifteenth and Sixteenth Centuries in Europe. The emphasis is on a range of art history problems and methods of approach. Field trip required. Prerequisite: 207a or consent of instructor.

428-3 Native North American Art. Arts and material culture of traditional Native North American cultures, including the Northeast, Woodland and Mississippian areas, Plains, Southwest, West, Northwest Coast, Arctic and subArctic. Fiber arts, sculpture, architecture, ceramics, metals, beads, role of the arts. St. Louis Art Museum and Cahokia Mounds required field trips.

438-3 Writing About Art and Design. This course seeks to provide undergraduate and graduate students with the skills they need for writing both short critical essays and substantial research papers on the visual arts. It introduces students to basic research methods and to theoretical approaches that inform writing about the arts. The course is required for art history majors and is strongly recommended for incoming graduate students in art. Partially satisfies CoLA's Writing-Across-the-Curriculum requirement. Prerequisite: 207a,b,c or consent of the instructor.

437-3 Baroque and Rococo Art. An examination of various topics appropriate to a study of Baroque and Rococo art in Western Europe. Emphasis upon a range of art historical problems and methods of approach. Field trip required. Prerequisite: 207a or b or consent of instructor.

447-3 Introduction to Museology. A survey of museum and gallery techniques (emphasis upon practical exhibit development) which will involve answering questions concerning contractual agreements, taxes, insurance, packing, shipping, exhibit design and installation, record systems, general handling, public relations and sale of art works directed toward problems encountered by the artist outside the privacy of the studio. Prerequisite: art major or consent of instructor.

448-3 Art of Tribal Cultures. Covers a broad range of arts of Africa, Native North America, Pre-Columbian America and Oceania, primarily sculpture, textiles, masking and performance, body decoration and textiles, architecture and ceramics of small-scale village societies.

458-3 African Arts. Covers a broad range of the arts primarily of west and central Africa, as well as north, south, and east Africa: includes sculpture, masking and performance, body decoration and textiles, architecture. Shows how arts are used in the daily life of traditional village societies in these areas.

467-3 Critical Issues in Contemporary Art. An examination of the style and meaning of contemporary art in relation to the current political, social and cultural issues. Will include visual arts, architecture, and communications media. Prerequisite: 207a,b or consent of instructor.

468-3 Pre-Columbian Art. Covers architecture, textiles, pottery, metal and 2-D arts of Meso-, Central and South America during the Pre-Columbian era. Also includes hieroglyphic and calendrical systems and some Post-Columbian era arts as well.

477-3 United States Art of the 1930s. This course situates United States art of the 1930s within the society that produced it, addressing such issues as the Great Depression, gender and race relations, immigration, the farm crisis, social realism, regionalism, labor relations and urbanism. The role that government agencies play in this era will be a particular focus of attention. Media discussed include painting, sculpture, architecture, design, crafts, photography and film. Field trips may be required. Prerequisite: 207c or consent of the instructor.

478-3 Topics in American Art. This course deals with selected topics in the history of both elite and popular art of the Americas, with a focus on the art of the United States. Topics vary, but generally will include the study of architecture, design, crafts, photography and film as well as, or instead of, painting and sculpture. Field trips may be required. Prerequisite: 207c or consent of the instructor.

489A-3 Senior Thesis. (3,3,3-6) The culminating experience for majors. **(a)** Thesis for industrial design. Creative project development individualized by the student with faculty sponsor. Studio fee: \$40. Prerequisite: *C* or better in 423. **(b)** Thesis for art history. Substantial research paper written in consultation with a faculty member. Not for graduate credit. Prerequisite: 438 and senior standing. Partially satisfies the College of Liberal Arts Writing-cross-the-Curriculum requirement. **(c)** Thesis for general design. In-depth design project chosen by student in consultation with a faculty member. **(d)** Thesis for visual communication. Individual design project chosen by student in consultation with a faculty member. Not for graduate credit. Prerequisite: senior standing.

497-3 to 6 (3 per topic) Problems in Art History. A close examination of selected categories of works of art from various periods, media and cultures as illustrative of particular art historical problems. Topics will vary and include **(a)** Portraiture. **(b)** Landscape and still life. **(c)** Narrative. **(d)** Other selected topics. Sections **a** through **c** may be taken only once each, section **d** may be repeated as topics vary. Art historical perspectives to include formal analysis, iconography, art theory, social history, connoisseurship. Prerequisite: 300-level art history course or consent of instructor.

498-3 Art Criticism. The course will familiarize students with history, methodology and contemporary practice of art criticism through close reading and comparative analysis of key texts. It will also provide students with writing, critical and analytic skills necessary for writing effective art criticism. Field trip required. Prerequisite: 207 or consent of instructor.

499-1 to 21 Individual Problems. Art studio course directed toward individual research in the student's major field. Emphasis is placed upon the history, materials, processes and ideas that form the content and experience of the student's major field. Designed to adapt to students' individual needs in problem research. Prerequisite: senior standing in the School of Art and Design, a 3.0 average, and consent of instructor.

500-3 to 21 Advanced Drawing II. A studio directed toward individual research in the student's major field. Emphasis is placed upon the historical materials, processes and ideas that form the content and experience of the student's major field. Studio fee: \$25. Prerequisite: consent of major adviser.

501-3 to 21 Advanced Painting II. Art studio course directed toward individual research in the student's major field. Emphasis is placed upon the history, materials, processes and ideas that form the content and experience of the student's major field. Prerequisite: consent of major adviser.

502-3 to 21 Advanced Printmaking II. Advanced studio course in printmaking directed toward individual research in the student's choice of print media. Emphasis is on the processes, which lead to the formation of personal content. Studio fee: \$20 per credit hour enrolled. Prerequisite: graduate status and consent of instructor.

503-3 to 21 Advanced Sculpture II. Advanced studio course directed toward individual research in the student's major field. Emphasis is placed upon the history, materials, processes and ideas to form content in the student's medium. Incidental expenses may exceed \$100. Studio fee: \$20 per credit hour. Prerequisite: consent of major adviser.

504-3 to 21 Advanced Ceramics II. Art studio course directed toward individual research in the student's major field. Coursework is designed to assist the student's discovery of ceramic form and content as applied to personal artistic expression. Emphasis upon the development of creative studio research techniques and seminar-type experiences exploring historical and contemporary issues as they relate to ceramic art. Studio fee: \$55 per credit hour enrolled. Incidental expenses may exceed \$50. Prerequisite: consent of major adviser.

505-3 to 21 Advanced Metalsmithing II. Art studio course directed toward individual research in the student's major field. Emphasis is placed upon the history, materials, processes and ideas that form the content and experience of the student's major field. Studio fee: \$20 per credit hour enrolled. Prerequisite: consent of major adviser.

506-3 to 21 Advanced Fibers II. Art studio course directed toward individual research in the student's major field. Coursework is designed to assist the student's discovery of fibers and content as applied to personal artistic expression. Emphasis upon development of creative studio research techniques and seminar-type experience exploring historical and contemporary issues as they relate to fibers. Studio fee: \$25 per credit hour enrolled. Prerequisite: consent of major adviser.

507-3 to 6 (3,3) Readings in Art History. Individual assistance and investigation to discover new meaning and involvement in graduate studio work through the literature of art.

508-2 to 9 (2 to 3, 2 to 3, 2 to 3) Research in Art Education. Each student demonstrates via class presentations, a term paper, surveys of research reports and formulations of research designs, an understanding of advanced art education research procedures, analyses and implications; new process and product research techniques; and research in artistic creativity, perception, and the evolution of art images. Prerequisite: consent of instructor.

514-3 to 21 Advanced Glass II. An advanced glass course intended to increase the student's knowledge of the potential of glass as a medium of creative expression and to refine studio skills associated with the material. Coursework will include the investigation of historical and contemporary solutions to aesthetic problems related to the medium. Studio fee \$80 per credit hour enrolled. Prerequisite: consent of major adviser or consent of instructor.

517-3 to 6 (3,3) Concepts in Art History. Group seminar to discuss and present aspects of the history of art in relation to both traditional and contemporary artistic concerns.

518-2 to 9 (2 to 3, 2 to 3, 2 to 3) Seminar in Art Education. Each student shows evidence, via class presentation, a term paper and evaluations of individual and group projects, an understanding of important literature; the latest developments and trends in philosophical, psychological and sociological concepts in art education and methods for developing rationale for art curriculum and instruction programs. Prerequisite: consent of instructor.

527-3 19th Century European Art. The course will investigate the evolving discourse of modernity in the context of the 19th century European art. It will trace the origins and development of such key modernist ideas as originality, uniqueness, non-conformity, avant-garde, and abstraction. The discussion of specific artistic trends, from Neo-Classicism and Romanticism in the first half of the century to Realism, Impressionism, Post-Impressionism, and Symbolism in the second half, will be framed by examination of the social milieu and the changing conditions of art-making and art-selling. In particular, the course will examine development of privately owned art galleries, shift from academic to studio based art education, as well as growing importance of the city and the urban experience. Prerequisite: 207c or consent of instructor.

537-3 Teaching Practicum in Art History. Introduce student to pedagogical methods relevant to teaching art history. Students enrolled in the practicum will serve under the close supervision of the art history faculty as discussion leaders for one section of the Art and Design 207 sequence. Practicum students will attend the Art and Design 207 lectures and participate in a weekly teaching workshop, which will address topics such as the

development of course syllabi and assignments, grading criteria, classroom policies and teaching strategies. Prerequisite: Art History certificate program and/or instructor consent.

547-3 Survey of 20th Century Art. A survey of the major developments in painting, sculpture, architecture and other areas of the visual arts from the late 19th century to the end of the 20th. These developments are studied in relation to other significant cultural, political, scientific and philosophical events and ideas. **(a)** covers late 19th to mid-20th century art and culture. **(b)** covers the middle to the end of the 20th century.

557-3 to 9 (3 per topic) Topics in Design History, Theory and Criticism. This course addresses selected topics in the history, theory and criticism of design. Students enrolled in the course will write a substantial problem-based research paper on a topic chosen in consultation with the instructor and take a final exam that tests their research skills and grasp of major themes of the course. **(a)** History, Theory and Criticism of Graphic Design. **(b)** History, Theory and Criticism of Industrial Design. **(c)** other selected topics. Prerequisite: graduate standing and written consent of the instructor.

599-2 to 6 Thesis. Art studio course directed toward individual research in the student's major field. Emphasis is placed upon the history, materials, processes and ideas that form the content and experience of the student's major field.

601-1 per semester Continuing Enrollment. For those graduate students who have not finished their degree programs and who are in the process of working on their dissertation, thesis or research paper. The student must have completed a minimum of 24 hours of dissertation research, or the minimum thesis, or research hours before being eligible to register for this course. Concurrent enrollment in any other course is not permitted. Graded *S/U* or *DEF* only.