Attended: Archbold (for Stauffer), Brown (for Vlach), Gaskew, Gerloff, Gruben, Hamm, Hassett, Janetski, Landon, McShane-Hellenbrand, D. Miller, Nelson (for Baldridge), Valdez
Regrets: Rosenthal, P Miller
Guests: Gary Diffee, Margaret Hawkins, Rachelle Winkle-Wagner

A. Approval of the minutes: October 16, 2015. Minutes approved with no changes.

B. Adoption of the agenda: November 20, 2015. Agenda adopted with changes.

C. Consent Agenda:
   1. Course Discontinuation: CURRIC 600 Methods of Instruction with Technology
   2. Course Discontinuation: CURRIC 603 Local Design and Production of Electronic Instructional Materials
   3. Course Discontinuation: CURRIC 607 Educational Media, Representation and the Construction of Knowledge
   4. Course Discontinuation: CURRIC 700 Organization of Instructional Technology
   5. Course Discontinuation: CURRIC 703 Theories and Models of Instructional Systems Design
   6. Course Discontinuation: CURRIC 800 Issues in Educational Communication Technologies
   7. Course Discontinuation: CURRIC 801 Interactive Media and Computers in the Curriculum
   8. Course Discontinuation: CURRIC 815 Research with Computer-Based Tools in Curriculum and Instruction
   9. Course Change: ED POL 460 Cultural Pluralism and Educational Policy (title and description change)
   10. Course Change: ED PSYCH 723 Developmental Processes across the Life Span (cross-list)
   11. Course Change: CURRIC 606 Critical Educational Practice on the Internet (title and description change)

All discontinuations and changes above approved as submitted.

D. Old Business: None

E. Regular Business:

   1. New Course: KINES 235 Human Physiology and Health
      Professor Diffee presented on the course proposal. Physiology 335 is a high-demand course with no room for students who are “just interested.” It is also a very challenging course, and students are not always prepared for it. The proposers believe that taking Kines 235 will better prepare some students for 335 and potentially will decrease the number of students who re-take it. The course is also being created for students in the new Health Promotion and Equity major. It is possible that 235 may be acceptable to some undergraduate and graduate programs as sufficient preparation in physiology. The course will be promoted widely to departments and advisors. It was asked whether the course would have any lab component, allowing it to meet the School of Education lab science requirement; faculty/staff will explore this further. One member asked why the course was four credits, rather than three. Professor Diffee noted that, although it was originally intended to be three credits, faculty developing the syllabus ultimately determined that the content was sufficient to mandate four credits. Dean Hamm mentioned possible synergies between this course and the campus anatomy course that is expected to be taught in Kinesiology. Proposal APPROVED.
Basic Information

What is the primary divisional affiliation of the course?
Interdivisional

Current course number
353

Current course title
Physical Education in a Multicultural Society

Current published course description
Familiarize students with perspectives of diversity, the concepts and importance of culturally responsive teaching, and the Act 31 requirement for teacher education students within a physical education/activity context. Students will have opportunities to incorporate concepts from class into their Multicultural Field Experience.

Chief academic officer of this unit
Dorothy Farrar-Edwards

Designee of chief academic officer for approval authority
Stephanie Quinn

Currently crosslisted with

When will this change go into effect?
Fall 2016-2017
Basic Changes

Will the subject change?
No

Current subject
*Kinesiology (742)*

Proposed subject

Will the course number change?
No

Current course number
*353*

Proposed course number

Is this an honors course?

Is this an individual instruction course such as directed study, independent study, research or thesis (i.e., a course with no group instruction)?

Will the title change?
Yes

Current title
*Physical Education in a Multicultural Society*

Proposed title (max. 100 chars.)
*Health and Physical Education in a Multicultural Society*

Proposed transcript title (max. 30 chars.)
*HPE in Multicultural Society*

Will the crosslistings change?
No

Current crosslistings

Proposed crosslistings

Will the "repeatability" of the course change?
No

Current repeatability
### Catalog Changes

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
<th>Current</th>
<th>Proposed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Will the credits change?</td>
<td>No</td>
<td>2</td>
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<tr>
<td>Will the grading system change?</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Will the published course description change?</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current course description</td>
<td>Familiarize students with perspectives of diversity, the concepts and importance of culturally responsive teaching, and the Act 31 requirement for teacher education students within a physical education/activity context. Students will have opportunities to incorporate concepts from class into their Multicultural Field Experience.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proposed course description</td>
<td>Familiarize students with perspectives of culture and diversity, the concepts and importance of culturally responsive teaching, and the Act 31 requirement for teacher education students within a health and physical education/activity context. Students will have opportunities to incorporate concepts from class into their Multicultural Field Experience.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Will the prerequisites change?</td>
<td>Yes</td>
<td>Kinesiology major and Junior standing or consent of instructor</td>
<td>Physical Education major or Kinesiology major or Athletic Training major and Junior standing.</td>
</tr>
</tbody>
</table>
Designation Changes

Will the graduate course attribute status change?
No

Should this course have the graduate course attribute?

If yes, this course:

Will the Liberal Arts and Sciences (LAS) undergraduate designation change?
No

What change is needed?

What is the rationale for seeking LAS credit?

Will the level of the course change for L&S attributes?
No

Current level:

Proposed level:

Will the L&S breadth requirement change?
No

Current breadth:

Proposed breadth:

Will the General Education Requirement change?
No

Current GER:

Proposed GER
Additional Information

Explain the relationship and importance of the proposed change to existing or future programs (i.e., degrees, majors and certificates)

Many students in the Physical Education major also complete requirements for the Health Education minor. Because of this, application of course content in Kinesiology 353 is made to teaching health as well as teaching physical education.

Are any of these programs outside your academic unit?

No

Indicate the subjects that are most closely aligned with the other academic units. The proposal will be sent to the academic units that support those subjects for review.

Specify which requirement(s) this change affects, if any (e.g. satisfies third-level language, meets the major's capstone requirement, fulfills PhD minor requirement)

Broadens the application of the Act 31 requirement for teacher education students by providing application of the history, culture, and tribal sovereignty of federally recognized tribes and bands in Wisconsin to both health and physical education content areas.

Do any of these requirements affect programs (degrees, majors, certificates) outside your academic unit?

No

Indicate the subjects that are most closely aligned with the other academic unit. The proposal will be sent to the academic units that support those subjects for review.

Address the relationship of this change to other UW-Madison courses, including possible duplication of content

No other UW-Madison course addresses multicultural education within a health or physical education/activity context.

Is there a relationship to courses outside your subject?

No

Indicate the outside affected subject(s). The proposal will be sent to the academic units that support those subjects for review.

Will any courses be discontinued as a result of this change?

No

List course number(s) and complete a course discontinuation proposal for each course
Explain the need for the change

This course change proposal is requested from a "truth in advertising" perspective. Multicultural education, which is the content in Kines 353, is applied to the teaching of health along with the teaching of physical education, although the course title does not reflect this. The proposed title change is intended to more accurately communicate the application of course content.

Additional comments (optional)

Attach a syllabus

*Kines 353 Health and Physical Education in a Multicultural Society.pdf*

Additional attachments (optional)(please read "help" text before uploading an attachment)
Kines 353 Health and Physical Education in a Multicultural Society (2 credits)

Instructor: Dan Timm, Ed.D., 1043 Gym-Nat, 262-7714, dtimm@education.wisc.edu
Office Hours: MW 1:15-2:15, TR 3:30-4:30, F 10:00-11:00

Schedule: Two 50-minute lecture periods per week (TR 2:25-3:15 in 2055 Gymnasium-Natatorium) plus a minimum of 25 hours field work during the semester for the Multicultural Field Experience.

Learn@UW Address: https://uwmad.courses.wisconsin.edu/d2l/home/2952169

Required Readings: Readings for the course are posted on Learn@UW. They are taken from but not limited to the following sources...


Course Description: This course is intended to familiarize students with aspects and perspectives of
diversity and culture, the concepts and importance of culturally responsive
teaching, and the Act 31 requirement for teacher education students. Students will
have opportunities to incorporate concepts from class into their Multicultural
Field Experience.

Course Objectives: At the conclusion of this course, students should...
- be familiar with their own cultural background
- understand their role in a culturally diverse world
- be familiar with the concept of culturally responsive teaching
- have practical experience working toward becoming a culturally
  responsive teacher
- understand the concept of multicultural education and the importance of
  multicultural assessment
- be able to discuss biases/prejudices of teachers and barriers to diversity
- be familiar with Act 31
- be able to integrate Act 31 content into their teaching
- be able to understand the perspective of a person from a different cultural
  background
- be familiar with teaching English Language Learners
- know how to address health characteristics of students in their teaching

Student Expectations: Students are expected to be punctual in attending every class period, have
prepared for each class, and fully participate in all class activities.

Accommodations: Your success in this course is important. If there are circumstances that may affect
your performance in class, please let the instructor know so a plan can be
developed for you to have opportunities to be successful. Students requiring
special accommodations related to a learning need should contact the McBurney
Disability Resource Center, 702 West Johnson Street, 263-2741, for information
and assessment.

Academic Integrity: The University of Wisconsin is a highly respected institution of higher education.
To help maintain the reputation of the university, and ultimately the credibility of
your degree, you are expected to demonstrate academic integrity during this
course. Please review the university’s statement on academic integrity at
http://students.wisc.edu/doso/academicintegrity.html and information regarding
academic integrity for students at http://students.wisc.edu/doso/students.html
Examples of academic misconduct include:
- Seeking to claim credit for the work or efforts of another without
  authorization or citation
- Using unauthorized material or fabricating data in any academic exercise
- Forging or falsifying academic documents or records
- Intentionally impeding or damaging the academic work of others
- Engaging in conduct aimed at making false representation of a student’s
  academic performance
- Assisting other students in any of these acts
**Evaluation:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Autobiography</td>
<td>15%</td>
</tr>
<tr>
<td>Cross-Cultural Event Paper</td>
<td>20%</td>
</tr>
<tr>
<td>Infusing Act 31 into Health and Physical Education Paper</td>
<td>25%</td>
</tr>
<tr>
<td>Integrating Culturally Responsive Teaching into the Multicultural</td>
<td>30%</td>
</tr>
<tr>
<td>Field Experience Paper</td>
<td></td>
</tr>
<tr>
<td>Field Supervisor’s Evaluation</td>
<td>10%</td>
</tr>
</tbody>
</table>

**Assignments:**

**Weekly Multicultural Field Experience Postings**

Each week, you will post a report on Learn@UW regarding what you did in your Multicultural Field Experience for the week. Postings can include information about individuals you worked with, what you did, how things went, and what you learned about the individuals you worked with and about yourself. The course instructor will respond to your post and ask questions to stimulate deeper thinking on your part about particular issues. You are encouraged to read and respond to the posts of classmates.

**Autobiography** (due Lesson 7)

This assignment is intended to allow you to examine yourself as a person and how who you are as a person influences who you are as a teacher. After completing a cultural self-mapping, you need to examine how your cultural self influences how you respond and interact with experiences with diversity. Then, you need to consider how the manner in which you respond to diversity influences who you are as a teacher. Your autobiography will be evaluated on your personal developmental factors, experiences with diversity, attitudes, and implications for education.

**Cross-Cultural Event Paper** (due Lesson 17)

Experiencing life through the eyes of another person can provide a new perspective. After attending a cross-cultural event, present your thoughts in written form. Cross-cultural events are defined as those that inform about a cultural or ethnic/racial group different from one’s own group. The best experience is one that involves personal social interaction rather than observation from a distance. Choose your event carefully to get the most out of this experience. Your paper describing the experience will be evaluated on background details, your personal response to the experience, and implications for education.

**Infusing Act 31 into Health and Physical Education** (due Lesson 24)

Using presentations and discussions in class, information from the School Education (http://www.education.wisc.edu/soe/about/resource-service-units/student-diversity-programs/american-indian-curriculum-services/external-resources), other research you perform, and your own analysis and synthesis as a foundation, discuss (1) aspects of the history, culture, and tribal sovereignty of the federally recognized tribes and bands in Wisconsin you would include in your teaching of health or physical education. Included in your paper, discuss (2) how you will infuse those aspects of the history, culture, and tribal sovereignty of the federally recognized tribes and bands in Wisconsin into your teaching. As frequent reinforcement of ideas is important, you should consider an entire health program or physical education program at either the elementary level or secondary
level for the infusion of Act 31, rather than infusing Act 31 into only one unit of instruction or one lesson. The paper will be evaluated on including two aspects of history, two aspects of culture, and two aspects of tribal sovereignty in your teaching and how you will include those aspects in your teaching. Each aspect of history and culture is to come from a different tribe or band.

**Integrating Culturally Responsive Teaching into the Multicultural Field Experience** (due Final Exam Period)

In the culminating paper for this course, you will discuss how you implemented concepts of culturally responsive teaching in your Multicultural Field Experience. Gay (2002) defined culturally responsive teaching as, “Using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively” (p. 106). Gay went on to state that when course content is connected with students’ lives and frames of reference, subject matter becomes more meaningful, students have more interest, and academic achievement improves. Your paper will be evaluated on how you addressed the five areas of culturally responsive teaching: developing a cultural knowledge base, building a cultural learning community, cross-cultural communications, examining and responding to cultural curricula, and developing cultural connections, in your Multicultural Field Experience.

**Field Supervisor’s Evaluation** (due End of Finals Week)

Your supervisor for the Multicultural Field Experience will evaluate you at the end of the experience. Comments will be requested from your supervisor regarding your dependability/attendance, learning about multicultural perspectives and creating an inclusive environment, your communication with youth and staff, and your initiative and/or creativity.

**Grade Breakdown:**

- **A** = 93% - 100%
- **AB** = 89% - <93%
- **B** = 83% - <89%
- **BC** = 79% - <83%
- **C** = 70% - <79%
- **D** = 60% - <70%
- **F** = 0% - <60%

**Class Schedule**

<table>
<thead>
<tr>
<th>Lesson 1</th>
<th>Introduction to the Course</th>
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<tbody>
<tr>
<td></td>
<td>Introduction to the Multicultural Field Experience</td>
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<table>
<thead>
<tr>
<th>Lesson 2</th>
<th>Examining Diversity and Culture</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Reading: Koppelman, K. L., &amp; Goodhart, R. L., chapter 1</td>
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<thead>
<tr>
<th>Lesson 3</th>
<th>Cultural-Self Mapping Discussion</th>
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<tbody>
<tr>
<td></td>
<td>Understanding Ourselves</td>
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<tr>
<td></td>
<td>Reading: Kugler, E. G., <em>Understanding our Diverse Students by Understanding Ourselves First</em></td>
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<tr>
<td></td>
<td>Cartwright, L. A., &amp; Shingles, R. R., chapter 5</td>
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<thead>
<tr>
<th>Lesson 4</th>
<th>Culturally Responsive Teaching (CRT): Cross-Cultural Communication (Verbal)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Reading: Gay, G., p. 78-92</td>
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</tbody>
</table>
Lesson 5  CRT: Cross-Cultural Communication (Non-Verbal)
Reading: Clements, R. L. and Rady, A. M., p. 7-16

Lessons 6 & 7  CRT: Developing a Cultural Knowledge Base
Grant, C. A., & Sleeter, C. E., p. 134-141
Autobiography due Lesson 7

Lessons 8 & 9  CRT: Developing Cultural Connections
Readings: Gay, G., p. 174-177, 197-202
Gay, G., Preparing for Culturally Responsive Teaching, p. 112-114

Lesson 10  CRT: Building a Cultural Learning Community
Reading: Gay, G., p. 49-59

Lesson 11  CRT: Examining and Responding to Cultural Curricula
Reading: Gay, G., p. 130-134, 147-156

Lesson 12  Barriers to Diversity
Reading: Branche, J., Mullennix, J., & Cohn, E. R., chapter 2
Gay, G., p. 129-130

Lesson 13  Biases/Prejudices of Teachers
Readings: Landsman, J., p. 103-110, 112-119
Cardinal, B. J., Whitney, A. R., Narimatsu, M., Hubert, N.,
& Souza, B. J., Obesity Bias in the Gym: An Under-
recognized Social Justice, Diversity, and Inclusivity Issue
Nelson, L., Racism in the Classroom...

Lesson 14  Multicultural Education in Schools
Readings: Au, W., Decolonizing the Classroom: Lessons in Multicultural Education
Miner, B., Taking Multicultural, Anti-Racist Education Seriously: An Interview with Enid Lee

Lessons 15 & 16  Multicultural Assessment
Reading: Irvine, J. J., chapter 6

Lesson 17  Cross-Cultural Event Discussion
Cross-Cultural Event Paper due

Lesson 18  Background of Act 31
Readings: Historical Background to the Study of Wisconsin Indian History, Culture, and Tribal Sovereignty
Wisconsin Indian Tribal Communities
<table>
<thead>
<tr>
<th>Lesson 19</th>
<th>Tribal Sovereignty</th>
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</thead>
<tbody>
<tr>
<td>Reading:</td>
<td><em>Questions and Answers about American Indians in Wisconsin</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson 20</th>
<th>Culture of Wisconsin Tribal Nations</th>
</tr>
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</table>
| Readings: | Metoxen, K. B., *The Pow-wow Trail BEGINS*  
Nhbenayash, G., *Aunt Marie’s Visit*  
LaBarge, P. G., *Patience*  
Nhbenayash, G., *Overland Skiing*  
Metoxen, K. B., (no title) |

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<tr>
<th>Lesson 21</th>
<th>Infusing Act 31 into One’s Teaching</th>
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<tbody>
<tr>
<td>Reading:</td>
<td><em>Integrating Wisconsin American Indian History, Culture, and Tribal Sovereignty into the Curriculum</em></td>
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<thead>
<tr>
<th>Lesson 22</th>
<th>Gender Diversity</th>
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</table>
| Readings: | Lahey, J., *Stop Penalizing Boys for Not Being Able to Sit Still at School*  
Kimmel, M., *Solving the ‘Boy Crisis’ in schools* |

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<thead>
<tr>
<th>Lesson 23</th>
<th>Socioeconomic Diversity</th>
</tr>
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</table>
| Readings: | Thompson, D., *Poverty Rate Still High Among U.S. Children*  
Uhlig, K., *Low-Income Students Lag in Attendance Rates*  
Henderson, G., p. 89-98 |

<table>
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<tr>
<th>Lesson 24</th>
<th>Critical Review of Literature/Research</th>
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| Reading:  | Vavrus, M., chapter 3  
*Infusing Act 31 into Health and Physical Education paper due* |

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<tr>
<th>Lessons 25 &amp; 26</th>
<th>Teaching English Language Learners</th>
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</table>
| Reading:        | Echevarria, J., Frey, N., & Fisher, D., *What it Takes for English Learners to SUCCEED*  
Henderson, G., p.102-106 |

<table>
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<tr>
<th>Lessons 27 &amp; 28</th>
<th>Health Disparities</th>
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</table>
| Readings:       | Cartwright, L. A., & Shingles, R. R., chapter 3  
Kotkin-Jaszi, S., p. 30-37 |

| Lesson 29 | Integrating Culturally Responsive Teaching into the Multicultural Field Experience Discussion |

| Final Exam Period | Integrating Culturally Responsive Teaching into the Multicultural Field Experience Paper due |

| End of Finals Week | *Field Supervisor’s Evaluation due* |
University of Wisconsin School of Education Teacher Licensing Standards

Following are the University of Wisconsin School of Education conceptual areas and standards addressed through Physical Education in a Multicultural Society and how those standards will be assessed...

**Conceptual Area 3**  
**Engagement and Instruction**

**Standard 3.1**  
*Use a variety of teaching strategies, and evidence-based technologies and information resources to engage learners in meaningful learning activities that lead to content knowledge, critical thinking, creativity, innovation, self-evaluation, and self-directed learning.*

**Assessment:** Infusing Act 31 into Physical Education Paper

**Standard 3.2**  
*Adapt teaching, using effective, linguistically and culturally responsive scaffolds and supports to capitalize on learners’ strengths and meet learners’ needs.*

**Assessment:** Integrating Culturally Responsive Teaching into the Multicultural Field Experience Paper

**Conceptual Area 5**  
**Professionalism and Ethics**

**Standard 5.4**  
*Use professional ethics, and school and district, state and federal policies and regulations to guide their practices, decisions, and relationships with others, including learners, colleagues, and families from different cultural and linguistic backgrounds.*

**Assessment:** Infusing Act 31 into Physical Education Paper

**Standard 5.6**  
*Engage in ongoing professional learning.*

**Assessment:** Cross-Cultural Event Paper

**Standard 5.7**  
*Demonstrate leadership.*

**Assessment:** Integrating Culturally Responsive Teaching into the Multicultural Field Experience Paper

**Standard 5.8**  
*Reflect on and meaningfully justify decisions relating to professionalism and ethics and how professionalism and ethics inform their practices, decisions, and communication.*

**Assessment:** Autobiography
Course Change Proposal

Subject: Educational Policy Studies (310)
Proposer: Mary Jo Gessler

Status: Under Review by School/College

Basic Information

What is the primary divisional affiliation of the course?
Interdivisional

Current course number
412

Current course title
History of American Education

Current published course description
Place and function of educational endeavors and institutions in American society and among particular groups, such as native Americans, Blacks, the poor, and immigrants.

Chief academic officer of this unit
Adam R Nelson

Designee of chief academic officer for approval authority
Joseph B Hammes; Mary Jo Gessler

Currently crosslisted with
History (448)

When will this change go into effect?
Fall 2016-2017
Basic Changes

Will the subject change?  
No

Current subject  
*Educational Policy Studies (310)*

Proposed subject

Will the course number change?  
No

Current course number  
*412*

Proposed course number

Is this an honors course?  

Is this an individual instruction course such as directed study, independent study, research or thesis (i.e., a course with no group instruction)?

Will the title change?  
No

Current title  
*History of American Education*

Proposed title (max. 100 chars.)

Proposed transcript title (max. 30 chars.)

Will the crosslistings change?  
No

Current crosslistings  
*History (448)*

Proposed crosslistings

Will the "repeatability" of the course change?  
No

Current repeatability
Proposed repeatability

---

**Catalog Changes**

**Will the credits change?**

*No*

- **Current minimum credits**
  
  3

- **Current maximum credits**
  
  3

- **Proposed minimum credits**
  
  
  

- **Proposed maximum credits**
  
  
  

**Will the grading system change?**

*No*

- **Current grading system**
  
  
  

- **Proposed grading system**
  
  
  

**Will the published course description change?**

*Yes*

- **Current course description**
  
  Place and function of educational endeavors and institutions in American society and among particular groups, such as native Americans, Blacks, the poor, and immigrants.

- **Proposed course description**
  
  This course examines the history of education in America from the colonial period to the present, including the rise of common (public) schools; the education of populations differing by race, ethnicity, gender, language, religion, and social class; the development of school curricula; the politics of desegregation, bilingual education, and special education; and the evolving federal role in American education.

**Will the prerequisites change?**

*Yes*

- **Current prerequisites and other requirements**
  
  Jr st or cons inst

- **Proposed prerequisites and other requirements**
  
  Soph st or cons inst
Designation Changes

Will the graduate course attribute status change?  
No

Should this course have the graduate course attribute?  
If yes, this course:

Will the Liberal Arts and Sciences (LAS) undergraduate designation change?  
No

What change is needed?  
What is the rationale for seeking LAS credit?

Will the level of the course change for L&S attributes?  
No

Current level:  
Advanced

Proposed level:

Will the L&S breadth requirement change?  
No

Current breadth:  
S-Social Science

Proposed breadth:

Will the General Education Requirement change?  
No

Current GER:

Proposed GER
THIS COURSE IS A REQUIRED CORE COURSE FOR THE PROPOSED EDUCATION STUDIES MAJOR/DEGREE. IT SHOULD BE OPEN TO SOPHOMORES, OR WITH INSTRUCTOR'S CONSENT. IT IS ALSO A VERY POPULAR COURSE FOR STUDENTS PURSUING THE EPS CERTIFICATE.

Are any of these programs outside your academic unit?
No

Indicate the subjects that are most closely aligned with the other academic units. The proposal will be sent to the academic units that support those subjects for review.

Specify which requirement(s) this change affects, if any (e.g. satisfies third-level language, meets the major's capstone requirement, fulfills PhD minor requirement)
None

Do any of these requirements affect programs (degrees, majors, certificates) outside your academic unit?
No

Indicate the subjects that are most closely aligned with the other academic unit. The proposal will be sent to the academic units that support those subjects for review.

Address the relationship of this change to other UW-Madison courses, including possible duplication of content
None, only description and level changes.

Is there a relationship to courses outside your subject?
No

Indicate the outside affected subject(s). The proposal will be sent to the academic units that support those subjects for review.

Will any courses be discontinued as a result of this change?
No

List course number(s) and complete a course discontinuation proposal for each course
Explain the need for the change

THE COURSE WAS FORMERLY LISTED AS OPEN TO STUDENT WITH JUNIOR STANDING, BUT FOR MANY YEARS THE INSTRUCTORS HAVE ADMITTED EVERY SOPHOMORE PETITIONER. ALSO, THE COURSE DESCRIPTION HAD NOT BEEN UPDATED FOR MANY YEARS.

Additional comments (optional)

Attach a syllabus

EPS 412 Syllabus (Fall 2015).pdf

Additional attachments (optional)(please read "help" text before uploading an attachment)
History of American Education

Professor Adam R. Nelson  
Email: anelson@education.wisc.edu  
Office: Education Building, Room 205

Teaching Assistants:  
Erin Hardacker (hardacker@wisc.edu)  
Carrie Welsh (cawelsh@wisc.edu)  
Office: Education Building, Room 218

Course Description

Who should control the public schools? What should children learn in their classrooms? Are all American citizens entitled to a certain level of educational quality? How can public schools train students for jobs in a competitive marketplace and, at the same time, prepare them for citizenship in a dynamic and pluralistic democracy? These are a few of the questions that will be addressed in this course. Covering the period from the colonization of North America to the present, the lectures and readings will consider education in its broadest sense—as a process of individual development and cultural transmission. The course explores such topics as the rise of common schools in the urban North; the education of Native Americans, immigrants, slaves, and free blacks; the evolution of teacher training (primarily for women); various philosophies of “progressive” school reform; the politics of desegregation, bilingual education, and special education; the articulation between high school and college work; and the evolving federal role in American education. The syllabus is divided into four chronological parts:

- **Part I: The Seventeenth and Eighteenth Centuries: Education, Religion, and Social Hierarchy**
- **Part II: The Nineteenth Century: Education, Democracy, and the Challenges of Diversity**
- **Part III: The First Half of the Twentieth Century: Mass Education in a Capitalist Society**
- **Part IV: The Second Half of the Twentieth Century: Defining Equal Educational Opportunity**

The main emphasis of the course falls on the development of formal elementary and secondary schooling—that is, the public school system—in the nineteenth and twentieth centuries. The course also includes three documentary films.

Course Requirements

DISCUSSION PARTICIPATION: One of the chief purposes of this course is to discover ways in which historical understanding can inform current debates on education in the United States. Toward this end, discussions will provide crucial opportunities to share ideas and to express well-substantiated opinions. In order to make class discussions as lively and constructive as possible, it is vital that students complete all of each week’s required reading prior to class (the readings for this course range from approximately 10 to 100 pages/week). Occasionally, students may be asked to write informal response papers in preparation for class discussions.
**Participation Grade Guidelines**

A: This student never misses class, always completes assigned readings, and comes to class prepared to think carefully, making connections between readings and across topics. He or she is willing to take the lead in discussion periodically, posing interesting questions or taking risks by answering tough questions. He or she avoids dominating discussion, instead participating mindfully in discussion with other students, considering their ideas and responding thoughtfully. He or she helps to create a sense of a shared conversation in the group as a whole. This student shows passion for the work of the class and is committed fully to our work while in the classroom.

AB: This student does most of what an A student does, but may be slightly deficient in one area – for instance, he or she may be a conscientious reader and thinker who tends not to listen to other students or otherwise dominates conversation instead of engaging in productive deliberation. Or, he or she may have been late to class a few times, or may have missed a reading or two.

B: This student participates often, but not consistently. He or she may attend every class and do all the readings but avoids taking the lead in discussion, instead only responding to questions or adding periodically to others’ ideas. This student may participate well, but may have missed a class.

BC: This study may be a frequent but superficial discussion participant. The student may let shyness keep him or her from participating as fully as he or she should. At times the student may seem not to have done the readings, though he or she usually comes prepared.

C: This student is intermittently prepared for class. He or she may have flashes of brilliance, but rarely participates beyond the occasional superficial comment.

D: This student very rarely participates, and only in superficial ways.

F: This student has missed two unexcused classes and/or attends most classes but never participates.

**WRITING ASSIGNMENTS:** This course involves two writing assignments.

1. The first writing assignment involves a short essay (4 pages; 6 pages for graduate students) with two options for the due date. You must submit an essay either
   a. on Topic Option 1 in Week 6 of the semester
      or . . .
   b. on Topic Option 2 in Week 9 of the semester.

2. The second writing assignment also involves a choice between two options:
   a. A longer essay (8 pages; 12 pages for graduate students) on the topic listed in Week 13 of this syllabus.
      or . . .
   b. A research paper (8 pages; 12 pages for graduate students) on a topic of your own design (also due in Week 13).

Both writing assignments are designed to encourage careful and critical examination of historical issues explored in this course. In each assignment, the quality of the writing—its grammar, syntax, organization, spelling, citations, and overall style—will be judged equally with the quality of the analysis. All papers must be submitted on time; late papers will not be accepted (i.e., do not ask for an extension without a written excuse from a doctor or dean).
Paper Grading Rubric

A: This paper is exceptionally well written, with almost no mistakes of grammar, usage, or citation. It poses an original research question, engages with existing scholarly literature, and analyzes primary sources in the context of a persuasive thesis.

A/B: This paper is like an A paper, but does not meet standards of excellence in either its writing or its argumentation. The research topic may be less sophisticated or original, or the writing may suffer from noticeable flaws in grammar, citation, or structure.

B: This paper is well written with a few grammatical mistakes. It adequately synthesizes existing scholarship on a subject, which it illustrates with its own primary sources. Although it makes few new claims, this paper clearly articulates a thesis and supports it with reasoned, well-organized arguments.

B/C: This paper is like a B paper, but suffers from numerous flaws in grammar, citation, or structure. It lays out a clear research topic but fails to make a persuasive argument in its support.

C: This paper presents an argument but compromises its clarity with numerous flaws of style or evidence. It does not show an understanding of existing scholarship on a subject, does not incorporate original primary sources, or does not arrange them in a coherent fashion.

D: This paper shows insufficient effort. It may fulfill basic requirements of length, but is poorly written or researched, incoherent in its arguments, and unconnected to relevant scholarship.

F: This paper is unacceptable, either because of insufficient length, poor quality, or plagiarism.

FINAL EXAMINATION: The final examination for this course will consist of an in-class test, cumulative in content (i.e., covering the whole semester). It will include a few short identifications of subjects discussed in the lectures and the readings (names, concepts, movements, etc.) and will also include one or two essays requiring thoughtful synthesis of materials from the entire course.

Grading

First Essay 20%
Second Essay/Research Paper 30%
Final Examination 30%
Discussion Participation 20%

Grading Scale

A=93-100%, AB=88-92%, B=83-87%, BC=78-82%, C=70-77%, D=60-69%, F=0-59%.

ACADEMIC DISHONESTY/MISCONDUCT: All students are expected to do their own work. Academic dishonesty in the form of plagiarism, cheating, etc., will not be tolerated. For information on the University’s policies on academic dishonesty, see http://www.wisc.edu/students/saja/misconduct/facstaff.html.

STUDENTS WITH SPECIAL NEEDS: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil-rights protection for people with disabilities. Among other things, this legislation requires all schools, colleges, and universities to
make reasonable accommodations for disabled students so that they can have access to an equal learning environment. If you have a disability requiring accommodation, please let me know so I can make the appropriate arrangements.

STUDENTS IN THE TEACHER EDUCATION PROGRAM: This course provides you with the content related to UW-Madison Foundation Knowledge Standards 1.1, 1.2, 1.3, 1.4, 2.1, 3.1, 3.2, 5.1, 5.2, 5.3, and 5.5. This knowledge will inform your practices related to all of the performance standards. This course is approved for Minority Group Relations Criteria, 1, 2, 3, 4, and 5, and the topics covered by this course will also provide you foundational content you may find helpful in completing your edTPA.

Required Texts

*4. Course Reader: (R). The reader is available on e-reserves through My UW.

*Some course readings are on-line (e.g., in Week 2). These readings and their respective websites are noted on the syllabus. It is each student’s responsibility to print copies of these websites to read and bring to class.

Class Schedule

PART I: The Seventeenth and Eighteenth Centuries: Education, Religion, and Social Hierarchy

Week 1

Monday, September 1
NO CLASS.

Wednesday, September 3
Welcome and Course Information. (NO DISCUSSION SECTIONS THIS WEEK)

Week 2 (approx. 16 pp.)

Monday, September 8
Lecture 1: Puritanism and Education in the Massachusetts Bay Colony

Wednesday, September 10
Lecture 2: Harvard College and “The Higher Learning” in the Seventeenth Century

Discussion Sections:
Week 3 (49 pp.)

Monday, September 15
Lecture 3: Dame Schools, Charity Schools, and Private Academies: Precursors to the Public Schools

Wednesday, September 17
Lecture 4: Apprenticeship and Self-Education in the Eighteenth Century: A Look at Benjamin Franklin

Discussion Sections:

Writing: Write one paragraph on the following question: to what extent was Benjamin Franklin “self-educated,” and to what extent was he not?

Week 4 (64 pp.)

Monday, September 22
Lecture 5: Education for Citizenship: “Republicanism” in the Early National Period

Wednesday, September 24
Lecture 6: Education and Work during the Industrial Revolution

Discussion Sections:

PART II: The Nineteenth Century: Education, Democracy, and the Challenges of Diversity

Week 5 (73 pp.)

Monday, September 29
Lecture 7: Horace Mann and the Emergence of the Common School: Whigs v. Democrats
Wednesday, October 1  
Lecture 8: Funding and Attending Schools on the Northwest Frontier

Discussion Sections:  

Week 6 (89 pp.)

Monday, October 6  
Lecture 9: Women’s Education and the Feminization of Teaching in the Nineteenth Century

Wednesday, October 8  
Lecture 10: Catholic Education and the Challenge of Religious Pluralism

Discussion sections:  

*Friday, October 10*

*First Essay/Option 1:* Due in labeled boxes outside Room 205 (Professor Nelson’s office) no later than 4:00 p.m.

TOPIC: A copy of Horace Mann’s “Circular Letter” from his *Fifth Annual Report* (1841) is available on e-reserves through MyUW.

In a four-page expository essay (six pages for graduate students), answer the following question: in Mann’s “Circular Letter” and the replies he reprinted in his *Fifth Annual Report*, which arguments in support of tax-funded common schools seemed most persuasive to factory owners, and which arguments (if any) do you think might have been persuasive to factory workers? Why? Be sure to set the “Circular Letter” in historical context and support your thesis with specific examples from Mann’s *Report*. You may also use other readings (e.g., Kaestle’s book) and/or material from course lectures.

Week 7 (84 pp.)

Monday, October 13  
Lecture 11: Slavery and Education Before the Civil War

Wednesday, October 15  
Lecture 12: The Education of Free Blacks in the North in the Nineteenth Century
Discussion Sections:
Reading: Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845), Chapter I-VII
  (http://www.gutenberg.org/files/23/23-h/23-h.htm)
Booker T. Washington, *Up From Slavery* (1901), Chapters I-V.
  (http://www.bartleby.com/1004).

Week 8 (95 pp.)
Monday, October 20
Lecture 13: Reconstruction, the Freedmen’s Bureau, and Racially Segregated Schooling in the South after the Civil War

Wednesday, October 22
Film: “In the White Man’s Image” (take notes; use handout)

Discussion Sections:
Reading: Booker T. Washington, *Up From Slavery* (1901), Chapters VI-XIV
  (http://www.bartleby.com/1004).

PART III: The First Half of the Twentieth Century: Mass Education in a Capitalist Society

Week 9 (60 pp.)
Monday, October 27
Lecture 14: The Emergence of the American High School

Wednesday, October 29
Lecture 15: Social Darwinism and Education: Is School the Key to Success?

Discussion Sections:

*Friday, October 31

*First Essay/Option 2: Due in labeled boxes outside Room 205 (Professor Nelson’s office) no later than 4:00 p.m.*


In a four-page expository essay (six pages for graduate students), answer the following question: in his essay “Of the Training of Black Men,” what roles did DuBois foresee for common schools, industrial schools, normal (teacher-training) schools, colleges, and universities?
What arguments did critics make about higher education for blacks, and how did DuBois respond to these arguments? Be sure to situate the essay in historical context and support your thesis with specific examples from the text. You may also use other readings (e.g., Booker T. Washington’s autobiography) and/or material from course lectures.

Week 10 (50 pp.)

Monday, November 3
Lecture 16: John Dewey and the Roots of Progressive Education

Wednesday, November 5
Lecture 17: Education for Democracy: The “Progressive Synthesis”

Discussion Sections:
Reading: John Dewey, *The School and Society* (1899), read Chapters 1, 2, 5-8.

*See also:*


*and/or . . .


Week 11 (50 pp.)

Monday, November 10
Lecture 18: Dewey’s Critics during World War I and Workers’ Education during the 1920s

Wednesday, November 12
Film: “The Women of Summer: An Unknown Chapter of American Social History” (take notes; use handout)

Discussion Sections:

PART IV: The Second Half of the Twentieth Century: Defining Equal Educational Opportunity

Week 12 (52 pp.)

Monday, November 17
Lecture 19: Education in the 1930s: The Great Depression
Wednesday, November 19
Lecture 20: Progressive Education: From Reform to Re-Standardization

Discussion Sections:

Friday, November 21
Research Paper/Second Essay: Due in labeled boxes outside Room 205 (Professor Nelson’s office) no later than 4:00 p.m.

a. Research Paper Topic: Students’ choice (eight pages; twelve pages for graduate students; see handouts).

b. Second Essay Topic: In an eight-page expository essay (twelve pages for graduate students), consider this statement: “Some have argued that public schools have served as a ‘great equalizer’ in American life, overcoming barriers of race, class, language, gender, and national origin (i.e., immigration status) and helping to create an ‘equal playing field’ for social and economic mobility.” Choose one of the categories listed in this statement and explain whether public education served as a “great equalizer” in the period from the Civil War to World War II. Be sure to consider both sides of the issue before rendering a final (and nuanced) judgment, and be sure to support your conclusions with specific examples drawn from the readings in this course.

Week 13 (0 pp.)

Monday, November 24
Lecture 21: Higher Education and the Cold War: The Military-Industrial Complex

Wednesday, November 26

Discussion Sections:
THANKSGIVING BREAK: NO DISCUSSION SECTIONS THIS WEEK.

Week 14 (101 pp.)

Monday, December 1

Wednesday, December 3
Lecture 24: A Very Brief History of Special Education for the Disabled

Discussion Sections:
Reading: Jack Dougherty, More Than One Struggle: The Evolution of Black
Week 15

Monday, December 8
Lecture 25: The Ongoing Debates Over Bilingual Education

Wednesday, December 10
Film: “Fear and Learning at Hoover Elementary” (take notes)

Discussion Sections:
Reading: None—discuss Film.

Week 16

FINAL EXAM:
Monday, December 15, 10:05am-12:05pm
(Location to be announced when available . . . )
# Course Change Proposal

<table>
<thead>
<tr>
<th>Subject</th>
<th>Art Department (168)</th>
<th>Status</th>
<th>Under Review by School/College</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proposer</td>
<td>Sarah Elizabeth Fitzsimons</td>
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</table>

## Basic Information

**What is the primary divisional affiliation of the course?**

*Interdivisional*

**Current course number**

514

**Current course title**

*Advanced Sculpture I*

**Current published course description**

*Instruction in the use of plastics, metals, wood, clay, plaster, paint, etc. as required by the individual in terms of the formal and conceptual basis of the work.*

**Chief academic officer of this unit**

*Douglas P Rosenberg*

**Designee of chief academic officer for approval authority**

*Julie M Ganser*

**Currently crosslisted with**

**When will this change go into effect?**

*Fall 2016-2017*
Basic Changes

Will the subject change?  No

  Current subject
  Art Department (168)

  Proposed subject

Will the course number change?  No

  Current course number
  514

  Proposed course number

Is this an honors course?

Is this an individual instruction course such as directed study, independent study, research or thesis (i.e., a course with no group instruction)?

Will the title change?  Yes

  Current title
  Advanced Sculpture I

  Proposed title (max. 100 chars.)
  Advanced Sculpture Workshop 1

  Proposed transcript title (max. 30 chars.)
  Advanced Sculpture Workshop 1

Will the crosslistings change?  No

  Current crosslistings

  Proposed crosslistings

Will the "repeatability" of the course change?  No

  Current repeatability
## Catalog Changes

**Will the credits change?**

*No*

<table>
<thead>
<tr>
<th>Current minimum credits</th>
<th>4</th>
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<tbody>
<tr>
<td>Current maximum credits</td>
<td>4</td>
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**Proposed minimum credits**

**Proposed maximum credits**

**Will the grading system change?**

*No*

<table>
<thead>
<tr>
<th>Current grading system</th>
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<tbody>
<tr>
<td>Proposed grading system</td>
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</table>

**Will the published course description change?**

*Yes*

**Current course description**

*Instruction in the use of plastics, metals, wood, clay, plaster, paint, etc. as required by the individual in terms of the formal and conceptual basis of the work.*

**Proposed course description**

*Instruction in the use of various materials as required by the individual in terms of the formal and conceptual basis of the work. Emphasis on independent research and development of studio projects.*

**Will the prerequisites change?**

*Yes*

**Current prerequisites and other requirements**

*Art 208 & 314; or cons inst*

**Proposed prerequisites and other requirements**

*Art 314, or Art Grad Status; or consent of instructor.*
Designation Changes

Will the graduate course attribute status change?
No

Should this course have the graduate course attribute?

If yes, this course:

Will the Liberal Arts and Sciences (LAS) undergraduate designation change?
No

What change is needed?

What is the rationale for seeking LAS credit?

Will the level of the course change for L&S attributes?
No

Current level:

Proposed level:

Will the L&S breadth requirement change?
No

Current breadth:

Proposed breadth:

Will the General Education Requirement change?
No

Current GER:

Proposed GER
Explain the relationship and importance of the proposed change to existing or future programs (i.e., degrees, majors and certificates)

*We're proposing to change this course title and modify its description to better reflect the current course conditions (i.e., a workshop environment focusing on individual research and studio projects).*

Are any of these programs outside your academic unit?

*No*

Indicate the subjects that are most closely aligned with the other academic units. The proposal will be sent to the academic units that support those subjects for review.

Specify which requirement(s) this change affects, if any (e.g. satisfies third-level language, meets the major's capstone requirement, fulfills PhD minor requirement)

Do any of these requirements affect programs (degrees, majors, certificates) outside your academic unit?

Indicate the subjects that are most closely aligned with the other academic unit. The proposal will be sent to the academic units that support those subjects for review.

Address the relationship of this change to other UW-Madison courses, including possible duplication of content

*I do not know of any other UW-Madison courses which duplicate this course content.*

Is there a relationship to courses outside your subject?

*No*

Indicate the outside affected subject(s). The proposal will be sent to the academic units that support those subjects for review.

Will any courses be discontinued as a result of this change?

*No*

List course number(s) and complete a course discontinuation proposal for each course
Justification Changes

Explain the need for the change

We're proposing to change this course title and modify its description to better reflect the current course conditions (i.e., a workshop environment focusing on individual research and studio projects).

Additional comments (optional)

Attach a syllabus

*advanced sculpture workshop.pdf*

Additional attachments (optional)(please read "help" text before uploading an attachment)
For Fall 2016, the focus of the advanced level course will be the relationship of sculpture and site. We'll examine the multi-faceted history and practices of installation and site specificity, and each student will develop at least one work to be displayed on campus or in an alternate space. In addition, everyone will participate in a public exhibition at the end of the semester.

This advanced studio workshop will provide further development of sculpture concepts, materials, tools, and processes surveyed in Sculpture 1 and 2, with an emphasis on individually-directed research and projects. Each student will be assigned private studio space for the duration of the semester, and be responsible for helping to monitor the sculpture studios.

As a group, we'll explore the different ways material can occupy and create dimensional space. We'll experiment with a variety of processes and media to study structure, form, scale, and context, and solve problems in both the concrete and conceptual realms. We'll explore the interrelationship of physical construction and the construction of meaning. We will make stuff.

The goals of the class are:
- To further your understanding of sculpture tools and techniques
- To understand how to develop and find content in your work, and the work of other artists
- To articulate your ideas in physical form, discussions and writing
- To develop and maintain impeccable shop safety habits

The course consists of:
- Material Instruction and Demonstrations with a variety of sculptural techniques,
- Image Lectures examining a wide range of sculptural practices,
- Group Critiques and Class Discussions,
- Fieldtrips and excursions.

GENERAL SCHEDULE

Tuesdays are reserved for group discussions, image presentations, class outings, and critiques. You may occasionally have time on Tuesdays for studio work. Thursdays are in-class studio work days with a focus on technical demos and developing skills and studio work for course projects. With just a few exceptions, you'll have the majority of class every Thurs to work in the shops, with Tim and myself available for consultation and assistance.
*If you need to do some class work onsite, outdoors, or out-of-the-studio, you may occasionally use the Thurs class period for this. However, I’ll require advance notice plus a written summary and evidence of the work you’ve done to be turned in by the following class.

First Project Critique  Tues Sept ___
Second Project Critique  Tues Oct ___
Third Project Critique  Tues Nov ___

**Final Critiques:**  Tues Dec ___

**Final Class and Studio Cleanup:**  Thurs Dec ___

Deadline for submitting all writing assignments:  Fri Dec ___

*there will be occasional class outings during the semester  ..more details to come.

*our goal is to organize a group exhibition in December. Depending on the scope and scale of the exhibition, this may involve combining the 3rd and final projects.

**Visiting Artist Talks**  Wednesdays  (example from 2014 syllabus)

**UW Faculty Colloquium**  Tuesdays
Room L160 Chazen Museum of Art
4:30 p.m. - 5:45 p.m.

Attendance at any & all artist talks that fit into your schedule is highly recommended, (in particular when the focus is on sculptural/spatial practice) and it is required to submit a 1-page essay in response to one of the following talks:

Tues Jan 28, Tom Loeser.
Wed Feb 5, Industry of the Ordinary.
Tues Feb 25, Aris Georgiades.
Wed Feb 26, Kendell Geers.
Wed March 12, Lisa Selby.
Wed March 26, Chris Antemann.
Wed April 2, Yasmil Raymond (curator).
Wed April 16, Jason DeHaan.
Wed April 23, Alison Saar.

________________________________________________________________

**ASSIGNMENTS, EXPECTATIONS, and ATTENDANCE POLICY**

You will complete 3 independent projects over the course of the semester, a few smaller assignments, and mount a group exhibition. I expect you to be present at all classes and critiques, and to come to the studio prepared to work and participate. Material demos and image presentations take significant preparation, and at times we will have guest artists. These will not be repeated. **Every class absence over 3 —for any reason— will result in a drop of one half letter in the final grade, and more than 5 absences will result in an automatic failure of the course.** Being late or leaving early on a regular basis will have a negative impact on your final grade.
You are expected to do a significant amount of work outside class time. Class time is not to be used for material gathering. Even if you have a studio elsewhere, you are expected to work on your projects in class during class time.

**BOOKS** We will be reading and discussing excerpts from these texts held on reserve at the Kohler Art Library:


**MATERIALS** Everyone is required to have their own safety glasses and a respirator and/or dust masks. You will also need to have pens/pencils, and a sketchbook available for drawing ideas, taking notes, and storing handouts of technical information.

Course Fees cover basic shop supplies, but you will have to provide many of your materials yourself. Try to car-pool to transport materials. For some purchases, you may be able to order materials through the art department, in order to take advantage of discounted rates and shipping. Discuss this with me in advance! We will not be ordering supplies last-minute.

If you use something up (that is normally supplied) or are about to, you should notify me and/or the Shop Monitor. Tools are not, under any circumstance, to be taken from the shops. Put your name on your personal tools with permanent marker, and store them appropriately when leaving.

**GRADING** Your grade will be based on the finished pieces you produce, the effort and time you dedicate to your work, class attendance, sketchbook use, research, participation in critiques and discussions, and studio responsibilities, (work habits, care of facility, and helping your classmates).

Each Piece (3 total) is worth 50 points, and will be graded based on the quality of:

- Drawings/Research/Models 5 points
- Idea/Concept 10 points
- Design/Structure 10 points
- Craft 10 points
- Execution and Presentation 15 points

Class attendance is worth a total of 30 points (30 classes in total)

1-page essay in response to visiting artist lectures (focused on sculpture) 10 points

Application to artist opportunity 10 points

The Final Project/Exhibition is worth 80 points

Written responses to final questions 20 points

**300 Total Points Possible for the Class**
A = Superior. One who answers all of the course requirements and performs at a level so far above average as to be visibly outstanding. It is assumed that he or she does more than is required. (285-300 points)

A/B = (269-284 points)

B = Above Average. One who answers all of the course requirements, and performs at a level measurably above average. (253-268 points)

B/C = (237-252 points)

C = Average. One who answers all of the course requirements and performs adequately. This is the standard of competence. C is a worthy and not a disgraceful grade. (221-236 points)

C/D = (205-220 points)

D = Below Average. One who answers all the course requirements but performs at a level measurably below the average. D is a passing grade not a failure. (189-204 points)

F = Failure. One who either does not answer all of the course requirements, or performs inadequately, or both. F is a failing grade. (0-188 points)

Late work - Work turned in late will be reduced by 10 points. Work will not be accepted after it is more than 1 week late, and no work will be accepted after Dec ____. Only in extreme circumstances will this policy be changed.

You can schedule an individual appointment with me at any time during the semester to discuss your progress and grades.

ACCOMMODATIONS

I wish to assure that all students are fully included in this course. Please let me know within the first three weeks of class if you need any special accommodations in carrying out assignments, in participating in classroom instruction, or other aspects of the course. Please make an appointment to discuss these issues with me – it is difficult to maintain confidentiality when talking before and after class. The McBurney Disability Resource Center (263-2741) provides resources for students with disabilities. You will need to provide documentation of disability to them in order to receive official university services and accommodations. The McBurney Center guidelines note that accommodations should not significantly alter the nature of a course. Please note that due to the unique, participatory nature of a studio lab course, accommodation cannot include extensions of the stated attendance/absence policy. I will try to maintain confidentiality of the information you share with me.

If you have a conflict between an assignment requirement and a religious observance please notify me of the specific dates within the first two weeks of the semester, and I will make arrangements with you for an alternative way to meet the requirements.
GRADUATE STUDENTS enrolled in this course are required to fulfill additional assignments, including a 3 page artist statement essay, and class presentation. All graduate students taking the course must set up a meeting with me during the first week, outside of class time, to discuss their individual goals for the class and the additional evaluation criteria.

HEALTH & SAFETY is always a priority in the shops, and this semester we will have a renewed focus on concerns particular to sculpture.

Respirators: Everyone is required to fill out an online health assessment, be fitted for a respirator at the University Bookstore, and purchase an appropriate model and cartridges, (if necessary). If you already own a respirator, you will still go through the health assessment and bring the respirator you already own to the bookstore fitting session.

STUDIO SAFETY

The following will always be followed:

1. Wear work clothes. (long sleeve, non-flammable clothing in the metal shop)
2. Wear closed-toed, flat shoes to class.
3. No loose hair, jewelry, or clothing.
4. Wear ear and eye protection when appropriate
5. Wear gloves when appropriate.
6. Clean up after yourself.
7. Lift heavy objects carefully and with assistance.
8. No ipod or cellphone use in shops.

If you’re not sure about a tool or technique, ask me, another Instructor, or the Shop Monitor.

If you have not already been certified to use the general woodshop, you will go through this process.

Some general safety rules: SCULPTURE

WOOD SHOP SAFETY DEMONSTRATIONS REQUIRED before you work in this facility

Never use tools or equipment if you have been drinking or are on medication or other substances that alter your normal perceptions. (If you are on some heavy prescription medication let me know and we will try to deal with it.) This can be a very dangerous situation for yourself and anyone around you and it is disrespectful to all.

Avoid working with power tools when you are excessively tired or exceptionally wired.

No smoking in this facility.

NEVER ATTEMPT TO USE POWER TOOLS THAT YOU HAVE NOT BEEN INSTRUCTED TO USE BY YOUR INSTRUCTOR OR TECHNICIAN. I recommend that you do not use equipment that you are not comfortable with even if you have been instructed. Please ask for assistance. NEVER WORK WITH POWER TOOLS ALONE.
...make sure that someone is assisting you or working near by in case of emergency.

Get yourself a comfortable pair of safety glasses (perhaps two pair) and wear them when working around tools and equipment.

Use ear plugs in loud areas or in class situations where there is potential for sudden loud noises...(metal shop, wood shop)

Avoid sharing safety equipment

Wear appropriate clothing. You will get dirty in sculpture. Try to wear clothing that is not combustible especially in the metal shop. Do not wear very loose clothing when working around power tools. Keep your hair tied back, role up your sleeves up, tuck your shirt in, remove your jewelry. Wear sensible shoes. No open sandals. In the metal shop you should have some good work type boots that are leather or made from some non flammable material.

Do not carry any matches or butane lighters while working in the metal shop.

No pranks with power tools.

Keep flammables in the fire proof storage area.

Familiarize yourself with the safety equipment location. (first aid kits, fire alarms, telephones, exits.)

If your are going to be working in the visual arts it is a good idea to know CPR - First Aid.

Use common sense. relax.

____________________________________________________________________________________

ADDITIONAL REQUIREMENTS

Students enrolled in 514 are required to apply to 1 artist opportunity, external to the university: grant, residency, internship, exhibition, etc. I have compiled a list of a few possibilities, (with a number of them focusing on installation) but you are not limited to these choices. If you discover other interesting opportunities, please share them with the class.

Keep an eye on application deadlines. It’s strongly recommended that you submit your application to me for advance review no later than 1 week before the application deadline.

Madison Blink Grant, (up to $1500) Feb 1 deadline
www.cityofmadison.com/mac/grants/Blink.cfm
Madison, WI.

Vermont Studio Center, full fellowship for summer or fall residency, (worth $3950) Feb 15 deadline
Franconia Sculpture Park,
Fellowship for summer project ($5000) Feb 8 deadline.
*applicant must not be enrolled in school by the time of the fellowship.
Summer internship, (for students) Feb 28 deadline.
http://franconia.org/fellowship.html
http://franconia.org/internartists.html

Arrowmont School of Art
Summer Studio Assistantship, March 1 deadline
Artist Residency, Feb 1 deadline
www.arrowmont.org/worksh
www.arrowmont.org/artists-in-residence/how-to-apply
Gatlinburg, TN.

*Your own self-generated proposal for a space/site of your choosing?
# Course Change Proposal

<table>
<thead>
<tr>
<th>Subject</th>
<th>Art Department (168)</th>
<th>Status</th>
<th>Under Review by School/College</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proposer</td>
<td>Sarah Elizabeth Fitzsimons</td>
<td></td>
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</tr>
</tbody>
</table>

## Basic Information

**What is the primary divisional affiliation of the course?**  
*Interdivisional*

**Current course number**  
*614*

**Current course title**  
*Advanced Sculpture II*

**Current published course description**  
*Continuation of 514.*

- **Chief academic officer of this unit**  
  *Douglas P Rosenberg*

- **Designee of chief academic officer for approval authority**  
  *Julie M Ganser*

**Currently crosslisted with**  

**When will this change go into effect?**  
*Fall 2016-2017*
Basic Changes

Will the subject change?  
No

Current subject  
Art Department (168)

Proposed subject

Will the course number change?  
No

Current course number  
614

Proposed course number

Is this an honors course?  

Is this an individual instruction course such as directed study, independent study, research or thesis (i.e., a course with no group instruction)?

Will the title change?  
Yes

Current title  
Advanced Sculpture II

Proposed title (max. 100 chars.)  
Advanced Sculpture Workshop 2

Proposed transcript title (max. 30 chars.)  
Advanced Sculpture Workshop 2

Will the crosslistings change?  
No

Current crosslistings

Proposed crosslistings

Will the "repeatability" of the course change?  
No

Current repeatability
## Catalog Changes

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<tr>
<th>Question</th>
<th>Current</th>
<th>Proposed</th>
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<tbody>
<tr>
<td>Will the credits change?</td>
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<td>Current maximum credits</td>
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<td>Will the grading system change?</td>
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<tr>
<td>Current grading system</td>
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<td></td>
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<tr>
<td>Will the published course description change?</td>
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<tr>
<td>Current course description</td>
<td><em>Continuation of 514.</em></td>
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<tr>
<td>Proposed course description</td>
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<tr>
<td>Will the prerequisites change?</td>
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<td></td>
</tr>
<tr>
<td>Current prerequisites and other requirements</td>
<td><em>Art 514; or Art grad st, or cons inst</em></td>
<td></td>
</tr>
<tr>
<td>Proposed prerequisites and other requirements</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Designation Changes

Will the graduate course attribute status change?
No

Should this course have the graduate course attribute?

If yes, this course:

Will the Liberal Arts and Sciences (LAS) undergraduate designation change?
No

What change is needed?

What is the rationale for seeking LAS credit?

Will the level of the course change for L&S attributes?
No

Current level:

Proposed level:

Will the L&S breadth requirement change?
No

Current breadth:

Proposed breadth:

Will the General Education Requirement change?
No

Current GER:

Proposed GER
Additional Information

Explain the relationship and importance of the proposed change to existing or future programs (i.e., degrees, majors and certificates)

We're proposing to change this course title to better reflect the current course conditions (i.e., a workshop environment focusing on individual research and studio projects).

Are any of these programs outside your academic unit?

No

Indicate the subjects that are most closely aligned with the other academic units. The proposal will be sent to the academic units that support those subjects for review.

Specify which requirement(s) this change affects, if any (e.g. satisfies third-level language, meets the major's capstone requirement, fulfills PhD minor requirement)

Do any of these requirements affect programs (degrees, majors, certificates) outside your academic unit?

Indicate the subjects that are most closely aligned with the other academic unit. The proposal will be sent to the academic units that support those subjects for review.

Address the relationship of this change to other UW-Madison courses, including possible duplication of content

I do not know of any other UW-Madison courses which duplicate this content.

Is there a relationship to courses outside your subject?

No

Indicate the outside affected subject(s). The proposal will be sent to the academic units that support those subjects for review.

Will any courses be discontinued as a result of this change?

No

List course number(s) and complete a course discontinuation proposal for each course
Explain the need for the change

We're proposing to change this course title to better reflect the current course conditions (i.e., a workshop environment focusing on individual research and studio projects).

Additional comments (optional)

Attach a syllabus

advanced sculpture workshop 2.pdf

Additional attachments (optional)(please read "help" text before uploading an attachment)
ART 614 ADVANCED SCULPTURE WORKSHOP 2

Course Fee $____

Tues/Thurs 1:20-3:50pm Fall 2016
Room 7451, Humanities Building
Sarah FitzSimons sfitzsimons@wisc.edu

For Fall 2016, the focus of the advanced level course will be the relationship of sculpture and site. We'll examine the multi-faceted history and practices of installation and site specificity, and each student will develop at least one work to be displayed on campus or in an alternate space. In addition, everyone will participate in a public exhibition at the end of the semester.

This advanced studio workshop will provide further development of sculpture concepts, materials, tools, and processes surveyed in Sculpture 1 and 2, with an emphasis on individually-directed research and projects. Each student will be assigned private studio space for the duration of the semester, and be responsible for helping to monitor the sculpture studios.

As a group, we'll explore the different ways material can occupy and create dimensional space. We'll experiment with a variety of processes and media to study structure, form, scale, and context, and solve problems in both the concrete and conceptual realms. We'll explore the interrelationship of physical construction and the construction of meaning. We will make stuff.

The goals of the class are:
-To further your understanding of sculpture tools and techniques
-To understand how to develop and find content in your work, and the work of other artists
-To articulate your ideas in physical form, discussions and writing
-To develop and maintain impeccable shop safety habits

The course consists of:
-Material Instruction and Demonstrations with a variety of sculptural techniques,
-Image Lectures examining a wide range of sculptural practices,
-Group Critiques and Class Discussions,
-Fieldtrips and excursions.

GENERAL SCHEDULE

Tuesdays are reserved for group discussions, image presentations, class outings, and critiques. You may occasionally have time on Tuesdays for studio work. Thursdays are in-class studio work days with a focus on technical demos and developing skills and studio work for course projects. With just a few exceptions, you'll have the majority of class every Thurs to work in the shops, with Tim and myself available for consultation and assistance.
*If you need to do some class work onsite, outdoors, or out-of-the-studio, you may occasionally use the Thurs class period for this. However, I’ll require advance notice plus a written summary and evidence of the work you’ve done to be turned in by the following class.

First Project Critique  Tues Sept ___
Second Project Critique  Tues Oct ___
Third Project Critique  Tues Nov ___

**Final Critiques:**  Tues Dec ___
**Final Class and Studio Cleanup:**  Thurs Dec ___
Deadline for submitting all writing assignments:  Fri Dec ___

*there will be occasional class outings during the semester ..more details to come.

*our goal is to organize a group exhibition in December. Depending on the scope and scale of the exhibition, this may involve combining the 3rd and final projects.

**Visiting Artist Talks**  Wednesdays  (example from 2014 syllabus)
**UW Faculty Colloquium**  Tuesdays
Room L160 Chazen Museum of Art
4:30 p.m. - 5:45 p.m.

Attendance at any & all artist talks that fit into your schedule is highly recommended, (in particular when the focus is on sculptural/spatial practice) and it is required to submit a 1-page essay in response to one of the following talks:

Tues Jan 28, Tom Loeser.
Wed Feb 5, Industry of the Ordinary.
Tues Feb 25, Aris Georgiades.
Wed Feb 26, Kendell Geers.
Wed March 12, Lisa Selby.
Wed March 26, Chris Antemann.
Wed April 2, Yasmil Raymond (curator).
Wed April 16, Jason DeHaan.
Wed April 23, Alison Saar.

________________________________________________________________

ASSIGNMENTS, EXPECTATIONS, and ATTENDANCE POLICY

You will complete 3 independent projects over the course of the semester, a few smaller assignments, and mount a group exhibition. I expect you to be present at all classes and critiques, and to come to the studio prepared to work and participate. Material demos and image presentations take significant preparation, and at times we will have guest artists. These will not be repeated. Every class absence over 3—for any reason—will result in a drop of one half letter in the final grade, and more than 5 absences will result in an automatic failure of the course. Being late or leaving early on a regular basis will have a negative impact on your final grade.
You are expected to do a significant amount of work outside class time. Class time is not to be used for material gathering. Even if you have a studio elsewhere, you are expected to work on your projects in class during class time.

**BOOKS** We will be reading and discussing excerpts from these texts held on reserve at the Kohler Art Library:

The Experience of Modern Sculpture (2015) Philip Palmedo  
Installation Art (2010) Claire Bishop  
Passages in Modern Sculpture (1981) Rosalind Krauss

**MATERIALS** Everyone is required to have their own safety glasses and a respirator and/or dust masks. You will also need to have pens/pencils, and a sketchbook available for drawing ideas, taking notes, and storing handouts of technical information.

Course Fees cover basic shop supplies, but you will have to provide many of your materials yourself. Try to car-pool to transport materials. For some purchases, you may be able to order materials through the art department, in order to take advantage of discounted rates and shipping. Discuss this with me in advance! We will not be ordering supplies last-minute.

If you use something up (that is normally supplied) or are about to, you should notify me and/or the Shop Monitor. Tools are not, under any circumstance, to be taken from the shops. Put you name on your personal tools with permanent marker, and store them appropriately when leaving.

**GRADING** Your grade will be based on the finished pieces you produce, the effort and time you dedicate to your work, class attendance, sketchbook use, research, participation in critiques and discussions, and studio responsibilities, (work habits, care of facility, and helping your classmates).

Each Piece (3 total) is worth 50 points, and will be graded based on the quality of:

- Drawings/Research/Models: 5 points
- Idea/Concept: 10 points
- Design/Structure: 10 points
- Craft: 10 points
- Execution and Presentation: 15 points

Class attendance is worth a total of 30 points (30 classes in total)

1-page essay in response to visiting artist lectures (focused on sculpture): 10 points

Application to artist opportunity: 10 points

Class presentation, artist talk: 10 points
The Final Project/Exhibition is worth **70 points**
Written responses to final questions **20 points**

**300 Total Points Possible for the Class**

A = Superior. One who answers all of the course requirements and performs at a level so far above average as to be visibly outstanding. It is assumed that he or she does more than is required. **(285-300 points)**

A/B = (269-284 points)

B = Above Average. One who answers all of the course requirements, and performs at a level measurably above average. **(253-268 points)**

B/C = (237-252 points)

C = Average. One who answers all of the course requirements and performs adequately. This is the standard of competence. C is a worthy and not a disgraceful grade. **(221-236 points)**

C/D = (205-220 points)

D = Below Average. One who answers all the course requirements but performs at a level measurably below the average. D is a passing grade not a failure. **(189-204 points)**

F = Failure. One who either does not answer all of the course requirements, or performs inadequately, or both. F is a failing grade. **(0-188 points)**

Late work - Work turned in late will be reduced by 10 points. Work will not be accepted after it is more than 1 week late, and no work will be accepted after Dec _____. Only in extreme circumstances will this policy be changed.

You can schedule an individual appointment with me at any time during the semester to discuss your progress and grades.

**ACCOMMODATIONS**

I wish to assure that all students are fully included in this course. Please let me know within the first three weeks of class if you need any special accommodations in carrying out assignments, in participating in classroom instruction, or other aspects of the course. Please make an appointment to discuss these issues with me – it is difficult to maintain confidentiality when talking before and after class. The McBurney Disability Resource Center (263-2741) provides resources for students with disabilities. You will need to provide documentation of disability to them in order to receive official university services and accommodations. The McBurney Center guidelines note that accommodations should not significantly alter the nature of a course. Please note that due to the unique, participatory nature of a studio lab course, accommodation cannot include extensions of the stated attendance/absence policy. I will try to maintain confidentiality of the information you share with me.
If you have a conflict between an assignment requirement and a religious observance please notify me of the specific dates within the first two weeks of the semester, and I will make arrangements with you for an alternative way to meet the requirements.

**GRADUATE STUDENTS** enrolled in this course are required to fulfill additional assignments, including a 3 page artist statement essay, and class presentation. All graduate students taking the course must set up a meeting with me during the first week, outside of class time, to discuss their individual goals for the class and the additional evaluation criteria.

**HEALTH & SAFETY** is always a priority in the shops, and this semester we will have a renewed focus on concerns particular to sculpture.

Respirators: Everyone is required to fill out an online health assessment, be fitted for a respirator at the University Bookstore, and purchase an appropriate model and cartridges, (if necessary). If you already own a respirator, you will still go through the health assessment and bring the respirator you already own to the bookstore fitting session.

**STUDIO SAFETY**

The following will *always* be followed:

1. Wear work clothes. (long sleeve, non-flammable clothing in the metal shop)
2. Wear closed-toed, flat shoes to class.
3. No loose hair, jewelry, or clothing.
4. Wear ear and eye protection when appropriate
5. Wear gloves when appropriate.
6. Clean up after yourself.
7. Lift heavy objects carefully and with assistance.
8. No ipod or cellphone use in shops.

If you're not sure about a tool or technique, ask me, another Instructor, or the Shop Monitor.

If you have not already been certified to use the general woodshop, you will go through this process.

Some general safety rules: **SCULPTURE**

**WOOD SHOP SAFETY DEMONSTRATIONS REQUIRED** before you work in this facility

Never use tools or equipment if you have been drinking or are on medication or other substances that alter your normal perceptions. (If you are on some heavy prescription medication let me know and we will try to deal with it.) This can be a very dangerous situation for yourself and anyone around you and it is disrespectful to all.

Avoid working with power tools when you are excessively tired or exceptionally wired.
No smoking in this facility.

NEVER ATTEMPT TO USE POWER TOOLS THAT YOU HAVE NOT BEEN INSTRUCTED TO USE BY YOUR INSTRUCTOR OR TECHNICIAN. I recommend that you do not use equipment that you are not comfortable with even if you have been instructed. Please ask for assistance. NEVER WORK WITH POWER TOOLS ALONE ...make sure that someone is assisting you or working near by in case of emergency.

Get yourself a comfortable pair of safety glasses (perhaps two pair) and wear them when working around tools and equipment.

Use ear plugs in loud areas or in class situations where there is potential for sudden loud noises...(metal shop, wood shop)

Avoid sharing safety equipment

Wear appropriate clothing. You will get dirty in sculpture. Try to wear clothing that is not combustible especially in the metal shop. Do not wear very loose clothing when working around power tools. Keep your hair tied back, roll up your sleeves up, tuck your shirt in, remove your jewelry. Wear sensible shoes. No open sandals. In the metal shop you should have some good work type boots that are leather or made from some non flammable material.

Do not carry any matches or butane lighters while working in the metal shop.

No pranks with power tools.

Keep flammables in the fire proof storage area.

Familiarize yourself with the safety equipment location. ( first aid kits, fire alarms, telephones, exits.)

If your are going to be working in the visual arts it is a good idea to know CPR - First Aid.

Use common sense. relax.

____________________________________________________

ADDITIONAL REQUIREMENTS

Students enrolled in 614 are required to give a 10 minute artist presentation to the class summarizing their studio work and creative interests. This presentation will take place during the first 2 weeks of the semester.

Students enrolled in Art 514 and 614 are required to apply to 1 artist opportunity, external to the university: grant, residency, internship, exhibition, etc. I have compiled a list of a few possibilities, (with a number of them focusing on installation) but you are not
limited to these choices. If you discover other interesting opportunities, please share them with the class.

Keep an eye on application deadlines. It's strongly recommended that you submit your application to me for advance review no later than 1 week before the application deadline.

Madison Blink Grant, (up to $1500) Feb 1 deadline
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www.vermontstudiocenter.org/fellowships/
Johnson, VT.

Franconia Sculpture Park,  
Fellowship for summer project ($5000) Feb 8 deadline.
*applicant must not be enrolled in school by the time of the fellowship.
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Arrowmont School of Art 
Summer Studio Assistantship, March 1 deadline
Artist Residency, Feb 1 deadline
www.arrowmont.org/worksh
www.arrowmont.org/artists-in-residence/how-to-apply
Gatlinburg, TN.

*Your own self-generated proposal for a space/site of your choosing?
# Course Change Proposal

**Subject**: Art Department (168)  
**Proposer**: Dennis A Miller  
**Status**: Under Review by School/College

## Basic Information

**What is the primary divisional affiliation of the course?**  
*Interdivisional*

**Current course number**  
346

**Current course title**  
*Intermediate Graphic Design*

**Current published course description**  
*This course will cover intermediate skills and conceptual processes for graphic designers. Course content will stress the integration of theory and practice. Emphasis will be placed on defining the role of design process and design thinking within the development of creative solutions to typical problems faced by graphic designers.*

**Chief academic officer of this unit**  
*Douglas P Rosenberg*

**Designee of chief academic officer for approval authority**  
*Julie M Ganser*

**Currently crosslisted with**

**When will this change go into effect?**  
*Fall 2016-2017*
Basic Changes

Will the subject change?  
No

Current subject  
Art Department (168)

Proposed subject

Will the course number change?  
No

Current course number  
346

Proposed course number

Is this an honors course?

Is this an individual instruction course such as directed study, independent study, research or thesis (i.e., a course with no group instruction)?

Will the title change?  
Yes

Current title  
Intermediate Graphic Design

Proposed title (max. 100 chars.)  
basic graphic design

Proposed transcript title (max. 30 chars.)  
basic graphic design

Will the crosslistings change?  
No

Current crosslistings

Proposed crosslistings

Will the "repeatability" of the course change?  
No

Current repeatability
Proposed repeatability

<table>
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<tr>
<th><strong>Catalog Changes</strong></th>
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</thead>
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**Will the credits change?**
*No*

- **Current minimum credits**
  4

- **Current maximum credits**
  4

- **Proposed minimum credits**

- **Proposed maximum credits**

**Will the grading system change?**
*No*

- **Current grading system**

- **Proposed grading system**

**Will the published course description change?**
*Yes*

- **Current course description**
  *This course will cover intermediate skills and conceptual processes for graphic designers. Course content will stress the integration of theory and practice. Emphasis will be placed on defining the role of design process and design thinking within the development of creative solutions to typical problems faced by graphic designers.*

- **Proposed course description**
  *This course will introduce students to the basic principles of graphic design. Students will develop an initial understanding of formal, conceptual, and technical aspects of the field. Emphasis will be given to the importance of working process, presentation and craftsmanship.*

**Will the prerequisites change?**
*Yes*

- **Current prerequisites and other requirements**
  *Art 107, Art 108, Art 208, Art 246, and Art 256*

- **Proposed prerequisites and other requirements**
  *Art 107*
Designation Changes

Will the graduate course attribute status change?
No

Should this course have the graduate course attribute?

If yes, this course:

Will the Liberal Arts and Sciences (LAS) undergraduate designation change?
No

What change is needed?

What is the rationale for seeking LAS credit?

Will the level of the course change for L&S attributes?
No

Current level:

Proposed level:

Will the L&S breadth requirement change?
No

Current breadth:

Proposed breadth:

Will the General Education Requirement change?
No

Current GER:

Proposed GER
Explain the relationship and importance of the proposed change to existing or future programs (i.e., degrees, majors and certificates)

Art 346 Intermediate Graphic Design was part of a block of four introductory and intermediate courses that, for the most part, were approved during the 2014-2015 academic year. The purpose of these courses was to provide a stronger foundation for advanced study in graphic design than previous courses and the Art Department's current foundation program could/can provide. These courses were to have been offered for the first time during the 2016-2017 academic year. However, the recent budget cut eliminated one tenure-track position from the graphic design area. The position is not likely to be made available again for the foreseeable future. This limitation makes it no longer possible to provide an instructor for the planned courses and the content they were to have provided. Further, the Art Department has decided to re-examine the content of its foundation program, and re-insert a course on two-dimensional design that had been eliminated from the curriculum, to its detriment. As a result, for the time being, it has become necessary to combine material from the planned introductory and intermediate graphic design courses into a single course.

Are any of these programs outside your academic unit?
No

Indicate the subjects that are most closely aligned with the other academic units. The proposal will be sent to the academic units that support those subjects for review.

Specify which requirement(s) this change affects, if any (e.g. satisfies third-level language, meets the major's capstone requirement, fulfills PhD minor requirement)

Do any of these requirements affect programs (degrees, majors, certificates) outside your academic unit?

Indicate the subjects that are most closely aligned with the other academic unit. The proposal will be sent to the academic units that support those subjects for review.

Address the relationship of this change to other UW-Madison courses, including possible duplication of content

To my knowledge, this course does not duplicate content in any other course offered at UW-Madison.

Is there a relationship to courses outside your subject?
No

Indicate the outside affected subject(s). The proposal will be sent to the academic units that support those subjects for review.

Will any courses be discontinued as a result of this change?
No

List course number(s) and complete a course discontinuation proposal for each course
Explain the need for the change

Graphic Design currently constitutes one of the most popular blocks of courses the Art Department has to offer. If this course is not approved, the Art Department will not be able to offer an introductory course in graphic design for Fall 2016. No other course currently in the catalogue is capable of replacing it. This lack will result in a significant drop in enrollment for the department, and will have a massively negative impact on enrollment for the advanced undergraduate courses in graphic design for years to come. In essence, not having Art 346 Basic Graphic Design available for Fall 2016 will effectively kill off the graphic design program.

Additional comments (optional)

This request for approval is urgent.

Attach a syllabus

art346_basic_gd_revised_syllabus.pdf

Additional attachments (optional)(please read "help" text before uploading an attachment)
Catalogue Description

This course will introduce students to the basic principles of graphic design. Students will develop an initial understanding of formal, conceptual, and technical aspects of the field. Emphasis will be given to the importance of working process, presentation and craftsmanship.

Context

Graphic design is an iterative process, and design thinking is present in each stage of the journey from client brief to finished work. The design process is a mix of intuitive and deliberate actions. Starting a project can include personal rituals like taking a long walk or a hot shower, or more structured approaches like interviewing the client or distributing a questionnaire. Regardless, design is a messy endeavor. Designers generate countless ideas that don’t get used. They often find themselves starting over, going backward, and making mistakes. Successful graphic designers learn to embrace this back-and-forth, realizing that it’s a form of research that is an integral part of design process.

This course aims to present an overview of basic graphic design theory and practice. Through detailed studies of contemporary work and analysis of the basic theories, we will examine how a designer can generate and resolve ideas to produce creative solutions that best meet the stated aims of a brief.

Learning Outcomes

Your work in this course will help you to learn to role of design process in graphic design practice.

The projects will help you to gain knowledge of basic research methodologies used by graphic designers in the field.

You will strengthen professional presentation skills.

You will strengthen your ability to apply critical and creative thinking skills to develop innovative solutions for design problems.

You will develop a body of work that displays your design skills in the best possible light.

Learning Objectives

Solve design problems through the appropriate selection of type and image.

Increase ability to identify, define and utilize problem-solving methodology with all design projects.

Continue to follow a creative process that begins with research, thumbnails and comprehensives, which yield creative ideas.

Expand knowledge and use of design terminology and vocabulary pertaining to specific assignments in oral and written form.

Analyzing and critiquing work on the basis of visual language, design and content.

Preliminary Assumptions

You have a strong work ethic.

You care about the quality of your work.

You set high standards for your work.

The minimum effort is never enough.

Prerequisites

In order to enroll in this class, you must have already taken and passed Art 107, Art 108, and Art 208.
Content

The course is divided into three units of study. A project will be attached to each unit. Projects will be structured around brainstorming and research techniques, which will result in conceptual skills that are directly transferable into advanced graphic design and typography courses. In addition, mastering vocabulary and nomenclature pertaining to the field will be emphasized though quizzes that will be given at the end of each unit. Your work will be discussed individually and in group critiques. Tentatively, the following subjects will be covered. Time frames are dependent on group progress.

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<td>Course Overview</td>
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<td>Opening lecture, project introduction.</td>
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<td>Unit 1</td>
<td>How to Define</td>
<td>September 8, 10</td>
<td>Brainstorming, Mindmapping.</td>
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<tr>
<td>Pictograph Series</td>
<td>A Problem</td>
<td>September 16, 18, 23, 25</td>
<td>Interviewing, site research, Focus groups.</td>
</tr>
<tr>
<td>Unit 2</td>
<td>How to Get</td>
<td>October 7, 9</td>
<td>Visual brain dumping, Forced connections, action verbs</td>
</tr>
<tr>
<td>Poster Series</td>
<td>Ideas</td>
<td>October 14, 16, 21, 23</td>
<td>Everything from everything, Rhetorical figures.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>October 28, 30</td>
<td>Semiotics: semantics, pragmatics, syntactics, Semiotics: icon, index, symbol.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>November 4, 6</td>
<td>Collaboration, co-design, Cross-cultural references.</td>
</tr>
<tr>
<td>Unit 3</td>
<td>How to Create</td>
<td>November 11, 13</td>
<td>Sprinting, Kit of parts.</td>
</tr>
<tr>
<td>Package Series</td>
<td>Form</td>
<td>November 18, 20, 25, 27</td>
<td>Prototyping, Mock-ups.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>November 11, 2</td>
<td>Physical thinking, Unconventional tools.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>December 2, 4</td>
<td>Regurgitation, Reconstruction.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>December 9, 11</td>
<td>Open workshop, Unit 3 critique, quiz on Unit 3, wrap-up.</td>
</tr>
</tbody>
</table>

At the end of the term, you will be asked to turn in the following materials:

Completed solutions for Units 1, 2, and 3.

A process notebook which documents your progress on the projects.

All work for this course must be completed and turned in no later than 5:00 pm, Wednesday, December 22.
Grading

Your final grade for the semester will be determined by the following ratio.

25% of your grade will come from the evaluation received on Unit 1.
25% of your grade will come from the evaluation received on Unit 2.
25% of your grade will come from the evaluation received on Unit 3.
15% of your grade will come from the quizzes.
10% of your grade will be based on attendance, work ethic and overall attitude.

Grades for each unit will be determined through the following point system. You should know that it’s possible to receive any of these grades in this course. The evaluation of your work is entirely based on what you bring to it and how I perceive it, rather than preconceptions regarding what you think you deserve.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent work</td>
<td>100-94</td>
</tr>
<tr>
<td>AB</td>
<td>Intermediate grade</td>
<td>93-90</td>
</tr>
<tr>
<td>B</td>
<td>Good work</td>
<td>89-83</td>
</tr>
<tr>
<td>BC</td>
<td>Intermediate grade</td>
<td>82-80</td>
</tr>
<tr>
<td>C</td>
<td>Fair work</td>
<td>79-70</td>
</tr>
<tr>
<td>D</td>
<td>Poor work</td>
<td>69-60</td>
</tr>
<tr>
<td>F</td>
<td>Failure</td>
<td>59-0</td>
</tr>
</tbody>
</table>

Grade A: Projects have a consistent excellence in all aspects of visual expression, technical execution, and presentation.

Grade B: Projects are above average and exhibit evidence of growth. Solutions to assignments and projects exhibit an attempt to understand concepts and principles.

Grade C: Satisfactory completion of all required work. Solutions and participation lack evidence of growth.

Grade D: Deficient performance in class exercises and assigned projects. Inadequate technical execution, inability to understand course content, and poor attitude may contribute to this grade.

Grade F: Unsatisfactory work, incomplete projects, and/or bad attitude may contribute to this grade.

Any project can be reworked and resubmitted if you are not satisfied with either your solution or its evaluation. I accept revised project solutions until the day that I submit final grades for the term.

Integrity

Plagiarism is literary or artistic theft. It is the false assumption of authorship; the wrongful act of taking the product of another person’s mind and presenting it as one’s own. Copying someone else’s writing or art, intact or with inconsequential changes, and adding one’s name to the result constitutes plagiarism. Plagiarism will result in the immediate failure of the class.

Attendance

You are expected to attend all sessions, and you’re expected to be on time. There are very few acceptable excuses for tardiness and/or absence. If you’re having problems with your schedule, tell me what’s going on. If you’re ill, communicate with me in a timely manner. Inconsistent attendance, unexcused absence, and/or inability to be punctual can and will impact your semester evaluation.
Session Structures

Class time will be divided between lectures, demonstrations, discussion, and workshops (known elsewhere as lab time). The majority of sessions will be structured as workshops, accompanied by one-on-one contact with the instructor during which you will receive technical support and progress reviews. In addition, periodically, both small and large group discussions will be scheduled, during which you will receive feedback on your work.

Work Load

The work load for this course is heavy. It will consist of readings, projects to which daily assignments will be attached, and bi-weekly quizzes. While we’ll be spending many sessions in workshop mode, you should not expect to be able to complete all assignments during class. Prior experience indicates that you should assume that you’ll need to put in at least six to eight hours worth of time outside of class per week in order to complete assignments and keep up with the rapid pace of this course. You may find that more time will be necessary, depending on decisions you make as the projects progress.

Manners

Until we get to know one another a lot better, I am to be addressed as either Professor Miller or Mr. Miller.

Show up prepared. Be aware that insufficiently prepared students will be asked to leave the session.

No cell phones can be operated during class sessions. Please turn them off before you enter the lab.

No email, texting, Facebooking, twittering, tweeting, etc. will be allowed during class sessions.

Your iPod can be used during class sessions for data retrieval and storage. However, you cannot listen to music via headphones during class sessions.

As long as you properly dispose of the containers, beverages are allowed during class sessions. However, food is not allowed in the lab.

Do not upload your own images for use as screen saver or desktop images on lab workstations.

If you have your own laptop, and if it's loaded with the proper software, you are strongly encouraged to bring it to class sessions.

You are welcome to work in the Anderson Labs during evenings and on the weekends. However, your friends and/or acquaintances are not allowed to make use of the labs or their equipment.

Anderson Lab printers are to be used for graphic design course work only.

Make sure that you’re completely logged out of your workstation before you pack up and leave at the end of each session.

Access

I am available for assistance outside of class time. You may contact me via e-mail or stop by during office hours, which is usually the best choice. My office hours are on Mondays, Tuesdays, and Wednesdays, from 4:00 pm through approximately 6:00 pm. Appointments usually aren’t necessary, but it may be a good idea to make one during busy periods of the semester.

Other than sending out assignments, I usually send and answer email messages during early morning and early evening. I try to answer emails as quickly as possible. However, during busy times of the term, a backlog may occur. Occasionally, I’ve been known to skype and text, but only with clients, my spouse, my sisters, and my mom. As far as twittering and/or tweeting are concerned... not so much...
Books

You are required to purchase the following books, which are in stock at the University Book Store and (more cheaply, of course) at www.amazon.com. The books have also been placed on reserve at Merit Library.


I also recommend that you subscribe to at least one of the following publications.

*Communication Arts*
*Step Inside Design*
*Baseline*
*Print*
*How*
*Eye*
*Metropolis*
*Adbusters*

Community

I strongly recommend that you join the UW student chapter of the American Institute of Graphic Arts (AIGA).

Materials

The need for some tools, materials and supplies will be made apparent by your individual approach to each project. However, there are some things that you will find useful to have on hand, including:

If you have your own laptop, and if it’s loaded with the appropriate software, consider bringing it with you to class. Your working process may be more stable/controlled/efficient that way.

A black, 3” 3-ring binder

Jump drive or external drive such as iPod for storage of digital files.

A good ruler for measuring, and a good steel-edge ruler for cutting.

X-acto knife with extra #11 blades, and a cutting matte.

Tracing paper and/or graph paper.

Adhesives such as spray mount, single-sided tape, and double-stick tape.

A brayer.

A good selection of pencils and markers.

Access to a digital camera.
I strongly recommend that you purchase a Macintosh laptop computer and appropriate software. This investment will make your work in graphic design courses easier and more efficient. The software will include programs for page layout, drawing, photo manipulation, web design, and the standard office package. The computer and software will be used in courses throughout the remainder of the graphic design sequence.

As of August 2015, the minimal computing hardware that would work for our purposes is a MacBook Pro with at least 8Gb RAM, a 2.7Ghz processor, DVD burner, FireWire Port, and an adapter for both a DVI display connection and a VGA projector. These products available most cheaply for University of Wisconsin students through the DoIt Tech Store. The following models are recommended.

MacBook Pro 13 in. Retina Display/2.7GHz Dual-Core i5 8GB/128GB Flash HD. Memory upgrades are strongly recommended. Current prices can be found at http://techstore.doit.wisc.edu.

MacBook Pro 15 in. Retina Display/2.2GHz Quad-Core i7 16GB/256GB Flash HD. Memory upgrades are strongly recommended. Current prices can be found at http://techstore.doit.wisc.edu.

It is also strongly recommended that students purchase the upgraded three-year Apple Computer warranty. Portable computers are subjected to more wear and tear than their more static desktop cousins. The upgraded warranty also includes three full years of free telephone technical support, which comes in very handy at 3:00 am when you can’t get that project to print that is due at 8:15 am! Current prices can be found at http://techstore.doit.wisc.edu.

In addition to hardware, you will need to purchase software in order to complete your course work. The most important software package for you to consider is Adobe Creative Cloud for Mac Operating System. Current prices can be found at http://techstore.doit.wisc.edu.

A wide range of functional fonts and typefaces is also important. Acquisition be simplified by purchasing Adobe CLP Font Folio Education Essentials v11 for Mac or Windows New License and Media. Current prices can be found at http://techstore.doit.wisc.edu.

For basic writing assignments, a copy of Microsoft Office would be very useful. Current prices can be found at http://techstore.doit.wisc.edu.

As mentioned previously, an external hard drive is essential for you to regularly back up your work.

For additional software training, Software Training for Students (STS) offers free technology training to registered UW-Madison students. STS strives to offer training that is linked to degree-credit course work or future job placement and helps students stay current with technology as it emerges. For more information, please visit http://www.doit.wisc.edu/training/student/.

In addition, DoIt’s web site is now linked to online tutorials via lynda.com – http://www.doit.wisc.edu/training/pte/lynda.aspx
Basic Information

What is the primary divisional affiliation of the course?
Interdivisional

Current course number
560

Current course title
Graphic Design Senior Thesis Project and Exhibition

Current published course description
This course functions as a capstone experience for seniors in the Graphic Design Program. A hybrid of studio and seminar, course work will combine inquiry, research, creative problem-solving, and design prototyping. Students will use research to launch a comprehensive graphic design thesis project which will be exhibited at the end of the term.

Chief academic officer of this unit
Douglas P Rosenberg

Designee of chief academic officer for approval authority
Julie M Ganser

Currently crosslisted with

When will this change go into effect?
Fall 2016-2017
Basic Changes

Will the subject change?
No

Current subject
Art Department (168)

Proposed subject

Will the course number change?
No

Current course number
560

Proposed course number

Is this an honors course?

Is this an individual instruction course such as directed study, independent study, research or thesis (i.e., a course with no group instruction)?

Will the title change?
No

Current title
Graphic Design Senior Thesis Project and Exhibition

Proposed title (max. 100 chars.)

Proposed transcript title (max. 30 chars.)

Will the crosslistings change?
No

Current crosslistings

Proposed crosslistings

Will the "repeatability" of the course change?
No

Current repeatability
Catalog Changes

Will the credits change?
No

Current minimum credits
4

Current maximum credits
4

Proposed minimum credits

Proposed maximum credits

Will the grading system change?
No

Current grading system

Proposed grading system

Will the published course description change?
No

Current course description
This course functions as a capstone experience for seniors in the Graphic Design Program. A hybrid of studio and seminar, course work will combine inquiry, research, creative problem-solving, and design prototyping. Students will use research to launch a comprehensive graphic design thesis project which will be exhibited at the end of the term.

Proposed course description

Will the prerequisites change?
Yes

Current prerequisites and other requirements
Art 107, Art 108, Art 208, Art 346, two 400 level graphic design courses, and two 500 level graphic design courses. Students must also be in their last year of undergraduate or last term of undergraduate study.

Proposed prerequisites and other requirements
In order to enroll in this class, you must have already taken and passed Art 107, Art 346, Art 438, and at least one 400-level graphic design course, and at least one 500-level course. Having taken more courses in the graphic design sequence than those just mentioned is preferable.
Designation Changes

Will the graduate course attribute status change?
No

Should this course have the graduate course attribute?

If yes, this course:

Will the Liberal Arts and Sciences (LAS) undergraduate designation change?
No

What change is needed?

What is the rationale for seeking LAS credit?

Will the level of the course change for L&S attributes?
No

Current level:

Proposed level:

Will the L&S breadth requirement change?
No

Current breadth:

Proposed breadth:

Will the General Education Requirement change?
No

Current GER:

Proposed GER
Explain the relationship and importance of the proposed change to existing or future programs (i.e., degrees, majors and certificates)

*The change in prerequisites is intended to align Art 656 with the revised course offerings in graphic design that have been added during the last two years.*

**Are any of these programs outside your academic unit?**

*No*

**Indicate the subjects that are most closely aligned with the other academic units. The proposal will be sent to the academic units that support those subjects for review.**

Specify which requirement(s) this change affects, if any (e.g. satisfies third-level language, meets the major's capstone requirement, fulfills PhD minor requirement)

**Do any of these requirements affect programs (degrees, majors, certificates) outside your academic unit?**

**Indicate the subjects that are most closely aligned with the other academic unit. The proposal will be sent to the academic units that support those subjects for review.**

Address the relationship of this change to other UW-Madison courses, including possible duplication of content

*To my knowledge, this change does not impact any other program or discipline in the art department or in other other departments.*

**Is there a relationship to courses outside your subject?**

*No*

**Indicate the outside affected subject(s). The proposal will be sent to the academic units that support those subjects for review.**

**Will any courses be discontinued as a result of this change?**

*No*

**List course number(s) and complete a course discontinuation proposal for each course**
Explain the need for the change

The change in prerequisites is intended to align Art 656 with the revised course offerings in graphic design that have been added during the last two years.

Additional comments (optional)

Attach a syllabus

art560_revised_syllabus.pdf

Additional attachments (optional)(please read "help" text before uploading an attachment)
Art 560
Graphic Design
Senior Thesis
Project and Exhibition

Catalogue Description

This course functions as a capstone experience for seniors in the graphic design program. A hybrid of studio and seminar, course work will combine inquiry, research, creative problem-solving, and design prototyping. Students will use research to launch a comprehensive graphic design thesis project which will be exhibited at the end of the term.

Context

Traditionally, graphic design has been understood as an effective tool for managing content and form to communicate information clearly and creatively in a commercial sense. However, graphic design has been largely overlooked as a means of expression and inquiry through qualitative and quantitative research across other fields of study. The role of graphic designer has changed in recent years as a result of new media. In this new role, a new term has evolved: “authorship” or “designer as author.” This term is based on new approaches to the design process, the notion that designers can function as their own clients, developing their own content and means of communication, and marketing these independent, creative ideas to society. The course encourages students to address these and other issues through the broadening of interdisciplinary study and research.

Graphic design thesis projects are intended to challenge one’s personal ideas and perceptions of graphic design, and offer a glimpse into other perspectives. A well thought out thesis will form an argument about a specific topic in the field. As writers in this context, graphic design students will compare and present conflicting ideas, alternatives, pros, and cons regarding the profession. ‘Design authorship’ – combining writing and designing, self-publishing, and research and project initiation – is integral to the course, and offers opportunities to identify what a true, individually determined career path in the field of graphic design can be.

The class is intended to increase and focus the student’s skills in research, problem identification, planning and execution of multi-faceted levels of visual information and meaning. The complexity and scope of these projects will challenge the student to expand his/her abilities of creating visual form with integrity and meaning.

Learning Outcomes

Proficiency in communication, presentation, and business skills necessary to engage in professional practice in graphic design including the ability to organize and manage design projects and to productively collaborate with others in a team. This competency is based on an understanding of organizational structures and working patterns in design, intellectual, economic, technological, and political contexts.

Ability to form and defend value judgments about graphic design and to communicate art ideas, concepts, and requirements to professionals and laypersons related to the practice.

Learning Objectives

To formulate a personal creative research project in an area of students’ interest

To describe, analyze and critically assess that project in written proposals and project briefs.

To research the creative context of the project and explore multiple solutions.

To produce all of the creative components of the project, using original materials.

To document the creative development of the Thesis project in a process book

Preliminary Assumptions

You understand and use basic design theory and problem-solving techniques.

You have a strong work ethic.

You care about the quality of your work.

You set high standards for your work.

The minimum effort is never enough.
Prerequisites

In order to enroll in this class, you must have already taken and passed Art 107, Art 346, Art 438, at least one 400-level graphic design course, and at least one 500-level course. Having taken more courses in the graphic design sequence than those just mentioned is preferable. Students must also be in their last year of undergraduate or last term of undergraduate study.

Content

The Senior Thesis Project involves extensive, student directed research investigations in graphic communications. One of the goals of this interdisciplinary course is to have each student address, through self-authored graphic design projects, social, environmental, political, linguistic, philosophical, and cultural issues across the academic spectrum. The project is an independent assignment focusing on an analytical and conceptual position as well as the design of narratives. Topics will be selected and researched through a series of written papers and essays. Using the information, you will synthesize your research, document and diagram the design process, and produce a final project based on the subject matter you’ve chosen. The thesis project involves a visual interpretation of the chosen subject matter and may culminate in a book, multi-media presentation, a series of posters, or other media.

Examples of previous student thesis projects include autobiographical narratives; visual interpretations of rock, jazz, rhythm and blues, opera and choral work; challenges to the perception of ordinary experience and observation; optical allusions; symbolism; ancient multi-cultural forms and alphabets; semiotics; PHP user-interface computer programming; Judaism: traditions and customs; analysis of world statistics; mathematical patterns; the interrelationship of prenatal and living organisms in the ocean; and combining traditional printing techniques with digital technology.

These visual investigations culminate in a book presentation and project exhibition in the Union South Gallery at the end of Spring Term.

Semester Deliverables

Critical Paper (10%)

Using first person voice, write an opinion-based paper that criticizes some graphic design artifact, process, system or interaction, or an aspect of visual culture involving graphic communication. 'Criticism' needn’t be thought of as solely negative language; it can be pointed, comparative and constructive as well as damning. Rhetorically, this paper can be more subjective and casual than a research paper – no sources needed. Include an image of the work discussed. The goal of the critical paper is to identify a topic area that you might improve upon with your thesis project. The subject of the critique could be a ‘problem to be solved’ or an ‘opportunity to be exploited.’ The paper should be 4-5 pages, double-spaced, printed out, and accompanied by a digital copy.

Research Paper (20%)

The purpose of this paper is to formalize your interest in the topic that will be the heart of your Senior Thesis. You’ll dig deeply, cast broadly, cite a variety of sources, check the sources of your sources (that’s why it is called ‘re’-search) and use a third-person voice to maintain objectivity. Use the paper to objectively justify the subject you’ll pursue with your Senior Thesis Project. Consistently use a standard method of citation (APA, MLA, Chicago, Harvard, etc.). The paper should be 8-10 pages, double-spaced, printed out, and accompanied by a digital copy. Use at least a dozen sources; of these, no more than half should be URLs. Images may be used, but are in addition to page count. You will also format the critical and research papers into a multi-page layout for printing in an on-demand digital book. Specifications to follow for a CMYK, PDF document.

Reflection Essays (10%)

Reflection essays are informal bits of writing, typically written in class, that respond to the assigned readings. I will use these to ascertain what you got out of the textbook. While you should summarize the chapter to the point where it’s obvious that you read the material, your reactions and opinions are the main thing. We’ll also use these to try specific exercises related to writing technique and style. There will be six required reflection essays total, due at the end of each class (see chapter reading dates).

Senior Project Prototype (45%)

This original design will be a proposed solution to your semester-length investigation. Process and documentation are as important as product, as you will carry your design into Size, medium, format and complexity are open-ended, but should be commensurate with a senior-level BFA experience.

Documentation (15%)

The process documentation is basically a compilation of your creative process: image gathering, competitive audit, thumbnails, roughs, design prototypes, etc.. Final presentation format to be determined for the Project Prototype and Documentation.
Grading

Grades for each essay, paper, and the final project will be determined through the following point system. You should know that it’s possible to receive any of these grades in this course. The evaluation of your work is entirely based on what you bring to it and how I perceive it, rather than preconceptions regarding what you think you deserve. Any essay, paper or project can be reworked and resubmitted if you are not satisfied with either your solution or its evaluation. This can occur at any time before final grades are turned in.

A Excellent work 100-94 points
AB Intermediate grade 93-90 points
B Good work 89-83 points
BC Intermediate grade 82-80 points
C Fair work 79-70 points
D Poor work 69-60 points
F Failure 59-0 points

Grade A: Represents achievement that is outstanding relative to the level necessary to meet course requirements. Projects have a consistent excellence in all aspects of visual expression, technical execution, and presentation.

Grade B. Represents achievement that is significantly above the level necessary to meet course requirements. Projects are above average and exhibit evidence of growth. Solutions to assignments and projects exhibit an attempt to understand concepts and principles.

Grade C. Represents achievement that meets the basic course requirements in every respect. Satisfactory completion of all required work. Solutions and participation lack evidence of growth.

Grade D. Represents achievement that is worthy of credit even though it fails to meet fully the basic course requirements. Deficient performance in class exercises and assigned projects. Inadequate technical execution, inability to understand course content, and poor attitude may contribute to this grade.

Grade F. Represents failure to meet basic course requirements. Unsatisfactory work, incomplete projects, and/or bad attitude may contribute to this grade.

Schedule

This syllabus is meant to provide a schedule for the semester, and is subject to change with unforeseen circumstances; reasonable notice will be given.

January

21. Introduction to course, instructor, each other, the textbook.

23. Discuss Burdick, Writing for Designers essays; ‘interest mapping’ exercise.

28. Discuss The Designer As... Chapter I (1-49), in-class reflective writing, discussion.

30. Open studio time, oral presentation of interest areas, topic ideas.

February

4. Discuss The Designer As... Chapter II (50-93), in-class reflective writing, discussion.

6. Open studio time, discuss Critical Mass essay.

11. Discuss The Designer As... Chapter III (94-123), in-class reflective writing, discussion critical paper due.

13. Open studio time.

18. Discuss The Designer As... Chapter IV (124-159), in-class reflective writing, discussion.


25. Discuss The Designer As... Chapter V (160-193), in-class reflective writing, discussion.

27. Open studio time, ‘half draft’ of research paper due; peer feedback.

Schedule continued on the next page...
Schedule, continued...

March

4. Discuss *The Designer As...* Chapter VI (194-225), in-class reflective writing, discussion.

6. Open studio time, presentation of design concepts.

11, 13. Individual meetings (sign up slots); open studio time otherwise.

18, 20. Spring Break.

25. Research paper due, oral readings.

27. Open studio time.

April

1. Presentation of 3 rough design prototypes, discuss A. Miller essay.

3. Open studio time.

8. Designed book PDFs due (roughs).

10. Open studio time.

15. Designed book PDFs due (final); upload to on-demand publisher or output.

17. Open studio time

22. Presentation of refined design prototype.

24. Open studio time.

29. Refined project iteration due.

May

1. Open studio time.

6. Final project presentations in Union South Gallery.

Design Process

You will be following the recommended design process as outlined in the project introductions. In many cases, you will follow specific methodologies, as they are known to increase ideas and enhance production efficiency. Evaluation of your design process will always factor heavily in the final project grade. This evaluation includes your ability to meet interim deadlines, to present the required quantity of sketches and to participate in critiques. The process of design is critical and iterative. The best final solutions come from practicing a methodology that can be repeated for a variety of design problems. You will be examining and cataloging your process for all of the projects during the semester. The process includes library research, word lists, thumbnail sketches, collected imagery, and objects. You are required to present many ideas for the critique and develop a final solution based on these ideas and their revision and refinement.

Course Expectations

In professional practice, graphic designers solve client problems that often have tight time requirements. Our projects will also have deadlines to that so you can get a feel for the pace set in professional practice. You will be given as much time as possible to work during the studio, but discussion and critiques will consume a significant amount of the time. The time spent in the studio may only be a fraction of the time that is necessary to complete the projects successfully, so be prepared to make headway outside of the classroom. You should expect to spend a minimum of five to ten hours per week outside of class sessions on your course work.

Manners

You are expected to attend all sessions, and you’re expected to be on time. If you’re having problems with your schedule, tell me what’s going on. If you’re ill, don’t just disappear. Communicate with me in a timely manner. Inconsistent attendance can/will impact your semester evaluation unless we communicate.

Show up prepared. Be aware that insufficiently prepared students will be asked to leave the session.

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No cell phones can be operated during class sessions. Please turn them off before you enter the lab.

No email, texting, Facebooking, twittering, tweeting, etc. will be allowed during class sessions.

Your iPod can be used during class sessions for data retrieval and storage. However, you cannot listen to music via headphones during class sessions.

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Lab workstations are not your personal property. They should be respected.

Do not upload your own images for use as screen saver or desktop images on lab workstations.

If you have your own laptop, and if it’s loaded with the proper software, you are strongly encouraged to bring it to class sessions.

If you use the Anderson Labs during evenings and on the weekends, you may not log friends and/or acquaintances into the server.

Make sure that you’re completely logged out of your workstation before you pack up and leave at the end of each session.

Access

I am available for assistance outside of class time. You may contact me via e-mail or stop by during office hours (usually the best choice). My office hours are on Mondays, Tuesdays, and Wednesdays, from 4:00 pm through approximately 6:00 pm. Appointments usually aren’t necessary, but it may be a good idea to make one during busy periods of the semester.

All course assignments are announced in class, and reiterated via email on the same day. Other than sending out assignments, I usually send and answer email messages during two periods of the day only – early morning and early evening. I don’t respond immediately to every email message received because I’m not constantly online. My job has other demands. That said, I will try to respond to your email messages as quickly as possible. Occasionally, I’ve been known to skype when necessary. However, you should know that I don’t text, twitter or tweet.
Books

You are required to purchase the following books, which are in stock at the University Book Store and (of course) at www.amazon.com. The books are also on reserve at the Merit Library.

*The Designer As... Author, Producer, Activist, Entrepreneur, Curator and Collaborator: New Models for Communicating* written by Steven McCarthy.

*How to Be a Graphic Designer Without Losing Your Soul,* written by Adrian Shaughnessy

The following book is recommended.

*Forms, Folds, Sizes,* written by Poppy Evans.

Materials

The need for some tools, materials and supplies will be made apparent by your individual approach to each project. However, there are some things that you will find useful to have on hand, including:

If you have your own laptop, and if it’s loaded with the appropriate software, consider bringing it with you to class. Your working process may be more stable/controlled/efficient that way.

A black, 3” 3-ring binder

Jump drive or external drive such as iPod for storage of digital files.

A good ruler for measuring, and a good steel-edge ruler for cutting.

X-acto knife with extra #11 blades, and a cutting matte.

Tracing paper and/or graph paper.

Adhesives such as spray mount, single-sided tape, and double-stick tape.

A brayer.

A good selection of pencils and markers.

Access to a digital camera.

$150 budget for computer output and on-demand published book.
Computing

I strongly recommend that you purchase a Macintosh laptop computer and appropriate software. This investment will make your work in graphic design courses easier and more efficient. The software will include programs for page layout, drawing, photo manipulation, web design, and the standard office package. The computer and software will be used in courses throughout the remainder of the graphic design sequence.

As of July 2015, the minimal computing hardware that would work for our purposes is a MacBook Pro with at least 4Gb RAM, a 2.3Ghz processor, DVD burner, FireWire Port, and an adapter for both a DVI display connection and a VGA projector. These products available most cheaply for University of Wisconsin students through the DoIt Tech Store. The following models are recommended.

MacBook Pro 13 inch Retina Display/2.8GHz Dual-Core i5 8GB/512GB Flash HD. Memory upgrades are recommended. Current prices can be found at http://techstore.doit.wisc.edu.

MacBook Pro 15 inch Retina Display/2.5GHz Quad-Core i7 16GB/512GB Flash HD. Memory upgrades are recommended. Current prices can be found at http://techstore.doit.wisc.edu.

It is also strongly recommended that students purchase the upgraded three-year Apple Computer warranty. Portable computers are subjected to more wear and tear than their more static desktop cousins. The upgraded warranty also includes three full years of free telephone technical support, which comes in very handy at 3am when you can’t get that project to print that is due at 8:50 am! Current prices can be found at http://techstore.doit.wisc.edu.

In addition to hardware, you will need to purchase software in order to complete your course work. The most important software package for you to consider is Adobe Creative Cloud for Mac or Windows, which is distributed as a 12-Month subscription. Current prices can be found at http://techstore.doit.wisc.edu. Other software may be useful for you, too, depending on individual approaches to project solutions.

A wide range of functional fonts and typefaces is also important. Acquisition be simplified by purchasing Adobe CLP Font Folio Education Essentials v11 for Mac or Windows New License and Media. Current prices can be found at http://techstore.doit.wisc.edu.

For basic writing assignments, a copy of Microsoft Office would be very useful. Current prices can be found at http://techstore.doit.wisc.edu.

As mentioned previously, an external hard drive is essential for you to regularly back up your work.

For additional software training, Software Training for Students (STS) offers free technology training to registered UW-Madison students. STS strives to offer training that is linked to degree-credit course work or future job placement and helps students stay current with technology as it emerges. For more information, please visit http://www.doit.wisc.edu/training/student/.

In addition, DoIt’s web site is now linked to online tutorials via lynda.com – http://www.doit.wisc.edu/training/pte/lynda.aspx
Course Change Proposal

Subject: Art Department (168)  
Proposer: Dennis A Miller  
Status: Under Review by School/College

Basic Information

What is the primary divisional affiliation of the course? 
*Interdivisional*

Current course number 
656

Current course title 
*Design Portfolio and Professional Practice*

Current published course description 
*Advanced level graphic course designed to prepare senior level students for entrance into the design profession. Portfolio and resume preparation will be the primary emphasis. Legal and professional practice topics also will be addressed.*

Chief academic officer of this unit 
*Douglas P Rosenberg*

Designee of chief academic officer for approval authority 
*Julie M Ganser*

Currently crosslisted with

When will this change go into effect? 
*Fall 2016-2017*
Basic Changes

Will the subject change?
No

Current subject
Art Department (168)

Proposed subject

Will the course number change?
No

Current course number
656

Proposed course number

Is this an honors course?

Is this an individual instruction course such as directed study, independent study, research or thesis (i.e., a course with no group instruction)?

Will the title change?
No

Current title
Design Portfolio and Professional Practice

Proposed title (max. 100 chars.)

Proposed transcript title (max. 30 chars.)

Will the crosslistings change?
No

Current crosslistings

Proposed crosslistings

Will the "repeatability" of the course change?
No

Current repeatability
Proposed repeatability

# Catalog Changes

## Will the credits change?

**No**

**Current minimum credits**

4

**Current maximum credits**

4

**Proposed minimum credits**

**Proposed maximum credits**

## Will the grading system change?

**No**

**Current grading system**

**Proposed grading system**

## Will the published course description change?

**No**

**Current course description**

*Advanced level graphic course designed to prepare senior level students for entrance into the design profession. Portfolio and resume preparation will be the primary emphasis. Legal and professional practice topics also will be addressed.*

**Proposed course description**

## Will the prerequisites change?

**Yes**

**Current prerequisites and other requirements**

*Art 346, 428, 546 or 556; and cons inst*

**Proposed prerequisites and other requirements**

*In order to enroll in this class, you must have already taken and passed Art 107, Art 346, Art 438, at least one 400-level graphic design course, and at least one 500-level course. Having taken more courses in the graphic design sequence than those just mentioned is preferable.*
Designation Changes

Will the graduate course attribute status change?
No

Should this course have the graduate course attribute?

If yes, this course:

Will the Liberal Arts and Sciences (LAS) undergraduate designation change?
No

What change is needed?

What is the rationale for seeking LAS credit?

Will the level of the course change for L&S attributes?
No

Current level:

Proposed level:

Will the L&S breadth requirement change?
No

Current breadth:

Proposed breadth:

Will the General Education Requirement change?
No

Current GER:

Proposed GER
Explain the relationship and importance of the proposed change to existing or future programs (i.e., degrees, majors and certificates)

The change in prerequisites is intended to align Art 656 with the revised course offerings in graphic design that have been added during the last two years.

Are any of these programs outside your academic unit?

No

Indicate the subjects that are most closely aligned with the other academic units. The proposal will be sent to the academic units that support those subjects for review.

Specify which requirement(s) this change affects, if any (e.g. satisfies third-level language, meets the major's capstone requirement, fulfills PhD minor requirement)

Do any of these requirements affect programs (degrees, majors, certificates) outside your academic unit?

Indicate the subjects that are most closely aligned with the other academic unit. The proposal will be sent to the academic units that support those subjects for review.

Address the relationship of this change to other UW-Madison courses, including possible duplication of content

To my knowledge, this change does not impact any other program or discipline in the art department or in other other departments.

Is there a relationship to courses outside your subject?

No

Indicate the outside affected subject(s). The proposal will be sent to the academic units that support those subjects for review.

Will any courses be discontinued as a result of this change?

No

List course number(s) and complete a course discontinuation proposal for each course
Explain the need for the change

*The change in prerequisites is intended to align Art 656 with the revised course offerings in graphic design that have been added during the last two years.*

Additional comments (optional)

Attach a syllabus

*art656_revised_syllabus.pdf*

Additional attachments (optional)(please read "help" text before uploading an attachment)
**Art 656**

**Design Portfolio and Professional Practice**

4 credits

Tuesday/Thursday
1:45–4:15 pm
Room 6431

Dennis Miller
Professor
dmiller3@wisc.edu

Office Hours
Monday/Tuesday/Wednesday
4:15–6:00 pm

**Description**

This course is an advanced level graphic course designed to prepare senior level students for entrance into the design profession. Portfolio, self promotion, and resume preparation will be the primary areas of emphasis. Legal and professional practice topics also will be addressed.

**Context**

One of the most important things I learned about the design profession during my undergraduate studies was not absorbed in a classroom setting. It occurred during a local Advertising Federation function. The event invited established design professionals to look at soon-to-be graduate’s work in a mock interview setting.

I was terrified. I had done critiques before in class, but had no experience speaking about my portfolio and work as a whole. My professors simply never broached the subject.

Unsurprisingly, my initial interviews did not go well. It was one of the most stressful nights of my life to date, but proved to be invaluable to my growth as a designer. The feedback I received from these people was harsh, but fair. I took careful note of the criticism I received, and made adjustments for subsequent rounds. After the fourth back-to-back interview, I finally received praise for my work and presentation skills.

Now more so than ever before, designers need to be aware of how vital it is to sell yourself and your work effectively. This a comprehensive design course allowing students the opportunity to apply the combined understanding gained from earlier courses and projects to more fully realized work.

The class is intended to increase and focus the student’s skills in research, problem identification, planning and execution of multi-faceted levels of visual information and meaning. “Fine-tuning” will allow students to re-work earlier select pieces to the level of professional presentation quality. Analysis of design strengths and weaknesses and personal interests will direct each student’s individual work. The complexity and scope of these projects will challenge the student to expand his/her abilities of creating visual form with integrity and meaning.

Students will then have the opportunity to develop their work into a comprehensive presentation portfolio for application to either graduate school or employment in the field of graphic design. At this point the portfolio must consist of no fewer than 10 pieces (not including a series or system). You will develop a portfolio book that tells your story, presents your work, process and thinking as well as shows off your design skills. Exploration of portfolio presentation options (the form) will be examined in addition to the development of related collateral such as a resume and self-promotion materials.

**Outcomes**

Exhibit an advanced understanding of the form, function, and meaning of your work.

Create a self-promotional visual identity as a graphic design professional.

Develop personal portfolio of work on a professional level of quality.

Demonstrate proficiency in communication, presentation, and business skills necessary to engage in professional practice in graphic design including the ability to organize and manage design projects and multi-tasking.

**Objectives**

Reworking of existing projects as well as filling in holes in the portfolio by developing new projects or extensions of existing project.

Development of a comprehensive portfolio book that meets the expectations of the graphic design field.

Analysis and critique one’s own work & then apply the skill to the work of others.

To strengthen the skills of organization, communication, presentation and time management.
ASSUMPTIONS

You understand and use basic design theory and problem-solving techniques.

You understand that taking this course does not automatically make you employable as a graphic designer.

You understand that the things the will make you employable as a graphic designer are focus, ambition, self-discipline, skill, and talent.

You care about the quality of your work.

You set high standards for your work.

The minimum effort is never enough.

PREREQUISITES

In order to enroll in this class, you must have already taken and passed Art 107, Art 208, Art 346, Art 438, at least one 400-level graphic design course, and at least one 500-level course. Having taken more courses in the graphic design sequence than those just mentioned is preferable.

DELIVERABLES

During this course, you will develop the following materials. This material will be graded.

A physical portfolio.

A PDF adaptation of the physical portfolio that would be suitable for display on a tablet or sending via email.

At least one version of a web portfolio.

A script that will be used as a basis for presenting/explaining the work in your portfolio.

A personal identity and promotion system, including a business card that you will have printed via VistaPrint.

This list is tentative, and can/will be altered in reaction to progress or lack thereof.

GRADING

Your final grade for the semester will be determined by the following ratio.

40% of your grade will come from the evaluation received on physical portfolio.
20% of your grade will come from the evaluation received on web and PDF portfolios.
20% of your grade will come from the evaluation received on your personal identity and promotion materials.
10% of your grade will come from the evaluation received on interview script.
10% of your grade will be based on ambition, work ethic and overall attitude.

Grades for each project will be determined through the following point system. You should know that it's possible to receive any of these grades in this course. The evaluation of your work is entirely based on what you bring to it and how I perceive it, rather than preconceptions regarding what you think you deserve.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent work</td>
<td>100-94 points</td>
</tr>
<tr>
<td>AB</td>
<td>Intermediate grade</td>
<td>93-90 points</td>
</tr>
<tr>
<td>B</td>
<td>Good work</td>
<td>89-83 points</td>
</tr>
<tr>
<td>BC</td>
<td>Intermediate grade</td>
<td>82-80 points</td>
</tr>
<tr>
<td>C</td>
<td>Fair work</td>
<td>79-70 points</td>
</tr>
<tr>
<td>D</td>
<td>Poor work</td>
<td>69-60 points</td>
</tr>
<tr>
<td>F</td>
<td>Failure</td>
<td>59-0 points</td>
</tr>
</tbody>
</table>

All projects will be evaluated and graded. Projects can be redone and resubmitted if you are not satisfied with either the result or its evaluation.
DESIGN PROCESS

You will be following a recommended design process as outlined in the project introductions. In many cases, you will follow specific methodologies, as they are known to increase ideas and enhance production efficiency. Evaluation of your process will always factor heavily in the final project grade. This evaluation includes your ability to meet interim deadlines, to present the required quantity of sketches, to participate in critiques, and the degree to which you challenge yourself. The process of design is critical and iterative. The best final solutions come from practicing a methodology that can be repeated for a variety of design problems. You will be examining and cataloging your process for all of the projects during the semester. The process includes library research, word lists, thumbnail sketches, collected imagery, and objects. You are required to present many ideas for the critique and develop a final solution based on these ideas and their revision and refinement.

STRUCTURE + EXPECTATIONS

In professional practice, graphic designers and illustrators solve client problems that often have tight time requirements. Our projects will also have specific, set deadlines to that so you can get a feel for the pace set in professional practice. You will be given as much time as possible to work during the studio, but discussion and critiques will consume a significant amount of the time. All assignments will be announced at the end of each session, and will be reiterated via email following each session.

The time spent in the studio may only be a fraction of the time that is necessary to complete the projects successfully, so be prepared to make headway outside of the classroom. You should expect to spend a minimum of five to ten hours per week outside of class sessions on your course work.

INTEGRITY

Plagiarism is the taking of someone else’s words, work, or ideas, and passing them off as a product of your own efforts. If you turn in work that has been plagiarized, you will automatically fail the course.

ATTENDANCE

You are expected to attend all sessions, and you’re expected to be on time. There are very few acceptable excuses for tardiness and/or absence. If you’re having problems with your schedule, tell me what’s going on. If you’re ill, communicate with me in a timely manner. Inconsistent attendance, unexcused absence, and/or inability to be punctual can and will impact your semester evaluation.

ACCESS

I am available for assistance outside of class time. You may contact me via e-mail or stop by during office hours (usually the best choice). This term, my office hours are on Mondays, Tuesdays, and Wednesdays, from 4:15 pm through approximately 6:00 pm. Appointments usually aren’t necessary, but it may be a good idea to make one during busy periods of the semester.

Other than sending out assignments, I usually send and answer email messages during early morning and early evening. I try to answer emails as quickly as possible. However, during busy times of the term, a backlog may occur. Occasionally, I’ve been known to skype and text, but only with clients, my spouse, my sisters, and my mom. As far as twittering and/or tweeting are concerned... not so much...
MANNERS

Until we get to know one another a lot better, I am to be addressed as either Professor Miller or Mr. Miller.

Show up prepared. Be aware that insufficiently prepared students will be asked to leave the session.

No cellphones can be operated during class sessions. Please turn them off before you enter the lab. Cellphones that ring during the session will be confiscated for the remainder of the session.

Other than downloading files that you send to yourself via email for course- or assignment-related purposes, reading and sending email are not permitted during class sessions.

Activities such as texting, facebooking, tweeting, etc. are not allowed during class sessions.

Your iPod can be used during class sessions for data retrieval and storage. However, you cannot listen to music via headphones during class sessions.

As long as you properly dispose of the containers, beverages are allowed during class sessions. However, food is not allowed in the lab.

Lab workstations are not your personal property. They should be respected.

Do not upload your own images for use as screen saver or desktop images on lab workstations.

If you have your own laptop, and if it’s loaded with the proper software, you are strongly encouraged to bring it to class sessions.

Printers in the Anderson Labs are to used for graphic design course work only.

Your friends and/or acquaintances may not use Anderson Lab equipment, including the printers.

Make sure that you’re completely logged out of your workstation before you pack up and leave at the end of each session.

BOOKS

You are required to purchase the following books, which are in stock at the University Book Store and (of course) at www.amazon.com. All three books have been placed on reserve at MERIT Library.

No Plastic Sleeves: The Complete Portfolio Guide for Photographers and Designers, written by Larry Volk and Danielle Currier.

Graphic Artist’s Guild Handbook of Pricing and Ethical Guidelines.


In addition, readings from the following book, available online, will be assigned periodically throughout the semester.


MANDATORY ACTIVITY

All students taking this course are required to join the American Institute of Graphic Arts (AIGA) as contributing members. Students must join the organization by the end of the third week of Fall Term, or they will be asked to withdraw from the course. Further information about joining AIGA can be found at http://www.aiga.org/join/.
MATERIALS

The need for some tools, materials and supplies will be made apparent by your individual approaches to each project. However, there are some things that you will find useful to already have on hand.

If you have your own laptop, and if it’s loaded with the appropriate software, consider bringing it with you to class (see below). Your working process may be more stable/controlled/efficient that way.

Jump drive or external drive such as iPod for storage of digital files.

3-inch, 3-ring black binder.

Utility knife and blades.

X-Acto knife and #11 blades.

Metal straight edge, 18” minimum.

Self-repairing cutting board.

Pad of 18” x 24” of smooth, white drawing paper for printing.

COMPUTING

I strongly recommend that you purchase a Macintosh laptop computer and appropriate software. This investment will make your work in graphic design courses easier and more efficient. The software will include programs for page layout, drawing, photo manipulation, web design, and the standard office package. The computer and software will be used in courses throughout the remainder of the graphic design sequence.

As of August 2015, the minimal computing hardware that would work for our purposes is a MacBook Pro with at least 8Gb RAM, a 2.7Ghz processor, DVD burner, FireWire Port, and an adapter for both a DVI display connection and a VGA projector. These products available most cheaply for University of Wisconsin students through the DoIt Tech Store. The following models are recommended.

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MacBook Pro 15 in. Retina Display/2.2GHz Quad-Core i7 16GB/256GB Flash HD. Memory upgrades are strongly recommended. Current prices can be found at http://techstore.doit.wisc.edu.

It is also strongly recommended that students purchase the upgraded three-year Apple Computer warranty. Portable computers are subjected to more wear and tear than their more static desktop cousins. The upgraded warranty also includes three full years of free telephone technical support, which comes in very handy at 3:00 am when you can’t get that project to print that is due at 8:15 am! Current prices can be found at http://techstore.doit.wisc.edu.

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A wide range of functional fonts and typefaces is also important. Acquisition be simplified by purchasing Adobe CLP Font Folio Education Essentials v11 for Mac or Windows New License and Media. Current prices can be found at http://techstore.doit.wisc.edu.

For basic writing assignments, a copy of Microsoft Office would be very useful. Current prices can be found at http://techstore.doit.wisc.edu.

As mentioned previously, an external hard drive is essential for you to regularly back up your work.

For additional software training, Software Training for Students (STS) offers free technology training to registered UW-Madison students. STS strives to offer training that is linked to degree-credit course work or future job placement and helps students stay current with technology as it emerges. For more information, please visit http://www.doit.wisc.edu/training/student/.

In addition, DoIt’s web site is now linked to online tutorials via lynda.com – http://www.doit.wisc.edu/training/pte/lynda.aspx
November 16, 2015

To: School of Education Dean’s Office and Programs Committee

From: Janet Branchaw, WISCIENCE Faculty Director

Re: Integrated Science subject listing proposal

On November 9, 2015, the WISCIENCE Executive Committee unanimously approved the attached proposal to establish an Integrated Science subject listing for WISCIENCE courses. On behalf of the Executive Committee and the Institute, we respectfully request that the Programs Committee consider including this new subject listing in the School of Education’s Timetable.

Contact person:
Janet Branchaw, WISCIENCE Faculty Director
branchaw@wisc.edu, 262-1182
Proposal to Establish Integrated Science Subject Listing

The Wisconsin Institute for Science Education and Community Engagement (WISCIENCE) requests approval to establish the Integrated Science subject listing to house the WISCIENCE courses that are currently being offered through the Biology subject listing. In July 2014, the University Academic Planning Council approved a proposal to transform the Institute for Biology Education (IBE) into WISCIENCE and to broaden the mission of the institute to the natural sciences. As part of this transition, responsibility for the Biology subject listing was transferred from WISCIENCE to the College of Letters and Sciences and the scope of the Biology subject listing has been narrowed to serve only the Biology major. As a next step in the transition, we propose to establish the Integrated Science subject listing to house the WISCIENCE courses, which include cross-campus science and educator professional development courses that do not align with the new mission of the Biology subject listing.

The mission of the Integrated Science subject listing will be to improve science education for all students through the development, testing and offering of innovative courses that serve science students across campus, particularly in their beyond the classroom learning experiences, and through offering teaching and learning professional development courses for science educators at all levels (K-20). The existing and potential future courses in the proposed subject listing represent a coherent program of study in the practice, innovation and scholarship of science teaching and learning. Though the courses in the Integrated Science subject listing will serve science students across schools and colleges, the mission of the listing aligns most closely with the School of Education’s (SoE) mission to “advance public education for learners at all levels in a variety of settings.” Therefore, we propose that the Integrated Science subject listing become part of the School of Education’s timetable.

Once the Integrated Science subject listing is established, course change proposals will be submitted for the permanent WISCIENCE courses and new course proposals for the independent study, internship and special topics courses that are currently in the Biology subject listing (see the appendix for a list of courses). Integrated Science courses will be not part of the School of Education’s science teacher certification program, but rather practitioner-based professional development courses for graduate science students and in-service K-12 science teachers.
Faculty Governance

We propose a faculty governance structure that is aligned with campus subject listing policies. The WISCIENCE faculty director will appoint faculty members to serve on the WISCIENCE curriculum committee. These faculty members will be from science and education departments from across campus, have expertise in science teaching and learning, and they will be able to identify and advise the committee regarding potential overlap with existing programs or courses when new course proposals are submitted. All new course and course change proposals will be reviewed and approved by this committee. Once approved, proposals will advance to the School of Education’s Programs Committee, and then the University Curriculum Committee for approval. The following faculty members have agreed to serve on the WISCIENCE curriculum committee:

- Professor Gary Diffee, Department of Kinesiology, School of Education
- Professor Jeffrey Hardin, Department of Zoology, College of Letters and Sciences
- Professor Katherine McMahon, Departments of Bacteriology and Civil and Environmental Engineering, Colleges of Agricultural and Life Sciences and Engineering
- Professor John Rudolph, Department of Curriculum and Instruction, School of Education
- Professor Peter Timbie, Department of Physics, College of Letters and Sciences

Course Instructors

Faculty and instructional staff members in WISCIENCE and from across campus will continue to be the developers and instructors of record of WISCIENCE courses in the Integrated Science subject listing. This subject listing will provide a catalytic space where faculty and instructional staff from across campus can collaborate with education experts at the Institute to develop innovative science courses designed to serve students across campus and as models for adoption by UW-Madison departments and other institutions. For example, faculty and instructional staff members from the departments of Genetics (CALS), Cell and Regenerative Biology (SMPH), Oncology (SMPH) and Comparative Biosciences (Vet Med) have been instructors of record for the Entering Research courses (Biology 260 & 261), which serve students from many different biological sciences majors. These courses have also been adopted by the Chemistry department (Chemistry 260 & 261) and by other institutions across the nation. Likewise, the Institute’s Engage Children in Science service learning course (Biology 375) has been adapted and implemented in the Computer Science department, and many of the science teacher professional development courses (Biology 675) serve the School of
Education’s Wisconsin Leads program for in-service K-12 science teachers. When appropriate and at the request of a faculty instructor, Integrated Science courses may be cross-listed.

Beyond providing a space for faculty and instructional staff to develop innovative courses for campus, the Integrated Science subject listing will also be a common access point for teaching and learning courses offered by other units on campus. For example, graduate student professional development courses associated with the Delta Program in Research, Teaching and Learning and science teacher professional development courses associated with the Education Outreach and Partnerships (EOP) Office in the School of Education may be cross-listed in Integrated Science.

**Students Served**

Courses in the Integrated Science subject listing will serve undergraduate, graduate and non-traditional students. Since WISCIENCE does not offer an academic degree program, the way in which Integrated Science courses will support and advance student progress toward degree will vary depending on the individual student’s degree program and goals. For example, undergraduate students whose degree programs require them to do independent research or community service would be supported through the Entering Research courses and the Engage Children in Science course, respectively. Graduate students, who are interested in complementing their research training with teaching professional development courses, or earning a Delta certificate, would be supported by the Scientific Teaching and Instructional Materials Design courses. Similarly, the Science Topics for Teachers courses would serve in-service K-12 science teachers, who must earn continuing education credits. If a degree program should decide to require an Integrated Science course, then WISCIENCE will work with that program to secure the resources needed to meet increased enrollment demands.

**Resource Foundation**

The WISCIENCE Administrative Director (currently being recruited, PVL#84092) and Student Services Coordinator, Aaron Miller, will be responsible for the administration of the Integrated Science subject listing. The Administrative Director will work closely with the WISCIENCE faculty director and curriculum committee to coordinate with the School of Education Dean’s Office. She or he will provide general oversight of the subject listing and be responsible for shepherding course change and new course proposals through the university course proposal system. Aaron Miller, who reports to the Administrative Director, will be responsible for updating course listings and managing enrollment each semester.
Catalyzing Innovation and UW-Madison’s Leadership in Advancing Science Education

Importantly, the development of WISCIENCE courses is frequently funded by extramural grants awarded to Institute staff members in collaboration with faculty and staff members from across campus. These awards have come from external agencies such as the National Science Foundation and the Howard Hughes Medical Institute, and from internal sources such as the Ira and Ineva Reilly Baldwin Wisconsin Idea Endowment and the Educational Innovation program. Having a subject listing to develop and pilot test new science courses has and will continue to support the university’s leadership in advancing science education at all levels and to play a key role in our success in securing extramural funding to support these efforts.
## APPENDIX

WISCIENCE courses currently listed in Biology that will transfer via course change proposal or new course proposal to Integrated Science

<table>
<thead>
<tr>
<th>Title</th>
<th>X-Listing</th>
<th>Audience</th>
<th>Brief Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exploring Biology - FIG</td>
<td>--</td>
<td>first year undergrad</td>
<td>2-credit first-year course on core concepts in biology (evolution; transformation of energy and matter; information exchange and storage; structure and function; systems biology), professions in biology, and development of the skills and knowledge needed for a successful academic career in the biological sciences.</td>
</tr>
<tr>
<td>Ways of Knowing Biology</td>
<td>--</td>
<td>first year undergrad</td>
<td>1-credit first-year course introduction to biological sciences research at UW-Madison. Students hear research presentations from biological sciences faculty, shadow a graduate student and visit three research groups.</td>
</tr>
<tr>
<td>Entering Research Part 1</td>
<td>--</td>
<td>sophomore &amp; junior</td>
<td>1-credit seminar course for sophomore or transfer students starting independent research in science. Taken concurrently with 1-3 independent research credits with faculty member.</td>
</tr>
<tr>
<td>Entering Research Part 2</td>
<td>--</td>
<td>sophomore &amp; junior</td>
<td>1-credit seminar course for sophomore or transfer students continuing independent research in science. Taken concurrently with 1-3 independent research credits with faculty member.</td>
</tr>
<tr>
<td>Directed Studies</td>
<td>--</td>
<td>freshman &amp; sophomore</td>
<td>Beginning independent study with a mentor (variable credit)</td>
</tr>
<tr>
<td>Special Topics</td>
<td>--</td>
<td>undergrad</td>
<td>New courses and courses offered for a single semester at the undergraduate level. (variable credit)</td>
</tr>
<tr>
<td>Internship/Field Experience</td>
<td>--</td>
<td>undergrad</td>
<td>Work or teaching experience under the supervision of a mentor (variable credit)</td>
</tr>
<tr>
<td>Research Mentor Training</td>
<td>--</td>
<td>grad</td>
<td>1-credit practicum course for graduate, post-doctoral or senior undergraduate students taken concurrently while mentoring an undergraduate student researcher.</td>
</tr>
<tr>
<td>Special Topics</td>
<td>--</td>
<td>grad</td>
<td>New courses and courses offered for a single semester at the graduate level. (variable credit)</td>
</tr>
<tr>
<td>Directed Studies</td>
<td>--</td>
<td>junior &amp; senior</td>
<td>Advanced independent study with a mentor (variable credit)</td>
</tr>
<tr>
<td>Inquiry Based Biology Teaching</td>
<td>Plant Pathology</td>
<td>grad</td>
<td>Wisconsin Program for Scientific Teaching (WPST), 1 credit course covering the fundamentals of learning theory and practical strategies for teaching biology. Students practice lecturing, manage classroom dynamics, and teach.</td>
</tr>
<tr>
<td>Instructional Materials Design</td>
<td>Plant Pathology</td>
<td>Grad</td>
<td>Wisconsin Program for Scientific Teaching (WPST), 1 credit course in which students develop instructional materials and implement them in an undergraduate course (e.g. Bio 100)</td>
</tr>
</tbody>
</table>

**Notes:**
- The “Special Topics” courses currently taught through WISCIENCE will be proposed as permanent courses once the Integrated Science subject listing is established. These include Biology 375 courses (Engage Children
in Science, Exploring Service in Science, Exploring Discipline Leadership and Mentoring, Secrets of Science) and Biology 675 courses (Science Topics for Teachers).

- The Wisconsin Program for Scientific Teaching (WPST) program courses were originally developed by former Plant Pathology Professor Jo Handelsman. Responsibility for the WPST was transferred to WISCIENCE when Professor Handelsman left campus. A course change proposal to transfer the WPST courses to Integrated Science will be submitted once the listing is established and pending approval from the Plant Pathology department.
Proposal to modify pre-requisite requirements for admission to the Department of Kinesiology Graduate Program

Proposing Department/Program: Kinesiology
Proposal Contact: Andrea Mason
Date proposal was approved by Department: May 8th, 2015
Date proposal was submitted to Programs Committee: Nov. 19th, 2015
Effective Semester/Date and/or Student Group Affected: Students applying for Fall 2016 admission to the graduate programs in Kinesiology

Major Changes (See attached tables)

Currently, pre-requisite course requirements are the same for both our thesis and non-thesis tracks. The following proposed modifications are more closely aligned with the required coursework and research required within each program.

Thesis Tracks: The graduate studies committee recognizes that due to the large number of areas of specialization within our program, no one common set of pre-requisites is appropriate for all entering graduate students. Asking students to complete deficiencies which are not in line with their area of concentration slows their progress toward completion of their degree. Furthermore, the most recent 10-year review of our graduate program strongly recommended a reduction in didactic coursework. As such, we would like to remove the required pre-requisite courses and allow prospective graduate students to determine a course of study in consultation with their faculty advisor.

Non-thesis Track: For our non-thesis MS program, very few applicants have the required series of Anatomy and Physiology courses as it is specific to our own undergraduate program. Many students with Kinesiology degrees from other peer institutions do not meet this requirement. Further, making up the required deficiencies has also become increasingly difficult on our campus. Finally, we feel that completing our current pre-requisite courses may also be a significant barrier to good applicants. As such, we are decreasing the anatomy/physiology requirement to one course. We are also removing the Chemistry requirement as this is specific to graduate students in the thesis-based Physiology program. Applicants who do not have an undergraduate degree in Kinesiology will be required to complete a breadth requirement at the undergraduate level (see table).

Anticipated Impact on students, staff, overall resources and other departments/schools/colleges

These changes represent a positive impact on students, allowing students with alternative educational backgrounds to enter our program without the need to complete a long list of pre-requisite courses. The changes will not impact Kinesiology resources or other departments/schools/colleges.
<table>
<thead>
<tr>
<th>Graduate Program</th>
<th>Current Pre-Requisites for Admission</th>
<th>Proposed Pre-Requisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-thesis Masters</td>
<td>The following courses (or their equivalents) are required for admission to all MS and PhD programs in Kinesiology:</td>
<td>The following courses are required for admission to the Non-Thesis MS in Kinesiology:</td>
</tr>
<tr>
<td></td>
<td>• Chemistry 103, General Chemistry (4 credits)- or equivalent</td>
<td>• Separate introductory courses in Anatomy and Physiology, or a combined introduction to</td>
</tr>
<tr>
<td></td>
<td>• Anatomy 328, Human Anatomy (3 credits)- or equivalent</td>
<td>Anatomy/Physiology course</td>
</tr>
<tr>
<td></td>
<td>• Anatomy 329, Human Anatomy-Kinesiology (2 credits)- or equivalent</td>
<td>Applicants who have not completed an undergraduate degree in Kinesiology can be admitted to the program, but must complete a breadth requirement of a minimum of six credits at the undergraduate level from at least two different tracks within the Kinesiology program.</td>
</tr>
<tr>
<td></td>
<td>• Physiology 335, Physiology (5 credits)- or equivalent</td>
<td>• Physiology of Exercise</td>
</tr>
<tr>
<td></td>
<td>At least two courses from the following- or equivalents:</td>
<td>• Biomechanics</td>
</tr>
<tr>
<td></td>
<td>• Kinesiology 314, Physiology of Exercise (4 credits)</td>
<td>• Exercise Psychology</td>
</tr>
<tr>
<td></td>
<td>• Kinesiology 315, Measurement of Motor Behavior (3 credits)</td>
<td>• Motor Control and Behavior</td>
</tr>
<tr>
<td></td>
<td>• Kinesiology 318, Introduction to Biomechanics (3 credits)</td>
<td>• Exercise Epidemiology</td>
</tr>
<tr>
<td></td>
<td>• Kinesiology 350, Introduction to Exercise Psychology (3 credits)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Kinesiology 360, Introduction to Motor Development (3 credits)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Kinesiology 361, Motor Learning and Performance (3 credits)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Deficiencies:</strong> Students lacking certain prerequisite courses may still be considered for admission to the Kinesiology graduate program. These students are said to be admitted with “deficiencies”, and these deficiencies must be made up as a part of the student’s graduate coursework. Generally, deficiencies may not exceed 12 credits. Students admitted with deficiencies in prerequisite courses retain eligibility for financial aid consideration.</td>
<td></td>
</tr>
<tr>
<td>Thesis-based Masters and PhD</td>
<td>The following courses (or their equivalents) are required for admission to all MS and PhD programs in Kinesiology:</td>
<td>No core set of pre-requisites is required for admission to the Thesis-based MS and PhD tracks. Graduate faculty sponsorship is necessary for admission. Faculty reviewers and the chair of the Graduate Studies Committee consider the nature of previous college work, level of achievement, performance on standardized graduate exams, experience, congruence of the program with an applicant’s stated goals, and advising and teaching load of faculty in the identified emphasis</td>
</tr>
<tr>
<td></td>
<td>• Chemistry 103, General Chemistry (4 credits)- or equivalent</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Anatomy 328, Human Anatomy (3 credits)- or equivalent</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>At least two courses from the following- or equivalents:</td>
<td></td>
</tr>
<tr>
<td>Course</td>
<td>Credits</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------------------------------</td>
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<td></td>
</tr>
<tr>
<td>Kinesiology 314, Physiology of Exercise</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Kinesiology 315, Measurement of Motor Behavior</td>
<td>3</td>
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<td></td>
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**Deficiencies:**

Students lacking certain prerequisite courses may still be considered for admission to the Kinesiology graduate program. These students are said to be admitted with “deficiencies”, and these deficiencies must be made up as a part of the student’s graduate coursework. Generally, deficiencies may not exceed 12 credits. Students admitted with deficiencies in prerequisite courses retain eligibility for financial aid consideration.

Interested students should contact faculty in their desired track to determine their eligibility for the program.
For Consideration of the Faculty of the
Department of Rehabilitation Psychology and Special Education

November 2, 2015

The Rehabilitation Psychology Program Area is seeking the approval of the following motion by the faculty of the Department of Rehabilitation Psychology and Special Education at the November 2, 2015 faculty meeting:

To change the title of the Ph.D. major in “Rehabilitation Psychology” to “Rehabilitation Counselor Education” and to empower the chair of the Department of Rehabilitation Psychology and Special Education to pursue the title change through the necessary School of Education and University channels, in addition to pursuing accreditation of the Ph.D. major through the Council on Accreditation of Counseling and Related Educational Programs (CACREP).

Background

Efforts to establish the M.S. major in rehabilitation counseling (currently titled Rehabilitation Psychology) and the Ph.D. major in rehabilitation counselor education (also currently titled Rehabilitation Psychology) were initiated in 1961. At that time, Kenneth Wilcox came to the Department of Education in the School of Education at UW-Madison, funded by a federal planning grant, to develop a graduate academic program in rehabilitation counseling, and George Wright joined the faculty soon after in 1962. From the very beginning, the M.S. major was designed to prepare rehabilitation counselors to provide counseling and other rehabilitation services to people with all types of disabilities in public and private rehabilitation agencies and programs, and the Ph.D. major was designed to prepare rehabilitation counselor educators to assume faculty positions in university programs preparing rehabilitation counselors. The first graduates of the Ph.D. program were produced in 1965, with the first master’s degree graduates a year or two before, and the initial focus of the M.S. and Ph.D. majors has continued to the present time, with the Ph.D. major producing rehabilitation counselor educators and M.S. major producing practicing rehabilitation counselors.

The titles of the M.S. major in rehabilitation counseling and the Ph.D. major in rehabilitation counselor education have gone through a number of iterations over the years.

Prior to 1964, the graduate majors at both degree levels were officially titled Education, as was also true of the teacher education, counseling and guidance, and special education majors which were also part of the Department of Education.

Beginning in 1964, after the teacher education program left the Department of Education to become the Department of Curriculum and Instruction, the rehabilitation counseling/rehabilitation counselor education majors were titled Counseling and Behavioral Studies, as were the majors in special education and counseling and guidance,
which were also part of the newly established Department of Counseling and Behavioral Studies.

Beginning in 1968, after the counseling and guidance program left the department, to become the Department of Counseling and Guidance (later changed to Counseling Psychology), the graduate majors in both special education and rehabilitation counseling/rehabilitation counselor education were titled as Studies in Behavioral Disabilities, which was also the name of the newly established department.

Finally, beginning in 1986, the titles of the graduate majors were changed to the current Rehabilitation Psychology in the renamed Department of Rehabilitation Psychology and Special Education, with Special Education having separately titled majors.

Throughout all of these changes in titles, the M.S. major has continued to prepare rehabilitation counselors to work with people with all types of disabilities in public and private rehabilitation agencies and programs; further the Ph.D. major has continued to prepare rehabilitation counselor educators for university programs in rehabilitation counseling and closely related majors. In fact, the overwhelming majority of our Ph.D. graduates, dating back to the first graduates in 1965 and continuing to date, have pursued academic careers as rehabilitation counselor educators, and our Ph.D. program has been the leading producer of faculty in rehabilitation counseling programs. Further, the master’s degree program in rehabilitation psychology is accredited specifically as a rehabilitation counseling program, along with about 100 other such master’s degree programs, by the Council on Rehabilitation Education (CORE). In addition, since the time that U.S. News & World Report first ranked graduate programs in rehabilitation counseling, the rehabilitation psychology program at UW-Madison has been consistently ranked either first of second and is currently tied for the top ranking.

**Rationale for the Title Change for the Ph.D. Major**

The Ph.D. major, currently titled Rehabilitation Psychology, has always had a primary focus on the preparation of rehabilitation counselor educators, who will move into academic positions in universities to provide professional education and training to rehabilitation counselors at the master’s degree level, in addition to rehabilitation counselor educators at the doctoral level and undergraduate students in rehabilitation-related majors, such as our undergraduate program in Rehabilitation Psychology.

In addition, the master’s degree major, also currently titled Rehabilitation Psychology, has always had a primary focus on preparing rehabilitation counselors at the master’s degree level, and a proposal will be forthcoming to change the title of the M.S. major to Rehabilitation Counseling; revisions are also underway for the M.S. curriculum, necessitated by new curriculum requirements established by the Wisconsin board that licenses our master’s degree graduates and some Ph.D. graduates as Licensed Professional Counselors (LPCs), and these revisions are also intended to meet the new CACREP standards in Clinical Rehabilitation Counseling.
The degree titles of Rehabilitation Counselor Education for the Ph.D. major and Rehabilitation Counseling for the M.S. major are much more descriptive of the focus and content of the Ph.D. and master’s degree programs, respectively, and are consistent with titles used for this same major at the doctoral and master’s degree levels at other universities, including Michigan State University, University of Iowa, and Penn State University, the other three graduate programs ranked in the top four by *U.S. News & World Report*, along with our program at UW-Madison.

The timing of the changes in title for the Ph.D. major is critical in order to accommodate changes in program accreditation that are in progress, which will dramatically affect our program and Ph.D. graduates. Our current accrediting body, CORE, is merging with CACREP, effective July 1, 2017, which will result in changes in the accreditation standards for master’s degree programs in rehabilitation counseling, along with providing, for the first time, accreditation for doctoral programs in rehabilitation counselor education. Although most current doctoral programs in rehabilitation counselor education have the major titled as Rehabilitation Counselor Education, there is a very small number of exceptions, and our Ph.D. program at UW-Madison is the only one with the major title of Rehabilitation Psychology. According to the new standards, the variability in titles of doctoral degree majors will no longer be allowed. Specifically as related to our Ph.D. program, any doctoral graduates after January 1, 2018 with our current major title of Rehabilitation Psychology will no longer be eligible to hold core faculty positions in accredited university graduate programs in rehabilitation counseling, the primary positions that our graduates have held over the years.

In summary, the change in title of our current Ph.D. Rehabilitation Psychology major to Rehabilitation Counselor Education will be much more consistent with the mission and content of our Ph.D. program. In addition, this change is important to accomplish at the present time so as to allow our program to remain viable as the leading producer of faculty for university programs in rehabilitation counseling and to allow our Ph.D. graduates access to the career opportunities that they are working toward pursuing.
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Finally, beginning in 1986, the titles of the graduate majors were changed to the current Rehabilitation Psychology in the renamed Department of Rehabilitation Psychology and Special Education, with Special Education having separately titled majors.

Three primary factors played a role in the 1986 selection of rehabilitation psychology as the title of the major. First, “rehabilitation psychology” seemed more descriptive of the content of the major at all three degree levels than “studies in behavioral disabilities,” as it denoted the study of behavior (the definition of psychology) as applied to people with all types of disabilities and the services provided to them in rehabilitation settings by rehabilitation counselors and related professionals. Second, at that time there was no licensure of rehabilitation counseling professionals at either the master’s or Ph.D. degree levels in Wisconsin and many other states, so a number of students were interested in the possibility of licensure as psychologists, which could be facilitated by the rehabilitation psychology title for the major (licensure is no longer an issue, as both Ph.D. and master’s level rehabilitation counselors can now be licensed as professional counselors in Wisconsin and elsewhere). Finally, there was a move at the time to establish a joint doctoral program with counseling psychology and to seek accreditation through the American Psychological Association (APA). However, that effort died because of the unwillingness of faculty in rehabilitation psychology to make the necessary changes in curriculum that would be required by APA, as those changes would have detracted from the rehabilitation counselor education focus of the curriculum, so counseling psychology then pursued APA accreditation on their own, which was achieved.

Throughout all of these changes in titles, the M.S. major has continued to prepare rehabilitation counselors to work with people with all types of disabilities in public and private rehabilitation agencies and programs; further the Ph.D. major has continued to prepare rehabilitation counselor educators for university programs in rehabilitation counseling and closely related majors. In fact, the overwhelming majority of our Ph.D. graduates, dating back to the first graduates in 1965 and continuing to date, have pursued academic careers as rehabilitation counselor educators, and our Ph.D. program has been the leading producer of faculty in rehabilitation counseling programs in universities nationwide. Further, the master’s degree program in rehabilitation psychology is accredited specifically as a rehabilitation counseling program, along with about 100 other such master’s degree programs, by the Council on Rehabilitation Education (CORE). In addition, since the time that U.S. News & World Report first ranked graduate programs in rehabilitation counseling, the rehabilitation psychology program at UW-Madison has been consistently ranked either first or second and is currently tied for the top ranking.
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In addition, the master’s degree major, also currently titled Rehabilitation Psychology, has always had a primary focus on preparing rehabilitation counselors at the master’s degree level, and a proposal will be forthcoming to change the title of the M.S. major to Rehabilitation Counseling; revisions are also underway for the M.S. curriculum, necessitated by new curriculum requirements established by the Wisconsin board that licenses our master’s degree graduates and some Ph.D. graduates as Licensed Professional Counselors (LPCs), and these revisions are also intended to meet the new CACREP standards in Clinical Rehabilitation Counseling.

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The timing of the changes in title for the Ph.D. major is critical in order to accommodate changes in program accreditation that are in progress, which will dramatically affect our program and Ph.D. graduates. Our current accrediting body, CORE, is merging with CACREP, effective July 1, 2017, which will result in changes in the accreditation standards for master’s degree programs in rehabilitation counseling, along with providing, for the first time, accreditation for doctoral programs in rehabilitation counselor education. Although most current doctoral programs in rehabilitation counselor education have the major titled as Rehabilitation Counselor Education, there is a very small number of exceptions, and our Ph.D. program at UW-Madison is the only one with the major title of Rehabilitation Psychology. According to the new standards, the variability in titles of doctoral degree majors will no longer be allowed. Specifically as related to our Ph.D. program, any doctoral graduates after January 1, 2018 with our current major title of Rehabilitation Psychology will no longer be eligible to hold core faculty positions in accredited university graduate programs in rehabilitation counseling, the primary positions that our graduates have held over the years.

If and when the change in title of the major is approved, we request that the change be phased in over time. For all students who are admitted after the change is official, their major upon completion of the Ph.D. degree would be the new title of Rehabilitation Counselor Education. For students admitted before the change in title is official, they would be allowed to choose whether their major is designated as Rehabilitation Psychology or Rehabilitation Counselor Education.
In summary, the change in title of our current Ph.D. Rehabilitation Psychology major to Rehabilitation Counselor Education will be much more consistent with the mission and content of our Ph.D. program. In addition, this change is important to accomplish at the present time so as to allow our program to remain viable as the leading producer of faculty for university programs in rehabilitation counseling and to allow our Ph.D. graduates access to the career opportunities that they are working toward pursuing.
Course Change Proposal

Subject: Theatre and Drama (942)
Proposer: James B Stauffer
Status: Under Review by School/College

Basic Information

What is the primary divisional affiliation of the course?
Interdivisional

Current course number
619

Current course title
Special Topics in Theatre and Drama

Current published course description
Specialized subjects of current interest in design, performance, technology, history, dramatic theory, literature criticism, and theatre/drama education.

Chief academic officer of this unit
Ann M Archbold

Designee of chief academic officer for approval authority
Patricia J Boyette; Theresa J Pillar-Groesbeck

Currently crosslisted with

When will this change go into effect?
Fall 2016-2017
Basic Changes

Will the subject change?
No

Current subject
Theatre and Drama (942)

Proposed subject

Will the course number change?
No

Current course number
619

Proposed course number

Is this an honors course?

Is this an individual instruction course such as directed study, independent study, research or thesis (i.e., a course with no group instruction)?

Will the title change?
No

Current title
Special Topics in Theatre and Drama

Proposed title (max. 100 chars.)

Proposed transcript title (max. 30 chars.)

Will the crosslistings change?
No

Current crosslistings

Proposed crosslistings

Will the "repeatability" of the course change?
No

Current repeatability
Proposed repeatability

### Catalog Changes

**Will the credits change?**

*No*

- **Current minimum credits**
  1

- **Current maximum credits**
  3

- **Proposed minimum credits**

- **Proposed maximum credits**

**Will the grading system change?**

*No*

- **Current grading system**

- **Proposed grading system**

**Will the published course description change?**

*No*

- **Current course description**
  *Specialized subjects of current interest in design, performance, technology, history, dramatic theory, literature criticism, and theatre/drama education.*

- **Proposed course description**

**Will the prerequisites change?**

*No*

- **Current prerequisites and other requirements**
  *Jr st and cons inst*

- **Proposed prerequisites and other requirements**
Designation Changes

Will the graduate course attribute status change?
No

Should this course have the graduate course attribute?

If yes, this course:

Will the Liberal Arts and Sciences (LAS) undergraduate designation change?
No

What change is needed?

What is the rationale for seeking LAS credit?

Will the level of the course change for L&S attributes?
No

Current level:
Advanced

Proposed level:

Will the L&S breadth requirement change?
Yes

Current breadth:
H-Humanities

Proposed breadth:

Will the General Education Requirement change?
No

Current GER:

Proposed GER
Additional Information

Explain the relationship and importance of the proposed change to existing or future programs (i.e., degrees, majors and certificates)

None

Are any of these programs outside your academic unit?

No

Indicate the subjects that are most closely aligned with the other academic units. The proposal will be sent to the academic units that support those subjects for review.

Specify which requirement(s) this change affects, if any (e.g. satisfies third-level language, meets the major's capstone requirement, fulfills PhD minor requirement)

Do any of these requirements affect programs (degrees, majors, certificates) outside your academic unit?

Indicate the subjects that are most closely aligned with the other academic unit. The proposal will be sent to the academic units that support those subjects for review.

Address the relationship of this change to other UW-Madison courses, including possible duplication of content

None

Is there a relationship to courses outside your subject?

No

Indicate the outside affected subject(s). The proposal will be sent to the academic units that support those subjects for review.

Will any courses be discontinued as a result of this change?

No

List course number(s) and complete a course discontinuation proposal for each course

Justification Changes

Explain the need for the change

Not all the Topic Course taught under this number meet the Humanities breadth requirements

Additional comments (optional)

Attach a syllabus

Not Applicable.pdf

Additional attachments (optional)(please read "help" text before uploading an attachment)
Not Applicable
December 11, 2015

TO: Programs Committee Meeting

FROM: David Rosenthal, Chair

RE: PROGRAMS COMMITTEE MEETING
Friday, December 18, 2015
12:30-2:00 PM, Room 198 Education Bldg

If you cannot attend, please find a substitute and inform Jeff Hamm, hamm@education.wisc.edu. Faculty substitute for faculty (same department) and students substitute for students (graduate or undergraduate, and same department). A simple majority of the Committee’s voting membership constitutes a quorum.

Within a few days after the meeting, Programs Committee staff will report outcomes and changes back to the appropriate departmental faculty/staff contact and the departmental Committee representative. If changes are required, Committee staff will forward to the next level of review once these changes are made. We ask course proposers to indicate that changes have been made via an entry in the “Comments” section of the course proposal system.

AGENDA

A. Approval of the Minutes: November 20, 2015
B. Adoption of the Agenda: December 18, 2015

C. Consent Agenda
   1. Course Change: KINES 353 Physical Education in a Multicultural Society (title, description, prerequisites)
   2. Course Change: ED POL 412 History of American Education (description, prerequisites)
   3. Course Change: ART 514 Advanced Sculpture I (title, description, prerequisites)
   4. Course Change: ART 614 Advanced Sculpture II (title)
   5. Course Change: ART 346 Intermediate Graphic Design (title, description, prerequisites)
   6. Course Change: ART 560 Graphic Design Senior Thesis Project and Exhibition (prerequisites)
   7. Course Change: ART 656 Design Portfolio and Professional Practice (prerequisites)

D. Old Business: None

E. Regular Business
   1. New Course Subject Proposal: Integrated Science
   2. Program Change: Change in Prerequisites for Graduate Programs in Kinesiology
   3. Program Name Change: Doctoral degree in Rehabilitation Psychology
   4. Course Change: THEATRE 619 Special Topics in Theatre and Drama
2. New Course: CURRIC 736 Introduction to Global Teaching and Learning
   Professor Hawkins, the proposer, phoned into the meeting. The first course proposal was initially moved
   and seconded for approval. But because they were so closely related, the three courses were ultimately
   included in a single motion to approve. Professor Hawkins explained that these courses will constitute the
   curriculum for two certificate programs that are under development. When asked if these courses
   would/should still go forward if the certificates were not approved, Professor Hawkins indicated that the
   first course was being developed for a general audience, while 737 and 738 were exclusively for the
   certificates. It was noted that the readings for 736 and 738 are identical, which Professor Hawkins
   confirmed. She highlighted the fact that the assignments for the two courses are quite different. The
   students will take 736 while still in this country, and take 738 while abroad. Professor Hawkins argued
   that, with the time between the classes and the additional experiences in the field site, the student
   experiences of the readings will be quite different. Several members suggested alternatives to using
   identical readings: (1) remove 736 entirely and replace it with an orientation; (2) divide readings between
   more elementary (for 736) and more advanced (for 738); (3) note explicitly that the 736 readings are to be
   reviewed for 738, but include new readings. Professor Hassett noted that there had been questions
   originally in the department, but in the end the C&I faculty backed this repetition of readings as a sound
   methodology. Based on his several years on the University Curriculum Committee, Professor Miller
   contended that the courses would not be approved by UCC until their syllabi differed significantly. It was
   noted that there would be no opportunity to explain the rationale to UCC, as Professor Hawkins was
   currently doing with the Programs Committee. At the minimum, a written statement would have to be
   added to the 738 proposal. It was suggested that the courses might have the same title with “I” and “II”
   added, suggesting a clearer link between the courses. Committee members wondered about the
   instructor’s role in 737 and 738, but especially 738, which was coded as a “seminar.” Professor Hawkins
   indicated that postings were monitored and evaluated by the instructor, although she admitted that this
   could be clearer in the proposal and syllabus. It was asked by a member and reaffirmed by Professor
   Hawkins that 737 and 738 would be open only to students with previous teacher certification.

   The proposals were TABLED, with the understanding that they would be revised and would
   come back at the December Programs Committee meeting. Professor Nelson requested that EPS
   Professors Kendall and Bartlett be included in discussions about the courses, given possible overlap with
   EPS courses.

5. New Course: ELPA 883 College Student Identity and Development
   Professor Winkle-Wagner presented this course proposal. She noted that a course on student development
   theory was standard in higher education graduate programs and that this was an important component of
   the ELPA curriculum. The course is somewhat unique in exploring identify and student development
   theory using frameworks from psychology, sociology, and political theory. The class is geared toward
   master’s degree students, but it was hoped that doctoral students would also take it. It was suggested by
   committee members that the syllabus formatting be rechecked and that the number of credits to be
   awarded be noted on the syllabus. Professor Brown indicated that there might be some overlap with
   Educational Psychology courses, but almost certainly not enough to be a problem. Ed Psych will be noted
   as a possibly affected department in the course proposal system, allowing that faculty to weigh in on the
   course. With these stipulations, the course was APPROVED.

6. New Course: ELPA 887 Diversity and Inequality in Higher Education
   Professor Winkle-Wagner presented the course proposal. She noted that a permanent course addressing
   diversity and inequality in higher education would be an expected part of their curriculum. Issues
   addressed include access, admissions, transition to college, college identity, campus climate, and
   retention. While the syllabus had a strong focus on racial/ethnic diversity, it addressed all areas of
   difference. Professor Winkle-Wagner noted her intent to design the course broadly enough to
   accommodate future instructors who wanted to focus more intently on other identities. One course goal
was to help students look outside the classroom and to connect content to the university or community. Committee members noted possible formatting issues, the need to look again at the attendance policy, and slight revisions to the course description (e.g., no need to restate the course title). With these suggestions the course was APPROVED.

7. New Course: COUN PSY 300 Special Topics: Counseling and Counseling Psychology
The department is proposing this Special Topics course specifically to test undergraduate courses, but especially those classes created for the Health Promotion and Equity major. The number of credits should be indicated on course syllabus, especially since this is a variable credit course. Committee members recommended that “Spec” be spelled out in the course title, and that the hours associated with the variable credits be explained in the proposal and syllabus. APPROVED.

8. Course Change: KINES 353 Physical Education in a Multicultural Society
Dean Hamm noted that this was a new course rather than a course change. The requested start semester needed to be updated. The proposal also referenced approval of the Physical Education program, which has been previously approved. With changes, course is APPROVED.

9. Course Change: CURRIC 368 The Teaching of Reading
A couple years ago this course was changed from three credits to two credits to accommodate the new Elementary Education tracks. The faculty has determined that two credits of instructional time was insufficient for the required content. Committee members indicated that the change in instructional hours associated with the move from two to three credits should be specifically addressed in the course proposal (in the section at the end of the proposal). The syllabus lacks a grading rubric. With these changes, proposal is APPROVED.

10. Course Change: CURRIC 369 The Teaching of Language Arts
The same issues as those noted for CURRIC 368 above are driving the change proposal. Committee members noted the same problems with the proposal—no reference to the change in instructional hours and no grading rubric. It was noted that 368/369 together meet the campus Communication Part B requirement for the students completing these courses. One member questioned whether the syllabus had enough information regarding each course meeting topic. With required changes related to instructional hours and grading rubric, proposal is APPROVED.

11. Course Change: CURRIC 550 Methods, Materials and Activities in Early Childhood Education
Course proposal is to change the graduate attribute, allowing graduate students to take the course and count it toward their degrees. The different assessment is indicated clearly in the syllabus. It was noted that only 14 weeks of instruction were indicated (needs 15) and that the syllabus needed to indicate the number of credits. APPROVED.

12. Course Change: CURRIC 663 Learning Environments for Initial Education Programs
Same change as for course above. Committee recommended adding the number of credits to the syllabus. APPROVED.

Submitted by Jeffrey Hamm, December 11, 2015