

Miami University
Board of Trustees Academic/Student Affairs Committee
Thursday, April 20, 2017, 8:00 a.m.
Heritage Room, Shriver Center, Oxford

Public Business Session (All Times Approximate)

Announcements and Reports (5 min), Attachment A

Chair, Remarks and Approval of Minutes (last Attachment to this agenda)
ASG Updates, Trent White
Graduate Student Update, Kelly McHugh
University Senate Updates - Executive Committee Chair, Drew Reffett

Interdisciplinary Dialogue - Student Success Committee (90 min), Attachment B

Student Affairs Reports - Vice President for Student Affairs

Presentations and Reports:

VP Update - As Necessary, VP Brownell (10 min)

Written Report Only

Student Affairs "Good News," VP Brownell, Attachment C
Student Engagement and Service, Attachment D
Student Integrity/OSECR, Attachment E

Enrollment Management and Student Success - Vice President for EMSS

Presentations and Reports:

VP Update - To include Veteran Needs Assessment, VP Kabbaz (10 min), attachment F
Admission Update, Susan Schaurer, (20 min), Attachment G

Written Report Only

EMSS "Good News," VP Kabbaz, Attachment H

Break (10 min)

Academic Affairs Reports - Provost

Provost Update - To include New Degrees, and Duplicate Program Report, Provost Callahan (10 min), Attachment I

Academic Dean's/Program Director's Reports

Featured CCA Program (30 min), Attachment J
Featured Dean (30 min), Attachment K

Written Report Only

Academic Affairs "Good News," Provost Callahan, Attachment L
Honors Program, Attachment M

Executive Session

If required

Adjourn for Tour

Transition (Break, 5 min)
Tour of featured CCA Facility (20 min)

Additional Material Attachment

Prior Meeting Minutes, Attachment N

TO: Academic and Student Affairs Committee
FROM: Trent White
DATE SUBMITTED: April 12, 2017

Ladies and Gentlemen,

This semester ASG has been working diligently on many matters of Academic and Student Affairs. One was that members of ASG joined Randy Thomas from the Office of Institutional Relations to lobby members of the state legislature about Governor Kasich's budget, which had proposed that Universities would be responsible for purchasing all students textbooks in exchange for a flat fee of \$300. Students spoke to individual legislators as well as before General Assembly committees in an effort to have this portion of the budget removed as it would take away student choices when purchasing textbooks, as many students purchase or rent used textbooks for less than \$300 a semester. They also discussed how the move would negatively affect Miami as a whole as it is already taking strides to make textbooks more affordable for students by converting the bookstore to an online format that will reduce costs by 25-30% and by researching options like the Open Textbook Network. The students were successful in their efforts as that portion was removed from the new budget.

In other academic affairs, the Academic Affairs Coalition recently passed a bill through the Senate to encourage a change to Study Abroad appointment times. Currently the office offers 10 hours of open office hours, and then the rest of advisors time is dedicated to 30 minutes appointments for students to book. Currently appointments are booked for as much as two to three weeks out. Additionally in talking to students and employees of the office, we found that many students don't need the whole 30 minutes time slot of their appointment, causing inefficiency as the advisor may have an appointment finish early, but not have another student waiting to fill the time. To alleviate this issue we suggested dedicating more time to office hours and less time to appointments in order to allow more flexibility for students, and more efficiency for the office and students as advisors will be able to take more students in the same amount of time.

In Student Affairs Secretary for Advancement and Alumni Affairs Meghan Murtagh and her committee sponsored successful alumni events for the College and Engineer and Computing, as well as the College of Creative Arts, which provided chances for current students to learn from the experience of alumni in their fields. This is in addition to Alumni events hosted for the College of Education, Heath, and Society that occurred this fall. Secretary Murtagh is already working on plans for a few College of Arts and Sciences Alumni events for next school year, in addition to trying to make the events that took place this year annual alumni events for the respective colleges.

In other Student Affairs, Secretary for Off-Campus Affairs Billy Fitzgerald held an extremely successful Green Beer Day forum in March, bringing out over 500 students to hear from University officials as well as Oxford Police about how to stay safe and help others during Green Beer Day. ASG was proud of the impact this event had, and to see Green Beer Day celebrated with few incidents. Secretary Fitzgerald also partners with Secretary for Infrastructure and Sustainability Ryan Snyder to host an ASG clean up as we continue our efforts to improve ASG's relationship with the city of Oxford as well as combat littering both on and off campus.

Specifically for ASG, we hosted elections for both Student Body President and Vice President as well as some of our cabinet positions. Rising seniors Maggie Callahan and Luke Elfreich were elected as Student Body President and Vice President respectfully. Both have served as ASG Senators and will do an incredible job of advocating for students during the 2017-2018 school year. In cabinet elections, Meghan Murtagh was re-elected as Secretary for Advancement and Alumni Affairs. The other cabinet positions were filled by current senators. Cole Hankins was elected Speaker of the Senate, Will Ziegert was elected as Secretary for On-Campus Affairs, Caroline Weimer was elected as Secretary for Finance, Madeline Zinkl was elected as Secretary of the Treasury, and Cecilia Cumerford was elected as Secretary for Governmental Relations. Parliamentarian Brandon Fogel was also appointed as Chief of Staff. In ASG we are thrilled as this is a young, vibrant, and eager cabinet that will fight diligently for students and work respectfully with the administration. We are looking forward to the elections of the remainder of cabinet next week, which may possibly set a record for the most women elected to an executive cabinet in ASG's history.

Once again we sincerely thank the board for its continued interest and commitment to Academic and Student Affairs, as well as ensuring that the student voice is heard in all matters across campus. It has been an honor to work so closely with the board as well as the Administration to move Miami forward and I am eager to see the continued success of this University into the future.

Love & Honor,

Trent White
Secretary for Academic Affairs

**Report to the Board of Trustees,
Academic and Student Affairs Committee,
By the Graduate Student Association**

April 20, 2017

With the end of the academic year approaching, the Graduate Student Association (GSA) has been planning for the future. At our most recent meeting, the 2017 - 2018 leadership team was elected. New members include:

- President: Jeff Carr (English: Composition & Rhetoric, PhD)
- Vice Presidents: Angela Glotfelter (English: Composition & Rhetoric, PhD) and Caitlin Martin (English: Composition & Rhetoric, PhD)
- Student Affairs Chair: Kathleen Coffey (English: Composition & Rhetoric, PhD)
- Social Chair: Caleb Chappell (Geology, MS)

Directly after elections, GSA hosted Miami's Student Organization for Undergraduate Research and Career Exploration (SOURCE). Graduate students advised undergraduates about diverse topics related to Graduate School such as finding graduate programs, the application process, understanding offer letters and responsibilities, and post-graduation perspectives on employment. GSA is hoping that this initiative will be continued into future years as a more formal event, which would provide insightful career support for undergraduate students looking for graduate programs. GSA believes events like this enhance collaboration between graduate and undergraduate students and foster a stronger academic community.

President Crawford came to the March GSA Meeting where he shared details and answered questions about his graduate experience and perspectives on the future of the Graduate School at Miami. GSA members are invited to attend a reception with the Crawfords at Lewis Place on April 28.

Additionally, the GSA launched its *Graduate Student Survey* during the first week of April. This survey addresses graduate student perspectives on their (1) financial situation, living conditions, and benefits provided by Miami University; (2) working environments and the benefits graduate students provide to Miami University; and (3) safety. The survey will close in early May and results will be shared with the Board of Trustees soon thereafter.



EXECUTIVE COMMITTEE of UNIVERSITY SENATE

Andrew Reffett, Chair

Shelly Jarrett Bromberg, Chair-elect

University Senate Website: www.miamioh.edu/senate/

April 12, 2017

To: Board of Trustees, Academic and Student Affairs Committee

From: Andrew Reffett, Chair, Executive Committee of University Senate

RE: University Senate Report to Board of Trustees – April 20-21, 2017 Meeting

The following summarizes items of University Senate Business conducted since the Executive Committee submitted a report to the Board of Trustees on February 16, 2017.

- New Business, Specials Reports and Updates delivered to University Senate:
 - **February 6, 2017:** Senate Reapportionment – Jim Kiper, Chair, Governance Committee
 - **March 6, 2017:** Center for Teaching Excellence – Midcourse Evaluations – Ellen Yeziarski, Chair, Center for Teaching Excellence Committee
 - **March 6, 2017:** Council on Diversity and Inclusion Update – Ron Scott, Chair, Council on Diversity and Inclusion
 - **April 3, 2017:** Campus Planning Committee Update – John Seibert and Cody Powell, Physical Facilities
 - **April 3, 2017:** Master of Fine Arts in Experience Design – Dennis Cheatham, Art
 - **April 3, 2017:** Bachelor of Science in Education Studies – Michael Evans, Educational Leadership; Kathleen Knight Abowitz, Chair, Educational Leadership; and, Sherrill Sellers, Associate Dean, Education, Health and Society
- Minors, revisions to existing degrees, name changes and University Policies received and approved on the University Senate consent calendars:
 - **February 6, 2017:** Revision to Graduation Residency Requirements – Student Handbook 1.10
 - **February 6, 2017:** Revision of an Existing Degree, Associate of Applied Business
 - **February 6, 2017:** New Minor, ACC - Accountancy
 - **March 6, 2017:** Revision to Graduate Student Handbook 5.2.B – Level B and Level C Graduate Faculty Standing
 - **March 6, 2017:** Revision to an Existing Major, ENT – Engineering Technology (Electrical and Computer Concentration)
 - **March 6, 2017:** Revision to an Existing Major, ENT – Engineering Technology (Mechanical Concentration)
 - **March 6, 2017:** Revision to an Existing Major, ENT – Engineering Technology (Electrical and Computer Concentration)
 - **March 6, 2017:** New Certificate, EDP – Instructional Design & Educational Technology
 - **March 6, 2017:** Revision of an Existing Minor, EDP – Special Education
 - **March 6, 2017:** Revision of an Existing Major, EDT – AYA Integrated English Language Arts
 - **March 6, 2017:** Revision of an Existing Degree, NSG – B.S. in Nursing

- **April 3, 2017:** Revision of an Existing Degree, CIT – A.S. in Applied Science
 - **April 3, 2017:** New Minor, CPB – Environmental Engineering
 - **April 3, 2017:** New Minor, PHL – Philosophy and Law
 - **April 3, 2017:** Revision of an Existing Major, ART – Art Education
 - **April 3, 2017:** Revision of an Existing Major, ART – Graphic Design
 - **April 3, 2017:** Revision of an Existing Major, CSE – Computer Science
 - **April 3, 2017:** Revision of an Existing Major, EDT – AYA Integrated Mathematics Education
 - **April 3, 2017:** Revision of an Existing Major, EDT – AYA Science Education (Life Science, Life/Chemistry, Life/Earth, Chemistry, Physical Science, Chemistry/Earth, Earth Science)
 - **April 3, 2017:** Revision of an Existing Major, EDT – Early Childhood Education
 - **April 3, 2017:** Revision of an Existing Major, EDT – Foreign Language Education (Chinese Education, French Education, German Education, Latin Education, Spanish Education)
 - **April 3, 2017:** Revision of an Existing Major, FSW – Social Work
 - **April 3, 2017:** Revision of an Existing Major, KNH - Kinesiology
 - **April 3, 2017:** Revision of an Existing Major, KNH – Sports Leadership and Management
 - **April 3, 2017:** Revision of an Existing Major, MME – Mechanical Engineering
 - **April 3, 2017:** Revision of an Existing Major, ITS – International Studies
 - **April 3, 2017:** Revision of an Existing Minor, CSE – Computer Science
 - **April 3, 2017:** Revision of an Existing Minor, ART – Graphic Design
 - **April 3, 2017:** Revision of an Existing Minor, BIO/PSY – Neuroscience
 - **April 3, 2017:** Revision of an Existing Minor, CSE – Computer Science
 - **April 3, 2017:** Revision of an Existing Minor, CSE – Software Engineering
- **Senate Resolutions:**
 - November 21, 2016, SR 17-01:** Revision of the Bylaws of University Senate, 6.B.3.a (Academic Program Review Committee)

SR 17-01
November 21, 2016

BE IT HEREBY RESOLVED that University Senate endorse proposed revisions to the *Academic Program Review Committee charge*, as set forth below:

In the Bylaws of University Senate, 6.B.3.a, regarding Committee composition and membership of the Academic Program Review Committee, the faculty composition will include tenured faculty and Senior Lecturers and Clinical/Professionally Licensed Faculty, and the term length shall be changed from two years to three years. The faculty composition is updated to reflect changes to the regional campus college structure. Additionally, “if warranted by the number of programs under review, or the timing of those reviews, one or two additional ad hoc eligible faculty members to be nominated by the Executive Committee of University Senate in consultation with the Academic Program Review Committee Chair for a one-year term.”

SR 17-01 passed by voice vote

February 6, 2017, SR 17-02: Revision of SR 14-01

SR 17-02

February 6, 2017

BE IT HEREBY RESOLVED that University Senate approves revisions to the Guide for the Consolidation, Partition, Transfer, or Elimination of Academic Divisions, Department, or Programs in the Bylaws of University Senate, Section 8.A as amended.

SR 17-02 passed by voice vote

March 6, 2017, SR 17-03: Senate Reapportionment

SR 17-03

March 6, 2017

BE IT HEREBY RESOLVED that University Senate endorse the recommendations of the Governance Committee for the redistribution of University Senate seats and therefore proposed revisions to the Bylaws of University Senate, Section 1, as stated below.

AND FURTHERMORE, that proposed revisions to the *Bylaws of University Senate* will become effective immediately thus enabling the University Elections Coordinator to proceed with the elections of the 2014-2017 Senate cohort.

SR 17-03 passed by voice vote

April 3, 2017, SR 17-04: Master of Fine Arts in Experience Design, College of Creative Arts

SR 17-04

April 3, 2017

BE IT HEREBY RESOLVED that University Senate endorse the proposed degree, Master of Fine Arts in Experience Design, with a major in Experience Design, College of Creative Arts;

AND FURTHERMORE, that the endorsement by University Senate of the proposed degree and major will be forwarded to the Miami University Board of Trustees for consideration;

SR 17-04 passed by voice vote

April 3, 2017, SR 17-05: Bachelor of Science in Education Studies, College of Education, Health, and Society

SR17-05
April 3, 2017

BE IT HEREBY RESOLVED that University Senate endorse the proposed degree, Bachelor of Science in Education Studies with a major in Education Studies, College of Education, Health & Society;

AND FURTHERMORE, that the endorsement by University Senate of the proposed degree and major will be forwarded to the Miami University Board of Trustees for consideration;

SR 17-05 passed by voice vote

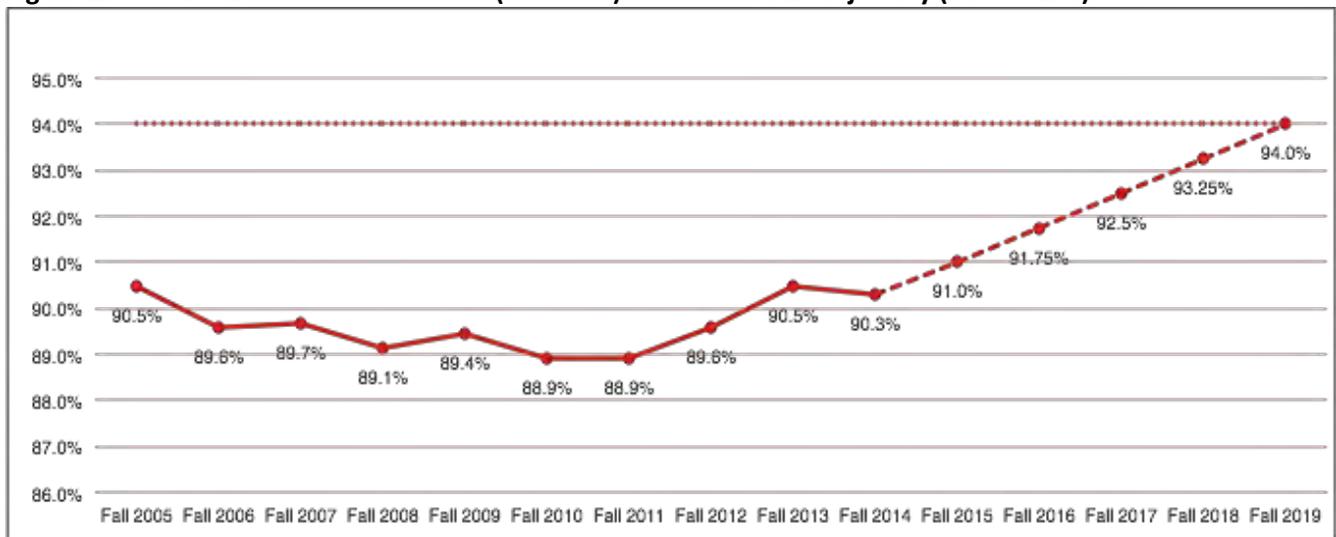
cc: Provost Phyllis Callahan, Chair, University Senate
Associate Provost, Carolyn Haynes, Secretary, University Senate
Shelly Jarrett Bromberg, Chair-elect, Executive Committee of University Senate
Becky Sander, Recording Secretary, University Senate

Student Success Committee Report for ASA Committee April 20, 2017

VISION: The Student Success Committee (SSC) was created in Spring, 2015, as the driving force behind moving Miami’s six-year graduation rate to 85 percent by 2020. The **vision** set forth in the Miami 2020 Strategic Plan is ambitious: “To provide the best undergraduate experience in the nation, enhanced by superior, select graduate programs.” It is a vision that reflects both our historical focus on undergraduate education and our commitment to student success. Today, more than ever, curricular and co-curricular activities are interwoven as the student lifecycle includes a series of mutually dependent and overlapping phases that culminate in graduation and lifelong success.

Figure 1 illustrates the annual actual (Fall, 2005 through Fall, 2016) and projected first to second year retention rate Miami would need to achieve if we are to accomplish the 2020 Goal of an 85 percent, 6-year graduation rate. It should be noted that the Fall 2016 first to second year retention rate of 91.8 percent for the entering class of Fall 2015, i.e. the 2015 cohort, places Miami above the trajectory retention rate of 91 percent. However, the ability to increase at this annual rate is a very ambitious undertaking.

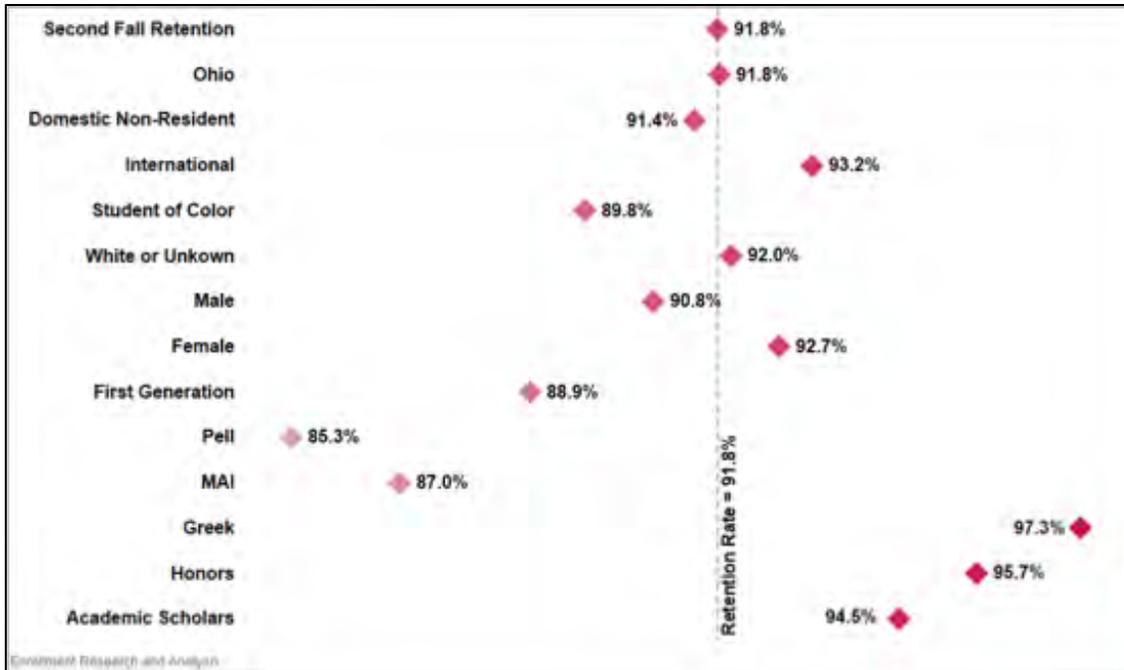
Figure 1: Actual Oxford Retention Trend (solid line) and 2020 Goal Trajectory (dotted line)



In order to understand student retention in greater detail, the retention rate of different student subgroups was determined.

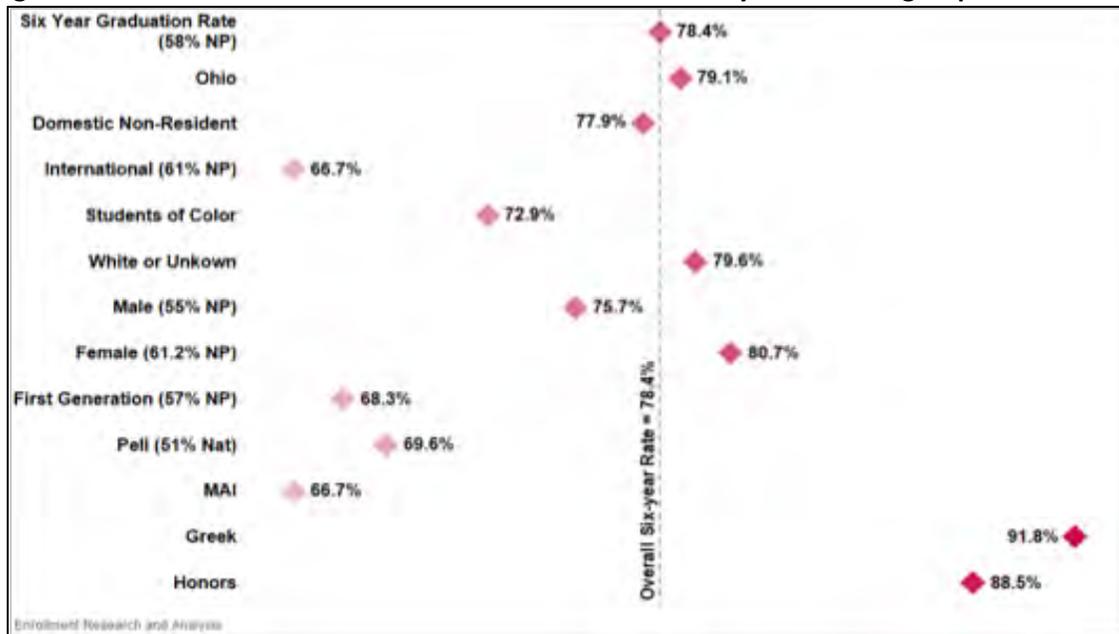
Figure 2 illustrates the various subgroups analyzed and their respective retention rate against the overall 2015 cohort rate of 91.8 percent.

Figure 2: Fall 2015 Oxford Cohort Retention Rates By Various Subgroups



To evaluate the impact of retention of graduation, we determined the six year graduation rate of the subgroups. Figure 3 illustrates the respective 6-year graduation rate of the various subgroups against the overall 2010 cohort rate of 78.4 percent.

Figure 3: Fall 2010 Oxford Cohort Six-Year Graduation Rates by Various Subgroups



PURPOSE: The purpose of the SSC is to develop an integrative, holistic approach to enhance student success as indicated, at least in part, by increased retention and graduation rates. Further, the SSC recommends appropriate aggressive actions and takes responsibility for ensuring the implementation of proactive, systematic changes that will lead to increasing success for all students. Similarly, the work of the SSC will lead to enhancing the entire student experience from the point of enrollment through graduation. The **specific**

actions are to address student support with attention to (i) Academic offerings, i.e. curriculum, opportunities for research, internships, experiential learning; (ii) Academic and non-academic support services, including academic advising, student career development, supplemental instruction, tutoring, etc.; (iii) Co-curricular issues, including residence life programming, student organizations, greek life, etc.; (iv) Diversity, including ethnic/racial, socioeconomic, first generation, etc.

STRUCTURE: There is broad representation on the SSC to ensure that the units responsible for enhancing student success are involved. Provost Phyllis Callahan and Vice-President Michael Kabbaz serve as co-chairs. The other members of the SSC are: Vice-President Jayne Brownell, Dean Chris Makaroff (CAS), Associate Provost Carolyn Haynes, Associate Deans Tim Greenlee (FSB) and Diane Delisio (CEC), David Ellis (Business and Finance), Professor Stephen Quaye (EDL) and an ASG student representative (currently James Oaks). In addition to this core group, the SSC creates small working groups to address a specific topic or issue based on the highest priorities. This enables the SSC to charge small, well-informed groups to gather information and provide recommendations quickly.

INITIATIVES: To date, the SSC has undertaken several major initiatives aimed at identifying key attrition factors while continuing to enhance student support and integration across Academic Affairs, Student Affairs and Enrollment Management and Student Success. These include:

- 1) **Predictive Analytics for Academic Advising:** The SSC has worked with six academic units to develop a more proactive advising model that better leverages predictive analytics through a software platform called Campus from the Education Advisory Board. In 2013, prior to the formation of the SSC, Callahan, who was serving as CAS Dean at the time, and Kabbaz, explored the possibility of adopting the Campus advising tool at Miami. After consultation with Assistant Deans in CAS and on the Regional Campuses, and with support of the Deans and Provost Gempesaw, we decided to pilot the Campus platform in academic year 2014 - 15.

The pilot project included Oxford students who were declared University Studies majors (non-FSB admits) and students majoring in Psychology, as well as Regional Campus students majoring in Nursing and Psychology. It is important to note that, before piloting the tool, the departments had to identify key “success marker” courses that could be used as predictors of success graduating in that particular major. These data were loaded into the EAB system and this took a significant investment of time on the part of faculty, chairs, assistant deans and staff in EMSS. The tool allowed professional advisors and trained faculty advisors to take a more proactive role in academic advising based on information (e.g., missed success markers) provided sooner in a student’s academic career.

Following the success of the pilot year, the other four academic divisions and all academic departments started to adopt the Campus platform beginning in Fall 2016. The divisions report the tool is used mostly by professional advising staff, all of whom have received training and, in some divisions, specifically in CAS, CCA and EHS faculty advisors are using it to varying degrees. Feedback to date is fairly limited, but it seems the link to the DAR, scheduling capability, reports and notes, and course information are the features that are used the most. Based on feedback from the Assistant Deans, FSB, CAS, and Regionals are the heaviest users. Additionally, several academic support units are active users of the platform, including University Honors Program, Global Initiatives and the Regional Tutor and Learning Center.

The number of advising appointments that have been held and notes taken within the EAB Platform since the ‘Go-Live Date’ of August 1, 2016 are shown in Table 1.

Table 1: EAB Platform Activity Breakdown by Division / Function

Support Unit	Number of Students
CAS Professional Advising	3,925
FSB Professional Advising	5,536
CEC/EHS/CCA Professional Advising	249
Regional Professional Advising	4,714
Faculty - Oxford	2,416
Faculty - Regionals	377
Other Academic Student Offices	1,608
Total Student Interactions	18,825

There are two **major goals** of implementing the EAB Campus platform. One is to expand University-wide support and create a referral network that would improve coordination and communication across advising and academic support units, particularly between Academic and Student Affairs, especially with the Rinella Learning Center. Accomplishing this goal also involves extensive collaboration with the University Academic Advising Committee (UAAC). A second important goal is to continue to enhance advising support for students, which in turn, will improve the student experience as measured by student surveys.

- 2) **At-Risk Students:** The SSC is focused on identifying common characteristics of the most 'at-risk' students and on developing tailored student intervention and broader action plans that improve success. "At-risk" was defined as those who are most 'at risk' for not being retained to the second semester, second year, or failing to graduate. Student success is defined by increasing retention, satisfactory progress to degree, graduation rates and improved student satisfaction. Preliminary data analysis revealed that students who were first-generation and / or PELL eligible as well as students who earned a GPA below 2.2 in the first semester strongly at-risk for graduation. This latter characteristic is particularly noteworthy because Miami had a policy of intervening with students who earned below a 2.0 in their first semester. As such, we were able to quickly modify intervention strategies so that we reached out to students with a first term GPA between a 2.0-2.2.

Other initiated proactive outreach programs for at risk populations include:

- First Generation Pilot Program (pilot 2016-17 / implementation 2017)
- Students who fail to register in their assigned registration window
- Students carrying a balance prior to registration

As a result of proactive outreach, EMSS was able to significantly decrease the final registration cancellation numbers (Table 2).

Table 2: Impact of EMSS Outreach on Student Registration Cancellation - Fall 2016

	Number of Cancellations on Friday Before Start Fall 2016 Term	Number of Final Cancellations
Oxford Campus	1,717	55
Regional Campuses	693	126
Grand Total	2,410	181

Future SSC initiatives will include exploring the use of predictive analytics on a broader scale. In fact, SSC is currently assessing and evaluating how Civitas, a machine learning software platform that provides greater depth of analysis across a wider range of student characteristics (e.g., LMS engagement data, credits earned, degree program alignment, etc.). Civitas has the potential to significantly supplement the EAB Campus platform and provide the the SSC with the ability to determine:

- What types of engagement and student services have the biggest impact on students' likelihood to persist?
- Which students are deviating the most from their degree path, risking excess credit accumulation, financial aid availability and their overall likelihood to succeed?

- 3) **UNV 101 Summary - Fall 2016 Enrolling Class:** In Fall 2016, a total of 1,122 students completed a first year seminar course (UNV 101), and an additional 1,326 students completed a different First Year Experience (FYE) course based in an academic discipline (BIO 147, CHM 147, MBI 147, GLG 147, PSY 112M, THE 107, CEC 101, and EDL 151). Most of the FYE sections enroll students in the same major and are taught by a faculty member in that department. A sum of 1,175 first-year students did not complete either UNV 101 or FYE course.

UNV 101 enrolls the full range of Miami students, but ensures participation from those who are identified as "high risk". Students who have key risk factors are automatically enrolled in UNV 101. Current factors include: first-generation status, undecided majors (University Studies), conditionally admitted students, and students from families of low socioeconomic status. A total of 37 sections of UNV 101 (525 students) were dedicated to University Studies students.

Instructors of UNV 101 sections with University Studies (undecided) students follow a modified version of the standard syllabus. Their course includes greater emphasis on career development and selecting a major that advances career goals. FYE courses follow much of the standard syllabus, but also focus on helping students acculturate into the major.

On the Oxford Campus, the GPA for students who completed UNV 101 was higher compared with students who completed another FYE and was even slightly higher than those who did not complete either UNV 101 or an FYE course (Table 3). First-year students on the Oxford campus who completed graded sections of UNV 101 received a first-semester cumulative grade point average of 3.37, while first-year Oxford students not enrolled in UNV 101 received a first-semester cumulative grade point average of 3.27. These results are encouraging considering UNV

101 included large numbers of at risk students. Students who completed another FYE course (most of which are offered in STEM departments) had a cumulative GPA of 2.99, which was essentially the same as all STEM majors. Additionally, completion of an FYE course was associated with a higher second-year retention rate (92.8%) compared with those who completed UNV 101 (91.6%) or those who did not complete UNV 101 (92.1%).

The positive impact of UNV 101 was also evident on the regional campuses. Regional campus students who took UNV 101 had a first-semester cumulative grade point average of 2.83, while those who did not enroll in UNV 101 earned an average cumulative GPA of 2.42. Completion of UNV 101 also correlates to a higher first to second year retention rate (70.6% vs 58.4%).

International students are enrolled in an EDL course.

Table 3: Impact of UNV 101 on student GPA and retention

	OXFORD			REGIONAL CAMPUSES		
	GPA ^a	Retention to 2 nd Sem ^b	Retention to 2 nd Year ^c	GPA ^a	Retention to 2 nd Sem ^b	Retention to 2 nd Year ^c
UNV 101	3.37	98.4%	91.6%	2.83	91.1%	70.6%
FYE ^d	2.99	97.4%	92.8%	N/A	N/A	N/A
NONE	3.27	98.5%	92.1%	2.42	79.2%	58.4%
STEM majors enrolled in FYE ^e	2.98	97.2%	92.3%	3.14	100.0%	85.7%
STEM majors not enrolled in FYE ^f	3.14	100.0%	88.0%	2.62	84.6%	62.7%
All STEM majors ^g	2.96	97.2%	91.3%	2.49	80.1%	68.1%
Students in EDL ^h	2.79	98.6%	96.3%	N/A	N/A	N/A

a – First semester GPA (end of term) for students enrolled in Fall, 2016

b – Retention from Fall, 2016 to Spring, 2017

c – Retention from Fall, 2015 to Fall 2016

d – Students are enrolled in one of the following FYE: BIO, CHM/BIOCHM, MBI, GLG, CEC (all majors), PSY, THE, EDL

e – STEM majors enrolled in one of the following FYE courses and who have a major in the same department (or division, for CEC): BIO, CHM/BIOCHM, MBI, GLG, CEC (all majors)

f – STEM majors who have a major in one of the following departments (or division, for CEC), but who are not enrolled in one of the department's FYE courses: BIO, CHM/BIOCHM, MBI, GLG, CEC (all majors)

- g – All students enrolled in a STEM major.
- h – Students enrolled in EDL 151, i.e. all international students

4) **Student Satisfaction Survey:** The SSC, in collaboration with the Office of Institutional Research, created and conducted an internally developed survey to determine students’ perception of their Miami experience. A sample of undergraduate students were surveyed (with an oversampling for students of color and international students) with a 20 percent response rate. The results revealed:

- 83 percent of all respondents feel a sense of belonging at Miami; 17 percent disagree;
- The three lowest ranked items (by mean) were: internet access on campus (2.35), administration is responsive to student needs (2.74), academic advising by divisional advisors (2.83);
- Highest ranked items (by mean): feel like you belong (3.80), library services and staff (3.33), would recommend Miami to others (3.33), International Student and Scholar Services office and staff (3.25), study abroad office and advisors (3.25);
- Dissatisfaction in open-ended comments include: IT/wifi, academic advising, dining halls/meal plans, student activities (more social things on campus like concerts, more weekend activities, more things for non-Greeks and students who don’t drink, more activities rather than more new buildings).

Figure 6: Percent of Students Who Respond They ‘Fit in At Miami’ by Various Subgroups

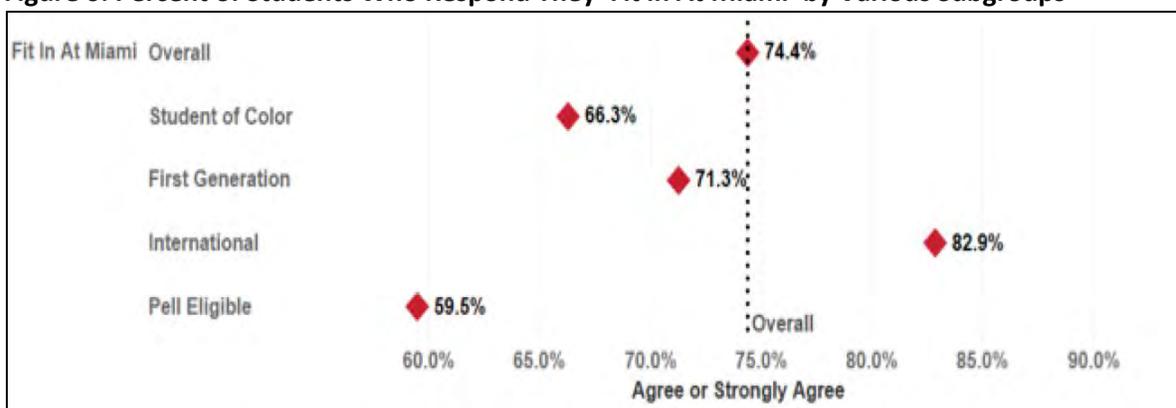


Figure 6 illustrates how various student subgroups who are most at risk for attrition feel about their “fit” at Miami. In other words, 74.4 percent of students agree or strongly agree they fit in at Miami. Alternatively, while there are variations with certain subgroups, Pell Eligible students are most aligned with not feeling a good fit at Miami.

Figure 7: Percent of Students Who Respond They 'They Would Start Over at Miami' by Various Subgroup

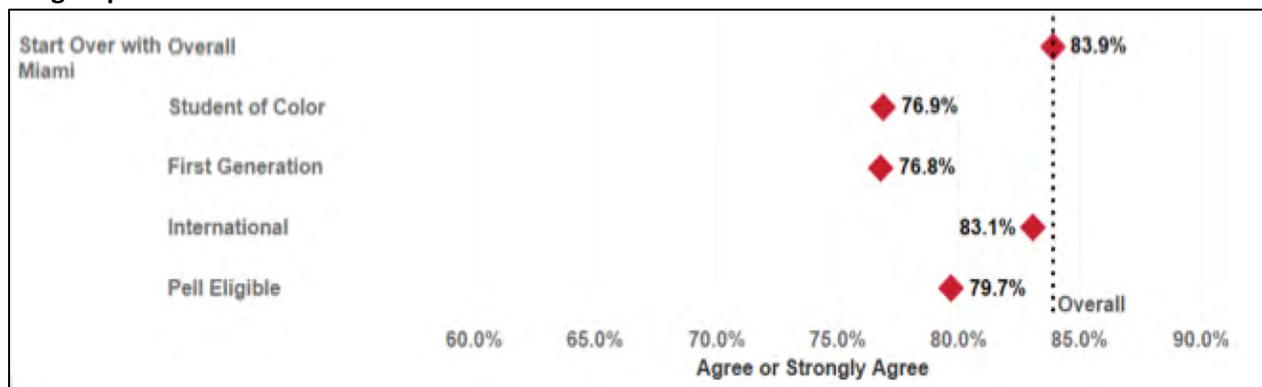


Figure 7 illustrates how various student subgroups feel about starting over at Miami, if they had to make the decision again where to attend college. In other words, 83.9 percent of students agree or strongly agree they would begin their academic career at Miami. Alternatively, while there are variations with certain subgroups, Pell Eligible students while not feeling a strong fit at Miami (Figure 5) do see the value of a Miami education.

- 5) Transition Survey:** Miami conducted a survey of all new students during weeks 4-6 of the semester, asking about their social and academic adjustment to Miami. More than 30 percent of the incoming class (first-year and transfer) responded, giving us a good sense of how students felt during those first crucial weeks of college. Students reported that they were having an easier academic adjustment than social adjustment to Miami. More than 81 percent agreed or strongly agreed that they were finding it easy to adjust academically (82% last year), while 73 percent felt they were finding it easy to adjust socially (68% last year). This is despite the fact that 88 percent of respondents were already involved in a club or organization, 94 percent had attended a non-required campus event, and 91 percent had made friends at Miami.

Additionally, 60 percent of respondents allowed us to follow up on their responses. After reviewing those answers, 108 students received individual outreach from the following departments:

- Residence Life (53)
- Rinella (26)
- Student Success Center (14)
- Academic Advisors (9)
- Off-campus Outreach (3)
- Dean of Students (1)
- Diversity Affairs (1)
- Student Disability Services (1)

Also, 76 percent of students felt that they “always” or “often” belonged at Miami, and only 4 percent said that they “seldom” or “never” feel they belong.

Finally, 82 percent of FY respondents reported struggling or not performing as well as they would like in at least one class and 35.5 percent were struggling in two or more classes in weeks 4-6 of the term.

- 6) Academic Integrity Group:** The SSC formed a small working group to assess Miami’s academic

integrity policy. The report and recommendations from this group have been reviewed by the SSC and will be presented to Senate for possible adoption. The major proposed changes were to create a hybrid model so that the Coordinator for Academic Integrity, or her designee, would play a more central role in handling academic integrity issues; this would parallel the student conduct process in OESCR. If this change were adopted, the Coordinator, rather than a department chair, would send student notices and conduct procedural reviews and administrative hearings. Students would still have the option of requesting a hearing with the department chair. This would require resource allocation to the Academic Integrity Office.

7) Academic Policy Review: The SSC formed four working groups to benchmark MU policies and practices against national best practices that focused on resource utilization, outcomes and metrics in four areas:

- i. Degree Planning
- ii. Accelerating Degree Programs
- iii. Registration and Course Scheduling
- iv. Preventing Unnecessary Withdrawals

The four reports shared several common factors so the groups were merged into two groups going forward:

- 1) Degree planning and milestones; Recommendations included:
 - i) Develop academic plan based on primary major
 - ii) Establish university – wide success markers
- 2) Early academic alerts and academic probation and dismissal; Recommendations included:
 - i) Overall review of policies and practices
 - ii) Revise parameters for midterm grade submission (considers GPA, critical courses, overall credit hours earned)
 - iii) Improve sharing of information between AA and SA

8) International Student Support: Most recently, the SSC has turned its attention to international student support. We are in the process of creating a working group. This group will work in collaboration with International Student Administrative Advisory Council (ISAAC) to analyze the lifecycle of international students including:

- i. Infrastructure - identify the offices and / or units that work with international students and to define that role
- ii. Accountability - identify the accountability of each of the identified offices / units
- iii. Metrics - define the metrics used to measure success

Student Affairs Good News April 2017

Spring Highlights (through March 31)

Armstrong Student Center

- In late March and early April, three finalists visited campus for the new Program Coordinator position, an addition needed with the opening of the East wing of the building. Responsibilities for this position will include programming in the Red Zone and additional support for student organizations and university departments planning events in Armstrong.

Community Engagement and Service

- Miami University has been designated a “Voter Friendly Campus” by NASPA and the Campus Vote Project. This prestigious designation, held by only 83 campuses nationwide, is awarded to recognize campuses doing excellent work to empower their students to get involved with democracy. The application process involved developing and implementing a campus-wide plan for voter registration and democratic engagement.
- Miami University is named a “Partner in Democracy” by the Ohio Secretary of State for providing the most poll workers for the 2016 election season. Between the three campuses, Miami had 21 students/staff sign up to be poll workers - the most of any partner organization for the Partners in Democracy effort. The University will be honored for its efforts at an April 5th ceremony.
- Community Engagement and Service (CES) hosted an event called “How Engaged Are We?: A Community Conversation on Civic Participation.” The invitation-only event had over 60 attendees and was held in the Undercroft at Holy Trinity Episcopal Church. It featured Dr. John Forren and Dr. Theresa Conover, faculty in Miami Hamilton's Department of Justice and Community Studies and authors of the [2016 Ohio Civic Health Index](#), which provides Ohioans with a snapshot of residents’ levels of meaningful participation in community, political and civic affairs.

Harry T. Wilks Leadership Institute

- Over 100 high school emerging leaders and 22 of their faculty/staff from 20 different local high schools participated in the annual Wilks High School Leadership Conference on March 10th. The theme of this year’s conference was “The Power of You.”

Multicultural Affairs

- ODA led a successful immersion trip to Atlanta to embrace Southern Black Culture in the media with 11 students.
- The office collaborated with the Black Presidents’ Caucus to present a month of events for Black History Month. We had events such as: Know Your Roots, Black Faculty, Staff, Student and Alumni mixer, Field Trip to Freedom Center, Bowling Night, Hashtag Lunch Bag community service and ending with our Inaugural Black History Month Banquet with keynote speaker Mr. Clarence Bozeman.
- With the assistance of the Division of Student Affairs, we were able to send 2 staff and 5 students to the Big XII Conference on Black Student Government conference at the University of Texas in Austin.

Myaamia Tribe Relations

- Three Myaamia undergraduate students, plus Kara Strass and Jarrid Baldwin, spent 1 week in Washington DC helping prepare archival materials for the 2017 National Breath of Life. Trips like these are very important bonding experiences and allow for concentrated discussions about Myaamia culture and the use of Myaamia language.

- The annual Myaamia Senior Night occurred on Wednesday, March 29. Five of the six seniors presented their independent projects meeting the requirement for two credits of EDL 499.
 - Colleen Scheible is creating a hands-on interactive lunar calendar for use with the Myaamia Saakaciweeta summer program for children ages 5-9. She was able to use her speech pathology major when determining the cognitive abilities and developmental needs of young children.
 - Gabbi McMullen is preparing a hand painted design on processed deer hide. Her original design represents her vision of the relationship between the Miami Tribe and Miami University. She was able to use her minor in paper science to show similarities between making paper and tanning animal skins.
 - Riley Theobald is preparing a Gardening Guidebook for use by teachers focused on healthy eating from farm to table. The focus on Myaamia traditional foods will be an additional diversity learning opportunity for classrooms. Riley combined both her major in Public Health and her minor in Environmental Sciences to create this project.
 - Kayla Petersen is a nutrition major and her project helps teach others the joy of creating interesting and nutritionally healthy recipes along with the fun that cooking can be when done together. She will be hosting cooking demonstrations and participatory activities in the KNH kitchens for others. The recipes she is choosing are using traditional Myaamia foods.
 - Kelsey Godfroy put her neuroscience minor to good use when researching language acquisition, especially when learning a 2nd language. She is compiling a booklet of methods and strategies for use by parents when attempting to teach Myaamia young children the Myaamia language.
- Two of the Myaamia seniors will be heading to graduate school next year. One will be staying at Miami for a master's degree in Speech Pathology.
- Eight Myaamia high school seniors have been admitted to Miami for 2017-18. Two have confirmed at this date. Unfortunately, two Myaamia applicants were denied.

Off-Campus Outreach & Communication

- Launched an off-campus housing service (<https://offcampushousing.miamioh.edu/>), a searchable database of off-campus housing options, in partnership with Off Campus Partners, LLC. The service includes sublease listings, a roommate finder, and other tools to help students through the process. In its first six weeks, the site has generated over 24,000 page views from 1,825 unique users, and an average session duration of over 5.5 minutes.
- With the Associated Student Government, hosted the Spring Off-Campus Housing Fair, with 167 students in attendance and 20+ landlords and property managers in attendance.
- Established new "Presentations by Request" program for RAs and various offices to request workshops on topics related to finding off-campus housing and moving off-campus.
- With the Off-Campus Ambassador student employees, presented four workshops to more than 35 students. Also hosted a webinar on the off-campus housing search to more than 100 parents.
- Supplied 12 bulletin boards on moving off-campus to RAs for use in the residence halls.

Orientation and Transition Programs

As most of the campus is focused on winding down the spring semester, Orientation and Transition Programs is busy preparing for our next incoming class.

- Summer orientation registration launched on Friday, March 17, two weeks earlier than in previous years. Since registration opened, 1062 first-year students have registered for one of our 16 summer orientation sessions – about 59% of confirmed domestic students. This percentage is on track with typical orientation registration progress.
- Student Orientation Undergraduate Leaders (SOULs) were recently selected, and have begun a training course to further build their mentoring and leadership skills. The SOUL team includes 24 dynamic and diverse students from across all academic colleges.

- Welcome Week programming will expand from 12 days to approximately seven weeks of programming to support the transitions of new students this fall. OTP is working closely with Student Activities, Residence Life, and other campus partners on this expansion, re-branding fall transition programming as *Welcome Weekend* and *First Fifty Days*. Many traditional programs will remain on the schedule, particularly for Welcome Weekend – between move-in and the start of fall classes.

Parent and Family Programs

- Coordinated three virtual Town Hall meetings regarding High-Risk Alcohol, with mostly parents in attendance. Live participation ranged from 45 to 110, with the recordings posted online for viewing at any time. Recordings were posted online for later viewing by those unable to join live.
- Hosted Miami University Parents Council spring meeting. The Council remains focused on the three following areas:
 - Career Development with a focus on increasing the number of organizations recruiting at Miami for internships and full time positions, as well as with developing business acumen in students who do not pursue a business degree.
 - Health & Wellness with a continued focus on decreasing high risk alcohol use and an added focus on assisting with efforts around sexual and interpersonal violence education and prevention. This group worked with the Office of Student Wellness to create a [video designed to encourage parents to talk with students about high-risk alcohol](#).
 - Fraternity & Sorority Life with a focus on preventing the most dangerous types of hazing. This group worked with the University to send a message from the Parents Council to parents of new fraternity/sorority members, as well as a message to parents of current fraternity/sorority members, engaging parents' efforts to end hazing.

Residence Life

- The Residence Hall Association (RHA) sponsored three campus-wide events:
 - Sleep Awareness Program, featured in The Miami Student newspaper
 - Co-sponsorship of the Green Beer Day Forum
 - Provision of \$50 each to 18 residence halls, who sponsored alternative events on Thursday, March 16, 2017
- 19 student created LLCs, housing ~350 students, were approved for 2nd year housing for 2017-18
- 446 students attended the Spring Semester Art After Dark event held in the Armstrong Student Center
- New qualified RA candidates numbered 236 after all interviews were completed; 146 current RAs are returning for 2017-18
- 12 members of the National Residence Hall Honorary and Eco Representatives from the residence halls participated in the 2nd annual "Green Clean" Day, a clean-up program on Friday, March 17, 2017. Renate Crawford accompanied the students on their endeavor as part of the Town-Gown relationship efforts.

Rinella Learning Center

- To date for spring semester, the Rinella Learning Center has served 584 students through individual or group tutoring for a total of 2,249 tutoring sessions and served 899 students through the supplemental instruction program for a total of 2,609 supplemental instruction contacts.
- The Rinella Learning Center has also proctored 944 individual exams through the RLC Testing Center.

Student Activities and Cliff Alexander Fraternity and Sorority Life and Leadership

- The staff held over 150 one on one chapter advising meetings in the months of January and February with Fraternity and Sorority chapters, student leaders and chapter advisors. These meetings covered important topics such as risk management, hazing prevention, leadership and accountability.

- The department received a total of 104 student organization award nominations for the 2017 Student Engagement and Leadership Awards program we will host in April. This is a 20% increase from previous years.
- The HUB, our Student Activities online student organization portal, saw a 38% increase in users over the last month. The system hosted a total of 52,000 views in the month of February.

Student Counseling Service

- Student Counseling Service (SCS) staff initiated programming for National Eating Disorder Awareness Week (Feb 28-March 3, 2017) in collaboration with various offices and departments to produce the first Eating Disorders Awareness Week in many years at Miami. SCS staff provided 5 trainings in The Body Project, a national body-acceptance intervention program designed to help college-age women resist sociocultural pressures to conform to the thin-ideal, to a total of 45 female student participants, and provided free screenings in eating disorders.
- Under the coordination of SCS staff, volunteer pet therapy handlers provided approximately 1-2 evening visits to the residence halls each week and a weekly dog therapy afternoon session at SCS.
- 430 students attended Dog Day at Midterms and Miniature Therapy Horse Day at Midterms. Fourteen therapy dogs and 4 miniature therapy horses and their handlers attended the event, designed to help students take pause from their studies and to de-stress with the therapy animals.

Student Wellness

- More than 100 student-athletes participated and completed the Escalation Workshop as part of the additional prevention education for sexual assault and interpersonal violence. The Escalation Workshop helps students understand and identify "red flags" related to dating violence.
- The Just Call campaign was relaunched during spring semester. Awareness activities, posters, and a social media blitz highlighted the importance for students to call for help when a friend exhibits the signs and symptoms of alcohol poisoning or drug overdose. HAWKS Peer Health Educators hosted a Just Call panel with representatives from the Oxford Police Department, Oxford Fire Department, Miami University Police Department, and the Miami University Office of Ethics and Student Conflict Resolution and facilitated a Q&A session related to the Good Samaritan policy. Over 200 students attended.

Women's Center

- The Women's Center was the primary organizer/sponsor of 8 campus events including a Men at Miami panel; presentations on topics like sexism, gender discrimination, and healthy relationships; two workshops on art and creative writing for social change designed for students interested in submitting pieces to the Women's Center's annual publication, *The Femellectual*; a movie marathon featuring three Japanese anime films; and the Celebrating Global Sisterhood event. Total attendance at the eight events: approximately 200.
- The Women's Center also co-coordinated and co-sponsored the second gathering of the newly-formed Ohio Consortium of Men and Masculinities in Higher Education (OCMMHE) held on March 17 at The Ohio State University. Approximately 30 students, staff, and faculty attended the meeting and learned about best practices for supporting the development of healthy masculinities among college men.
- In addition, the Women's Center spoke with three academic classes: two WGS 201 (Introduction to Women's Studies) classes and an EDL 203 (Introduction to Critical Youth Studies) class. Total attendance: 63

Collaborative efforts

- Community Engagement and Service teamed with Student Activities, International Student and Scholar Services, and Level 21 (who provided a 12-passenger van for transportation) to host the first-ever Local Alternative Spring Break targeted at International students, but open to the entire campus. In total, 20 students (15 international and 5 domestic) participated in three days of service in Oxford, Hamilton, and

Cincinnati. Community partners included Oxford Parks & Recreation, Silvoor Biological Preserve, Habitat for Humanity, Booker T. Washington Community Center, and Matthew 25.

- The signature [Lessons in Leadership](#) event this year was the newly created Passion-Driven Career Leadership Symposium held on Friday, February 24th. Thirty Miami University students participated in this 3-hour, alumni-guided career and leadership experience. It was organized into a keynote speaker and two subsequent panels with a total of 8 Miami alumni from various fields of study and career fields. This was a collaborative effort between the Wilks Leadership Institute and Career Services.
- Diversity Affairs partnered on a collaborative event, the Dining Sophistication Techniques business etiquette dinner, led by Kia Nalls from the Center for Career Exploration and Success and the ladies of the Zeta Mu chapter of Delta Sigma Theta Sorority, Inc.
- 1,421 students participated in the Greeks Step Up program in the month of February. This bystander education program focuses on teaching students how to look out for one another in situations involving alcohol, hazing and sexual assault.
- The Women's Center partnered with several other offices to co-sponsor an additional 7 campus events, including four HIV testing days (with the Office of Student Wellness), World Hijab Day (with International Student & Scholar Services), a discussion of body image and intimacy (with the Student Counseling Service), and a Women's Read-In (with University Libraries).

Committees

Alcohol Coordinating Committee (ACC)

- The Dean of Students office hosted a community Town-Hall meeting on Friday, February 24 from 4pm-5pm. The topic, Building a Better Community by Confronting High-Risk Alcohol Consumption, attracted about 120 students, faculty, staff and Oxford community members.
- The ACC hosted a visit from Dr. John Clapp, currently Professor and Associate Dean for Research and Faculty Development at The Ohio State University, College of Social Work. He is also the director of Higher Education Center for Alcohol and Drug Abuse Prevention and Recovery located at OSU. Dr. Clapp interviewed stakeholders at Miami University and the city of Oxford to examine efforts related to high-risk alcohol behaviors and prevention. His recommendations have been presented to President Crawford and will help inform future ACC efforts.

Staff Achievements

- The Division of Student Affairs was recognized as one of this year's "Most Promising Places to Work in Student Affairs" for 2017 by *Diverse: Issues in Higher Education*.
- Rhonda Jackson received the Staff Award at the March 10 Lavatus Powell Diversity Banquet.
- Sexual Assault Response Coordinator Becca Getson and Office of Student Wellness Education and Prevention Coordinator Kathie Wollney co-presented at a state conference hosted by the Ohio Department of Higher Education, presenting about Miami's It's On Us campaign to end sexual and interpersonal violence in our community.
- Lincoln Walburn from the Armstrong Student Center has been appointed to the Association of College Unions-International (ACUI) Campus Shooting Dialogue Team.
- 13 ORL staff members presented/co-presented 16 programs at the spring regional & national professional student affairs conferences, and 4 other ORL staff members contributed their talent to conference-related committees and commissions
- Kara Strass' poster proposal was selected by ACPA and she participated in the poster sessions on March 20 and 21. Her topic was Incorporating Culture into Student Affairs Practice for Myaamia Students.
- OTP Assistant Director Elizabeth (Liz) Walsh is serving as the Presidential Intern for Dr. Stephen John Quaye (Miami faculty of Student Affairs in Higher Education) during Stephen's tenure as president of ACPA: College Student Educators International. Liz began her role in spring 2016, and will serve in her role through spring 2018.

The Office of Community Engagement and Service Board of Trustees Report, April 2017

Overview

The Office of Community Engagement and Service (OCES) promotes and supports activities which advance Miami University's historic commitment to its public purpose--producing active and "engaged citizens who use their knowledge and skills with integrity and compassion to improve the future of our global society."

OCES's current mission is to serve as a catalyst for mutually beneficial campus and community partnerships. It works with students, faculty, staff, and community organizations to help meet community needs via a wide variety of community engagement activities, including volunteerism/community service, Service-Learning courses and other curricular-based community-engaged teaching and learning, political and advocacy-based work, ASG student organization partnerships, Greek Life partnerships, internships, and collaborations with other offices and departments. OCES has also taken the lead on campus voter registration efforts.

The office is comprised of three professional staff members, Director--Christie Zwahlen, Assistant Director--Jessica Weasner, Program Coordinator--Leigh Ackerman, and a graduate assistant, Lisa Combs. A 14-person student staff also runs programs and events and helps to promote the office and its resources.

In October, 2016, OCES hired a new Director, Christie Zwahlen, who has been charged with reinvigorating the office culture, increasing awareness about the office and its programs, and developing innovative new approaches to engage students, faculty, and staff in mutually beneficial campus-community collaborations for the public good.

Zwahlen was formerly Acting Director at Binghamton University's Center for Civic Engagement, where she worked for 5+ years. Just previous to Miami, she served as Statewide Director of STEAM for the Boys & Girls Clubs of Delaware, where she developed multi-disciplinary after-school initiatives for K-12 youth.

Staffing Changes

Since Zwahlen assumed the role of Director, two existing staff members (both Program Associates) have left the University, and a 14-person student staff has been hired to re-energize the office and fill various administrative and programmatic roles. Currently, the office is home to:

- 2 Unpaid Program Management Interns (10-12 hrs/week)
- 2 Unpaid Social Media & Marketing Interns (10-12 hrs/week)
- 2 Unpaid Day of Service Coordinators (5 hrs/week)
- 2 Vote Everywhere Ambassadors (5 hrs/week) funded by the Andrew Goodman Foundation
- 3 America Reads/America Counts Coordinators
- 2 Front Desk Workers

Students attend weekly staff meetings and professional development sessions and are also broken down into teams who also meet weekly. Each team is supervised by 1-2 professional staff members and/or a graduate assistant. These teams are, Public Issues, Direct Service, Social Media & Marketing, Political Engagement, America Reads/America Counts.

Accomplishments

- **Voter Friendly Campus Designation:** In March, under the leadership of OCES, Miami University is designated a “Voter Friendly Campus” by NASPA and the Campus Vote Project. This prestigious designation, held by only 83 campuses nationwide, is awarded to recognize campuses doing excellent work to empower their students to get involved with democracy. The application process involved developing, implementing and reporting on the success of a campus-wide plan for voter registration and democratic engagement.
- **Launched First-ever Local Alternative Spring Break:** OCES teamed with Student Activities, International Student and Scholar Services, and Level 21 (who provided a 12-passenger van for transportation) to host the first-ever Local Alternative Spring Break targeted at International students, but open to the entire campus. In total, 20 students (15 international and 5 domestic) participated in three days of service in Oxford, Hamilton, and Cincinnati. Community partners included Oxford Parks & Recreation, Silvoor Biological Preserve, Habitat for Humanity, Booker T. Washington Community Center, and Matthew 25 Ministries.
- **Service-Learning:** Over the past 6 months, OCES designated 7 new Service-Learning classes. In addition, over the course of the academic year, it supported faculty and community partners in 80 existing Service-Learning classes across a wide-variety of disciplines. Surveys conducted within Service-Learning classes over the Fall 2016 semester demonstrated that:
 - 81% of students agreed or strongly agreed that their interactions with the community partner enhanced their learning in the course.
 - 88% of students agreed or strongly agreed that the community aspect of the course helped them see the practical application of the course subject
 - 84% of students agreed or strongly agreed that community service should be practiced in more courses at Miami.
- **School Tutoring:** In the past 6 months, the America Reads/America Counts program provided 35 tutors and 2,500+ hours of academic tutoring support to local schools and community centers throughout Oxford and Hamilton. OCES has also teamed with Miami HELPS (formerly of the Partnership Office) to increase the # of tutors to local schools, enhance the quality of tutoring via the accessibility of resources for teachers, and streamline the University’s outreach to local schools.
- **Service Days:** 200+ students provided over 500 hours of service to the Oxford area community through Service Saturdays and the Interfaith Day of Service. Students worked at Kramer Elementary School, the Animal Adoption Foundation, The Knolls (Senior Living Community), Oxford Empty Bowls (annual event), The Coalition for Healthy Communities, and local arts organizations to fulfill community needs. Each Service Day was accompanied by a reflection session that facilitated student learning and growth around issues of public importance.
- **Greek Spring Clean:** In collaboration with Greek Life, OCES has organized a day of

service for 400+ students in the Oxford and Hamilton communities. Students will work with a variety of organizations, including (but not limited to) The Family Resource Center, Hamilton Open Door Food Pantry, PAWS Adoption Center, Hueston Woods, and Oxford Parks and Recreation.

- **Workshops & Conversations:** This past spring, OCES organized four student workshops, including “Getting Your Org Engaged in the Community,” “Citizenship 101,” “Advocacy 101,” and “Creating a Campus/Community Action Plan.” OCES also hosted a dinner called “How Engaged Are We?: A Community Conversation on Civic Participation.” Held in the Undercroft at Holy Trinity Episcopal Church, it featured Dr. John Forren and Dr. Theresa Conover, faculty in Miami Hamilton's Department of Justice and Community Studies and authors of the [2016 Ohio Civic Health Index](#), which provides Ohioans with a snapshot of residents’ levels of meaningful participation in community, political and civic affairs.
- **Political Engagement Coalition:** In response to the heightened interest in politics on campus, OCES spearheaded the creation of a Political Engagement Coalition, a diverse group of students, faculty, staff and community members unified in an effort to foster and fuel student action/engagement across the political spectrum. The group aims to increase levels of student political engagement (e.g. voting, contacting elected officials, hosting forums and speakers, organizing events, protest art/demonstrations, etc.); share information about and collaborate on events, programs and opportunities for student political engagement; leverage the resources and expertise of group members and their connections with established political organizations/departments/offices; create a campus culture that supports and encourages political engagement; decrease barriers to student political engagement (on and off campus); and, promote dialogue across the political spectrum.
- **Partner in Democracy Award:** Miami University is named a “Partner in Democracy” by the Ohio Secretary of State for providing the most poll workers out of any organization statewide for the 2016 election season. Between the three campuses, Miami had 21 students/staff sign up to be poll workers. The University was honored for its efforts at an April 5th ceremony in Hamilton.

Short- and Long-Term Objectives

In the next 6 months, OCES seeks to:

- Rename and rebrand the office with input from students
- Give the office interior a “face-lift” (i.e. redecorate) with input from students
- Develop a strategic plan in consultation with an Advisory Council made up of students, faculty, staff and community members
- Hire a new support staff member (Program Associate level)
- Purchase and launch a user-friendly, online volunteer management platform across all three campuses for the purposes of student/faculty/staff recruitment, management of Service-Learning course components, assessing of community needs, generating accurate reports on levels of Miami’s community engagement, management of the Social Work Department’s field placement program.

In the next 12 months, OCES seeks to:

- Once again apply for the President’s Higher Education Community Service Honor Roll

- Apply to be a NASPA CLDE (Civic Learning and Democratic Engagement) Lead Institution--an honor reserved for exemplary institutions whose CLDE offices are located within Student Affairs.
- Develop a signature initiative, which engages multiple offices, academic departments, student organizations, and community partners, and results in focused and measurable community change.
- Re-establish the Faculty Advisory Council and revive interest in Community-Engaged pedagogies such as Service-Learning
- Based on feedback from the Faculty Advisory Council, develop additional Community-Engaged course designations beyond Service-Learning
- Launch a team-based Fellowship program (with small grants) for students, faculty/staff, and community members engaged in meaningful community change projects.
- Register at least 75% of eligible incoming freshmen to vote



Update on Academic Integrity Initiatives

For the Board of Trustees Subcommittee on Academic and Student Affairs

Submitted by: Brenda Quaye, Coordinator for Academic Integrity Initiatives, and
Susan Vaughn, Director of Ethics and Student Conflict Resolution

Submitted on: April 10, 2017

Background

Miami University's integrity initiative was begun in the 2005-2006 academic year with the goal of increasing student integrity both in and out of the classroom. An initial effort of the integrity initiative included participation in the Association of American College and Universities (AAC&U) Core Commitments Project: *Educating Students for Personal and Social Responsibility*. Out of this project, emphasis was placed on honesty and integrity during summer orientation, and the Miami Real World sessions were implemented during First Year Institute (now called Welcome Week) to engage students in conversations about ethical issues. These projects have evolved, expanded, and continued.

During the 2009-2010 academic year, the academic integrity policy and procedures were revised in order to make faculty reporting and adjudication of cases easier and more consistent. Additionally, the Office of Ethics and Student Conflict Resolution and the Office of the Provost collaborated to merge in-class and out-of-class dishonesty offenses, share a database, and implement an online integrity seminar as a sanction for dishonesty offenses. The academic integrity policy continues to be reviewed on a regular basis.

Since 2005, several task forces and work groups have assessed the campus culture and needs with regard to academic integrity. One of the primary recommendations of these groups was that more campus-wide emphasis and coordinated efforts were needed in this area. In August 2012, a Coordinator for Academic Integrity position was created to lead campus-wide efforts regarding academic integrity. The Coordinator provides faculty development and student education about academic integrity, support with regard to policies and procedures, and maintains academic dishonesty records. The Coordinator also regularly collaborates with the Office of Ethics and Student Conflict Resolution on projects regarding integrity in general.

Current Activities and Caseload

A comprehensive set of actions intended to encourage student integrity and ethical decision-making has been implemented and includes:

- Emphasis on integrity at summer orientation, including staff training (2006-present)
- Continued collaboration between the Office of the Provost and the Office of Ethics and Student Conflict Resolution regarding dishonesty in and out of the classroom

- Use of an online integrity seminar as a sanction for dishonesty offenses
- Increased use of personalized academic integrity seminar for students found Responsible for committing academic dishonesty or found Not Responsible but in need of education (2014-present)
- Participation in the AAC&U Personal and Social Responsibility Inventory
- Faculty development workshop series about academic integrity and university policies (2013-present) including the creation of an Academic Integrity Studies Certificate 2-day Winter Term workshop (Winter 2016 and 2017) and a month Academic Integrity Lunch ‘N Learn series to address current academic integrity topics. The Lunch ‘N Learn series will continue into the 2017-2018 academic year.
- Inclusion of academic integrity information at New Faculty Orientation (2013-present)
- Academic Integrity sessions presented for International students at International student orientation (2011-present)
- Partnering with the American Culture and English Program (ACE) to provide additional support and education around academic integrity issues for the students in the program, including pre-semester orientation and providing a presentation and case studies at a mid-semester retreat
- Inclusion of academic integrity module in the EDL 151 course for International students (formerly EDL 110) (2012-present)
- Inclusion of academic integrity material in UNV 101 (initiated in fall 2015)
- Academic integrity presentations given to a variety of department, classes, and organizations by request
- A faculty survey regarding their knowledge of the academic integrity policy and experiences with the academic integrity process or situations encountered in their classes
- Facilitation of two Faculty Learning Communities (FLCs) on academic integrity. The first of these was in 2014-2015, and the second is in progress in the current 2016-2017 academic year and will continue in 2017-2018.

Since the implementation of the new academic integrity policy and procedures, which includes centralized maintenance of records, an increase in the number of academic integrity cases has been recorded. This can be attributed to an increase in reporting, due to making reporting easier and placing adjudication in the hands of department chairs as well as to the overall message that reporting is expected and one means of reducing dishonesty. Below is a brief synopsis of the academic dishonesty caseload for the past eight academic years.

Academic Dishonesty	Number Reported	Suspensions / Dismissals
2009-2010	180	3 / 0
2010-2011	175	8 / 1
2011-2012	237	6 / 1
2012-2013	201	9 / 0
2013-2014	258	10 / 1
2014-2015	317	12 / 2
2015-2016	460	12 / 3
2016-2017*	363	11 / 1
* 2016-2017 Details (as of 4/10/17- Additional cases resulting from the end of the semester or summer classes are likely to be reported.) Responsible - 214 (58.9%) Not Responsible – 83 (22.9%) Pending – 66 (18.2%) 11 Suspensions due to two acts of dishonesty; 1 Dismissal due to three acts of dishonesty (Of the 11 suspensions, for 3 cases the first offense was non-academic dishonesty and academic dishonesty for 8 cases)		

As we often receive questions about the non-academic dishonesty case load and the number of suspensions issued through the Code of Student conduct for these cases since merging academic and non-academic dishonesty offenses for suspension purposes, below is the caseload and suspension information for non-academic dishonesty offense.

Non-Academic Dishonesty	Number Reported	Total Suspensions / AD + Non-AD**
2014-2015	146	10 / 1
2015-2016	202	8 / 2
2016-2017*	206	6 / 5

* 2016-2017 Details (as of 4/7/17- Additional cases may occur.)
 ** AD + Non-AD = the number of suspensions due to the first dishonesty infraction being academic dishonesty and the second offense being non-academic dishonesty. The other suspensions were due to two non-academic dishonesty infractions.

The increase in the academic integrity case load is due to a combination of two primary reasons. First, we have worked with our faculty to emphasize the need to report suspected dishonesty cases. Faculty are increasing their rates of reporting due to our emphasis on reporting as well as increased use of technology that makes potential academic dishonesty easier to detect. Also, as our International student population has increased, we have seen an increase in the numbers of International students reported for academic dishonesty. Often there is a large cultural component to why International students commit academic dishonesty, and the types of dishonesty committed by International students are often easier to detect than those committed by domestic students (which often go undetected and therefore not reported). We are working in conjunction with the Office of International Student and Scholar Services, the ACE program, and the Coordinator of the EDL 151 class to increase the amount of education on academic integrity for the International student population as well as working with faculty on how to help and support International students around these issues.

Future Plans

Several new initiatives are in progress or are planned to begin in the next academic year. Many of these initiatives will include collaborations among several offices within academic affairs and student affairs.

These include:

- Increased information and activities related to academic integrity for students taking UNV 101
- Increased information provided to incoming students and families during Orientation and Welcome Week
- Continued review of the Academic Integrity Policy
- Continued collaboration will occur to provide a comprehensive set of integrity initiatives and assessment of the initiatives will be on-going.
- The continuing Faculty Learning Community (FLC) for 2017-2018 on academic integrity in the online environment will be creating and disseminating resources for faculty to use in their courses, including modules for Canvas that can be adapted and edited to suit an instructor's needs.
- A student survey on academic integrity behaviors and attitudes



Student Veteran Needs Assessments: 2014 - 2016

In its continued commitment to veterans and military-affiliated students, Miami University continues to be compliant with the requirement in Ohio House Bill 488 for universities to conduct periodic surveys to assess the needs of this student population. As such, Enrollment Management and Student Success (EMSS) recommends we conduct this survey on at least a biannual basis in an ongoing effort to assess and improve the educational experience of our veterans and military-affiliated students.

Key Survey Takeaways

Prior-year survey results indicate that Miami has improved its outreach to veterans and beneficiaries, especially regarding campus contacts and resources. Key 2016 takeaways:

- Year-to-year, the data show an upward trend in respondents' knowledge about where to find appropriate veterans support contacts for a range of issues (from 47.4 percent in 2014 to 71.8 percent in 2016).
- A related drop can be seen in the number of students who were unaware of Miami's student veteran organization: 20 percent of respondents in 2014 were unaware of a student-led veterans' organization, compared to 6.7 percent in 2016.
- Students surveyed also reported consistently high levels of satisfaction with admission, faculty, and staff interactions, in addition to library services.

Additionally, there are four support staff in place to assist veteran and military-affiliated students:

Janet Mallen, Senior Assistant Director, Student Success Center (Oxford)

Lindsay Marnell, VA School Certifying Official and Assistant Director, EMSS (All campuses)

Kathy Ramsey, VA Point of Contact and Senior Assistant Director, One Stop Services (All campuses)

J.P. Smith, Coordinator of Veterans Services (Regional campuses)

Considerations for Improvement

In all surveys to date, respondents placed regular emphasis on possible improvements. Although Miami has acted, or is currently acting, on several suggestions (e.g., better communication regarding benefits certification, a centralized organization for veterans services, and specialized personnel in place), respondents emphasized the following in all surveys:

- Increased support for military-affiliated students (specifically, on the Oxford campus);
- More generous awarding of transfer credit for overseas service;
- Greater awareness on the part of academic advisors on all campuses on course applicability/inapplicability;
- Better resources in place to aid veterans in the transition to civilian and campus life (e.g., a veteran-specific UNV 101 course);
- Increased availability of academic scholarships and internship opportunities;
- More highly specialized personnel who can assist military-affiliated students at every stage of the student lifecycle;
- Dedicated space on the Oxford campus for military affiliated students.

ENROLLMENT UPDATE

Board of Trustees Meeting

April 20, 2017

Susan K. Schaurer

Assistant Vice President for Enrollment Management
and Director of Admission



MIAMI UNIVERSITY



Key Enrollment Goals

Fall 2017

First-Year Objectives

- » Increase applications for admission to exceed 31,000
- » Enroll a cohort of 3,700 first-year students
- » Meet Net Tuition Revenue targets
- » Increase non-resident enrollment
 - » Increase domestic non-resident enrollment
 - » Maintain international non-resident enrollment of 275
- » Increase diversity
 - » Racial/ethnic
 - » Socioeconomic
 - » College-going status
 - » Maintain quality
 - » Manage divisional enrollment targets

Other Enrollment Objectives

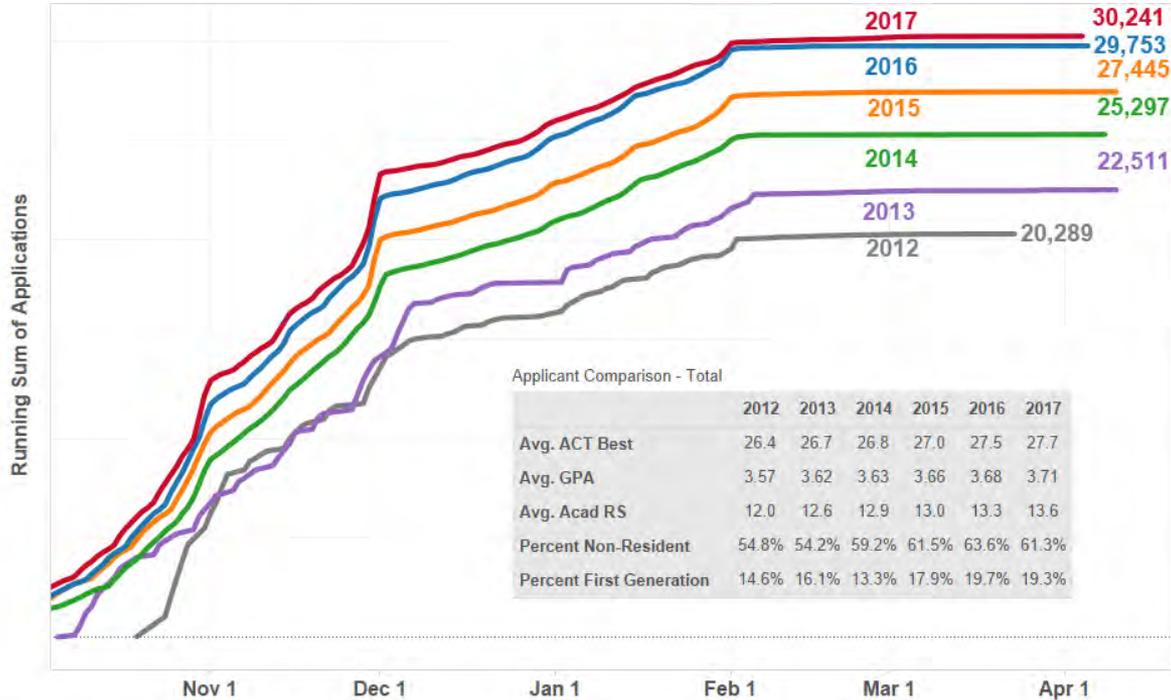
- » Maintain ACE Program enrollment of 275
- » Maintain transfer enrollment of 225



Application and Key Indicator History

Fall 2017

Data as of 4.11.2017



Fall 2017 Applications

by Residency

	2015	2016	2017	Δ 2015 to 2017	Δ 2016 to 2017
Non-Resident	16,878	18,915	18,531	9.8%	-2.0%
Domestic Non-Resident	12,308	14,018	13,835	12.4%	-1.3%
International	4,570	4,897	4,696	2.8%	-4.1%
Ohio Resident	10,567	10,838	11,710	10.8%	8.0%
Grand Total	27,445	29,753	30,241	10.2%	1.6%

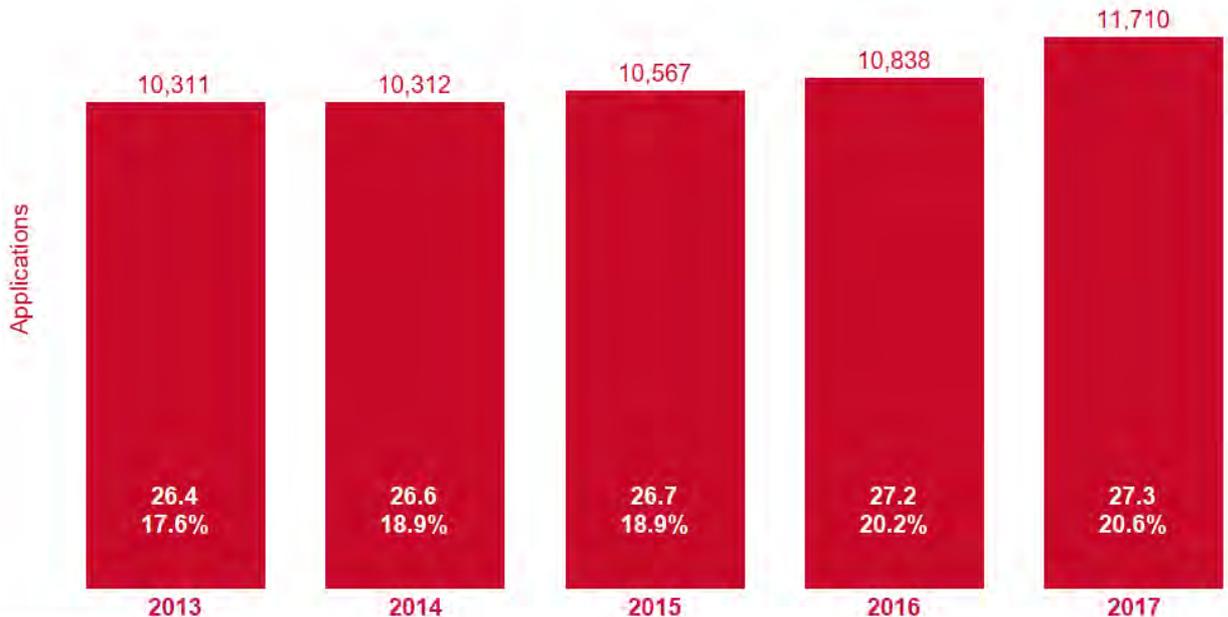


Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Applications

Ohio Residents



Enrollment Research and Analysis



Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Applications

Domestic Non-Residents



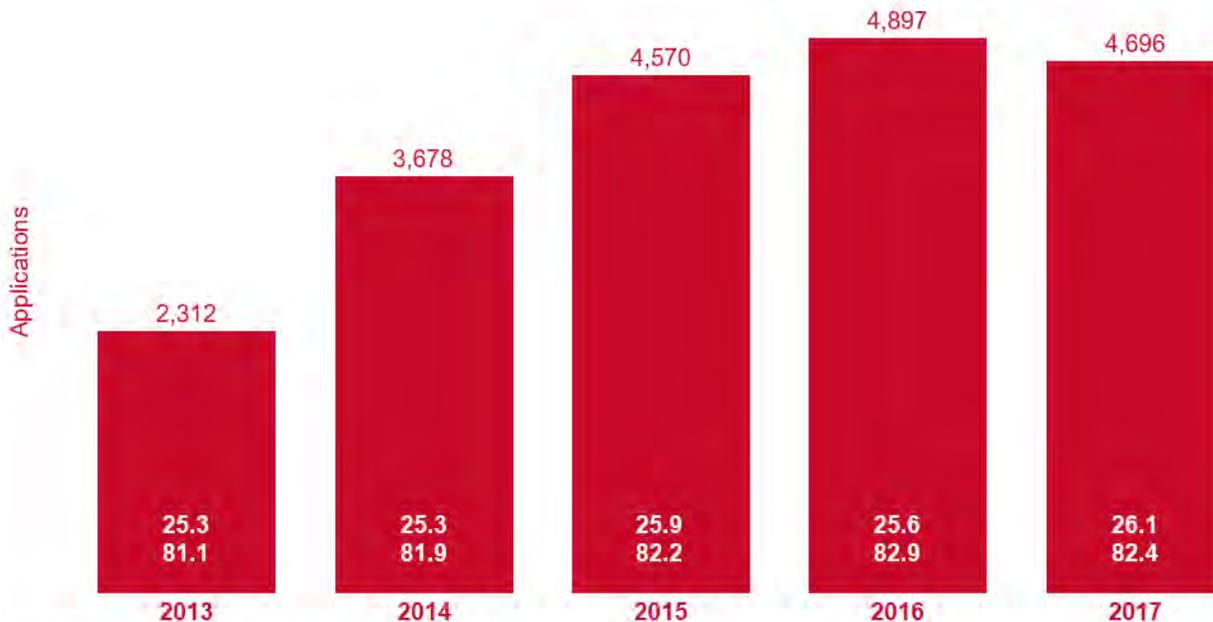
Enrollment Research and Analysis

Data as of 4.11.2017



Fall 2017 Applications

International



Enrollment Research and Analysis

Data as of 4.11.2017



Fall 2017 Applications

by Division

	2015	2016	2017	Δ 2015 to 2017	Δ 2016 to 2017
CAS	11,134	12,366	12,812	15.1%	3.6%
FSB	8,769	9,177	8,985	2.5%	-2.1%
CEC	3,796	4,247	4,276	12.6%	0.7%
EHS	2,665	2,790	2,942	10.4%	5.4%
CCA	1,081	1,173	1,226	13.4%	4.5%
Grand Total	27,445	29,753	30,241	10.2%	1.6%



Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Applications

Key Indicators

	Applications	ACT Best	GPA	Curriculum Strength	Non-Resident	Students of Color
2013	22,511	26.7	3.62	12.6	54.2%	14.5%
2014	25,297	26.8	3.63	12.9	59.2%	15.2%
2015	27,445	27.0	3.66	13.0	61.5%	14.9%
2016	29,753	27.5	3.68	13.3	63.6%	15.6%
2017	30,241	27.7	3.71	13.6	61.3%	16.2%



Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Applications

Students of Color

	Applications	ACT Best	GPA	Curriculum Strength	Non-Resident
2013	3,254	25.2	3.53	12.4	44.1%
2014	3,835	25.5	3.52	12.7	49.1%
2015	4,097	25.7	3.58	13.0	51.3%
2016	4,641	26.1	3.60	13.6	52.9%
2017	4,911	26.5	3.62	14.1	50.8%



Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Applications

ACT 30+

	Applications	ACT Best	GPA	Curriculum Strength	Non-Resident	Students of Color
2013	4,579	31.6	3.97	16.6	53.7%	11.6%
2014	5,579	31.7	4.00	16.6	58.4%	12.2%
2015	6,378	31.7	4.00	16.7	60.2%	11.4%
2016	8,587	31.9	4.02	16.8	63.4%	12.9%
2017	8,927	31.9	4.03	16.9	61.7%	12.3%



Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Applications

Scholarship Bands

	2013	2014	2015	2016	2017
33 - 36	1,175	1,603	1,831	2,955	3,139
30 – 32	3,404	3,976	4,547	5,632	5,788
27 – 29	5,692	6,344	6,719	7,153	7,455
26	1,984	2,221	2,349	2,314	2,264
Below 26	7,246	7,826	8,007	7,827	7,596
Null	3,010	3,327	3,992	3,872	3,999
Total	22,511	25,297	27,445	29,753	30,241



Data as of 4.11.2017

Fall 2017 Admits

Early Decision

	Admits	ACT Best	GPA	Curriculum Strength	Non-Resident	Students of Color
2013	689	25.9	3.58	11.4	28.0%	10.4%
2014	659	26.5	3.60	11.6	29.0%	10.6%
2015	710	26.2	3.62	11.9	30.6%	10.4%
2016	658	27.0	3.61	12.5	33.0%	10.0%
2017	689	26.8	3.62	12.0	29.8%	9.6%



Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Admits

December Early Admits

	Admits	ACT Best	GPA	Curriculum Strength	Non-Resident	Students of Color
2013	5,620	29.6	4.01	15.6	51.8%	10.2%
2014	6,088	29.8	4.05	16.0	52.5%	12.0%
2015	9,402	29.6	4.00	15.8	53.3%	14.5%
2016	11,518	30.0	4.02	16.0	57.3%	14.9%
2017	12,602	30.1	4.03	16.2	56.5%	13.9%



Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Admits

Current Admits

	Admits	ACT Best	GPA	Curriculum Strength	Non-Resident	Students of Color
2013	14,937	27.9	3.77	13.9	53.5%	13.4%
2014	16,350	28.3	3.80	14.3	58.5%	13.7%
2015	17,940	28.5	3.81	14.3	60.0%	13.4%
2016	19,401	29.0	3.86	14.7	62.0%	14.2%
2017	20,447	29.0	3.86	14.8	64.1%	14.4%



Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Admits

Students of Color

	Admits	ACT Best	GPA	Curriculum Strength	Non-Resident
2013	2,009	26.9	3.73	14.0	45.1%
2014	2,236	27.5	3.77	14.8	50.7%
2015	2,400	27.6	3.77	14.5	52.3%
2016	2,747	28.4	3.86	15.5	53.6%
2017	2,949	28.2	3.85	15.5	57.4%



Data as of 4.11.2017

Fall 2017 Admits

ACT 30+

	Admits	ACT Best	GPA	Curriculum Strength	Non-Resident	Students of Color
2013	4,412	31.6	3.99	16.6	53.2%	11.6%
2014	5,406	31.7	4.01	16.7	58.0%	12.2%
2015	6,148	31.7	4.02	16.7	59.3%	11.5%
2016	8,317	31.9	4.03	16.8	62.7%	12.9%
2017	8,650	31.9	4.04	17.0	61.0%	12.5%



Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Admits

Scholarship Bands

	2013	2014	2015	2016	2017
33 - 36	1,141	1,568	1,784	2,883	3,055
30 – 32	3,271	3,838	4,364	5,434	5,595
27 – 29	5,204	5,769	6,351	6,216	6,829
26	1,640	1,817	2,063	1,748	1,759
Below 26	3,167	2,731	2,753	2,437	2,597
Null	514	627	625	683	612
Total	14,937	16,350	17,940	19,401	20,447



Data as of 4.11.2017

Fall 2017 Admits

Bridges

	Admits	ACT Best	GPA	Curriculum Strength	Non-Resident	Students of Color
2013	359	26.4	3.81	13.8	13.1%	81.6%
2014	433	27.2	3.87	14.6	23.1%	74.4%
2015	510	27.3	3.82	14.5	13.5%	65.9%
2016	557	27.6	3.84	14.3	22.8%	69.5%
2017	552	27.1	3.86	14.8	26.3%	73.9%



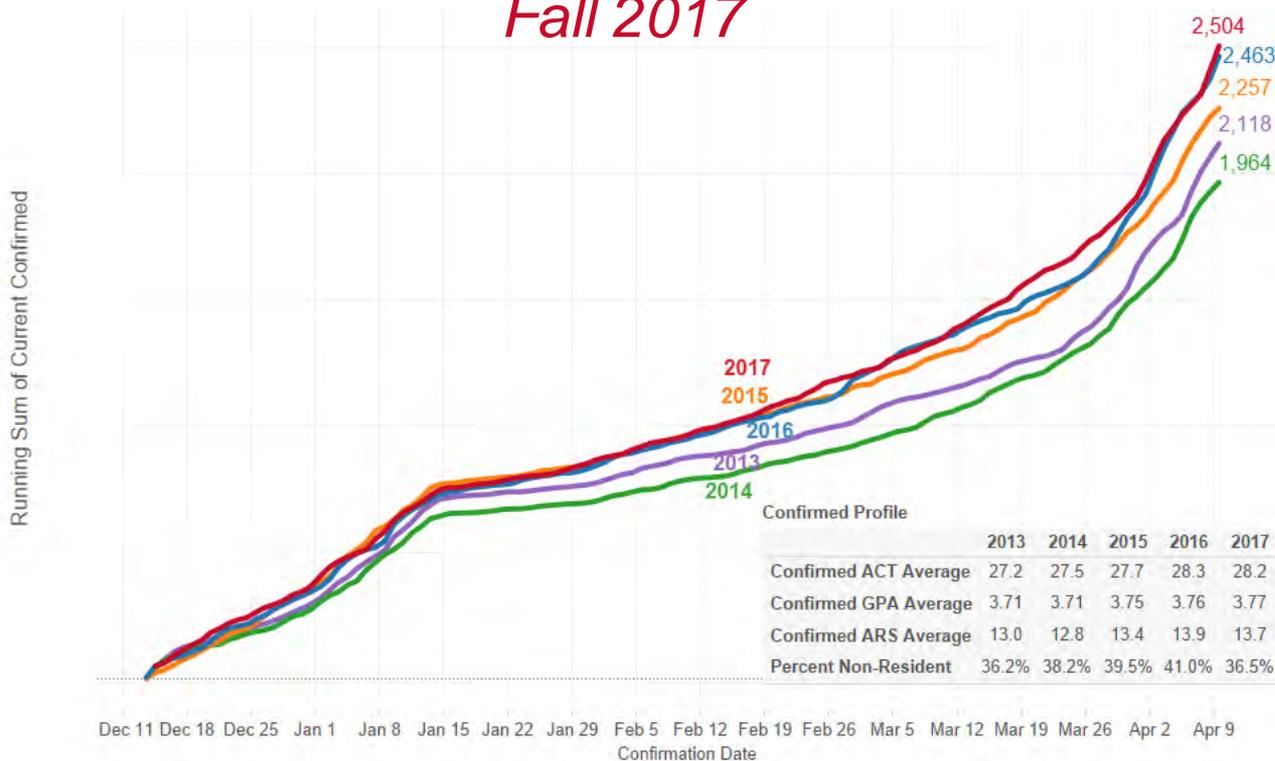
Data as of 4.11.2017

MiamiOH.edu

Confirmations and Key Indicator History

Fall 2017

Data as of 4.11.2017



Fall 2017 Confirmations

Key Indicators

	Confirms	ACT Best	GPA	Curriculum Strength	Non-Resident	Students of Color
2013	2,118	27.2	3.71	13.0	36.2%	10.8%
2014	1,964	27.5	3.71	12.8	38.2%	10.3%
2015	2,257	27.7	3.75	13.4	39.5%	11.9%
2016	2,463	28.3	3.76	13.9	41.0%	13.7%
2017	2,504	28.2	3.77	13.7	36.5%	15.5%



Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Confirmations

Students of Color

	Confirms	ACT Best	GPA	Curriculum Strength	Non-Resident
2013	229	26.3	3.60	12.5	35.8%
2014	203	26.5	3.63	13.3	30.0%
2015	268	26.5	3.68	13.2	34.3%
2016	337	27.3	3.69	13.6	31.5%
2017	389	27.1	3.70	13.8	29.6%



Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Confirmations

ACT 30+

	Confirms	ACT Best	GPA	Curriculum Strength	Non-Resident	Students of Color
2013	499	31.6	3.98	16.5	45.3%	9.8%
2014	477	31.6	3.96	15.7	38.6%	7.5%
2015	592	31.5	4.01	16.7	45.1%	8.1%
2016	839	31.8	3.98	16.3	45.8%	10.3%
2017	839	31.6	3.97	16.2	36.1%	10.8%



Data as of 4.11.2017

MiamiOH.edu

Fall 2017 Confirmations

Scholarship Bands

	2013	2014	2015	2016	2017
33 - 36	123	122	127	249	228
30 – 32	376	355	465	590	611
27 – 29	665	683	811	847	904
26	265	283	311	291	264
Below 26	669	484	503	441	463
Null	20	37	40	45	34
Total	2,118	1,964	2,257	2,463	2,504



Data as of 4.11.2017

Fall 2017 Confirmations

Bridges

	Confirms	ACT Best	GPA	Curriculum Strength	Non-Resident	Students of Color
2013	87	26.4	3.83	13.5	8.0%	67.8%
2014	119	26.7	3.82	13.8	18.5%	66.4%
2015	154	27.3	3.81	14.1	7.1%	51.9%
2016	183	27.7	3.80	13.6	15.8%	61.2%
2017	204	27.3	3.78	14.4	13.7%	64.2%



Data as of 4.11.2017

MiamiOH.edu

QUESTIONS?



MIAMI UNIVERSITY





April 2017
EMSS WRITTEN REPORT
Michael S. Kabbaz, Vice President

Admission and Enrollment Communication

Key updates included in the presentation.

Center for Career Exploration and Success

The Center for Career Exploration and Success (CCES) assisted **Miami's** education majors in their preparation for the Teacher Job Fair held on March 29th. More than 50 organizations participated in the event; prior to the fair, CCES hosted a Teacher Mock Interview Day that assisted 30 students in gaining a competitive advantage in the interview process.

CCES continues to provide strategic support to the humanities. In February and March 2017, a combination of 11 classroom presentations, panels, and workshops were offered for students pursuing a major in the humanities. In addition, Elizabeth Pierce, CEO of the Cincinnati Museum Center, met with faculty and students on campus in February, and delivered a public lecture on careers in the humanities.

Other noteworthy initiatives include:

- A total of 34 non-profit organizations attended the Non-Profit Career Exploration & Intern Expo with 57 students participating.
- Kia Nalls, Program Coordinator, collaborated with the Office of Diversity Affairs and presented an Etiquette Dinner for nearly 40 students of color on March 27th.

One Stop

Orientation can be overwhelming for parents and families as they are presented with an abundance of material about the Miami Experience, including information about billing and payments. In order to make this information accessible following Orientation, the One Stop is creating a Bill and Payment tutorial that will be deployed as a webinar in the summer as the fall semester bills are **posted to students'** accounts. This tutorial will be the first in a series being made to assist parents and students with a variety of topics including registration, student accounts, and financial assistance.

Research and Analysis

The new Civitas tool, *Illume Impact*, is now in production. *Impact* capitalizes on the data modeling powering the current student risk assessment Civitas platform, *Illume Student*, to measure the influence on student success of any campus initiative. *Impact* automatically identifies pairs of pilot and control students to match for a match pairs comparison, testing the true impact of that initiative on student persistence. *Illume Student*, *Illume Impact*, and the yet to be released *Illume Courses* are a suite of tools provided through **Miami's partnership with Civitas Learning**. **Civitas Learning offers a cloud-based, predictive analytics platform that helps turn diverse and disconnected data into actionable insights to help every student succeed.**

Student Financial Services

Student Financial Assistance

With the October release and availability of the FAFSA, Miami was able to mail its aid award notices to admitted Fall 2017 first-year students in an earlier timeframe. In total, 6,542 packets were mailed in January, 1,833 were mailed in February, and another 4,103 in March. As a comparison, **for last year's** cycle 10,327 letters were mailed in March. The earlier timeframe allows families more time to review

their aid and costs, and to consider Miami's return on investment prior to the May 1 confirmation deadline.

Bursar

The Bursar's office saw an 18% increase of payment plan usage this spring semester versus last spring. Payment plans are an optional resource for families to budget each semester's bill over a period of three or four months.

The Bursar, together with the Treasury Office, has been working to educate students on the benefits of receiving their refund check as a direct deposit instead of a mailed check. Emphasized benefits include a timelier and secure method of delivery to the student, as well as a more cost effective solution for Miami. To date, collaborative efforts have increased the ACH participation to over 51%. To further increase direct deposit participation, a communication plan has been created for the incoming class and an outreach program has been developed for current students.

Student Success Center

Campus-wide usage of EAB's Student Success Collaborative Campus tool (SSC Campus) continues to increase on all Miami campuses. The tutoring platform has been successfully implemented on the regional campuses. In the nine months since the product was launched, there have been 17,471 appointments made through the platform, including 6,611 scheduled appointments and 10,860 drop-in appointments.

The Student Success Center staff conducted a spring semester midterm outreach utilizing SSC Campus. Through these outreach efforts, 1,023 Oxford Campus students with two or more midterm grades of D or lower were contacted and offered an appointment scheduled via SSC Campus. As of March 30, 168 students (16.5%) had scheduled appointments to discuss strategies for improving their grades.

University Registrar

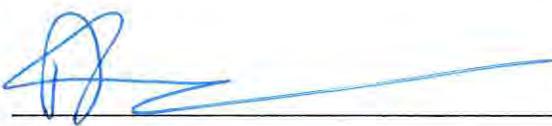
Mandy Euen, Senior Associate Registrar, has been appointed to the 11 member Public Policy Advisory Group of the American Association of Collegiate Registrars and Admission Officers (AACRAO). The Public Policy Advisory Group provides an essential practitioner's perspective on emerging legislation and public policy matters and serves as a practical resource to AACRAO's Executive Director and Government Relations staff.

Staffing the **University's** growing transfer needs – both in terms of credits transferred to Miami by new students and in courses taken at other institutions by current students and then transferred back to Miami – continues to be a top priority.

**Miami University Recommendation
to the Board of Trustees
For Action**

Date: April 20, 2017
Title: INITIAL REPORT ON DUPLICATE PROGRAMS
Synopsis: Initial Report on Duplicate Programs for the Ohio Department of Higher Education

It is recommended that the Board of Trustees approve sending the attached report to the Ohio Department of Higher Education in response to their request for a review of specific undergraduate programs offered by both Miami University and another public institution in the Southwest Ohio region, University of Cincinnati. This report has been reviewed and approved by the appropriate authorities.

Prepared by:  _____

Denise Krallman, Director of Institutional Research

Reviewed by:  _____

Phyllis Callahan, Provost and Executive Vice President for Academic Affairs

FOR BOARD OFFICE USE ONLY:

Recommendation Number: _____

Date of Board Approval: _____ Submitted by: _____

President

Duplication Program Initiative

Miami University

April 2017

In response to the request by the Ohio Department of Higher Education, Miami University has conducted a review of potential duplicate associate and baccalaureate degree programs with another university in the Southwest Ohio region, specifically University of Cincinnati.

The University of Cincinnati campus is approximately one hour's distance from Miami University's Oxford campus via US-27. The distance, coupled with the fact that students on Miami's Oxford campus are primarily residential students, means they are not likely going to be able to commute that distance to take courses. Thus, opportunities for some potential forms of collaboration, including co-teaching in-person classes, are limited.

The review included nine associate degree programs and 55 baccalaureate degree programs.

To conduct this review, Miami evaluated the programs in terms of the following indicators:

- 1) Retention rates;
- 2) Graduation rates;
- 3) Enrollment pattern over past five years;
- 4) Employment of its graduates; and
- 5) Contributions to the core liberal education mission of the University.

The Office of Institutional Research, in consultation with the Office of the Provost, compiled the program data and shared the information with the academic deans who offered feedback based on their contextual understanding of the program's mission, purpose and effectiveness. Each academic dean determined whether the programs within their division warranted no action or further evaluation.

Programs that have demonstrated success related to two or more of the indicators listed above are not identified for targeted action at this time.

In their review, the deans noted six bachelor degree programs and three associate degree programs that may benefit from further evaluation, including possible program elimination, realignment of the program within the University to improve efficiencies, or collaboration with University of Cincinnati.

Programs that have been eliminated or are being considered for elimination are either outdated, have declining enrollments or are not aligned with the University's mission.

Possible forms of collaboration with University of Cincinnati include: co-registration for distance-learning classes, or creation of dual degree programs (such as the Master of Social Work that Miami currently has with Wright State University). Carolyn Haynes, the Miami University Associate Provost has initiated conversations with the Vice Provost of Undergraduate Affairs at University of Cincinnati on possible collaborations.

April 21, 2017
Academic and Student Affairs

RESOLUTION R2017-xx

WHEREAS, University Senate on April 3, 2017 passed SR 17-04, proposing a degree, **Master of Fine Arts in Experience Design**, with a major in Experience Design.

NOW THEREFORE BE IT RESOLVED, that the **Board of Trustees** hereby approves the **establishment of a Master of Fine Arts in Experience Design**, with a major in Experience Design, College of Creative Arts.

April 21, 2017
Academic and Student Affairs

RESOLUTION R2017-xx

WHEREAS, University Senate on April 3, 2017 passed SR 17-05, proposing a degree, Bachelor of Science in Education Studies, with a major in Education Studies.

NOW THEREFORE BE IT RESOLVED, that the Board of Trustees hereby approves the establishment of a Bachelor of Science in Education Studies, with a major in Education Studies, College of Education, Health and Society.

REQUEST FOR APPROVAL

**SUBMITTED BY
MIAMI UNIVERSITY**

**ESTABLISHMENT OF A
Bachelor of Science in Education Studies
DEGREE**

**Original submission: April 1, 2016
Revised submission: January 20, 2017**

TABLE OF CONTENTS

Request	(insert pg #)
Section 1: Introduction	3
Section 2: Accreditation	6
Institutional accreditation	
Results of the last accreditation review	
Notification of appropriate agencies	
Section 3: Academic Leadership—Institution	7
Mission statement	
Organizational structure	
Section 4: Academic Leadership—Program	8
Organizational structure	
Program development	
Collaboration with other Ohio institutions	
Section 5: Student Support Services	12
Admission policies and procedures	
Student administrative services	
Student academic services	
Section 6: Curriculum	14
Introduction	
Program goals and objectives	
Course offerings/descriptions	
Program sequence	
Alternate delivery options	
Off-site program components	
Section 7: Assessment and Evaluation	46
Program assessment	
Measuring student success	
Section 8: Faculty	51
Faculty appointment policies	
Program Faculty	
Expectations for professional development/scholarship	
Faculty Matrix	
Section 9: Library Resources	55
Library resources	
Resources and Facilities	

Section 10: Budget, Resources, and Facilities **56**

Resources and Facilities

Budget/financial planning

Appendices **58**

Signature Page

Supplements: List the supplement or supplements included with the proposal

REQUEST

Date of submission: April 1, 2016 (revised January 20, 2017)

Name of institution: Miami University

Degree/degree program title: B.S. degree in Education Studies

Primary institutional contact for the request

Name: Michael P. Evans

Title: Associate Professor

Phone number: 513.529.6410

E-mail: mevans@miamioh.edu

Department chair/program director

Name: Kathleen Knight-Abowitz

E-mail: knightk2@miamioh.edu

Delivery sites: Oxford campus(es)

Date that the request was approved by the institution's governing board:

Approved by the Miami University Senate on [date], and the Board of Trustees on [date]

Proposed start date: Fall 2016

Date Institution established: 1809

Institution's programs: associate (12), bachelor's (128), master's (60), educational specialist (1), doctoral degrees (15). A total of 283 degree programs as of 3/31/16)

Educator Preparation Programs:

Indicate the program request leads to educator preparation licenses or endorsements.

Licensure Yes X No
Endorsement Yes X No

SECTION 1: INTRODUCTION

1.1 Brief summary of the request

The Bachelor of Science in Education Studies will engage students in the study of social, philosophical, ethical and cultural contexts of education by providing them with holistic, multicultural and international frameworks of research and knowledge with which to understand schooling, youth and families. Students in the Education Studies major will develop the abilities to analyze complex social issues related to education, conduct community research, and become engaged in addressing community challenges and policy-making related to schools, youth, families, health, wellness and justice issues.

There are a number of options for graduates with a major in Education Studies including: publishing, education policy work, gaming consultant, domestic and international non-profits, community development, curriculum design, education program director (museums, zoos, etc.), fundraiser, grant writer, education media, volunteer coordinator, education program specialist, program evaluation, community engagement/service learning, community-based researcher, youth program director, and graduate studies (law, education policy, counseling).

The earning potential for these careers is strong as demonstrated by the sample salary ranges included in Table 1. Many of these positions are based in the non-profit sector which is one of the fastest growing sectors of the economy. In 2010 the nonprofit sector employed 10 percent of the domestic workforce and according to a 2014 article from the New York Times, “From 2001 to 2011, the number of nonprofits in the United States grew 25 percent” (Bernasek, 2014).

Table 1: Salary Range for Select Occupations	
Position	Salary Range
Volunteer Coordinator	29,000 – 40,000K
Program Coordinator	38,000 – 56,000K
Community Organizer	28,000 – 51,000K
Grant Writer	30,000 – 70,000K
Youth Worker	20,000 – 42,000K

Fundraiser	27,000 – 90,000K
Instructional Designer	38,000 – 83,000K
Ex. Dir. Non-Profit	47,000 - 83,000K
Figures based on data from http://www.payscale.com/research/US/Job=Grant_Writer/Salary	

The Education Studies major would help set Miami apart from its primary competitors. In an analysis of the Miami's top cross application institutions from 2013, none of the institutions examined offered a similar program with the exception of a minor in Education Policy at Indiana University. These schools included: Case Western Reserve University, Marquette University, University of Dayton, University of Kentucky, University of Michigan, and Xavier University. Among the 12 public colleges and universities in Ohio, only Kent State offered a similar program (The Ohio State University has a major in Education Policy that is housed in the Public Policy School). The Education Studies major would be a valuable and viable program based on data collected from peer and aspirational institutions with similar programs.

Table 2: Peer and Aspirational Institutions with Similar Programs				
Institution	U.S. News & World Report Ranking	Total Undergrad Enrollment	Program Enrollment 2016 (non-licensure)	Teacher Licensure available in other department?
Penn State	47th	46,000	35 majors	Yes
Brandeis University	34th	3,729	32 majors, 13 minors	Yes
Syracuse University	61st	14,532	66 majors	Yes
Dickinson College	40th NLAC	2,364	12 majors, 23 minors	No
Emory University	21st	7,829	45 majors	No
Macalester College	23rd NLAC	1,900	50 majors, 10 minors	No

Colgate University	19th NLAC	2,875	17 majors, 3rd most popular minor on campus	Yes
Washington University	15th	7,401	25 majors	Yes
Duke University (minor only)	8th	6,626	45 minors	Yes
Indiana University (minors only)	75th	36,429	56 minors	Yes
University of Illinois	41st	32,959	New Program	Yes

Miami University's Department of Educational Leadership (EDL) is well positioned to lead a B.S. in Education Studies within the College of Education, Health & Society. The strengths of EDL are in the areas of educational foundations, curriculum, youth studies, policy, and leadership. These areas typically serve as the theoretical foundation for similar programs across the country. In addition, the department already has several courses that would help constitute the core curriculum for the Education Studies degree and the internal expertise to develop any necessary new courses. Based on projected future enrollments (an estimated 30 to 50 students) EDL has the capacity to add this major without additional staffing or resources.

The curriculum for the proposed major is based on an interdisciplinary model at Syracuse University. This model leverages the talents of faculty from across Miami University to allow students to tailor a program of study based on their personal goals and aspirations. EDL can offer a strong core curriculum for Education Studies program through a combination of existing courses such as EDL 204 Sociocultural Foundations of Education, EDL 203 Introduction to Critical Youth Studies, and EDL 318 Curriculum and Teacher Leadership and new courses under development including an introductory level course on International Perspectives on Educational Studies and an Education Policy course. The core curriculum would be a total of 18 credits.

The formulation of the remaining 18 credits are offered through five different concentrations: Creativity, Innovation & Learning; Disability Studies & Education; Sexuality, Education & Society; Equity & Educational Change; and Critical Youth Studies. These concentrations have been developed in partnership with other interested departments across the university. These

academic concentrations are mutually beneficial and work to boost enrollment in minors, thematic sequences, and courses across the division and university while simultaneously helping EDL round out the Education Studies curriculum with diverse offerings that will appeal to a broad range of students.

Bernasek, A. (2014). For nonprofits, a bigger share of the economy. *New York Times*. Accessed on March 16th 2016 at http://www.nytimes.com/2014/03/09/business/for-nonprofits-a-bigger-share-of-the-economy.html?_r=0

SECTION 2: ACCREDITATION

2.1 Regional accreditation

Original date of accreditation:	1913
Date of last review:	2015
Date of next review:	2025

2.2 Results of the last accreditation review

Miami University is accredited by the [Higher Learning Commission](#) (HLC) of the North Central Association of Colleges and Schools. HLC accredits degree-granting post-secondary educational institutions in the North Central region of the United States. Miami's most recent accreditation (reaffirmation) review was in April 2015.

2.3 Notification of appropriate agencies

Provide a statement indicating that the appropriate agencies (e.g., regional accreditors, specialized accreditors, state agencies, etc.) have been notified of the institution's request for authorization of the new program. **Provide documentation of the notification as an appendix item.**

An initial inquiry was submitted to the Ohio Board of Regents on . The acknowledgement that the inquiry was submitted can be found at the Ohio Board of Regents website: <https://www.ohiohighered.org/academic-program-approval/preliminary-requests>.

SECTION 3: LEADERSHIP—INSTITUTION

3.1 Mission statement

Miami University, a student-centered public university founded in 1809, has built its success through an unwavering commitment to liberal arts undergraduate education and the active engagement of its students in both curricular and co-curricular life. It is deeply committed to student success, builds great student and alumni loyalty, and empowers its students, faculty, and staff to become engaged citizens who use their knowledge and skills with integrity and compassion to improve the future of our global society.

Miami provides the opportunities of a major university while offering the personalized attention found in the best small colleges. It values teaching and intense engagement of faculty with students through its teacher-scholar model, by inviting students into the excitement of research and discovery. Miami's faculty are nationally prominent scholars and artists who contribute to Miami, their own disciplines and to society by the creation of new knowledge and art. The University supports students in a highly involving residential experience on the Oxford campus and provides access to students, including those who are time and place bound, on its regional campuses. Miami provides a strong foundation in the traditional liberal arts for all students, and it offers nationally recognized majors in arts and sciences, business, education, engineering, and fine arts, as well as select graduate programs of excellence. As an inclusive community, Miami strives to cultivate an environment where diversity and difference are appreciated and respected. Miami instills in its students intellectual depth and curiosity, the importance of personal values as a measure of character, and a commitment to life-long learning. Miami emphasizes critical thinking and independent thought, an appreciation of diverse views, and a sense of responsibility to our global future.

-- June 20, 2008

[\(http://MiamiOH.edu/about-miami/leadership/president/mission-goals/\)](http://MiamiOH.edu/about-miami/leadership/president/mission-goals/)

3.2 Organizational structure

Miami University is governed by a Board of Trustees which has 11 members appointed by the Governor with the consent of the Ohio Senate. The Board of Trustees delegates responsibility for administration of the university to the President. The President is advised by an Executive Committee that includes the Provost and Executive Vice President for Academic Affairs, Vice President for Finance and Business Services, Vice President for Student Affairs, Vice President for University Advancement, Vice President for Information Technology, General Counsel, Secretary to the Board of Trustees, Senior Director of University Communications, and Director of Intercollegiate Athletics.

The Division of Academic Affairs includes six academic divisions (College of Arts & Science, College of Creative Arts; College of Education, Health and Society; College of Engineering and Computing, Farmer School of Business; College of Professional Studies & Applied Sciences), the Graduate School, University Libraries, and the Miami University Dolibois European Center (MUDEC).

The administrative leadership of Miami University can be found at: <http://MiamiOH.edu/about-miami/leadership/admin-officers/index.html>.

SECTION 4: ACADEMIC LEADERSHIP—PROGRAM

4.1 Organizational structure

Describe the organizational structure of the proposed program. In your response, indicate the unit that the program will be housed within and how that unit fits within the context of the overall institutional structure. Further, describe the reporting hierarchy of the administration, faculty, and staff for the proposed program.

The Bachelor of Science in Educational Studies will be housed in the Department of Educational Leadership within Miami's College of Education, Health & Society. The department, an academic unit with its own chair, reports to the Dean of the College of Education, Health & Society. The department's budget, workload assignments, annual evaluation, salary increments, and tenure and promotion review of faculty all occur through recommendation/negotiation of the chair and faculty and the college dean. The College of Education, Health & Society works in collaboration with the Farmer School of Business, the College of Creative Arts, the College of Arts & Sciences, the College of Engineering and Computing and the College of Professional Studies and Applied Sciences. The College of Education, Health & Society reports to Miami's provost, president, and Miami University Board of Trustees.

Provide the title of the lead administrator for the proposed program and a brief description of the individual's duties and responsibilities. Include this individual's CV/resume as an appendix item.

The Department of Educational Leadership is led by the chair, Dr. Kathleen Knight-Abowitz, who is responsible for faculty evaluation and recruitment, curriculum, budget, student affairs, scheduling, representing the program both internally and externally, and all other administrative responsibilities. The chair reports to the Dean of the College of Education, Health & Society. Dr. Michael Evans, Associate Professor of Family, School and Community Connections, will support Dr. Knight-Abowitz in the administration of the B.S. in Educational Studies. Dr. Knight-Abowitz and Dr. Evans' CVs are included in Appendix C.

Describe any councils, committees, or other organizations that support the development and maintenance of the proposed program. In your response, describe the individuals (by position) that comprise these entities, the terms of their appointment, and the frequency of their meetings.

Department of Educational Leadership - The entire faculty meets regularly. The entire full-time faculty decides curriculum and other issues as a committee of the whole. The faculty approved this proposal in February of 2016.

College of Education, Health & Society Curriculum Committee - This committee of full time faculty meets on a monthly basis to review CEHS curriculum proposals (new course, minors, majors, etc.). The committee consists of a representative from each of EHS's five departments (serving 2 year terms) and is convened by the Associate Dean for Undergraduate Education.

Miami University Council of Academic Deans - The council consists of the Provost of Miami University, the deans of each of the five (5) academic divisions, the regional campus dean, dean of the graduate school and secretary of the university. Meetings are held twice a month (every-other-week). There are no terms of appointments as members serve during their administrative appointments.

Miami University Senate - This body consists of elected and appointed faculty, staff and students who represent constituencies from the entire university. Term of appointment is typically two (2) years. Meetings are held twice a month (every other week). This body provides explicit final approval of new degrees and majors by vote.

Miami University Board of Trustees - The members of this body are appointed by the Governor of the State of Ohio. They provide final Miami approval of new degree programs. There are nine (9) voting members, each of whom is nominated by the Governor of the State of Ohio with the advice and consent of the University Senate. They serve nine (9) year terms. In addition to the voting members, there are two (2) student representatives and national trustees.

4.2 Program development

Describe how the proposed program aligns with the institution's mission.

The Education Studies major is designed for students who are interested in education issues and careers related to education, but who do not wish to pursue an undergraduate degree that confers a teaching license. Education is an inherently interdisciplinary field and there are numerous career opportunities for individuals with a background in education studies. Consistent with the mission of CEHS, we use the term interdisciplinary to signal “a holistic, integrated approach that reflects a changing, global society.” Thus, the Education Studies major is not merely a collection of discrete courses drawn from across the disciplines, but rather it is the active integration of disciplinary insights and frameworks that results in a more comprehensive understanding of education issues. The College of Education, Health & Society working in partnership with departments across the university is well positioned to offer a unique and innovative curriculum that uses existing resources and will appeal to a broad range of

students. The Education Studies major has the potential to become one of the premier models of interdisciplinary education both at Miami University and at the national level and aligns with the three foundational goals of the Miami 2020 Plan.

- Ensure vitality and sustainability by building a forward-looking, efficient, and caring culture that stimulates, recognizes, and rewards creativity, entrepreneurial thinking, and exemplary performance.
- Promote a diverse culture of inclusion, integrity, and collaboration that deepens understanding and embraces intercultural and global experiences.
- Cultivate mutually beneficial partnerships and applied and service-oriented projects that strengthen our local, state, national and world communities.

Indicate whether the institution performed a needs assessment/market analysis to determine a need for the program. If so, briefly describe the results of those findings. If completed, submit the full analysis as an appendix item.

See below.

Indicate whether the institution consulted with advisory groups, business and industry, or other experts in the development of the proposed program. If so, briefly describe the involvement of these groups in the development of the program.

The Department of Educational Leadership started the program development process by doing a scan of similar programs in peer and aspirational countries from around the United States (see Table 2 above). The purpose of this research was threefold First, to determine the feasibility and demand for such a program based on enrollments. Second, to determine if an Education Studies program can successfully coexist with programs focused on teacher licensure. Third, to explore variations in program structure and curriculum. The research process included a combination of web-based research and correspondence with program leaders. We were able to determine that a B.S. in Educational Studies would likely appeal to broad range of students and have sustainable enrollments; that most universities also had licensure programs, but that Ed Studies did not directly compete for students with these programs because there is no path to licensure; and finally that we had the internal capacity and expertise to offer a core curriculum that is comparable to similar programs.

Next, faculty from the Department of Educational Leadership met to discuss the findings from the program scan, outline a core curriculum, determine program learning objectives, and develop new courses. The EDL faculty used the interdisciplinary model currently in place at Syracuse University to draft a curriculum the infused coursework from other departments across the university.

http://soe.syr.edu/academic/counseling_and_human_services/selected_studies/default.aspx/

Representatives from the Department of Educational Leadership met with faculty in the Departments of Family Studies & Social Work, Teacher Education, Kinesiology & Health, and Education Psychology to discuss the proposed B.S. in Education Studies. These departments were invited to participate in collaborating on the development of the five concentrations. Faculty experts from across the university were consulted to ensure the quality of the concentrations and to determine if there was capacity for additional students in the courses that are included. Letters of support from all of the department chairs in the College of Education, Health & Society and other key stakeholders from across the university are included in Appendix A.

Indicate whether the proposed program was developed to align with the standards of a specialized or programmatic accreditation agency. If so, indicate whether the institution plans to pursue programmatic/specialized accreditation for the proposed program and provide a timeline for achieving such accreditation. If the program is already accredited, indicate the date that accreditation was achieved and provide information on the next required review.

There are no program accreditation agencies or generally accepted standards affiliated with this program.

4.3 Collaboration with other Ohio institutions

Indicate whether any institution within a 30-mile radius of your institution offers the proposed program. If so, list the institutions that offer the proposed program, and provide a rationale for offering an additional program at this site.

There are no institutions within a 30-mile radius of Miami University that offer a B.S. in Education Studies. Among the 12 public colleges and universities, only Kent State offered a similar program (The Ohio State University has a major in Education Policy that is housed in the Public Policy School).

Indicate whether the proposed program was developed in collaboration with another institution in Ohio. If so, briefly describe the involvement of each institution in the development of this request and the delivery of the program.

This program was not developed in collaboration with any other institution in Ohio.

SECTION 5: STUDENT SERVICES

5.1 Admissions policies and procedures

Describe the admissions requirements for the program. In your response, highlight any differences between the admission requirements for the program and for the institution as a whole.

Any student in good academic standing at Miami University (including first year students, transfer students, and students at the main campus or regional campuses) are eligible for admission to the Education Studies degree program. Current students on academic probation or with a cumulative GPA of less than 2.0 may not apply to the program.

Describe the transfer credit policies for the proposed program, including the use of credit transfer review committees and the maximum number of hours that can be transferred into the program. In your response, specifically address the credit that may be transferred according to the Board of Regents' Transfer Assurance Guide (TAG) and Career Technical Credit Transfer (CT²) initiatives; and other types of transfer credit awarded toward major program requirements (e.g., AP, life experience, CLEP, portfolio, etc.).

Transfer students applying to the proposed program are required to have earned a high school diploma and have a minimum of 2.0 g.p.a. in college courses in order to be eligible for transfer admission. Transfer students are responsible for meeting all requirements that are in effect when they first enroll as degree candidates. Students who attended another college after high school and registered for one or more courses must apply for admission to Miami as a transfer student. Credit earned at another college is subject to transfer regulations. (Adapted from <http://www.miamioh.edu/academics/bulletin/>)

Three courses are governed by transfer agreements: EDL204 (required): Transfer Module; WGS201(concentration course): Transfer Module and EDT/FSW225 (concentration course): TAG course. We plan on fully honoring all transfer credit module and TAG courses.

Students who have successfully completed the Transfer Module at an Ohio college or university will be considered to have fulfilled the Transfer Module at Miami. Additional Miami Plan requirements that are not included in the Transfer Module, however, may be required.

Articulation tables and program information that can be found on u.select (accessed via <http://www.transfer.org/uselect/>) are maintained to assist students in reviewing / previewing transfer credit information. (Adapted from <http://www.units.miamioh.edu/reg/transfercredits/>)

5.2 Student administrative services

Indicate whether the student administrative services (e.g., admissions, financial aid, registrar, etc.) currently available at the institution are adequate to support the program. If new or

expanded services will be needed, describe the need and provide a timeline for acquiring/implementing such services.

Miami's campus is full-service and the administrative resources are adequate to support the proposed program.

5.3 Student academic services

Indicate whether the student academic services (e.g., career services, counseling, tutoring, ADA, etc.) currently available at the institution are adequate to support the program. If new or expanded services will be needed, describe the need and provide a timeline for acquiring/implementing such services.

Miami's campus is full-service and the administrative resources are adequate to support the proposed program.

SECTION 6: CURRICULUM

6.1 Introduction

Provide a brief description of the proposed program as it would appear in the institution's catalog (*General Bulletin*). The description should be no more than 150 words.

The Bachelor of Science in Education Studies will engage students in the study of social, philosophical, ethical and cultural contexts of education by providing them with holistic, multicultural and international frameworks of research and knowledge with which to understand schooling, youth and families. Students in the Education Studies major will develop the abilities to analyze complex social issues related to education, conduct community research, and become engaged in addressing community challenges and policy-making related to schools, youth, families, health, wellness and justice issues. Students must select one of five concentrations: 1). Creativity, Innovation & Learning; 2). Disability Studies & Education; 3). Sexuality, Education & Society; 4). Equity & Educational Change; and 5). Critical Youth Studies.

6.2 Program goals and learning objectives

Describe the goals and objectives of the proposed program. In your response, indicate how these are operationalized in the curriculum.

Program learning objectives: Students will

- critically analyze the field of education broadly defined with an appreciation of the complex interactions that occur between youth, families, schools, communities, policymakers and cultures.
- develop interpretive, normative, and critical analysis capacities relevant to understanding the connections between education and related fields of family studies, youth advocacy, and health;
- learn oral, written and online communication skills that enable students to effectively communicate with others in learning about and advocating for students, youth, families and health issues;
- cultivate community-based research knowledge and skills that can be used to guide inquiry and problem-solving with schools, communities, families and youth.

Learning Outcomes	Core Courses Where Practiced (learning outcomes will also be reinforced through coursework in concentrations)
<ul style="list-style-type: none"> ● critically analyze the field of education broadly defined with an appreciation of the complex interactions that occur between youth, families, schools, communities, policymakers and cultures. 	EDL 204, EDL 224 & EDL 312
<ul style="list-style-type: none"> ● develop interpretive, normative, and critical analysis capacities relevant to understanding the connections between education and related fields of family studies, youth advocacy, and health; 	EDL 203, EDL 204, EDL 224, & EDL 312
<ul style="list-style-type: none"> ● learn oral, written and online communication skills that enable students to effectively communicate with others in learning about and advocating for students, youth, families and health issues; 	EDL 224, EDL 318, EDL 383
<ul style="list-style-type: none"> ● cultivate community-based research knowledge and skills that can be used to guide inquiry and problem-solving 	EDL 203 & EDL 383

with schools, communities, families and youth.	
--	--

6.3 Course offerings/descriptions

Complete the following table to indicate the courses that comprise the program. Please list courses in groups by type (e.g., major, general education, elective) and indicate if they are new or existing courses.

Course (number/name)	Cr hrs	Major	General Education	Elective	OTM TAG CTAG	New/Existing Course
MAJOR REQUIREMENTS (TAKEN BY ALL STUDENTS IN ED STUDIES MAJOR)						
EDL/BWS 203 Introduction to Critical Youth Studies	3	■	MPF- IIC			Existing
EDL 204 Sociocultural Foundations of Education	3	■	MPF - IIB			Existing
EDL 224 Education Policy in the United States	3	■				New
EDL 312 Foundations of Education in Global Contexts	3	■				New
EDL 318 Curriculum & Teacher Leadership	3	■				Existing
EDL 382 Community-Based Learning in Education	3	■				Revision of Existing Course
STUDENTS SELECT 1 of 5 CONCENTRATIONS (18 Credits)						
<ul style="list-style-type: none"> · Creativity, Innovation & Learning · Disability Studies & Education 						

- Sexuality, Education & Society
- Equity & Educational Change
- Critical Youth Studies

CONCENTRATION 1: Creativity, Innovation & Learning

Course (Number/Name)	Cr hrs	Major	General Education	Elective	OTM TAG CTAG	New/Existing Course
----------------------	--------	-------	-------------------	----------	--------------	---------------------

CONCENTRATION REQUIREMENTS

CCA 111 Innovation, Creativity & Design Thinking	3			■		Existing
EDP 201 Human Development & Learning in Social & Educational Contexts	3		MPF - IIC.	■		Existing
EDT 311 Educational Strategies for Non-Majors	3			■		Existing

CONCENTRATION ELECTIVES (Choose 9 Hours)

EDT 188 Creativity and Innovation in STEM	3			■		Existing
EDT 288 Ways of Thinking in STEM	3			■		Existing
IMS 212 The Design of Play	3			■		Existing
IMS 225 Games and Learning	3			■		Existing
EDT 284 Writing for Educators	3		ADVW	■		Existing
THE 393 Intercultural	3			■		Existing

Theater						
THE 424 Topics in Applied Theater	3			■		Existing

CONCENTRATION 2: Disability Studies & Education

Course (Number/Name)	Cr hrs	Major	General Education	Elective	OTM TAG CTAG	New/Existing Course
----------------------	--------	-------	-------------------	----------	--------------	---------------------

CONCENTRATION REQUIREMENTS

DST 272: Introduction to Disability Studies	3		MPF - IC, IIC.	■		Existing
DST 375: Allies and Activists	3			■		Existing
EDP 489/DST 494: Disability in Global and Local Contexts	3			■		Existing

CONCENTRATION ELECTIVES (Choose 9 Hours)

DST 278: Women and (Dis)Ability	3			■		Existing
EDL 315: History of Disability	3			■		Existing
DST 378: Media Illusions of Disability: Creations of "The Disabled Identity"	3			■		Existing
EDT 457: Culturally Responsive Teaching	3			■		Existing
DST/SOC/SJS: 470: Social/Political Activism	3			■		Existing

CONCENTRATION 3: Sexuality, Education and Society						
Course (Number/Name)	Cr hrs	Major	General Education	Elective	OTM TAG CTAG	New/Existing Course
CONCENTRATION REQUIREMENTS						
FSW 365 Family Life Sexuality Education Across Cultures	3			■		Existing
FSW/WGS 361 Couple Relationships: Diversity and Change	3			■		Existing
FSW 451 Family Violence	3			■		Existing
Concentration Life Span Course Electives(Choose 6 hours)						
FSW 245 Children in Families: Ages Conception -12	3			■		Existing
FSW 466 Later Life Families	3			■		Existing
FSW 481 Adolescent Development in Diverse Families	3			■		Existing
Concentration Elective (Choose 3 hours)						
WGS/EDL 369 Youth, Sexualities and Education	3			■		Existing
WGS 202 Intro to GLBT Studies	3		MPT - IC, IIB.	■		Existing
WGS/ENG 435 Queer Theory	3			■		Existing

CONCENTRATION 4: Equity & Educational Change						
Course (Number/Name)	Cr hrs	Major	General Education	Elective	OTM TAG CTAG	New/Existing Course
Concentration - Foundation Electives (Choose 9 hours)						
BWS 151 Introduction to Black World Studies	3		MPF IC, IIC	■		Existing
BWS 325 Identity, Gender, Race & Class	3			■		Existing
DST/SOC/EDP/WMS 375 (Dis)Ability Allies & Activists	3			■		Existing
EDT 205 Race, Cultural Diversity & Equity in Education	3			■		Existing
WGS 201 Intro to Women's Studies	3		MPF, IC, IIC, IIIB.	■		Existing
WGS 202 Intro to GLBT Studies	3		MPF - IC, IIB.	■		Existing
Concentration - Community Electives OPTION A (Choose 9 hours)						
BWS 470 Social/Political Activism	3			■		Existing
EDL 232 Introduction to Community Based Leadership	3		MPF- IIC	■		Existing
EDT/FSW 225 Family, School & Community Connections	3			■		Existing
EDT 457/557 Culturally	3			■		Existing

Responsive Teaching						
SJS 165. Introduction to Social Justice Studies	3		MPF – IIC	■		Existing
Concentration - Community Electives OPTION B (9 Hours) <i>Students may elect to participate in the Over-the-Rhine Residency Program for 9 credits</i>						
ARC 405Z/ Urban Field Experience	1-3			■		Existing
ARC 427/ARC 527. The American City Since 1940	3			■		Existing
SJS 215 EMPOWER I: Educational and Economic Justice and Service-Learning	2			■		Existing
SJS 216 EMPOWER II: The Intersections of Race, Class and Education	2			■		Existing

CONCENTRATION 5: Critical Youth Studies						
Course (Number/Name)	Cr hrs	Major	General Education	Elective	OTM TAG CTAG	New/Existing Course
Students select 18 hour from the following course						
EDL 333 Representations of Urban Youth in the Media	3			■		Existing
EDL/AAA 334 Transnational Youth Cultures	3			■		Existing

EDL/WGS 369 Youth, Sexualities and Education	3			■		Existing
SJS 323 Social Justice and Change	3			■		Existing
DST 272 Intro to Disability Studies	3		MPF- IC, IIC.	■		Existing
SJS 490 Social/Political Activism	3			■		Existing
LAS/SPN 332 Latin American Popular Culture	3			■		Existing
WGS 437 Black Feminist Theory	3			■		Existing
HST 400R A History of Modern Childhood	3			■		Existing
LAS 410J Child and Nation in Latin America	3			■		Existing

Provide a brief description of each course in the proposed program as it would appear in the course catalog. In your response, include the name and number of the course. **Submit course syllabi as appendix items.**

Education Studies Required Core Courses

18 Credits

EDL/BWS 203: Intro to Critical Youth Studies (3) (MPF)

An overview of Critical Youth Studies which allows class participants to explore and appreciate their identities, to develop an awareness of issues affecting different populations of youth, and to learn a variety of tools for self-expression and activism. This curriculum draws from key fields in youth studies such as Educational Studies, Cultural Studies, Ethnic Studies, Gender Studies, Sexuality Studies, Performance Studies, Literary Studies, and Art Criticism to provide students with a multidisciplinary and layered understanding of youth. EDL 203 foregrounds underrepresented voices and bodies that have been invisible and/or marginalized within the study

of youth, specifically, and U.S. society, generally. The primary aims of this course are to: 1) Introduce students to the area of critical youth studies, 2) Alert students to existing programs, initiatives, and movements connected to this area of study, 3) Expose students to multidisciplinary ways of engendering self-expression as youth and working with youth. IIC. Cross-listed with BWS.

EDL 204: Sociocultural Foundations of Education (3) (MPF, MPT)

Introduction to the field of social foundation of education using humanities and cultural studies approaches to investigate education in a diverse and democratic nation. IIB.

EDL 224: Education Policy in the US (3)

We will examine both the broader political context within which education policy is made as well as the policy making process. The course will introduce students to a range of current topics that define the current debates in education, including, but not limited to, test based accountability, equity and adequacy for special populations, and school choice. In analyzing these debates, students will use the various disciplinary perspectives to understand the complexity of current issues in American K-12 education.

EDL 312: Education in Global Contexts (3)

This class will focus on the theoretical foundations of education in global contexts, as well as issues influencing the field. Topics will include: globalization; education reforms, political, cultural, and religious influences, centralization and decentralization policies, colonialism and its legacies, and access to education among others. The goal of this class is to uncover why education is the way it is in other contexts, determine the limitations of understanding other contexts, and evaluate the extent to which elements of education are transferable between contexts.

EDL 318: Curriculum & Teacher Leadership (3)

This course is designed to challenge and shape students' conceptions of educational organizations and cultures; their professional development as teachers and/or educational staff members; as well as the acts of teaching, curriculum development, teaming and leadership. The course encourages the development of personal and professional theoretical frameworks and practical tools for enhancing awareness of and action in educational roles as decision-maker, curriculum-creator, inquirer, community member/builder, democratic citizen, team member, teacher and leader.

EDL 382: Community-Based Learning in Education (3)

(Course revision of EDL 382: Service in Urban Communities)

This course introduces students to community-based approaches to research, learning, and development with an emphasis on education issues. Working with local non-profits, schools, and community organizations students will use community-based participatory research (CBPR) as a research paradigm to explore and address a range of education issues at the community level. This course will familiarize participants with key principles of CBPR practice; community assessment; issue analysis; research planning; data gathering; and data sharing. The course will also develop student capacities in cultural competence; working with diverse populations; and ethical considerations in community-based work.

Education Studies Concentrations

18 Credits: Select one of five concentrations

Creativity, Innovation and Learning

Required 9 Hours

SCA 111: Innovation, Creativity and Design Thinking (3) (MPF)

This course will explore the roots of original thought and its role in the evolution of different areas of human endeavor. Students will explore the many facets of creativity, design and innovation, which are purely human traits at the heart of our ability to grow, change and adapt as individuals, and ultimately to survive as a species. The course will present scientific and scholarly ways of understanding creativity, but will also engage students in a series of exercises to experience processes through a diverse range of media and project types. Learning the roles and processes of innovation and design thinking will be central to this exploration. Team work, problem-solving and leadership skills will also be addressed, and students will both self-author and collaboratively author original concepts.

EDP 201: Human Development and Learning in Social Educational Contexts (3) (MPF)

In-depth examination of theoretical issues and principles of human development and learning, including developmental changes, motivational and learning processes, exceptionalities and other individual differences, and dynamics of social groups. The ways human development and learning can be fostered within diverse social and educational contexts and the interactive influences of contextual differences on direction and nature of these processes are a major focus for systematic inquiry. IIC. CAS-C.

EDT 311: Educational Strategies for Non-Majors (3)

Curriculum, materials, and methods of teaching in K-12 schools; lesson planning, questioning strategies, cooperative learning, concept development, technology, evaluation, teaming, understanding learning styles and needs of learners and the teaching environment; teaching professionalism.

Choose 9 Hours:**EDT 188: Creativity and Innovation in STEM (3)**

The goal of this course is an introduction to STEM (Science, Technology, Engineering and Mathematics) Education and its basic principles of creativity and innovation. This course is the first course in the "Exploring STEM Education in Society" thematic sequence. This course, EDT 188, will provide many opportunities for thinking critically, problem solving, and in-depth writing. Standard Letter Grade; Lecture.

EDT 288: Ways of Thinking in STEM (3)

Over the course of human history, many theories have been developed to help us better understand our physical, biological, psychological, and social worlds. In the process of developing these theories, STEM professionals have used particular ways of observing natural phenomena - thinking, questioning, experimenting, and validating their observations, methods, and theories. This course is designed to help you understand the nature of scientific inquiry and scientific knowledge, mathematical reasoning, engineering and technological design, and the interactions among science, technology, engineering, mathematics and society.

IMS 212: The Design of Play (3)

This course develops theoretical foundations and skills in understanding how fun is created. Students will study and design a variety of interactive situations that engage participants through the construction of playful experiences. The understanding of fun is informed by a variety of disciplines that include psychology, art and science. It never hurts to have a little bit of magic. Students will build and critique a variety of constructed experiences which serve as foundational work for the construction of computer games in subsequent courses. Typically offered Spring Semester.

IMS 225: Games and Learning (3)

This course discusses the use of gaming for educational and other non-entertainment goals. It covers topics such as the learning principles of games, the design of educational games, procedural rhetoric, gamification, etc. The course itself is designed as a game. While taking this course, you will battle monsters (quizzes, exams, games, etc.), complete quests (design games, write papers, make videos, etc.), and (hopefully) save the world while acquiring critical knowledge and skills in the field of games and learning. Crosslisted with EDP. Typically offered every semester.

EDT 284: Writing for Educators (3)

This writing course is designed for prospective educators and those who want to strengthen their written voices. Students will develop and extend attitudes, habits, and skills that enable them to write with efficiency, clarity, and substance. In addition to writing in a number of genres, students will study the craft of successful writers to learn strategies that expand their own writing

repertoire. A central feature of this course is peer response and one-to-one conferences with the instructor to help students learn to revise evolving writing into writing worth reading. ADVW. Prerequisite: ENG 111 or equivalent.

THE 393: Intercultural Theater (3) (MPT)

May be offered with various focuses (including African, African American, Latin American, Asian American, feminist perspectives, as well as others) as it explores culture, race, gender and identity in performance. Emphasis on developing student appreciation of and critical response to drama and performance. This course is repeatable up to 6 credit hours. Prerequisite: THE 101 or THE 191.

THE 424: Topics in Applied Theatre, Practice, and Pedagogy (3)

Topics in Applied Theatre, Practice, and Pedagogy will explore creative methods in theatre and performance and their application in non-traditional settings such as the classroom, community, or other non-artistic venues. Prerequisite for THE 424: junior status or permission of instructor.

Disability Studies & Education

Required 9 Hours

DST 272: Introduction to Disability Studies (3) (MPF, MPT)

Explores the link between the social construction of disability and that of race, class, gender, ethnicity, and sexual orientation as they pertain to social justice in a multicultural and democratic society. Promotes critical analysis of dominant and nondominant perspectives on disability. IC, IIC. CAS-C. Cross-listed with EDP/SOC.

DST 375: Allies and Activists (3)

Explores what it means to be ally to/in/with the disability community in America. The course emphasizes identity formation and how that formation can inform the construction of the ally identity. Through deconstructing learned values, knowledge, and images of disability that mitigate ally behavior, students discover the micro and macro structures that support ally behavior. By exploring how social control and social change have worked in other civil rights movements, students understand the necessity of identifying and including allies in the disability movement for civil rights. CAS-C. Cross-listed with EDP/SOC/WGS.

EDP 489/DST 494: Disability in Global and Local Contexts (3) (MPC)

Examines contemporary disability issues and policies and the lived experiences of persons with disabilities in international and local contexts, with emphasis on understanding disability within particular communities-both locally and in other countries-and on learning multiple research methods. Prerequisite: permission of instructor. Cross-listed with DST/ENG/STC 494.

Choose 9 Hours from the following:

DST 278: Women and (Dis)Ability (3)

Provides a critical analysis of the historical, sociological, cultural, media and educational images and representations of women with disabilities. Current research and theories from Disabilities Studies and Womens Studies will serve as the lenses for the exploration of disability as a social construct. The course will focus on exploration of oppressive social forces embedded in the representations of and by women with disabilities which transform and complicate such images. Cross-listed with EDP/WGS.

EDL 315: History of Disability (3)

An introduction to the history of disabilities in America, providing an overview of major themes, events, individuals, policy developments and political and social activism of, by, and for people with disabilities, as well as an introduction to the historical subfield of history of disabilities. Cross-listed with DST.

DST 378: Media Illusions of Disability: Creations of “The Disabled Identity” (3)

Provides a critical analysis of past and present media constructions of persons with disabilities. Through exploring theory and research from diverse disciplines (communication, sociology, gerontology, educational psychology and others), students explore how perceptions of persons with disability are formed and analyze how the media is implicated in creating, distorting, and reflecting stereotypical and fictionalized images of disability. The course analyzes how these images shape public perception and reproduce the unequal power and privilege relationships that maintain the status quo while providing resources and techniques for the provision of alternative images of disability in various media genres. Cross-listed with EDP/SOC/STC.

EDT 457: Culturally Responsive Teaching (3)

The goal of this course is to assist preservice and in-service teachers to develop proficiency using culturally relevant pedagogy for culturally and linguistically diverse students. The course includes a study of the theoretical and practical foundations of effective teaching in diverse classroom environments. Ethnicity, gender, social class, religion and other issues are considered from multiple perspectives.

DST/SOC/SJS 470: Social/Political Activism (3) (MPC)

Provides students with the opportunity to explore how indigenous groups effect change in their communities. Prerequisite: SOC 151 or SOC 153, or SOC/SJS 165, or BWS 151. Cross-listed with BWS/SJS/SOC.

Sexuality, Education and Society

Required 9 Hours

FSW 365: Family Life Sexuality Education Across Cultures (3) (MPT)

Addresses cultural issues related to sexuality education, sexual behavior, and sexual identity. Comprehensive overview of the biological and social aspects of human sexuality, specifically directed at training for family life educators. Differences in cultural background are examined and presented as powerful educational tools to be applied toward the improvement of communication about sexuality. Presents a variety of teaching strategies for different age groups, which will meet licensure requirements for family life educators.

FSW/WGS 361: Couple Relationships: Diversity and Change (3)

Investigation of intimate couple relationships in their many diverse forms. Focuses on social and psychological factors influencing development and maintenance of such couple relationships as dating, cohabitation, and marriage. General principles are discussed as well as factors that are more specific to certain age groups, relationship types, or sociocultural settings. Prerequisite: three hours of social science. Cross-listed with WGS.

FSW 451: Family Violence (3) (MPC)

Analysis of research and theory on family violence, physical abuse of children, sexual abuse, neglect, premarital abuse, wife abuse, gay/lesbian battering, elder abuse, prevention and intervention. Basic framework is ecological/feminist, emphasizing an examination of family dynamics as well as broader historical, social, and patriarchal contexts. Cross-listed with SOC/WGS.

Choose 2 of the following for 6 hours:**FSW 245: Children in Families – Ages Conception – 12 (3)**

Students in this course will examine the developmental contexts and theoretical perspectives of working with children and families. They will conduct in-depth analyses of the complex relationships between school, community and family resources in an educational setting.

FSW 466: Later Life Families (3) (MPT)

Examination of family kinship patterns during mid and later life. Topics include relations with romantic partners, adult children, siblings, and other kin, as well as widowhood, grandparenthood friendships, and policy issues impacting mid and later life families. Cross-listed with GTY.

FSW 481: Adolescent Development in Diverse Families (3) (MPT)

Provides a broad interdisciplinary examination of the field of adolescent development from contextual and cross-cultural perspectives. Focus includes sensitivity to racial, ethnic, and cultural diversity while studying persons 10 to 20 years of age within family systems.

Choose 1 of the following for 3 hours:

WGS/EDL 369: Youth, Sexualities and Education (3)

This interdisciplinary course utilizes insights from a variety of areas - such as literature, sociology, popular culture, law, and medicine - to analyze how contemporary discourses of sexuality are viewed from multiple perspectives. The course investigates how discourses of sexuality co-mingle with discourses of youth with special attention to the intersections of race, ethnicity, class, gender, nationality and ability. Working from a Critical Youth Studies (CYS) framework and similar theoretical positions, the course privileges scholarship and community-based educational models which foreground issues of equity, social justice, and youth participatory activism. Central questions addressed throughout the course include: What is sexuality, and what does race have to do with it? How are notions of innocence, purity, risk and danger tied to particular bodies, identities and desires? How do the logics, structures and processes of late capitalism and globalization shape the cultural politics of sexuality?

WGS 202: Intro to GLBT Studies (3) (MPT)

Introduction to the scholarly field of GLBT (Gay, Lesbian, Bisexual, Transgender) Studies. Provides the intellectual foundation for the further study of non-normative genders and sexualities. IC, IIB. CAS-B.

WGS/ENG 435: Queer Theory (3)

Analysis of how gender and sexuality have informed our understandings of cultural texts and contexts. Emphasizes how discourses of gender and sexuality function within a variety of historical, cultural, and/or aesthetic traditions. Cross-listed with ENG.

Equity & Educational Change (9 Credits from the options below)**BWS 151: Introduction to Black World Studies. (4) (MPF)**

Introduces the Afrocentric perspective as it has developed in anthropology, history, political science, geography, sociology, religious studies, mass communications, theater, art, etc. Covers theories, research, methodologies, and practice of Africana studies. Students develop historical and contemporary understanding of the African diaspora. IC, IIC. CAS-C.

BWS 325: Identity, Race, Gender, Class. (3)

Develops conceptual tools and critical perspectives that enable students to better understand and analyze the processes through which identities are constructed and experienced. Learning activities facilitate analysis of individual identities as experienced through the life cycle and across diverse cultural and subcultural contexts, and build a systematic understanding of the processes and dynamics through which identities and identity groups develop and interact. CAS-C.

DST/SOC/EDP/WMS 375: (Dis)Ability Allies & Activists (3)

Explores what it means to be ally to/in/with the disability community in America. The course emphasizes identity formation and how that formation can inform the construction of the ally identity. Through deconstructing learned values, knowledge, and images of disability that mitigate ally behavior, students discover the micro and macro structures that support ally behavior. By exploring how social control and social change have worked in other civil rights movements, students understand the necessity of identifying and including allies in the disability movement for civil rights. CAS-C. Cross-listed with EDP/SOC/WGS.

EDT 205: Race, Cultural Diversity & Equity in Education (3)

This course will explore the complex relationship between race, cultural diversity, and inequity in education. It will interrogate the idea and construction of “race,” and will examine how racial inequities are produced, maintained, and resisted in educational institutions. It will attend to diversity within groups by considering the dynamics of race as it intersects with gender, class, sexuality, dis/ability, language, and religion. The course will also analyze the historical and ongoing exclusion and marginalization of minoritized groups, and the hegemonic dominance and normalization of whiteness in education policies, curriculum and pedagogy, assessment and achievement, teacher and student identities, school and classroom spaces, and family and community engagements. It will employ various conceptual frameworks to look inside educational structures and cultures that sustain inequities and that challenge and remedy them. Finally, the course will provide students with opportunities to investigate these issues as they relate to their own experiences and communities.

WGS 201: Intro to Women’s Studies (3) (MPF, MPT)

Interdisciplinary introduction to the study of women which focuses on determinants and expressions of women’s roles. IC, IIC, IIIB. CAS-C.

WGS 202: Intro to GLBT Studies (3) (MPF)

Introduction to the scholarly field of GLBT (Gay, Lesbian, Bisexual, Transgender) Studies. Provides the intellectual foundation for the further study of non-normative genders and sexualities. IC, IIB. CAS-B.

9 Credits from the options below.

BWS 470: Social/Political Activism. (3) (MPC)

Provides students with the opportunity to explore how indigenous groups effect change in their communities. Prerequisite: [SOC 151](#) or [SOC 153](#), or SOC/[SJS 165](#), or [BWS 151](#).

EDL 232: Introduction to Community Based Leadership (3) (MPF)

Introduction to Community-Based Leadership explores theories and practices of leadership in public institutions and communities. Students critically examine three concepts central to

community-based leadership: public, leadership, and democracy. Using the scholarship of leadership studies and civic engagement, students explore what it means to work in public life and lead for the public good in local, national, and international contexts. Students accomplish these goals through readings, class discussions, analytical and reflective writing, and community-based learning experiences connecting theory and practice. The course will help students develop their vision and plan for participating in community-based leadership as Miami students and as engaged citizens. IIC.

EDT/FSW 225: Family, School & Community Connections (3)

This course focuses on the theory and practice of joining families, communities, and schools to support student learning, development and success in education. Strategies to improve communication and collaboration are emphasized with a focus on family types, cultures, economic conditions, school systems, community services, political forces, advocacy groups, and other factors that impact children and their families.

EDT 457/557: Culturally Responsive Teaching (3)

The goal of this course is to assist preservice and in-service teachers to develop proficiency using culturally relevant pedagogy for culturally and linguistically diverse students. The course includes a study of the theoretical and practical foundations of effective teaching in diverse classroom environments. Ethnicity, gender, social class, religion and other issues are considered from multiple perspectives.

SJS 165: Introduction to Social Justice Studies (3) (MPF)

The introduction to Social Justice provides a basis to understand, interpret, and solve social problems in fair, equitable, and just ways. IIC. CAS-C. Cross-listed with SOC.

Alternatively, students may elect to participate in the Over-the-Rhine Residency Program for 9 credits.

ARC 405Z: Urban Field Experience (1-3)

Courses in three of the primary curricular areas: communication process; history and theory; environmental systems/practice. Offerings vary. May include: housing, contemporary architecture theory and practice, vernacular architecture, urban studies, architectural theory, exploration of graphic media, advanced work in building systems, etc. Seminar descriptions available at departmental office during preregistration each semester. Nonmajors encouraged to seek course work in their area of interest.

ARC 427/ARC 527: The American City Since 1940 (3) (MPT)

Examination of the American city and its physical transformation since 1940. Studies how different experiences of the city are conditioned by issues of class, race, gender, culture. Cross-listed with BWS.

SJS 215: EMPOWER I: Educational and Economic Justice and Service-Learning (2)

EMPOWER explores how educational and economic injustices impact communities and considers strategies for social change. This course contains a Service-Learning component. Co-requisite: enrollment in UTC or SJS/SOC 165.

SJS 216: EMPOWER II: The Intersections of Race, Class, and Education (2)

Builds on the concepts learned in EMPOWER I to further explore issues of race and class and how they intersect in education. This course contains a Service-Learning component. Recommended prerequisite: SJS 215.

Critical Youth Studies

EDL 333: Representations of Urban Youth in Media (3)

This course offers a critical analysis of media portrayals of youth and urban education. Specific topics such as school violence, bullying, teen pregnancy, social promotion, student achievement, and urban teaching will be analyzed across a broad range of media formats. Students will examine how these representations both reflect and shape how society views urban youth and schooling.

EDL/AAA 334: Transnational Youth Cultures (3) (MPT)

Using contemporary social and educational theory, this course introduces the student to the historical construction of adolescence and youth. The course also explores cultural practices of transnational youths as a socio-historical construction that is affected by contemporary conditions of neo-liberalism, neo-colonialism and globalization. Cross-listed with AAA.

EDL/WGS 369: Youth, Sexualities and Education (3)

This interdisciplinary course utilizes insights from a variety of areas - such as literature, sociology, popular culture, law, and medicine - to analyze how contemporary discourses of sexuality are viewed from multiple perspectives. The course investigates how discourses of sexuality co-mingle with discourses of youth with special attention to the intersections of race, ethnicity, class, gender, nationality and ability. Working from a Critical Youth Studies (CYS) framework and similar theoretical positions, the course privileges scholarship and community-based educational models which foreground issues of equity, social justice, and youth participatory activism. Central questions addressed throughout the course include: What is sexuality, and what does race have to do with it? How are notions of innocence, purity, risk and

danger tied to particular bodies, identities and desires? How do the logics, structures and processes of late capitalism and globalization shape the cultural politics of sexuality?

SJS 323: Social Justice and Change (3)

Study of how social justice is realized through social change, focusing on the individual and collective actions of people fighting for their vision of just world and a just future. Prerequisites: SOC 151 or SOC 153 or SJS/SOC 165 or BWS 151 or DST/EDP/SOC 272.

DST 272: Intro to Disability Studies (3) (MPF, MPT)

Explores the link between the social construction of disability and that of race, class, gender, ethnicity, and sexual orientation as they pertain to social justice in a multicultural and democratic society. Promotes critical analysis of dominant and non-dominant perspectives on disability. IC, IIC. CAS-C. Cross-listed with EDP/SOC.

SJS 470: Social/Political Activism (3) (MPC)

Provides students with the opportunity to explore how indigenous groups effect change in their communities. Prerequisite: SOC 151 or SOC 153 or SJS/SOC 165. Cross-listed with BWS/DST/SOC.

LAS 332: Latin American Popular Culture (3)

Interprets and contextualizes elements of Latino and Latin American popular culture (art, music, food, and celebrity) in light of academic readings in Spanish and English that explore issues of hybridity, representation, commodification, and the quest for authenticity. Conducted in Spanish and English. Prerequisite: SPN 311 or permission of instructor. Cross-listed with SPN.

WGS 437: Black Feminist Theory (3)

Examines critical and theoretical issues in black feminism from slavery to the present. One of the central goals of the course is to interrogate race, gender, class and sexuality in the context of black women's thoughts and experiences. The class will read, discuss and analyze a wide variety of texts including critical essays, films, selected fiction, print and visual media. Cross-listed with BWS/ENG.

HIS 400R: A History of Modern Childhood

The modern concept of childhood as a unique life stage characterized by sentimentality, affection, and protection was first articulated in 1960 by French sociologist Philippe Aries, in his watershed *Centuries of Childhood: A Social History of Family Life*. Through a study of the artistic depictions and material culture of children in Europe from the Middle Ages to the seventeenth century, Aries came to the controversial conclusion that before the Early Modern Period, childhood as we know it did not exist. Although Aries' conclusions have been widely rejected or revised, his methodology -- one that placed children at the center of historical inquiry

-- inspired historians to take seriously the history of childhood. This course will extend both his temporal and geographical bounds to explore the multiple meanings of childhood around the world. Keeping in mind the historical and cultural contexts in which children grew up, students construct and revise definitions of childhood considering: How do elements of material culture define childhood? How is public and private space constructed to display or conceal children in the collective view? What is the relationship between children and the State? To what extent do children exercise historical agency? What role do political and extracurricular organizations play in preparing children for citizenship?

LAS 410 Child and Nation in Latin America

This culminating course for the Latin American Studies major is a semester-long exploration of childhood in Latin America and the Caribbean. On a metaphorical level, historically marginal nations and peoples have been subject to infantilization. On a practical level, children themselves have often borne the brunt of structural injustices in the region. This course will examine theories of childhood in order to understand the way that youth is connected to political power. It will also examine specific subsets of Latin American youth that illustrate this issues: Haitian Restaveks, Mexican child revolutionaries, Brazilian street children, Latin migrant worker children in the US, Pan American youth organizations are among a few of the cases that will be explored. Students will produce a semester-long research project as a course requirement.

6.4 Program sequence: Provide the intended/ideal sequence to complete the program in the table below. Add additional time period as needed.

B.S. in Education Studies – Creativity, Innovation & Learning (CIL) Concentration			
Time Period	Curriculum Component	Time Period	Curriculum Component
Freshman Year			
Year 1 Fall Semester	EDL 204 (3) MPF- IIB	Year 1 Spring Semester	EDL 203 (3) MPF - IIC
	MPF IVA (3 or 4)		EDP 201 (3)
	ENG 111 (3) (MPF I)		ADV-W (3)

	MPF V (3)		ICP (3)
	Electives (4-5)		Electives (4-5)
Total	16-17 Credits		16-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Sophomore Year			
Year 2 Fall Semester	EDL 224 (3)	Year 2 Spring Semester	EDL 312 (3)
	EDT 311 (3)		CCA 111 (3) MPF IIA
	MPF IVB (3 or 4)		CIL Electives (3)
	CIL Electives (6)		Elective (7)
Total	15-16 Credits		16 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Junior Year			
Year 3 Fall Semester	MPF IIIB (6) or MPF IIIA Study Abroad (6)	Year 3 Spring Semester	EDL 318 (3)
	Electives (9)		Electives (12-14)
Total	15 Credits		15-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Senior Year			
Year 4 Spring Semester	EDL 382 (3) Experiential Learning	Year 4 Spring Semester	Capstone (3)

	Electives (13)		Electives (13)
Total	16 Credits		16 Credits

**B.S. in Education Studies – Equity & Educational Change (EECA)
Option A Concentration**

Time Period	Curriculum Component	Time Period	Curriculum Component
-------------	----------------------	-------------	----------------------

Freshman Year

Year 1 Fall Semester	EDL 204 (3) MPF - IIB	Year 1 Spring Semester	EDL 203 (3) MPF - IIC
	Equity Community Elective (3)		Equity Foundation Elective (3)
	ENG 111 (3) (MPF I)		MPF IVA (3 or 4)
	MPF V (3)		ADV-W (3)
	Electives (4-5)		Electives (4)
Total	16-17 Credits		16-17 Credits

Time Period	Curriculum Component	Time Period	Curriculum Component
-------------	----------------------	-------------	----------------------

Sophomore Year

Year 2 Fall Semester	EDL 224 (3)	Year 2 Spring Semester	EDL 312 (3)
	Equity Foundation Elective (6)		MPF IIA (3)
	MPF IVB (3 or 4)		Equity Community Elective (6)
	ICP (3)		Electives (4-5)

Total	15-16 Credits		16-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Junior Year			
Year 3 Fall Semester	MPF IIIB (6) or Study Abroad MPF IIIA (6)	Year 3 Spring Semester	EDL 318 (3)
	Electives (9)		Electives (12-14)
Total	15 Credits		15-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Senior Year			
Year 4 Spring Semester	EDL 382 (3) Experiential Learning	Year 4 Spring Semester	Capstone (3)
	Electives (13)		Electives (13)
Total	16 Credits		16 Credits

B.S. in Education Studies – Disability Studies & Education (DSE) Concentration			
Time Period	Curriculum Component	Time Period	Curriculum Component
Freshman Year			
Year 1 Fall Semester	EDL 204 (3) MPF - IIB	Year 1 Spring Semester	EDL 203 (3) MPF - IIC
	DST 272 (3)		DST 278, 378, 470, EDL 305 or EDT 457 (3)
	ENG 111 (3) (MPF I)		MPF IVA (3 or 4)

	MPF V (3)		MPF IIA (3)
	Electives (4-5)		ADV – W (3)
Total	16-17 Credits		15-16 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Sophomore Year			
Year 2 Fall Semester	EDL 224 (3)	Year 2 Spring Semester	EDL 312 (3)
	DST 278, 378, 470, EDL 305 or EDT 457 (3)		DST 278, 378, 470, EDL 305 or EDT 457 (3)
	MPF IVB (3 or 4)		EDP 489/DST 494 (3)
	DST 375 (3)		Electives (7-8)
	ICP (3)		
Total	15-16 Credits		16-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Junior Year			
Year 3 Fall Semester	MPF IIIB (6) or Study Abroad MPF IIIA (6)	Year 3 Spring Semester	EDL 318 (3)
	Electives (9)		Electives (12-14)
Total	15 Credits		15-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Senior Year			

Year 4 Spring Semester	EDL 382 (3) Experiential Learning	Year 4 Spring Semester	Capstone (3)
	Electives (13)		Electives (13)
Total	16 Credits		16 Credits

B.S. in Education Studies – Sexuality, Education and Society (SES) Concentration			
Time Period	Curriculum Component	Time Period	Curriculum Component
Freshman Year			
Year 1 Fall Semester	EDL 204 (3) MPF- IIB	Year 1 Spring Semester	EDL 203 (3) MPF - IIC
	MPF IVA (3 or 4)		WGS 369, 202, or 435 (3)
	ENG 111 (3) (MPF I)		MPF IVA (3 or 4)
	MPF V (3)		ADV-W (3)
	Electives (4-5)		Electives (4)
Total	16-17 Credits		16-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Sophomore Year			
Year 2 Fall Semester	EDL 224 (3)	Year 2 Spring Semester	EDL 312 (3)
	FSW/WGS 361 (3)		MPF IIA (3)
	MPF IVB (3 or 4)		FSW 365 (3)
	FSW 245, 466, or 481 (3)		FSW 245, 466, or 481 (3)

	ICP (3)		Electives (4-5)
Total	15-16 Credits		16-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Junior Year			
Year 3 Fall Semester	MPF IIIB (6) or Study Abroad MPF IIIA (6)	Year 3 Spring Semester	EDL 318 (3)
	Electives (9)		Electives (12-14)
Total	15 Credits		15-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Senior Year			
Year 4 Spring Semester	EDL 382 (3)	Year 4 Spring Semester	FSW 451 Capstone (3)
	Electives (13)		Electives (13)
Total	16 Credits		16 Credits

B.S. in Education Studies – Equity & Educational Change (EECB) Option B Concentration			
Time Period	Curriculum Component	Time Period	Curriculum Component
Freshman Year			
Year 1 Fall Semester	EDL 204 (3) MPF, MPT - IIB	Year 1 Spring Semester	EDL 203 (3) MPF - IIC
	Equity Foundation		Equity Foundation

	Electives (3)		Electives (3)
	ENG 111 (3) (MPF I)		MPF IVA (3 or 4)
	MPF V (3)		ADV-W (3)
	Electives (4-5)		Electives (4)
Total	16-17 Credits		16-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Sophomore Year			
Year 2 Fall Semester	EDL 224 (3)	Year 2 Spring Semester	EDL 312 (3)
	Equity Foundation Electives (3)		MPF IIA (3)
	MPF IVB (3 or 4)		MPF IIIB (6)
	ICP (3)		Electives (4 – 5)
	Electives (3-4)		
Total	15-17 Credits		16-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Junior Year			
Year 3 Fall Semester	Over-the-Rhine Fall Residency	Year 3 Spring Semester	EDL 318 (3)
	ARC 405Z (1-3)		Electives (12-14)
	ARC 427 (3)		
	SJS 215 (2)		
	SJS 216 (2)		

Total			15-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Senior Year			
Year 4 Spring Semester	EDL 382 (3) Experiential Learning	Year 4 Spring Semester	Capstone (3)
	Electives (13)		Electives (13)
Total	16 Credits		16 Credits

B.S. in Education Studies – Critical Youth Studies (CYS) Concentration			
Time Period	Curriculum Component	Time Period	Curriculum Component
Freshman Year			
Year 1 Fall Semester	EDL 204 (3) MPF - IIB	Year 1 Spring Semester	EDL 203 (3) MPF - IIC
	CYS Elective (3)		CYS Elective (3)
	ENG 111 (3) (MPF I)		ADV – W (3)
	MPF V (3)		MPF IVA (3 or 4)
	Electives (4-5)		Electives (4)
Total	16-17 Credits		16-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Sophomore Year			
Year 2 Fall Semester	EDL 224 (3)	Year 2 Spring Semester	EDL 312 (3)

	CYS Electives (6)		MPF IIA (3)
	MPF IVB (3 or 4)		CYS Electives (6)
	ICP (3)		Electives (4-5)
Total	15-16 Credits		16-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Junior Year			
Year 3 Fall Semester	MPF IIIB (6) or Study Abroad MPF IIIA (6)	Year 3 Spring Semester	EDL 318 (3)
	Electives (9)		Electives (12-14)
Total	15 Credits		15-17 Credits
Time Period	Curriculum Component	Time Period	Curriculum Component
Senior Year			
Year 4 Spring Semester	EDL 282 (3) Experiential Learning	Year 4 Spring Semester	Capstone (3)
	Electives (13)		Electives (13)
Total	16 Credits		16 Credits

Thematic Sequence or Minor requirements

Miami students must complete a Thematic Sequence in order to graduate. Education Students may use any minor to satisfy the Thematic Sequence requirement if 9 hours of the minor are outside of the department of major (EDL) and Education Studies concentration requirements. At least 6 of the 9 hours must be at the 200 level or above. The Thematic Sequence in EDL is NOT open to Education Studies majors. Students selecting the concentration in Disability Studies Education may not receive credit for a minor or thematic sequence in Disability Studies.

6.5 Alternative delivery options (please check all that apply):

None of the following apply.

- More than 50% of the program will be offered using a fully online delivery model
- More than 50% of the program will be offered using a hybrid/blended delivery model
- More than 50% of the program will be offered using a flexible or accelerated delivery model

For the purposes of this document, the following definitions are used:

- an **online course** is one in which most (80+%) of the content is delivered online, typically without face-to-face meetings;
- a **hybrid/blended course** is one that blends online and face-to-face delivery, with substantial content delivered online;
- a **flexible or accelerated program** includes courses that do not meet during the institution's regular academic semester (fall or spring) as well as courses that meet during the regular academic term but are offered in a substantially different manner than a fixed number of meeting times per week for all the weeks of the term.

6.6 Off-site program components (please check all that apply):

None of the following apply.

- Co-op/Internship/Externship
- Field Placement
- Student Teaching
- Clinical Practicum
- Other

If one or more of the items is checked, please provide a brief description of the off-site component(s).

SECTION 7: ASSESSMENT AND EVALUATION

7.1 Program assessment

Is your program externally accredited? If yes, does the external body require the program to do **direct assessment of student work showing student achievement of your stated learning outcomes**? If so, please provide a copy of the assessment requirements/plan to the university assessment coordinator. If not, please answer all the following questions:

The is no external body that is involved in the assessment of programmatic student learning outcomes.

Name of the unit/position responsible for directing assessment efforts:

Assessment efforts are directed by the Office of the Provost and the Center for Teaching Excellence (CTE). Because of the accreditation standards of the Higher Learning Commission, each department and program at Miami University is required to implement a full cycle assessment program for each undergraduate major, general education, free-standing certificates, and all graduate programs.

Each major or degree program specifies at least three learning outcomes to assess. Each year, data is collected and analyzed related to the outcomes and used for program improvement. When beginning the process of assessment for the first time, departments and programs create an assessment plan for each degree program or major. Annually or biennially, the assessment data for the three or more learning outcomes are analyzed and discussed and plans for improving teaching and learning based upon those findings should be put in place. The summary of the data collected, the analysis and the steps for improvement are recorded in an assessment report which is submitted each year. Plans and reports are reviewed regularly by divisions. For the Bachelor of Science in Education Studies degree, the Department of Educational Leadership will initially be responsible for directing assessment efforts at the program level, in consultation with CTL.

Description of any committees or groups that assist the unit:

The Department of Educational Leadership will work with CTE to create an assessment plan for the Bachelor of Science in Education Studies degree program. CTE's mission is to support learning, teaching and assessment in the engaged university, encourage appreciation of diversity and global awareness, and promote reflective and scholarly practice by teachers, students, and their center. The office houses a director and full- and part-time staff members.

Description of the measurements used:

Each major or degree program specifies at least three learning outcomes to assess. Each year, data is collected and analyzed related to the outcomes and used for program improvement. When beginning the process of assessment for the first time, departments and programs create an assessment plan for each degree program or major. Once each year, the assessment data for the three or more learning outcomes are analyzed and discussed and plans for improving teaching and learning based upon those findings should be put in place. The summary of the data collected, the analysis and the steps for improvement are recorded in an assessment report that is submitted each year as part of the online annual reporting system. Plans and reports are reviewed annually by the academic dean and Provost.

The following measurements will be used to assess learning outcomes at the course and program levels:

At the course level:

- New course syllabi will be evaluated by the College of Education, Health & Society Curriculum Committee as part of the course approval process
- Student work will be evaluated according to rubrics developed to assess their meeting of the learning outcomes of the course, which are tied to the program outcomes
- Faculty will submit periodic reflections to the EDL Department Chair about the ways the students are or are not meeting course goals.
- Process-controlled evaluations are completed for each course. These evaluations contain standard questions asked of all university courses as well as questions specific to division; departments and individual instructors can add questions as well. Miami Plan courses also include questions that ask about attainment of liberal education outcomes.

At the program level:

- Final projects from EDL 224, EDL 318 and EDL 382 will be evaluated by the EDL faculty according to rubrics designed to assess programmatic learning outcomes
- Students will complete a Final Reflection as the last assignment for the EDL 382 course in which they reflect on their learning, their skill development, and their own assessment of having met the degree program's learning outcomes. These reflections will be assessed by the EDL Faculty.

List at least 3 specific student learning outcomes (SLOs) that the students are expected to achieve by the time they complete the program. If the program includes liberal education course(s), articulate any specific linkages between your stated SLOs and Miami Plan principles or competencies.

Program learning objectives: Students will

- critically analyze the field of education broadly defined with an appreciation of the complex interactions that occur between youth, families, schools, communities, policymakers and cultures. (EDL 203, Miami Plan Foundations course, contributes to this objective through enhancing critical analysis capacities related to youth, communities and schools.)
- develop interpretive, normative, and critical analysis capacities relevant to understanding the connections between education and related fields of family studies, youth advocacy, and health; [EDL 204, Miami Plan Foundations course, contributes specifically to this objective through expanding critical analysis capacities related to education/schooling.]
- learn oral, written and online communication skills that enable students to effectively communicate with others in learning about and advocating for students, youth, families and health issues;
- cultivate community-based research knowledge and skills that can be used to guide inquiry and problem-solving with schools, communities, families and youth.

Identify courses (and examinations or assignments within them) or other culminating projects where these outcomes are emphasized and can be measured, especially near the point of graduation. If relevant, specify any licensing or external exams you intend to use.

Education Studies SLO Key Assessment Samples*		
*assessment will not be limited to these assignments, but these will serve as key benchmarks		
SLOs	Course	Sample Assessments
critically analyze the field of education broadly defined with an appreciation of the complex interactions that occur between youth, families, schools, communities, policymakers and cultures.	EDL 224 (building on knowledge gained in EDL 203 & EDL 204)	Students will develop a policy memo providing analysis and recommendations directed to a predetermined audience regarding a specific situation or topic.
develop interpretive, normative, and critical analysis capacities relevant to understanding the connections between education and related fields of family studies, youth advocacy, and health;	EDL 224 (building on knowledge gained in EDL 203 & EDL 204)	Students will develop a policy memo providing analysis and recommendations directed to a predetermined audience regarding a specific situation or topic.
learn oral, written and online communication skills that enable students to effectively	EDL 318	Students will participate in bi-annual 318 curriculum conference where they will develop and publicly present

communicate with others in learning about and advocating for students, youth, families and health issues;		curriculum projects tailored to individual research interests.
cultivate community-based research knowledge and skills that can be used to guide inquiry and problem-solving with schools, communities, families and youth.	EDL 383	Students will develop and implement a community based-research project Final reflection paper discussing personal growth related to Education Studies student learning outcomes

The projects described in the table above will be assessed using rubrics developed by faculty involved with the Education Studies major and in consultation with the Center for Excellence in Teaching.

- Describe the sampling procedure. What percentage of your student body will comprise your sample? If the sample size is small, make the case that they adequately represent the whole.

Given that we initially anticipate small numbers during the launch of the major we will attempt to sample 100% of the students in the Education Studies major. As the program grows we will develop protocols to ensure that a representative sample is achieved from the in-course assessments. All students will be asked to participate in the end of major exit questionnaire.

- Describe how you intend to collect student perceptions of their achievement of the program learning outcomes.

Quantitative data will be collected from end of course evaluations and additional data will be collected using an end of major exit questionnaire issued to all students graduating from the Education Studies major.

- Describe your plans for regular (annual or biennial, depending on program size) collection and summary of data.

Data collected Education Studies majors from EDL 224, EDL 318 and EDL 382 will be specialized or programmatic accreditation agency. If so, indicate whether the institution plans to pursue programmatic/specialized accreditation for the proposed program and provide a timeline for achieving such accreditation. If the program is already accredited, indicate the date that accreditation was achieved and provide information on the next required review.

SECTION 8: FACULTY

8.1 Faculty appointment policies

Describe the faculty designations available (e.g., professor, associate professor, adjunct, instructor, clinical, etc.) for the proposed program's faculty. In your response, define/describe the differences between the designations.

No new faculty will be hired to teach in this program. Current faculty teaching across the program include 1) professor, associate and assistant professors in the full-time research faculty, expected to perform teacher, research and service in their job duties; 2) clinical and lecturer faculty who are full-time faculty contractually expected to perform teaching and service; 3) adjunct faculty, who are part-time and paid by credit hour, and whose only duties are teaching a particular course(s).

Describe the credentialing requirements for faculty who will be teaching in the program (e.g., degree requirements, special certifications or licenses, experience, etc.).

Tenure-track faculty will be predominantly teaching in this program; some courses are also taught by clinical and lecturer faculty, and a few by adjunct faculty. We hire tenure-track faculty with terminal degrees in their field, and clinical/lecturers often usually also have terminal degrees in their fields; adjuncts/instructors have graduate degrees in their field of study.

Describe the institution's load/overload policy for faculty teaching in the proposed program. On the Oxford campus, there is a 2-3 teaching load overall for tenure-track, 3-4 or 4-4 for clinical or lecturers.

Miami policy on overload teaching: Overload teaching during the fall and spring semesters is available only to faculty in a department who are already teaching a "normal load" as defined by the department chair with the approval of the divisional dean. Persons not teaching a "normal load" as so defined are not eligible for overload assignments since it is assumed that anyone teaching less than a "normal load" has been granted this privilege to engage in some other scholarly or worthwhile endeavor. ([MUPIM 6.5 Overload Teaching](#))

It is not anticipated that we will utilize overload teaching to support the proposed program.

Indicate whether the institution will need to identify additional faculty to begin the proposed program. If additional faculty members are needed, describe the appointment process and provide a timeline for hiring such individuals.

We will not need additional faculty to begin the proposal program.

8.2 Program faculty

Provide the number of existing faculty members available to teach in the proposed program.

Full-time: EDL faculty and affiliates: 9 Additional EHS faculty: 5 (For core course teaching)
(Concentration faculty in SJS, CCA, IMS, ARC, and GIS areas - 2-4 faculty in each department]
Less than full-time: Adjunct faculty periodically utilized in all departments.

Provide an estimate of the number of faculty members to be added during the first two years of program operation.

Full-time: 0

Less than full-time: 0

8.3 Expectations for professional development/scholarship

Describe the institution's general expectations for professional development/scholarship activities by the proposed program's faculty. In your response, describe any differences in the expectations for tenure-track vs. non tenure-track faculty and for full-time vs. part-time faculty. Indicate the financial support provided for such activities. Include a faculty handbook outlining the expectations and documenting support as an appendix item.

Tenure-track and tenured faculty develop professional development and research goals for each year, and receive professional development funds to help accomplish those goals through conference travel, learning opportunities, and the purchase of software, books, or the like. Non-tenure track faculty, clinical or lecturers, are also required to create professional development plans each year that include improving teaching and learning in their classes. In EDL non-tenure track faculty receive between \$1,000 and \$1,200 per year of professional development funding; tenure-track faculty receive more than \$2,000 in annual funding for professional development.

Relevant Miami University policy links:

General support of faculty research and creative activities:

<http://blogs.miamioh.edu/miamipolicies/?p=334>

<http://blogs.miamioh.edu/miamipolicies/?p=339>

Tenure-track faculty are eligible for assigned research appointments:

<http://blogs.miamioh.edu/miamipolicies/?p=153>

And faculty improvement leaves:

<http://blogs.miamioh.edu/miamipolicies/?p=160>

8.4 Faculty matrix

Complete a faculty matrix for the proposed program. A faculty member must be identified for each course that is a required component of the curriculum. If a faculty member has not yet been identified for a course, indicate that as an “open position” and describe the necessary qualifications in the matrix (as shown in the example below). **A copy of each faculty member’s CV must be included as an appendix item.**

Name of Instructor	Rank or Title	FT or PT	Degree Titles, Institution, Year Include the discipline/field as listed on the diploma	Years of Teaching Experience in the Discipline Field	Additional Expertise in the Discipline Field (e.g., licenses, certifications)	Title of the course this individual will teach in the Proposed Program Include the course prefix and number	Number of courses this individual will teach/year
Brittany Aronson	Assistant Professor	FT	Ph.D. University of Tennessee, 2014 Social Foundations of Education	3		EDL 204	2
Durrell Callier	Assistant Professor	FT	Ph.D., University of Illinois, 2014	1		EDL 203, EDL 283	4

			Educational Policy Studies				
Michael Evans	Associate Professor	FT	Ph.D., Boston College, 2008 Curriculum & Instruction	8		EDL 283, EDL 224	5
Kathleen Knight-Abowitz	Professor	FT	Ph.D., University of Virginia, 1996 Philosophy of Education	20		EDL 204, EDL 312	1
Joel Malin	Assistant Professor	FT	Ph.D. University of Illinois, 2015, Education Policy	1		EDL 224	4
Tom Misco	Professor	FT	Ph.D., University of Iowa, 2006, Curriculum & Instruction	10		EDL 312	4
Tom Poetter	Professor	FT	Ph.D., Indiana University, 1994, Curriculum & Instruction	22		EDL 318	4
Kate Rousmaniere	Professor	FT	Ph.D., Columbia Teachers College, 1992, History of Education	23		EDL 204 EDL 312	4
Andrew Saultz	Assistant Professor	FT	Ph.D., Michigan State University, Educational Policy	3		EDL 224 EDL 312	4

Denise Taliaferro Baszile	Associate Professor	FT	Ph.D., Louisiana State University, 1998, Curriculum & Instruction	18		EDL 283	1
Lisa Weems	Associate Professor	FT	Ph.D. The Ohio State University, 2000, Cultural Studies in Education	15		EDL 203	4

SECTION 9: LIBRARY RESOURCES

9.1 Library resources

Describe the involvement of a professional librarian in the planning for the program (e.g., determining adequacy of current resources, working with faculty to determine the need for additional resources, setting the budget for additional library resources/services needed for the program).

The Department of Educational Leadership has a dedicated librarian, Kate Lucey. No additional services or resources are required to support this program.

Describe the library resources in place to support the proposed program (e.g., print, digital, collections, consortia, memberships, etc.).

Students, faculty, and staff, have access to resources provided by Miami University Libraries at the Oxford campus and regionals. Miami University is also a member of the OhioLINK statewide consortium. Students and faculty are provided a broad array of resources. They include over 180 periodical databases, over 80,000 full-text periodicals, 11.5 million unique books, DVDs, and related items, and over 55,000 e-books on a wide variety of topics.

Describe any additional library resources that will be needed to support the request and provide a timeline for acquiring/implementing such services. Where possible, provide a list of the specific resources that the institution intends to acquire, the collaborative arrangements it intends to

pursue, and monetary amounts the institution will dedicate to the library budget to support and maintain the proposed program.

No additional library services are required to support this program.

SECTION 10: BUDGET, RESOURCES, AND FACILITIES

10.1 Resources and facilities

List the facilities/equipment currently available for the program. Where possible, provide a list of the specific resources that the institution intends to acquire, the collaborative arrangements it intends to pursue, and monetary amounts the institution will dedicate to the library budget to support and maintain the proposed program.

Traditional classrooms and computer infrastructures already available in the related departments will be sufficient for the needed program resources.

10.2 Budget/financial planning:

Complete the table on the following page to describe the financial plan/budget for the first three years of program operation.

Fiscal Impact Statement for New Degree Programs

	Year 1	Year 2	Year 3	Year 4
I. Projected Enrollment				
Headcount full time	10	20	25	35
Headcount part time	0	0	0	0
Full-time equivalent (FTE) enrollment	10	20	25	35
II. Projected Program Income				
Tuition (paid by student or sponsor)	\$44,000	\$88,000	\$110,000	\$155,000
Expected state subsidy	Not known			
Externally funded stipends, as applicable	None			
Other income (if applicable, describe in narrative section below)	None			

Total Projected Program Income	\$44,000	\$88,000	\$110,000	\$155,000
III. Program Expenses				
New Personnel · Instruction (technical, professional and general education) Full _____ Part Time _____ · Non-instruction (indicate roles in narrative section below) Full _____ Part time _____	No new expense			
New facilities/building/space renovation (if applicable, describe in narrative section below)				
Scholarship/stipend support (if applicable, describe in narrative section below)				
Additional library resources (if applicable, describe in narrative section below)				
Additional technology or equipment needs (if applicable, describe in narrative section below)				
Other expenses (if applicable, describe in narrative section below)				
Total Projected Expense	No new expense			

Budget Narrative:

Use narrative to provide additional information as needed based on responses above.

APPENDICES

Please note that the institution is required, at a minimum, to submit the following the items as part of the review:

Results of recent accreditation reviews Course syllabi

Organizational Chart
Faculty/student handbooks (or link)

Faculty CVs
Current catalog (or link)

Appendix Description

- A Letters of Support
- B Course Syllabi: Core Courses
- C Course Syllabi: Concentrations 1-3
- D Course Syllabi: Concentrations 4-5
- E Faculty CVs
- F
- G

Miami University is committed to continual support of the delivery of the Bachelor of Science in Education Studies. If Miami University decides in the future to close the program, the university will provide the necessary resources and means for matriculated students in the program to complete their degree.

Miami University verifies that the information in the application is truthful and accurate.

Respectfully,

Carolyn Haynes
Associate Provost and Executive Vice President for Academic Affairs
Miami University

Department Chair/Program Director Approval and Forwarding:

Name: **Kathleen Knight-Abowitz** Email: **knightk2@miamioh.edu**
Phone: **513.529.6848** Date: **March 30, 2016 revised 1/20/17**

Department Chair/Program Director approval indicates that the program and its student learning outcomes will be assessed in accordance with the department's/program's overall assessment plan.

Divisional Dean approval indicates that the new program fits into the mission of the division, and that any overlap between the courses and other extant courses in the

divisional curriculum has been identified and any related concerns resolved. By approving, the Dean (A) takes oversight responsibility for ensuring that the new program meets divisional standards for rigor, (B) indicates a recognition and acceptance of the staffing model and implications, and (C) forwarding of other related resource issues, when approved.

When approved by the Dean, following the divisional curriculum approval, forward for Registrar action within the curriculum approval process.

**Please submit completed approved forms (in Microsoft Word) via e-mail to:
courseapproval@MiamiOH.edu**

NOTE: New Degrees: This form requires approval by the department/program, division, CUC or Graduate Council, COAD, a vote by University Senate plus ten (10) class days for review, the President, the Miami University Board of Trustees and the Ohio Board of Regents (see MUPIM, Section 11). Upon submission of this form, the Office of the University Registrar will verify the information and forward this request to the appropriate contact.

NOTE: New Majors: This form requires approval by the department/program, division, CUC or Graduate Council, COAD and a vote by University Senate plus ten (10) class days for review (see MUPIM, Section 11). Upon submission of this form, the Office of the University Registrar will verify the information and forward this request to the appropriate contact.

REQUEST FOR APPROVAL

Submitted By
Miami University

Establishment of a
Master of Fine Arts Degree in Experience Design

March 6, 2017



TABLE OF CONTENTS

Request For Approval 1

Section 1: Introduction..... 4

1.1 Brief Summary of the Request..... 4

- » Rationale, Focus, Disciplinary Purpose, and Significance 4
- » Need for the New Degree Program 5
- » Comparison of Programs in the State and Region 6
- » Opportunities for Employment..... 6
- » Responses to Comments on the MFA in Experience Design PDP.....7

Section 2: Accreditation 9

2.1 Regional accreditation 9

2.2 Results of the Last Accreditation Review 9

2.3 Notification of Appropriate Agencies 9

Section 3: Leadership–Institution.....10

3.1 Mission Statement.....10

3.2 Organizational Structure10

Section 4: Academic Leadership–Program..... 11

4.1 Organizational Structure11

4.2 Program Development.....11

- » Alignment with Institutional Mission11
- » Market and Needs Analysis11
- » Guidance for Development.....12
- » Accreditation12

4.3 Collaboration with other Ohio institutions13

Section 5: Student Services..... 14

5.1 Admissions Policies and Procedures.....14

- » Special Efforts to Enroll and Retain Underrepresented Groups in the Given Discipline.....14
- » Transfer Credit Policies.....15

5.2 Student Administrative Services15

5.3 Student Academic Services.....15

Section 6: Curriculum..... 17

6.1 Introduction..... 17

- » Course Content Overview 17
- » Thesis Project.....18

6.2 Program Goals and Learning Objectives20

- » Student Learning Outcomes: Experience Design Program-Specific [XDSLO]21
- » How this Degree Benefits Learners from Different Design-Related Disciplines.....21

6.3 Course Offerings/Descriptions.....23

- » Required Courses24
- » Elective Courses.....30

6.4 Program Sequence32

6.5 Alternative Delivery Options33

- » xdMFA as “High-Touch” Distance Learning34

6.6 Off-site Program Components.....	35
» Co-op/Internship/Externship.....	35
Section 7: Assessment and Evaluation.....	36
7.1 Program Assessment.....	36
» Student Learning Outcomes: Experience Design Program-Specific (XDSLO).....	36
» Student Learning Outcomes: Miami University Design Programs (PACES MI).....	36
» Rubric.....	37
» Procedure Used for Assessment.....	37
» Data Collection Details.....	37
» Indirect Assessment: [Perceptions of Student Learning].....	38
» Assessment Results and Closing the Loop.....	38
» 7.2 Other Means of Measuring Student Success.....	39
Section 8: Faculty.....	40
8.1 Faculty Appointment Policies.....	40
8.2 Program Faculty.....	41
8.3 Expectations For Professional Development/Scholarship.....	41
8.4 Faculty Matrix.....	41
Section 9: Library Resources.....	42
9.1 Library Resources.....	42
Section 10: Budget, Resources, and Facilities.....	43
10.1 Resources and Facilities.....	43
» Facilities Maintenance.....	43
» Need for Additional Facilities and Staff, Plans to Meet This Need.....	43
10.2 Budget/Financial Planning:.....	44
» Projected Additional Costs, Institutional Commitment and Capacity to Meet These Costs.....	44
Institutional Commitment and Approval.....	46
Appendix.....	47
Links to Handbooks and Policy Resources.....	48
Bibliography.....	49
Appendix A: Notification of Appropriate Agencies.....	52
Appendix B: Strategic Research Reports.....	53
Appendix C: Organizational Chart.....	58
Appendix D: Faculty CVs.....	59
Appendix E: Course Syllabi.....	92

SECTION 1: INTRODUCTION

1.1 Brief Summary of the Request

This proposal integrates the Chancellor's Committee for Graduate Studies (CCGS) Full Proposal format into the formats for the Ohio Department of Education (ODHE) and Miami University's New Degree Proposal format. All components of the Program Development Plan (PDP) have been maintained and are embedded into this proposal.

Rationale, Focus, Disciplinary Purpose, and Significance

Miami University proposes offering a Master of Fine Arts in Experience Design [xdMFA]. This will involve converting the existing Art MFA Experience Design concentration into a standalone MFA. The existing MFA in Art will continue to be offered in its current format though the Experience Design concentration will be discontinued. The degree will be housed in the College of Creative Arts (CCA) and will continue to be operated jointly by the Art Department and the Armstrong Institute for Interactive Media Studies (AIMS) which also resides in CCA. The conversion of the program will involve a move from a traditional, face-to-face instructional delivery mode to a mix of courses employing hybrid and online instructional delivery modes. This new degree will engage learners in research and creative activity through face-to-face meetings, synchronous and asynchronous meetings, collaborative coursework, and independent learning. While this revision will involve a new format, course revisions, and new courses, the result will be a "net zero" increase in credit hours and the program can be operated with existing faculty as proposed in this document.

The MFA in Experience Design will produce graduates with skills in design research and abilities to create experience-centered physical, screen-based, and service design outcomes informed by evidence. Innovative, experience-centered design agencies and groups like brightspot strategy, the Crown Equipment Corporation Design Research Group, Cincinnati Museum Center, and IDEO are comprised of individuals whose undergraduate degrees and professional backgrounds come from disciplines like history, architecture, anthropology, engineering, human factors, graphic design, liberal arts, and linguistics. Individuals in these groups are designers—they devise "courses of action aimed at changing existing situations into preferred ones" [Simon, 1996]. While members of these teams have different media expertise areas, they come from a disciplinary expertise area that is related to experience-centered design: studying design, planning design, creating design, and/or managing design. The transdisciplinary nature of experience-centered design teams allow them to innovate by focusing on stakeholder experience holistically instead of limiting solutions to specific media. For this reason, the degree has been designed for people with formal design training as well as those from design-related fields such as social science or communications researchers who study effects of design, marketers, or software developers.

Formally-trained designers may be producers of design but lack rigorous methods for proving why designs work in a certain context or how to innovate based on first-hand discoveries. Researchers and marketers may be experts at determining how design impacts behavior but lack knowledge on how the design process works or how evidence translates into color selection or messaging recommendations. For graduates who will lead teams in experience-centered design, first-hand knowledge of researching and making contextualizes the activity. We argue that researching and making can not be learned by reading about them—they're best learned in practice. Students in this program will start with an expertise area then grow into the other areas of design through practice, preparing them to be leaders and innovators in experience-centered design.

Experience Design is an emerging design practice whose outcomes include the design of services, processes, products, and environments [Sanders & Stappers, 2013]. Experience designers apply design thinking when addressing problems—practicing what design agency IDEO has termed “human-centered design” [IDEO, n.d.]. However, informed by cognitive scientist Donald Norman’s work [Norman, 2005], we have adopted “people-driven design” to highlight the importance of everyday stakeholders in experience-centered design. Experience Designers create physical and virtual outcomes like screen-based and voice-user interfaces, service, product, and environmental design where usability, access, cultural relevance, and clarity are hallmarks of successful design. This type of designing involves various touch points over time as a holistic and integrated practice centered on people-experiencers. Regardless of outcome format, experience designers study human and systems behaviors to reveal opportunities for design innovation. The process synthesizes research and creativity to develop and test relevant, sensory-rich innovations that meet real needs.

The term User Experience Design (UX) is a term that’s commonly used for this design approach; however, UX typically involves the design of only screen-based media. UX often combines user interface design with analysis of web and mobile applications akin to web design. As its name implies, UX is concerned with the user experience, though this is positioned primarily to address usability and accessibility. Product Design is a term that has marked a departure from the screen-based nature of UX. Eric Eriksson, a Product Designer at Facebook and formerly at Spotify, positions Product Designers as people who do “the whole process” of design research, strategy, innovation, visual design and prototyping, and product testing [Eriksson, 2014].

The use of the term *Experience Design* has increased in design practice over the last five years and it embodies a broader approach to design innovation centered on the experience instead of the design product [Solis, 2015]. Experience-centered design frames stakeholders’ experiences as primary drivers for the creation of digital, physical, and service design outcomes. Its combination of these practices enables the selection and development of design outcomes that are relevant for needs, often coordinating different types of design instead of assuming a certain medium is always the right solution. Highly respected agencies and companies like Method, R/GA, IDEO, and Disney use “Experience Designer” as a job title and publicize it as an agency capability, suggesting Experience Design is a relevant name for this degree.

Need for the New Degree Program

Over the past ten years, experts in design education and practice have asserted that the ubiquity of design in modern society and its resulting impact on human behavior require design education to integrate research methods and systemic thinking with existing aesthetic and conceptual learning [Davis, 2008]. As “great customer experience” is important in the marketplace [Newbery, 2014] and highly complex “wicked problems” pervade society [Buchanan, 1992], there is a growing need for individuals who can apply research for the creation and/or direction of relevant, experience-centered design outcomes.

Graduates in Experience Design will have a range of career opportunities thanks to the degree’s three focus areas: research, design prototyping, and dissemination. A sampling of existing career opportunities this degree enables include positions like Design Researcher, Experience Designer, Service Designer, Product Designer, User Experience Designer, Interaction Designer, and Chief Creative Officer. The need for individuals with Experience Design experience is increasing. At the South by Southwest Interactive Conference [SxSW] in March 2016, designer and educator John Maeda shared: “Reports from Gartner, Accenture, Deloitte, Temkin all indicate that experience matters. Linda Holliday calls the new kind of design as “multidimensional”—it crosses social science, computer science, into something new and necessary”[Maeda, 2016]. Work produced by IDEO, Huge, Crown Equipment Corporation, Disney, R/GA and others spans industries including healthcare, entertainment, consumer goods, and energy. The

proposed degree will enable professionals who have an expertise area that compliments Experience Design to expand their career potential for work at design consultancies, at in-house groups within companies, government, or non-profits, or in entrepreneurial endeavors.

Comparison of Programs in the State and Region

A review of existing degree programs in the region and the nation reveals that no MFA degrees in Experience Design exist. Other than a Bachelor of Arts/Science in Experience Design at the University of Indianapolis, no degree in Experience Design is currently offered, though an MFA in Experience Design at Konstfack University College of Arts, Crafts and Design in Stockholm, Sweden was discontinued in 2014. In Ohio, xdmFA is most similar to the MFA in Design Research and Development (DRD) at The Ohio State University and the MFA in Visual Communication Design at Kent State University because of its emphasis on design research and service design [Kent State University, 2015]. The University of Cincinnati offers a Master of Design (MDes) whose interdisciplinary approach is somewhat similar to xdmFA [College of DAAP - University of Cincinnati, 2016]. However, our program is differentiated from these because it focuses on innovation through integrating design thinking, interactive media, digital technologies, and applied design research as its core.

Content aside, the xdmFA hybrid format will make it unlike any program currently offered in Ohio and unique to existing low-residency or online programs in design. Low or limited residency programs in design like those at Vermont College of Fine Arts [MFA in Graphic Design [Vermont College of Fine Arts, 2016]] or Otis College of Art and Design [MFA in Graphic Design [Otis College of Art and Design, 2016]] require students to return to their main campuses for as little as one week or as much as one summer per year. Savannah College of Art and Design offers an MFA in Graphic Design and Visual Experience [Savannah College of Art and Design, 2016b] as well as an MFA in Interactive Design and Game Development [Savannah College of Art and Design, 2016a] and Academy of Art University offers an MFA in Graphic Design [Academy of Art University, 2016]. All course work in these programs is completed online. Low-residency and online models either suffer from face-to-face requirements that are challenging for students who have other responsibilities, or lack any formal face-to-face experiences that enhance online learning. xdmFA's combination of video chat studios, "long weekend" on-campus and offsite in-person meetings, and online learning differentiates it from other distance-oriented programs as will xdmFA's research-intensive focus.

Opportunities for Employment

The inaugural class of graduates for the existing Art MFA Experience Design concentration consisted of two students. One graduate was hired by the software company Intuit in San Francisco to be an Interaction Designer. The other graduate is now a design educator at a university in his homeland of Turkey. Possible jobs for our graduates:

- » Experience Designer at a design agency or in-house design group [Punchcut, R/GA, HUGE, Disney, Cincinnati Museum Center]
- » Service Designer at a design agency or in-house design group [Adaptive Path, Punchcut, brightspot strategy]
- » Design Researcher at a design agency or in-house design group [IDEO, Intuit, Crown Equipment Corporation Design Research Group]
- » Design Educator in experience, interaction, or service design
- » Freelance experience designer or consultant

- » Designer working for a start-up in the tech industry
- » Creative director who oversees both traditional print design and experience-centered design projects
- » Chief Experience Officer or Director of Experience Design
- » An experience-centered leader in a well-established company that needs to support design proposals with evidence, either as a full time employee, a freelancer, or a consultant.
- » A partner in the non-profit sector who can lead service innovations that meet community needs

Responses to Comments on the MFA in Experience Design PDP

The Art Department and Armstrong Interactive Media Studies thank our colleagues who took the time to review our initial MFA in Experience Design proposal. Your comments helped strengthen this full proposal. We have addressed concerns raised throughout this document and specifically below:

BGSU Comments Regarding the MFA in Experience Design

We thank colleagues at Bowling Green State University for their review of our Program Development Plan. We regret the level of detail in our initial PDP was limited, and we are pleased to address their concerns and offer more complete information here:

1. Number of required studio credit hours to comply with NASAD requirements to qualify as an M.F.A. degree.

Guidance from NASAD gained via a phone conversation with a Board Member clarified that a studio course is “any course that is primary concerned with making.” While the Experience Design Core Studio course is the only course with “Studio” in its name, these courses are not the only studio courses in the degree. Of the 61 hours required for the degree, 42 hours are studio courses, which represents 68.9% of the degree, satisfying the NASAD 65% requirement. Our PDP did not communicate this clearly. See Section 6 for more details on content in studio courses.

2. The research nature of the degree appears to fit the mode of an M.A. degree that emphasizes research rather than creative work.

The PDP’s brief format limited our ability to clearly communicate the balance of research and creation involved in this degree. While research methods in this program skew toward social science, methods like visualization, mapping, sketching, and physical model building augment research methods. These creative/making components are an essential component of design and this degree. Details about these creative activities are shared in Section 6.

3. Sufficient contact hours to meet the 1:3 ratio required of studio hour credit is not clearly quantified.

“Time on task” is a measure that NASAD uses to quantify the proper amount of time students must spend to master subject matter. NASAD defers to institutions to set a proper number of minutes/hours on task. Our PDP did not explicitly address how this program would meet time on task requirements. The State of Ohio Department of Higher Education requires that students complete a minimum of 750 minutes of formalized instruction and work on out-of-class assignments an average of twice the amount of time as the amount of formalized instruction (about 1,500 minutes) to earn one hour of credit. [Board of Regents University System of Ohio, 2015].

These calculations have been used as guidelines to inform curriculum planning for the MFA in Experience Design to meet the NASAD 1:3 ratio of time on task for every credit hour earned. This will involve developing projects that are sufficiently expansive to require the necessary time on task, integrating online discussions, reading, audiovisual materials, field trips, and other activities. Forms of instruction in this MFA will include lectures; self-directed study, small group study; internships; and face-to-face “Destination Weekends” in different locations across the United States. These activities

provide formalized instruction and related assignment/project work that meets the time on task requirements necessary for an MFA degree where making is a core activity.

4. Apparent disconnect between degree title (Experience Design) and its research focus.

The PDP's format requirements that favored brevity did not allow us to give examples of how design and research are interrelated and dependent in this program. A list of some specific learning activities and outcomes was generated to clarify the central role designing activities hold in this program. See section 6.2 for this list and a discussion of outcomes.

5. Lack of detail about logistics and curriculum.

Again, the PDP's page limitations prevented us from being able to share all of the details of the planned degree. Courses, content, logistics, and operation of the program plan is shared fully in this document in sections 6-8 and in the introduction above.

Cleveland State University's Comments Regarding the MFA in Experience Design

We appreciate feedback from colleagues at Cleveland State University. The insights they shared based on their recent faculty search for design educators in experience-centered design were valuable for this proposal. We are happy to address their concerns here:

1. Consider specifying what types of portfolio work might be appropriate for acceptance in the program to make the review process equitable.

The initial PDP did not explicitly address types of work that would be evaluated to be considered for admission. We have expanded the section on admissions in this full proposal to detail how we will evaluate applicants who come from formal design training and also those from design-related fields. Examples of type of work we would review is indicated in section 5.

2. Clarify how some of the coursework that may include collaborative workshopping, model building, or environmental experiences will be covered in a degree with a large portion of online coursework.

The nature of Experience Design being screen-based and physical means that the production of physical prototypes will sometimes be involved. These may include building models, constructing prototype wearable devices to simulate functionality, or creating cardboard forms that can be photographed and manipulated to resemble final designs in software like Adobe Photoshop. The development of this work will take place in learners' own homes, studios, at their workplaces (if allowed) and other spaces where they may have access to tools and materials. Learners will document these physical and experiential outcomes using video or photos in order to best represent these multi-sensory outcomes.

SECTION 2: ACCREDITATION

2.1 Regional accreditation

Original date of accreditation:	1913
Date of last review:	2005
Date of next review:	2015

2.2 Results of the Last Accreditation Review

Miami University is accredited by the Higher Learning Commission (HLC) of the North Central Association of Colleges and Schools. HLC accredits degree-granting post-secondary educational institutions in the North Central region of the United States. The most recent comprehensive review occurred in 2015, and the next comprehensive re-accreditation review will be completed in 2025.

2.3 Notification of Appropriate Agencies

The National Association of Schools of Art And Design (NASAD) is the accrediting association for programs in the Department of Art. NASAD has been notified of our intent to establish a Master of Fine Arts degree in Experience Design, which will replace the existing Art MFA Experience Design concentration. The plan for this degree has been submitted to NASAD and this document is currently being reviewed. Documentation of this notification can be found in Appendix A.

SECTION 3: LEADERSHIP–INSTITUTION

3.1 Mission Statement

Miami University, a student-centered public university founded in 1809, has built its success through an unwavering commitment to liberal arts undergraduate education and the active engagement of its students in both curricular and co-curricular life. It is deeply committed to student success, builds great student and alumni loyalty, and empowers its students, faculty, and staff to become engaged citizens who use their knowledge and skills with integrity and compassion to improve the future of our global society.

Miami provides the opportunities of a major university while offering the personalized attention found in the best small colleges. It values teaching and intense engagement of faculty with students through its teacher-scholar model, by inviting students into the excitement of research and discovery. Miami's faculty are nationally prominent scholars and artists who contribute to Miami, their own disciplines and to society by the creation of new knowledge and art. The University supports students in a highly involving residential experience on the Oxford campus and provides access to students, including those who are time and place bound, on its regional campuses. Miami provides a strong foundation in the traditional liberal arts for all students, and it offers nationally recognized majors in arts and sciences, business, education, engineering, and fine arts, as well as select graduate programs of excellence. As an inclusive community, Miami strives to cultivate an environment where diversity and difference are appreciated and respected.

Miami instills in its students intellectual depth and curiosity, the importance of personal values as a measure of character, and a commitment to life-long learning. Miami emphasizes critical thinking and independent thought, an appreciation of diverse views, and a sense of responsibility to our global future.

–June 20, 2008

[<http://MiamiOH.edu/about-miami/leadership/president/mission-goals/>]

3.2 Organizational Structure

Miami University is governed by a Board of Trustees which has 11 members appointed by the Governor with the consent of the Ohio Senate. The Board of Trustees delegates responsibility for administration of the university to the President. The President is advised by an Executive Committee that includes the Provost and Executive Vice President for Academic Affairs, Vice President for Finance and Business Services, Vice President for Student Affairs, Vice President for University Advancement, Vice President for Information Technology, General Counsel, Secretary to the Board of Trustees, Senior Director of University Communications, and Director of Intercollegiate Athletics.

The Division of Academic Affairs includes six academic divisions (College of Arts & Science, College of Creative Arts; College of Education, Health and Society; College of Engineering and Computing, Farmer School of Business; College of Applied Arts & Sciences), the Graduate School, University Libraries, and the Miami University Dolibois European Center [MUDEC].

The administrative leadership of Miami University can be found at: <http://MiamiOH.edu/about-miami/leadership/admin-officers/index.html>.

SECTION 4: ACADEMIC LEADERSHIP–PROGRAM

4.1 Organizational Structure

The MFA in Experience Design will be housed in the College of Creative Arts (CCA) and will be operated jointly by the Department of Art (the Graphic Design area, specifically) and the Armstrong Institute for Interactive Media Studies (AIMS), which also resides in CCA. The Graduate Director of Experience Design will be an Art Department faculty member in the Graphic Design area and will coordinate program activities with the Director of the Armstrong Institute for Interactive Media Studies. The Graduate Director of Experience Design will attend all Miami University Graduate School information meetings and will coordinate activities with the Dean and/or Associate Dean of the Graduate School as appropriate. The Graduate Director of Experience Design will directly report to the Chair of the Department of Art, who reports to the Dean of the College of Creative Arts. Faculty and staff who operate the MFA in Experience Design will report to the Graduate Director of Experience Design.

Dennis Cheatham, Assistant Professor of Graphic Design is the Graduate Director of Experience Design and is responsible for recruitment and retention, program-specific assessment, and curriculum development and guidance. The Graduate Director of Experience Design teaches courses in Experience Design and can serve as a Thesis Adviser and on Thesis Committees. This Director coordinates program activities, assessment, and admissions with the Director of the Armstrong Institute for Interactive Media Studies. Dennis Cheatham's CV can be found the Appendix D.

Over than the partnership between the Art Department and AIMS, no councils, committees, or other organizations support the development and maintenance of the MFA in Experience Design.

4.2 Program Development

Alignment with Institutional Mission

The MFA in Experience Design's mission aligns with the institutional, divisional, and departmental missions it represents. The degree's "high-touch online" format is learner-centered. It was crafted to facilitate engaged learning while considering peoples' needs for balancing career advancement with different life-stage challenges. This format promotes mentoring between faculty and student learners. The nature of experience-centered design means that the subject matter of learning activities can vary widely within the framework of design research, thinking, and doing. This quality aligns with the liberal arts emphasis of Miami University and the work of the community of scholars it supports. The MFA in Experience Design is dedicated to advancing research in design that serves our local, state, regional, and global community. The degree's emphasis on research for creative innovation privileges evidence that accurately represents diverse people groups, emphasizes access for people with different abilities, and the creation of engaging, socioculturally relevant outcomes.

Market and Needs Analysis

EAB Strategic Research conducted a preliminary needs assessment and market analysis in January 2017 to compare low-residency programs in Experience Design. No MFA programs in Experience Design currently exist in the United States, so the demand report was limited to studying online Master of Science degrees in User Experience Design at Kent State University and Brandeis University. These main focus of these degrees are screen-based technologies and some programming, producing graduates who

seek careers in information technology with titles like: Software Developer, Applications developer, and Java Software Developer. Neither degrees are Master of Fine Arts degrees where creating design is a significant focus nor do they address design research approaches for innovation or service design.

The report revealed that in 2016, “information technology titles account for more than 55 percent of relevant nationwide job postings (i.e., 16,975 of 30,840 total job postings).” While information technology and programming is not the main focus of the MFA in Experience Design, the research and design/innovation nature of the MFA aligns with many positions that coordinate User Experience design. The report supports this assertion: “...nationwide employers also demonstrate high demand for experience design professionals to fill roles as ‘user experience designers,’ ‘visual designers,’ and other titles applicable to fields outside of information technology.” The EAB Strategic Research report is provided in Appendix B.

Since spring 2014, when applications for the existing Art MFA Experience Design concentration were first accepted, the program has seen a steady increase in applications and enrollment despite having no Graduate Assistantships dedicated to the program. In April 2016 the Art MFA Experience Design concentration received 14 applications, in fall 2016, seven new students enrolled, and a total of 11 students are currently in the program. As of February 1, 2017, the program has received 10 applications despite the fact that we have not marketed heavily because of the program’s possible format change to become a distance learning [hybrid and online] program. A steady increase in applications and enrollment for the existing Art MFA Experience Design concentration is an indicator that there is need and interest in this program.

Guidance for Development

A range of stakeholders were consulted to inform the development of this degree. Lead Designers at Cincinnati design agencies Hyperquake and Openfield Creative were consulted about the knowledge, thinking, and skills focus of the degree. Their feedback revealed that the industry (and specifically their agencies) value and need designers who can research for innovation and evidence of design efficacy. Members of the Cincinnati chapter of the Interaction Design Association (IXDA) were asked about the program’s design and research emphasis, and feedback was consistent that this tandem of skills was highly valued and needed. In fact, at IXDA the meetings we attended, eight openings for designers with experience-centered design training were announced.

Two prospective students were asked about the degree’s move from a 2-year on-site to a 3-year hybrid model. These individuals shared that the implementation of a 3-year hybrid model was the only way they would be able to earn an MFA degree and still continue their current careers. They also shared that the research/design emphasis of the proposed degree drove their interest in the program. Two current international students in the Art MFA Experience Design concentration program were asked about ramifications of a move to a market-based tuition model and the 3-year time-line for the degree. These individuals shared that the lack of assistantships made the program very expensive and that market-based tuition would help. They shared that a benefit of the 3-year degree would be that international students could have more time to gain off-campus work experience after their first year of study, based on current F-1 work Visa requirements.

Accreditation

The current Art MFA Experience Design concentration was accredited by the National Association for Schools of Art and Design (NASAD) in 2013. The conversion of this concentration into a standalone MFA in Experience Design requires the program plan to be reviewed and approved by NASAD. The program has been developed to align with NASAD standards. As of March 6, 2017, the full plan was preliminarily

reviewed by NASAD Staff and feedback was positive. A revised Plan Proposal was submitted to NASAD on February 28, 2017 for Commission review in April 2017. Once accreditation is granted for 2018, the next required program review will be in 2020.

4.3 Collaboration with other Ohio institutions

No institutions within a 30-mile radius offer this program. This program was not developed in collaboration with another institution in Ohio.

SECTION 5: STUDENT SERVICES

5.1 Admissions Policies and Procedures

Admission to the program requires each applicant to submit a standard Miami University online application to the Graduate School which includes a link to a personal website portfolio of work, a résumé, and a statement of intent. These materials will be reviewed by the Experience Design Application Review Committee which includes the Director of Experience Design and the Director of Interactive Media Studies. Specific faculty who currently make up the Experience Design Application Review Committee are as follows: Erin Beckloff, Assistant Professor of Graphic Design; Dennis Cheatham, Assistant Professor of Graphic Design; James Coyle, Associate Professor, Interactive Media Studies & Marketing; Glenn Platt, Director of Interactive Media Studies. No specific prerequisite courses are required for entrance into the program.

Innovative, experience-centered design agencies and groups like brightspot strategy, the Crown Equipment Corporation Design Research Group, and IDEO are comprised of individuals whose undergraduate degrees are from disciplines like history, architecture, anthropology, human factors, graphic design, and linguistics. For this reason, the degree is intended for people with formal design training as well as those from design-related fields such as social science or communications researchers who study effects of design, marketers, or software developers.

Considering the Experience Design MFA is intended for people a range of design-related expertise, portfolio application materials may differ widely for each applicant. Examples of portfolio or other materials that will be accepted for review include:

- » Motion design and video design work [not art-based for expression]
- » Graphic design, industrial design, architecture, or other design work
- » Papers that address design issues and social impact
- » Papers on consumer behavior and how it relates to design
- » Smartphone apps and other programmed media
- » Designed games with advanced conceptual content [physical or screen-based]
- » Research reports or case studies that address design-related topics
- » Research reports or case studies on issues of human behavior or communication and relationships to designed outcomes

This portfolio will serve as evidence of applicants' existing congruence with experience design—as practitioner or as someone who studies, applies, or directs designed outcomes. This portfolio must demonstrate proficiency in a design-related area.

Special Efforts to Enroll and Retain Underrepresented Groups in the Given Discipline

Over the past two years, the Art MFA Experience Design concentration has drawn both racially and culturally diverse students. The Graduate School at Miami University has Domestic Diverse Grants as well as International Student Grants available and our program has applied for these and succeeded at gaining multiple awards for students in underrepresented groups in design. We are committed to continuing this practice.

Transfer Credit Policies

The MFA in Experience Design will follow established Miami University policy regarding the transfer of graduate credit as stated in the Miami University Graduate School Handbook, section 1.2.J.

“If a student earned credit for graduate-level courses at another accredited graduate school, he or she may be able to apply that credit toward the degree. To apply credits to the degree, a student must have achieved the following:

- » Received an “A” or “B” for the credits to be transferred.
- » Taken the courses within five (5) years of the projected graduation date for the master’s and Specialist in Education (Ed.S.) degrees, and within seven (7) years of the projected graduation date for the doctorate degree. Note that these time limits do not refer to the age of the credit at the time of transfer.

Students who received “pass” or “credit” evaluations for coursework can make a request to the Petitions Committee of their academic division that those courses be applied to their degree. No extension or correspondence work can be applied toward a graduate degree.

Master’s degree candidates may transfer a maximum of one-third of the number of credit hours required for the degree. For example, if a program requires thirty (30) credit hours for the degree, students can transfer a maximum of ten (10) hours.“

Credit transfers will be reviewed by an Experience Design Credit Transfer Review Committee, consisting of: Erin Beckloff, Assistant Professor of Graphic Design; Dennis Cheatham, Assistant Professor of Graphic Design; James Coyle, Associate Professor, Interactive Media Studies & Marketing; Glenn Platt, Director of Interactive Media Studies. Guidance for considering credit transfer in specific topic areas (e.g. service design, research, interaction design, usability) will be reviewed with a faculty member who teaches this specific content.

The Board of Regents’ Transfer Assurance Guide (TAG), Career Technical Credit Transfer (CT2) initiatives; and other credit transfer types (e.g., AP, life experience, CLEP, portfolio, etc.) do not apply to this graduate program.

5.2 Student Administrative Services

This program has existed as an Art MFA Experience Design concentration since the Fall 2014 semester and since that time, eight students have enrolled in the program. Student administrative services (e.g., admissions, financial aid, registrar, The Graduate School, etc.) have adequately supported the program since its launch and no change in this is anticipated based on program growth projections. Details of the program including its proposed online/hybrid instruction delivery mode, course content, and potential applicants have been reviewed by Miami University’s eLearning Department. Miami University eLearning leadership and Instructional Designers have indicated that personnel and technical resources will be adequate to support the MFA in Experience Design.

5.3 Student Academic Services

This program has existed as an Art MFA Experience Design concentration since the Fall 2014 semester and since that time, eight students have enrolled in the program. Student academic services (e.g., career services, counseling, tutoring, ADA, The Graduate School, etc.) have adequately supported the

program since its launch and no change in this is anticipated based on program growth projections. Details of the program including its proposed online/hybrid instruction delivery mode, course content, and potential applicants have been reviewed by Miami University's eLearning Department. Miami University eLearning leadership and Instructional Designers have indicated that personnel and technical resources will be adequate to support the MFA in Experience Design.

SECTION 6: CURRICULUM

6.1 Introduction

The new MFA in Experience Design will require a minimum of three years [six semesters] of full-time graduate study: 61 semester hours. The program sequence will rotate, with different required courses offered each year in a three-year cycle with a few exceptions. When students enroll, they will begin on year “A, B, or C” and will start by taking ART 627 Design Research Methods, ART 650 Experience Design Core Studio, and any other required courses that are offered in that semester cycle. The following semesters, students will take courses in the sequence they are offered. Courses and years have been designed to be independent of others so they may be taken in any order and still benefit learner growth. ART courses will use a “one room schoolhouse” model where learners at all stages will enroll in the same classes offered that semester.

Miami University publishes clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances on the Miami University website (<http://miamioh.edu>), as well as in the Miami University Graduate Handbook and the Miami University Student Handbook (<http://miamioh.edu/academics/bulletin/>).

Forms of instruction include lecture courses, studio courses and independent studies, all offered via hybrid, online, or blended instructional delivery modes.

Course Content Overview

- » **Experience Design Core Studios:** Project-based learning that applies content through design thinking and making. The Experience Design Core Studios rotate content every semester. Each course includes a module called “The Basics” where projects center on fundamental experience design outcomes. Content includes:
 - » **Sensemaking**
The Basics: Semiotics
Module Content: Worldview, Schema
 - » **Storytelling**
The Basics: Progressive Disclosure
Module Content: Motivation, Feeling
 - » **Interaction**
The Basics: Sensory Literacy
Module Content: Ability, Usability
 - » **Materiality**
The Basics: Prototyping
Module Content: Affordance, Context
- » **Experience Design Methods Studios:** Addresses research methods, dissemination, and experience design tools and technologies to provide actionable skills. Learning these methods is approached through study tied to the design process of making to contextualize new knowledge.

- » **Theory + Context Studios:** Applies theory from the social sciences, communication, design, and philosophy to inform context awareness and new ways of approaching problems. Theory is contextualized through the creation of design outcomes.
- » **Topical Studios:** Concepts including systemic design and designing for access are examined and practiced through the creation of a range of design outcomes via project work.
- » **Thesis:** Operation of a self-selected, culminating project that requires learners to use research to identify phenomena and design experience-centered interventions to impact these issues.
- » **Specialized Knowledge Courses:** Subject matter includes design history, digital media ethics and copyright, as well as tools for measuring screen-based device usability and analytics. This knowledge supplements studio-based work.
- » **Electives:** A wide range of selections from AIMS and Art are available, including a study away course at Walt Disney World to study experience-design in action.

Thesis Project

“In accordance with Miami University policies as stated in the Graduate Handbook, section 4.1.A.3: Each department determines the thesis, internship, or practicum report requirements for the master’s degree” (Miami University Graduate School, n.d.).

The MFA in Experience Design will substitute a cumulative Thesis Project for a comprehensive written exam. The Thesis Project will require MFA Candidates to use both research and making methods to complete a culminating project around a self-selected topic. This Project has formal research and making requirements, though the framework for the project remains open enough to accommodate different types of projects and expertise areas.

Research is part of any endeavor in art and design. In his 1993 paper, “Research in Art and Design,” Sir Christopher Frayling proposed a framework for research that eloquently captured this notion, proposing three different modes of research: for art/design, into art/design, and through art/design (Frayling, 1993). Research for design is research conducted to inform design outcomes, like researching materials or a client’s culture to inform creation. Research into design is systematic inquiry to learn about design, itself. This could include research on why or how things were made or what cultural influences impacted design decision making. Research through design produces new knowledge through the process of developing and making design. Work in this area reveals unarticulated outcomes that come from studying one’s own act of designing or working with certain stakeholders. These three modes are examples of types of research that could guide a Thesis Project. Regardless of the approach, the following components are required.

Thesis Development	Thesis Operation
Identify a design-related phenomena/problem. Use secondary research of books, journals, films, and other materials to define the phenomena/problem. Use a visual-based method to map the phenomena/problem and its significance. Design a presentation and comprehensive report that articulates the phenomena/problem and how design can impact it.	Conduct primary research using interviews, observations, reviewing imagery and other media to learn about the phenomena/problem first-hand. Design and create/produce an outcome that will be tested to impact the phenomena/problem. Design a presentation and comprehensive report on findings and process.

As a practice-based degree, the Thesis Project for the MFA in Experience Design will involve research and making for revealing and making new knowledge real.

Each MFA Candidate will select a Thesis Committee who will evaluate presented and written reports of the Candidate's Thesis Project work.

Thesis Adviser and Committee

Thesis Adviser: The MFA Candidate will select a Thesis Adviser who will serve as a guide during the Thesis process. The Thesis Adviser must have Level A Graduate Faculty Standing. Typically, the instructor for the ART 700 Thesis course will be the Thesis Adviser for MFA Candidates competing their Thesis, but candidates may select any Experience Design Program Faculty with Level A Graduate Faculty Standing. The Thesis Adviser will provide guidance during the Thesis Process and will also serve as a reader for the Thesis Document, which must be accepted and signed by the Adviser before the MFA degree can be awarded.

Thesis Committee: The MFA Candidate will select at least two Thesis Committee members who can offer guidance during the Thesis process. The Thesis Committee will consist of:

- » One faculty member at Miami University with at least Level B Graduate Faculty Standing who is outside the Department of Art. This individual may be an AIMS faculty member or someone from a department whose disciplinary focus aligns with the MFA Candidate's Thesis topic.
- » One faculty member at Miami University with at least Level A Graduate Faculty Standing.
- » Optional: No more than two faculty members at any institution, design practitioners, researchers, or other experts who would be important to the MFA Candidate's Thesis Project. For off-site learners, these members can serve as local mentors during the Thesis process. Thesis members must be approved by the Thesis Adviser. While these individuals will assess the Thesis Defense and Thesis Document, they will not be allowed to approve documents for the branding of the MFA degree.

The MFA in Experience Design will culminate with an MFA Thesis Project where MFA Candidates will research and produce design around a self-selected topic. As detailed in the section above, the Thesis Project is practice-based, combining research and creative production. For this Project, MFA Candidates will complete the following activities:

- » Develop a research question and conduct research to identify aspects of the phenomena
- » Create an experience-centered design prototype to impact the phenomena
- » Test the design prototype to determine its efficacy for impacting the phenomena.
- » Create a presentation and report of findings.

The results of the Thesis Project will be reported and assessed via three components: a basic, publicly published written or audio/visual project report, a Thesis Defense presentation, and a written/designed Thesis Document. Each of these will be reviewed by a committee of at least three full-time faculty at the end of the graduate student's sixth semester, prior to graduation. For these reviews, the Thesis Committee will use a rubric based upon the Experience Design's program learning outcomes. Each MFA Candidate must earn a score of "Mastery" on their Thesis Defense and Thesis Document, in addition to achieving acceptable grades on the required coursework, to complete program requirements for the MFA in Experience Design degree.

Thesis Project Report

The Thesis Project Report will be written so an uninitiated audience can engage with the content. This will be published publicly in a format(s) that are accessible for a general audience (website, magazine, newspaper, short film, brochure). Content from the full Thesis Document will inform this report. The Thesis Project Report should be no longer than 1,500 words or 10 minutes of video. A PDF file containing this content should be submitted to the Thesis Adviser.

Thesis Defense

This will take the form of an audio/visual presentation presented publicly, whose content is geared toward design audiences who may or may not be familiar with the candidate's selected topic. The Thesis Committee will attend this presentation face-to-face or via synchronous video chat using WebEx or Google Hangouts. The MFA Candidate is responsible for scheduling a facility to host the defense, which could include a design agency presentation room, a library or community center, or a gallery. This defense will consist of a report about research findings, the design solution that was created to impact the Candidate's selected research, and results of testing the final designed outcome. An expectation for this presentation will be that its slides and content are well designed, that it faithfully captures the design prototype that was created, and that it communicates the significance of project findings. The defense content will include process and design outcomes that comprise the whole Thesis Project. The Thesis Defense presentation should be between 30 and 40 minutes in duration, with 20 minutes remaining for questions from the Thesis Committee and audience. A PDF file containing slide content should be submitted to the Thesis Adviser after the conclusion of the defense. The Thesis Defense will be evaluated based on learning outcomes and the rubric listed in the program assessment plan.

Thesis Document

The Thesis Document details the entire Experience Design Thesis process. The writing in this document should be at least 7,500 words in length. The language used in the Experience Design Thesis Document should be written at a level that is consistent with research publications in the design field. The content of this document should detail the entire process, findings, and outcomes of the project. According to Graduate School and state of Ohio requirements, Thesis Documents should be submitted to the OhioLINK online repository prior to the posted due date. A PDF file containing this content should also be submitted to the Thesis Adviser. The Thesis Defense will be evaluated based on learning outcomes and the rubric listed in the program assessment plan.

6.2 Program Goals and Learning Objectives

The mission of the Experience Design MFA is to enable learners to gain the design thinking, knowledge, and skills required for developing high fidelity, people-driven outcomes at personal and systemic levels. Coursework synthesizes theory and methods from design research, service, user experience, and communication design, encompassing digital and tangible technologies. Learners grow these competencies through exercises, projects, and learning experiences designed to develop practical, analytical, creative, emotional, and social intelligences. Graduates are prepared to enter a wide range of design practices as designers and educators who are equipped to lead and develop culturally relevant design innovations in complex contexts.

Student Learning Outcomes: Experience Design Program-Specific (XDSLO)

1. Develop and conduct in-depth research into human and system behavior for design innovation.
2. Analyze and visualize real and perceived factors at a systemic level.
3. Apply a wide range of theories and frameworks to experience-centered design processes.
4. Develop outcomes with stakeholders via engaging and empowering co-creative processes.
5. Create design prototypes and plans with a high degree of formal and functional detail.
6. Create culturally relevant design outcomes informed by research.
7. Report design analyses and recommendations effectively for a wide range of audiences.

The nature of Experience Design as a practice that synthesizes research and making means that activities for learning can be widely varied. In order to clarify the types of research and making learners will do, a list of some activities that facilitate learning is provided below:

- » Sketching to “reality-test” ideas that have not been visually articulated
- » Sketching for testing the operation of a design
- » Sketching to communicate ideas and proposed designs to others
- » Comping to communicate the form, makeup, and operation of design prototypes
- » Concept mapping to visualize relationships between concepts to inform writing
- » Systemic mapping to visualize real and perceived components of complex systems
- » Wire framing and storyboarding to prototype interfaces, interactions, and services
- » Creating probes and activities for engaging stakeholders in design processes
- » Experience mapping to visualize peoples’ interactions with design
- » Photographing and recording observed instances of design in context
- » Designing face-to-face and recorded presentations whose visuals effectively support spoken and textual content
- » Observations, interviews, and focus group facilitation that lead to the production of an ethnographic report
- » Design and writing of reports that communicate design proposals and the research evidence that informs them
- » Use prototyping tools like InVision, Sketch, Adobe XD, Axure RP, or Marvel to enable product testing
- » Build physical prototypes at a rudimentary level for rapid product testing
- » Design and facilitate charrette sessions to involve community members in the design process

How this Degree Benefits Learners from Different Design-Related Disciplines

The Experience Design MFA is intended for people with formal design training as well as those from design-related fields such as social science or communications researchers who study effects of design, marketers, or software developers. While student learning outcomes represent core learning for the program, the program will benefit people from different expertise areas in various ways. Some examples of these benefits divided into disciplinary backgrounds:

Formally-Trained Designers (Graphic, Interaction, Interior, Industrial, Architecture)

- » Research methods for collecting data, identifying needs, and testing design prototypes with participants.

- » Design methods for planning and designing complex services and types of design that support them.
- » Presentation and dissemination skills for producing convincing, evidence-based design proposals to diverse stakeholders.
- » Techniques to convert research insights into innovative designs.
- » Further develop existing aesthetic and formal skills for the production of high-definition design prototypes.

Researchers

- » Skills in design thinking and systemic approaches to expand vision for research and problem solving.
- » Design process knowledge that reveals designerly ways of knowing [Cross, 2006] and how design phenomena are developed.
- » Design skills for the creation of proof-of-concept design prototypes.
- » Expanded knowledge of human experience as it relates to design concepts like semiotics, usability, and conceptual communication.
- » Further develop existing field research skills related to the study of design knowledge, thinking, and skills.

Marketers

- » Skills in design thinking and systemic approaches to expand vision for planning multi-sensory branding endeavors.
- » Field research methods that augment marketing research with qualitative data that reveals insights into stakeholder behaviors and needs.
- » Design skills for the creation of proof-of-concept design prototypes.
- » Design process knowledge that informs how to lead design teams.
- » Further develop creative and strategic marketing skills to create and lead memorable customer experiences.

Software Developers

- » Research methods for collecting data, identifying needs, and testing design prototypes with participants.
- » Methods for identifying features to implement into screen-based design that are relevant for stakeholder needs.
- » Presentation and dissemination skills for producing convincing, evidence-based design proposals to diverse stakeholders.
- » Formal design skills and principles to elevate functional web apps to enjoyable experiences.
- » Further develop existing programming skills by creating a wide range of high-definition, experience-centered outcomes.

6.3 Course Offerings/Descriptions

An overview of curriculum for the MFA in Experience Design with general types of courses discussed [courses with numbers and descriptions follow]

Course Content	Course Type	Credit Hours
Experience Design Core Studios	Studio	12
Experience Design Methods Studios	Studio	9
Theory + Context Courses	Studio	6
Topical Studios	Studio	9
Thesis	Studio	6
Total Studio Course Hours		42
Specialized Knowledge Courses	Lecture	10
Total Lecture Course Hours		10
Electives	Studio & Lecture	9
Total Elective Course Hours		9
Total Degree Course Hours		61

A full list of courses for the MFA in Experience Design are listed below.

Course [number/name]	Credit Hours	Major	Elective	New/Existing Course
Major Requirements				
ART 455/555 A History of Design	3	•		Existing
ART 460/560 Special Topics Design Studio	3	•		Existing
ART 622 Experience Design Methods	3	•		New
ART 623 Writing for Design Audiences	3	•		New
ART 624 Designing for Access	3	•		New
ART 625 Systemic Design	3	•		New
ART 626 Methods of Dissemination	3	•		New
ART 627 Design Research Methods	3	•		New
ART 650 Experience Design Core Studio	3	•		Existing
ART 651 Design Research Theory	3	•		Existing
ART 700 Thesis	3	•		Existing
IMS 424/524 Ethics and Digital Media	3	•		Existing
IMS 413/513 Usability & Digital Media	4	•		Existing
ART 499/599 Applied Experience Design (Walt Disney World)	3		•	New
ART 557 Photography IV & V	3		•	Existing
ART 571 Sculpture IV & V	3		•	Existing
ART 620 Drawing	3		•	Existing
ART 640 Printmaking	3		•	Existing
ART 680 Graduate Seminar in Art History	3		•	Existing

Course (number/name)	Credit Hours	Major	Elective	New/Existing Course
ART/IMS 628 Experience Design Internship	3		•	New
IMS 404/504 Visualization	3		•	Existing
IMS 407/507 Interactive Bus Communication	3		•	Existing
IMS 411/511 Visual Rhetoric	3		•	Existing
IMS 414/514 Web and Social Media Analytics	3		•	Existing
IMS 418/518 Social Media Marketing	3		•	Existing
IMS 419/519 Digital Branding	3		•	Existing
IMS 422/522 Advanced Web Design	3		•	Existing
IMS 440/540 Interactive Media Studies Practicum	4		•	Existing
IMS 445/545 Game Design	3		•	Existing
IMS 461/561 Adv 3D & Simulation	3		•	Existing

Required Courses

Studio Courses

ART 560/460 Special Topics Design Studio

A transdisciplinary design studio where undergraduate and graduate students from different design-related disciplines work collaboratively to address a range of topics via design thinking and doing. Topics change depending on instructor research agenda and interests.

Learners will be able to...

- » Plan a collaborative research and design process that effectively activates team members' unique abilities.
- » Produce design outcomes that effectively address complex topics outside of design.
- » Present design outcomes and processes clearly to audiences with varying levels of topical familiarity.
- » Operate the design process from problem definition to problem solution with a high degree of detailed execution.

Studio-Based Course Activity Examples

Concept	Activity	Tools & Media	Process	Outcomes
Design barriers	Find instances where design makes life difficult for people and redesign them for access	Adobe Photoshop, Adobe Illustrator, drawing tools, photographs, PDF & image files	sketches, mockups, storyboards, theme boards/mood boards, tight comps, material studies, image research, critique, ideation, iteration	physical prototype, video documentation of prototypes, video presentation, presentation board, mockups, experience map
Designing with empathy	Work as a group to identify a societal need where an empathetic approach to designing drives the process	Adobe Photoshop, Adobe Illustrator, Presentation Software, photographs, Videoconferencing, PDF & image files, Adobe InDesign	observations, product testing, sketches, mockups, storyboards, theme boards/mood boards, tight comps, material studies, image research, critique, ideation, iteration	physical prototype, video documentation of prototypes, video presentation, presentation board, mockups, experience map, smart phone app design, kickstarter-type video, designed report PDF/book

ART 622 Experience Design Methods

Explores methods for facilitating and producing experience-centered design outcomes. Methods such as personas, sprint facilitation, co-creation, charettes, and experience mapping are covered. Learners will complete projects where they will produce design outcomes including services, interaction design, and design for experience.

Learners will be able to...

- » Facilitate co-creative processes that achieve project goals.
- » Develop custom tools that achieve project goals when used with stakeholders in the co-creative process.
- » Apply experience design methods to visualize real and perceived impacts of design on human behavior.
- » Select appropriate methods that achieve project goals when working with diverse stakeholders.
- » Identify how design outcomes impact human decision making by conducting primary research.

Studio-Based Course Activity Examples

Concept	Activity	Tools & Media	Process	Outcomes
Tools for facilitating design discoveries with participants	Create tangible posting boards and tools that stakeholders can use to communicate needs	photographs, Post-It Stickies, icons, toys and objects as conversation probes	sketches, comps, iteration, storyboards, prototyping, usability testing	physical prototype, product demonstration video, process book
Experience mapping (Customer journey maps)	Create a visualization of a person's experience with a service	Adobe Illustrator, typographic hierarchy, semiotics/color for communication, icons	sketches, iteration, comps, iteration, critique	presentation board, experience map, video documentation of prototypes

ART 623 Writing for Design Audiences

Develops skills in different writing styles for design research, education, and practice. Includes grant and proposal writing, writing for publication, and refining writing for design work. Integrates visual methods like whiteboard diagrams, concept mapping, and matrix diagrams into the writing process to improve conceptual development, content identification, and strong argumentation. Special attention paid to developing tone, form, and data visualization for communicating complex ideas so writing meets audience expectations.

Learners will be able to...

- » Support written assertions with clear evidence and rationales.
- » Evaluate writing for its form and efficacy.
- » Write a range of persuasive essay types consistent with publishing standards in design education, practice, and research.
- » Select and write in a tone appropriate for diverse audience needs.
- » Employ a range of visual processes for developing written content.
- » Create visualizations of data and concepts to effectively support and clarify written content.

Studio-Based Course Activity Examples

Concept	Activity	Tools & Media	Process	Outcomes
A visual approach to explore how ideas in a paper connect	Create concept maps, whiteboards, matrix diagrams to visualize and discover related content	Adobe Illustrator, Adobe InDesign, whiteboard drawings [physical and digital]	sketches, iteration, critique	paper, process book, photo documentation, concept map
Diagrams and other visualizations in written text clarify content	Create concept and data visualizations to support writing	Adobe Illustrator, Adobe Photoshop, Adobe InDesign, illustrations	sketches, iteration, critique, ideation	data visualization, process book, illustrations

ART 624 Designing for Access

Approaches goal formulation and problem definition for experience-centered design with usability and access as primary drivers. Projects develop sensitivity to different needs, cultural and lifestyle diversity, socioeconomic status, literacy, globalization, sustainability, and other aspects of design when it impacts people of diverse needs. Particularly focuses on developing innovative interventions that enable access for marginalized people groups who have not been equitably served by design.

Learners will be able to...

- » Identify marginalized people groups in many scales and sizes.
- » Develop relevant outcomes that consider cultural uniqueness and preference.
- » Evaluate existing design outcomes to assess the level they enable or inhibit access.

Studio-Based Course Activity Examples

Concept	Activity	Tools & Media	Process	Outcomes
Interfaces for accessibility	Create a screen-based interface with emphasis on accessibility	Adobe Experience Design, Illustrator, typographic hierarchy and size, color contrast, icon selection for cultural relevance, content able to be translated	sketching, paper prototyping, product testing, cohort critiques, iteration, theme boards, image research, icon design, selection, and refinement	smart phone app design, screen display design, product demonstration video, process book
Cultural Services	Develop a service that's relevant for an assigned culture [a regional culture or business culture]	Illustrator, After Effects, video documentation, publication design, brand development, iconography	sketching, experience map, iteration, critique, video presentation of design, usability testing	experience map, iconography, designed report PDF/book, video presentation

ART 625 Systemic Design

Explores and applies theory and methods for exploring complex “wicked problems” at a systemic level. Primary and secondary research are conducted in order to more clearly define real and perceived factors inherent in complex areas of need. A systemic approach is practiced via projects that consider a wide range of stakeholders from social good initiatives to industry innovation.

Learners will be able to...

- » Develop effective design solutions that align diverse stakeholder interests.
- » Produce mappings that result in a clarification of real and perceived systemic problem components.
- » Facilitate mapping exercises that enable discussion and definition of systemic problem components.
- » Demonstrate knowledge of theory and methods for addressing complex problems at a systemic level.

Studio-Based Course Activity Examples

Concept	Activity	Tools & Media	Process	Outcomes
Visualize highly complex systems to clarify components	Assess an assigned system (healthcare, sports franchises, etc.) and develop maps that faithfully represent many levels of stakeholders	Adobe Illustrator, drawing tools, PDF & image files, photographs, whiteboard drawings (physical and digital)	video documentation, color for designating categories, taxonomy, spatial relationships of content, critique	GIGA-map, photo documentation, process book, designed report PDF/book, paper
Developing systemic design solutions	Create a systemic solution for a highly complex social issue	Adobe Illustrator, drawing tools, Adobe Photoshop, Adobe After Effects, Presentation Software, Video Editing Software	ideation, observations, interviews, sketches, data coding, taxonomy, color for designating categories, critique, drawing, comps,	kickstarter-type video, designed report PDF/book, process book, experience map, GIGA-map

ART 626 Methods of Dissemination

Explores methods for reporting design research outcomes and project processes to a wide range of audiences and channels. Includes writing for publication and promotion, presenting to share information and facilitate consensus, and development of digital and tangible materials. Integrates digital, physical, and spoken methods including social media and publication processes in order to enable access and discussion for audiences across academia, education, design practice, news outlets, and the public.

Learners will be able to...

- » Select dissemination methods and media that effectively match content being shared.
- » Produce writing, imagery, and presentations whose tone is relevant for intended audiences.
- » Plan dissemination across media that enables open access to research outcomes and design processes.
- » Develop visually designed presentations that effectively communicate complex concepts.

Studio-Based Course Activity Examples

Concept	Activity	Tools & Media	Process	Outcomes
Effective project promotion	Create a suite of materials that effectively communicate a non-profit project	Adobe Illustrator, Adobe InDesign, Audio/Video Editing Software, illustrations, icons, photographs, social media	ideation, plan outline, whiteboard drawings (physical and digital), image research, color studies, theme boards/mood boards	physical and digital ephemera, kickstarter-type video, publicity plan, process book
Presentation development	Create, plan, and deliver engaging presentations	Presentation Software, Videoconferencing, photographs, illustrations, icons, typography, visual grid systems	ideation, storyboards, outlines, theme boards/mood boards	process book, presentation to stakeholders, video presentation, designed report PDF/book

ART 627 Design Research Methods

Introduces primary and secondary research methods that support the discovery of unarticulated needs and opportunities for design innovation. Learners will gain familiarity with design research methods by operating several research projects individually and collaboratively. Special attention paid to operating design research in varied contexts while respecting the wishes and needs of research participants. Includes qualitative and quantitative methods that render data like observa-

tions, surveys, interviews, focus groups, and design outcome analysis. The culminating project in this course will involve designing relevant and insightful outcomes informed by research findings.

Learners will be able to...

- » Describe design research terminology and processes.
- » Select appropriate research methods that render useful data.
- » Operate research that produces detailed, high-fidelity data.
- » Analyze collected data to produce cogent insights.
- » Connect research findings to valid directions for design.
- » Create relevant design outcomes based on research findings.

Studio-Based Course Activity Examples

Concept	Activity	Tools & Media	Process	Outcomes
Observations to reveal design needs	Observe and document design phenomena	photographs, video documentation, Adobe InDesign	primary research, mapping, data coding,	presentation board, design need proposal document
Learn rigorous research terminology and concepts	Create presentations that visualize research concepts	Adobe Illustrator, Adobe After Effects, Presentation Software, icons, typographic grids	sketches, iteration, comps, critique	video presentation, process book
Evidence-based innovation	Create a design outcome informed by primary research evidence [variable experience-centered outcomes]	Adobe Photoshop, Adobe Illustrator, Adobe InDesign, drawing tools, photographs	observations, sketches, iteration, comps, paper prototyping, critique	designed report PDF/book, physical prototype, process book, presentation board

ART 650 Experience Design Core Studio

A synthesis studio where design theory and methods are applied via goal formulation, problem definition, and design solution production. Design, development, deployment, and testing of experience design outcomes involves independent and collaborative work. Learners will meet off-site for one “Destination Weekend” each semester to research and design in a different location.

Learners will be able to...

- » Develop high-definition design prototypes for digital, service, and physical outcomes.
- » Analyze existing design outcomes and their intended and unintended consequences.
- » Plan the experience design process from problem definition to outcome testing.
- » Create multi-sensory design outcomes that delight while balancing usefulness and usability.

Studio-Based Course Activity Examples

Concept	Activity	Tools & Media	Process	Outcomes
Prototyping	Design a physical prototype to meet an assigned need	Adobe Photoshop, Adobe Illustrator, cardboard, drawing tools,	ideation, iteration, storyboards, paper prototyping, critique	physical prototype, video documentation of prototypes, process book
Video interfaces to display customizable information	Design a screen-based video board used to direct parking	Adobe Photoshop, Adobe Illustrator, Adobe InDesign, Adobe Experience Design	comps, critique, iteration, mockups, ideation, image research, material studies, typographic hierarchy	visual interface system plan, experience map, video presentation

ART 651 Design Research Theory

Explores both theoretical and pragmatic approaches to aid the identification, evaluation, application, and development of systems for addressing ‘hard’ and ‘soft’ problems. Addresses the evaluation and formulation of design problems with both human and non-human factors by applying theory from a wide range of disciplines.

Learners will be able to...

- » Identify and analyze overt and covert sociotechnical systems.
- » Apply a wide range of disciplinary and paradigmatic problem solving approaches.
- » Apply systemic and systematic approaches for addressing problems.
- » Develop, design, and test complex sociotechnical systems.
- » Recall communication and behavioral theories related to design.

Studio-Based Course Activity Examples

Concept	Activity	Tools & Media	Process	Outcomes
Explore theories through visualization	Create a taxonomic visualization of communication and behavioral theories	Adobe Illustrator, Adobe InDesign, drawing tools, Adobe Photoshop	secondary research, ideation, sketches, comps, critique	poster, process book
Apply theories to a phenomena through design	Create a complex design system of services and artifacts to impact an assigned issue [e.g. a new cafeteria restaurant]	Adobe Illustrator, Adobe Photoshop, Adobe InDesign	ideation, secondary research, sketches, material studies, comps, critique, color and texture studies, culture study, use patterns study	mockups, experience map, presentation board, process book, brand guidelines

ART 700 Thesis

A course where a learner-selected Experience Design Thesis project is ideated, developed, operated, tested, and results are disseminated. This course is taken during fall and spring semesters in the final year of study, with semester one focusing on project development and semester two on operation.

Learners will be able to...

- » Develop and conduct in-depth research into human and system behavior for design innovation.
- » Analyze and visualize real and perceived factors at a systemic level.
- » Apply a wide range of theories and frameworks to experience-centered design processes.
- » Develop outcomes with stakeholders via co-creative processes.
- » Create design prototypes and plans with a high degree of formal and functional detail.
- » Create culturally relevant design outcomes informed by research.
- » Report design analyses and recommendations effectively for a wide range of audiences.

Studio-Based Course Activity Examples

Concept	Activity	Tools & Media	Process	Outcomes
Propose a viable topic for the thesis project.	Create a thesis topic proposal	Adobe Photoshop, Adobe Illustrator, Adobe InDesign, visual grid systems	secondary research, iteration, sketches, writing, critique	designed report PDF/book, video presentation
Testable design intervention to impact the thesis topic.	Create a design intervention that can be tested for its ability to impact the selected thesis topic	[depends on project: could be physical, digital, service-based]	ideation, iteration, critique	[depends on project... could be physical, digital, service-based] process book

Academic Courses

ART 455/555 A History of Design

Overview of the history and cultural context of various design disciplines. Exploration of the impact of social, political, technical factors on the theory, production, and reception of design through an examination of the design artifacts and designers.

IMS 413/513 Usability and Digital Media Design

Digital media present marketers with a tremendous range of new branding vehicles, many of which are only now being implemented into marketing communications. In this class we will explore the role that these media play in stand-alone branding campaigns and as part of integrated marketing communications campaigns. To do this, we will also consider how traditional branding theory has evolved to accommodate theories of human-computer interaction. No prior programming experience is required, but some exposure to desktop publishing or computer graphics software is strongly recommended.

IMS 424/524 Ethics and Digital Media

Students will focus on key ethical issues related to online writing, communication, and visual design. Course will introduce key ethical principles, including principles of rhetoric, communication, and design ethics, as well as key principles of professional ethics as articulated in fields like professional writing, technical communication, and graphic design. Topics include intellectual property, access and universal design, privacy and surveillance, visual representation and manipulation, global communication and cultural difference, economic issues of justice and equity, and professional rhetorics.

Elective Courses

Studio Courses

ART 557 Photography IV & V

Experimental techniques with emphasis on advanced technical skills and aesthetics.

ART 571 Sculpture IV & V

Advanced problems in sculpture requiring skill with sculpture processes and ability to interpret ideas three-dimensionally.

ART 620 Graduate Study Drawing

Professionally oriented studio drawing problems emphasizing personal interpretation.

ART 640 Graduate Study in Printmaking

Research and related laboratory work in fine print media. Advanced study in intaglio, relief, and planographic media.

Academic Courses

IMS 407/507 Interactive Business Communication

Writing and communicating effectively within business contexts, with an emphasis on researching, reporting, proposing, and maintaining relationships using digitally networked interactive technologies.

IMS 414/514 Web and Social Media Analytics

Examines and develops analytical ability with respect to the variety of information provided by web and social media behaviors. Students will learn about the mechanisms for observing behavioral and consumer generated information and the leading-edge technologies that aid in the collection and analysis of these data. We will focus on strategic and practical ways to provide radical personalization,

improve consumer relationships, and develop effective and value-driven online marketing activities.

IMS 419/519 Digital Branding

Survey course emphasizing a hands-on immersion into eCommerce; studies the impact this technology has on the basics of the marketing mix and effective and efficient marketing strategies. Focuses on applications, innovations, and future direction (not on the technology that enables the Internet and www). Heavy reading, electronic and in-class discussions, and 'surfing' required.

ART 499/599 Applied Experience Design (Walt Disney World)

An immersive course that combines online learning with one week of study at the Walt Disney World Resort in Orlando, Florida. Focuses on developing detailed observational skills and methods for identifying and analyzing multi-sensory design outcomes. Includes a survey of methods generally used in theme park design as well as specific techniques used by designers at Disney that simultaneously meet logistical needs and maximize entertainment access for guests with diverse abilities. Special attention paid to how detailed design decisions impact human behavior and experiences, facilitating usability and delight.

ART/IMS 628 Experience Design Internship

Pre-professional practical experience in Experience Design for qualified students. Must be arranged through a supervisory department faculty member.

ART 680 Graduate Seminar in Art History

Special studies in the history of art centered upon a designated topic or area of study which may vary with each offering.

IMS 404/504 Advanced Data Visualization

Communicating clearly, efficiently, and in a visually compelling manner using data displays. Identifying appropriate displays based on various data characteristics/complexity, audiences, and goals. Using software to produce data displays. Integrating narratives and data displays. Critiquing visualizations based on design principles, statistical characteristics, and narrative quality.

IMS 411/511 Visual Rhetoric

Provides an introduction to the theory and techniques of visual rhetoric used by professional communicators. Covers elements of layout, design, and typography, giving students practice with short and longer print texts and non-print media.

IMS 418/518 Social Media Marketing and Online Community Management

Traditional advertising and marketing models are being increasingly challenged by a world in which content creation, transmission, and aggregation are being decentralized. Markets are now conversations—some very short. Social media are living conversations that present marketers with the challenge of how to understand and participate in those conversations in an authentic and value-based manner. Moreover, these conversations don't happen in a vacuum. The connected nature of different social (and physical) relationships define a community of interest. The community manager uses this entire space to help bring value to this community. This class examines the variety and taxonomy of social media and the strategies and tactics associated with social media marketing and community management.

IMS 422/522 Advanced Web Design

This course is an opportunity to investigate interactive design as it relates to a variety of media types used by businesses. Using industry standard measures of effective design methods, students will learn to design and evaluate interactive products for business needs. This includes the design and evaluation of websites, games, kiosk systems, and others. Topics include the use of standard inter-

action [e.g. mouse, touchscreens] but also extend into emerging interaction through eye tracking, computer vision, and haptic interface. Effective interactive design is often achieved by the creative application of sometimes disparate disciplines. Students should expect to incorporate their understanding of art theory, psychology, commercial business practice and creative problem solving.

IMS 440/540 Interactive Media Studies Practicum

Examines the tools and methodologies involved in creating and managing the production of new media. Students will study different development models in a real-world setting and work with a client in business or industry to consultatively produce an interactive solution. This course particularly focuses on two aspects of the client project: [1] the management of new media development, and [2] the processes that best develop the synergy of an interdisciplinary team working toward a shared goal and the tools of development. It will also emphasize project planning and management. While it may be the case that programmers need to know coding and graphic designers need to know vector graphics, the successful manager will know something about all of these tools, about how they work together, and about how to specialize in one of them.

IMS 445/545 Game Design

Develops theoretical foundations, methods and skills in building 3D gaming environments.

IMS 461/561 Adv 3D & Simulation

Advanced course in 3D simulations, motion tracking, 3D data visualization and virtual reality. Provides background, theory and practice in creating 3D visualizations and in using game technology for non-game applications like training, digital heritage or interactive data display.

Course syllabi for existing courses can be found in Appendix E.

6.4 Program Sequence

The program sequence will rotate, with different required courses offered each year in a three-year cycle [except for ART 627 Design Research Methods - offered every fall, ART 650 Experience Design Core Studio - offered every semester, IMS 513 Usability & Digital Media - offered every summer and some fall/spring semesters, and ART 599/499 Applied Experience Design (Walt Disney World Study Away) - offered most summers]. When students enroll, they will begin on year "A, B, or C" and will start by taking ART 627 Design Research Methods, ART 650 Experience Design Core Studio, and any other required courses that are offered in that semester cycle. The following semesters, students will take courses in the sequence they are offered. Courses and years have been designed to be independent of others so they may be taken in any order and still benefit learner growth. ART courses will use a "one room schoolhouse" model where learners at all stages will enroll in the same classes offered that semester.

Time Period	Curriculum Component		Time Period	Curriculum Component	
Year 1					
Fall Semester	Courses/Activities	Hrs.	Spring Semester	Courses/Activities (hrs.)	Hrs.
	ART 650 Experience Design Core Studio	3		ART 650 Experience Design Core Studio	3
	ART 651 Design Research Theory	3		ART 622 Experience Design Methods	3
	ART 627 Design Research Methods	3		Elective	3
Time Period	Curriculum Component		Time Period	Curriculum Component	
Summer Semester	IMS 513 Usability & Digital Media	3			
Time Period	Curriculum Component		Time Period	Curriculum Component	
Year 2					
Fall Semester	Courses/Activities	Hrs.	Spring Semester	Courses/Activities (hrs.)	Hrs.
	ART 650 Experience Design Core Studio	3		ART 650 Experience Design Core Studio	3
	ART 623 Writing for Design Audiences	3		ART 624 Designing for Access	3
	ART 455/555 A History of Design	3		IMS 424/524 Ethics and Digital Media	3
Time Period	Curriculum Component		Time Period	Curriculum Component	
Summer Semester	Elective [ART 599/499 Applied Experience Design (Walt Disney World) recommended]	3			
Time Period	Curriculum Component		Time Period	Curriculum Component	
Year 3					
	ART 700 Thesis	3		ART 700 Thesis	3
	ART 625 Systemic Design	3		ART 626 Methods of Dissemination	3
	ART 460/560 Special Topics Design Studio	3		Elective	3

The program sequence will rotate, with different required courses offered each year in a three-year cycle [except for ART 627 Design Research Methods - offered every fall, ART 650 Experience Design Core Studio - offered every semester, IMS 513 Usability & Digital Media - offered every summer and some fall/spring semesters, and ART 599/499 Applied Experience Design (Walt Disney World Study Away) - offered most summers]. When students enroll, they will begin on year “A, B, or C” and will start by taking ART 627 Design Research Methods, ART 650 Experience Design Core Studio, and any other required courses that are offered in that semester cycle. The following semesters, students will take courses in the sequence they are offered. Courses and years have been designed to be independent of others so they may be taken in any order and still benefit learner growth. ART courses will use a “one room schoolhouse” model where learners at all stages will enroll in the same classes offered that semester.

6.5 Alternative Delivery Options

More than 50% of the program will be offered using a fully online delivery model.

xdMFA as “High-Touch” Distance Learning

A unique aspect of this program will be its hybrid nature, which will combine courses with online, hybrid, and blended instructional modes in order to facilitate a “high-touch” distance learning experience [Brewer & Brewer, 2015]. The operation of this degree program will be primarily online, and instruction will be the same for on-site learners in Oxford as well as off-site learners. All courses in the program will include asynchronous and synchronous interaction between learners and instructors. Video chat technologies like WebEx and Google Hangouts will be used to coordinate synchronous meetings. Asynchronous instruction will include recorded videos, text-based discussions, and peer-review critiques. Online courses will often require learners to conduct research for design in their respective communities and share findings with fellow learners in the class. Class activities may require learners to visit museums, parks, and other cultural experiences in their localities that will serve as subjects for their design work. One “blended” course [ART 560, Special Topics Design Studio] will integrate online learners into on-site course projects and instruction. Content delivery, discussions, and interactions will take place online and group work will be conducted synchronously and asynchronously.

Each learner will be required to travel to Oxford for a four-day Oxford Weekend session when they start their degree as part of ART 627 Design Research Methods. Learners will also be required to travel to an offsite location to meet faculty once a semester (at least four times during their degree progress) for a “Destination Weekend” class to work on a project within that location for contextual learning and design-ing. An optional study away course at Walt Disney World in Orlando, Florida will also be offered.



Instructors will conduct “office hours” meetings synchronously via video or text chat. Each week, an optional “studio hour” will be available to all learners in the program. During this unstructured discussion time, on-site learners can physically stop by the studio and online learners can log in via video chat to join the unstructured group discussion. This mode will allow learners who have careers or are caregivers to enroll and participate in the program but still maintain their responsibilities. It will also challenge learners to work together in many different modes—a work environment that is increasingly prevalent in current design practice.

All courses are developed for primary delivery online. To achieve a high-touch program where presence and experience are enhanced to facilitate engaged learning [Dunlap, Verma, & Johnson, 2016] a mix of synchronous, asynchronous, online, blended, and face-to-face modes of instruction are applied. The format of the program will enable cohorts of learners and faculty to engage in a range of formats that activate different learning styles, facilitate communication, and foster community despite physical distance. The MFA in Experience Design uses Slack (slack.com) to facilitate communication between all students in the program regardless of their course enrollment to encourage cross-disciplinary connection between cohorts. The private Slack group is mediated by the Graduate Director of the MFA in Experience Design. This software is used by many design agencies and mirrors those activities for learners who may aspire to work in comparable workgroups. The format of the program will enable cohorts of learners and faculty to engage in a range of formats that activate different learning styles, facilitate communication, and foster community despite physical distance.

6.6 Off-site Program Components

Co-op/Internship/Externship

An elective internship can be completed for credit. These internships are most often completed as part of the Armstrong Interactive Media Studies Digital Innovation Center experience in San Francisco, California or Cincinnati, Ohio.

SECTION 7: ASSESSMENT AND EVALUATION

7.1 Program Assessment

The MFA in Experience Design is externally accredited by the National Association of Schools of Art and Design (NASAD). This body requires that programs do direct assessment of student work showing student achievement of stated learning outcomes. NASAD does not set specific standards for assessment, but states that institutions have autonomy in this area (in Rules of Practice and Procedure: Part II, Article I, Section 4: Accreditation and Institutional Autonomy of the NASAD Handbook 2016-17 [National Association of Schools of Art and Design, 2016]).

Student Learning Outcomes: Experience Design Program-Specific (XDSLO)

1. Develop and conduct in-depth research into human and system behavior for design innovation.
2. Analyze and visualize real and perceived factors at a systemic level.
3. Apply a wide range of theories and frameworks to experience-centered design processes.
4. Develop outcomes with stakeholders via engaging and empowering co-creative processes.
5. Create design prototypes and plans with a high degree of formal and functional detail.
6. Create culturally relevant design outcomes informed by research.
7. Report design analyses and recommendations effectively for a wide range of audiences.

Student Learning Outcomes: Miami University Design Programs (PACES MI)

The Graphic and Experience Design programs in the Art Department at Miami University use a Multiple Intelligences Model (MI) for Design to guide design education. The model developed by Assistant Professor Dennis Cheatham is based on research by psychologists Howard Gardner, Daniel Goleman, John D. Mayer, Peter Salovey, and Robert Sternberg [Gardner, 1983; Gardner, 1999; Gardner, 2007; Gardner, 2011; Goleman, 2005; Goleman, 2007; Mayer & Salovey, 1997; Mayer, Salovey, & Caruso, 2004; Sternberg, 1997; Sternberg et al., 2000]. While applied skills like concept, aesthetic, usability, and production are important for designers to develop, modern designers are called upon to be much more than “producers.” The Multiple Intelligences Model for Design allows us to facilitate learning and measure growth in five different areas in coordination with degree-specific learning outcomes. We call this MI model: PACES Multiple Intelligences Model for Design. The five intelligences we assess are: Practical, Analytical, Creative, Emotional, and Social.

- » **Practical Intelligence:** Learners will be able to apply design processes and produce outcomes within practical constraints.
- » **Analytical Intelligence:** Learners will be able to demonstrate relevant and accurate decision making for needs being addressed.
- » **Creative Intelligence:** Learners will be able to generate inventive and engaging outcomes.
- » **Emotional Intelligence:** Learners will be able to accurately interpret and express emotions that are appropriate for the context.
- » **Social Intelligence:** Learners will be able to demonstrate an ability to effectively engage and collaborate with others.

PACES assessments are only formative—this model exists to help learners gauge growth as designers. No transcript-reportable grades are given for performance in these areas. These learning outcomes are assessed at an assignment/project/activity level. Not all activities activate all intelligences, so these are assessed as-needed, per activity. For example, group projects and discussions produce evidence of

social intelligence, while individual work does not. A version of the Canvas LMS we use allows learners to see a color-coded, cumulative measure of their performance. These measures are also valuable for learners to use in resumes as they reflect “hard” and “soft” skills.

Rubric

Mastery of each outcome will be scored using a rubric scale whose point values coincide with the Miami University GPA scale. When these values are represented as percentages, they align with Miami University letter grades. The most important aspect of this scale are the word labels that contextualize mastery. The highest value [4.0] indicates the highest degree of mastery and the lowest value [2.36] indicates the lowest degree of mastery in the scale.

4.0: Exemplary [100%] 3.4: Mastery [85%] 3: Developing [75%] 2.6: Beginning [65%] 2.36: Weak [59%]

Scoring completed by an individual will be reported as individual values. For assessments when a group scores, the average number of all scores for each outcome will be reported with the closest qualifying word for that score. Scores will be recorded using Canvas LMS or on paper depending on the work and context being assessed [work turned in on Canvas LMS vs. in-person or recorded presentations].

Procedure Used for Assessment

The MFA in Experience Design requires students to complete two courses where all XDSLO and PACES student learning outcomes align directly with project work. ART 627 Design Research Methods takes place during the first semester of the first year and the Thesis Project is operated at the end of students' degree work. We use the “Design Research Project” from ART 627 and the Thesis Defense and Document from students Thesis work as samples of student work for assessment.

All incoming students complete the “Design Research Project,” [8-12 students, about 33% of all students enrolled]. All outgoing students complete a Thesis [8-12 students, about 33% of all students enrolled]. Sampling at the start and the end of the degree allows us to measure learner growth. As a culminating project/course, the Thesis will be the primary measure of learning mastery [encompassing the Thesis Report, Thesis Defense, and Thesis Document].

Data Collection Details

Design Research Project

This project is completed in the ART 627 Design Research Methods course and activates learning across all student learning outcomes.

- » **Direct, Course-Embedded Assessment:** Student work sample: Design Research Project
- » **Assessor:** ART 627 Design Research Methods Instructor
- » **Completed:** 1st Year, 1st Semester, at conclusion of course
- » **Sample:** 8-12 students per year [all first-year students]
- » **Assessment recorded in:** Canvas LMS course; data transferred to faculty-shared Google Drive spreadsheet
- » **Representative data:** All students assessed based on the same project at the same time
- » **Goal:** All students demonstrate mastery of each outcome

Thesis

At the end of the MFA Candidate's final semester, a panel of faculty that comprise the Candidate's Thesis Committee will assess student work presented in the Thesis Report, Thesis Defense Presentation and Thesis Document. This project is completed during the ART 700 Thesis course and activates learning across all student learning outcomes.

- » **Direct, Internal and External Assessment:** Student work sample: Thesis Report (basic audio/visual), Thesis Defense (presentation), Thesis Document.
- » **Assessor:** Thesis Committee
- » **Completed:** At conclusion of the MFA Candidate's final semester
- » **Sample:** 8-12 students per year (all exiting students)
- » **Assessment recorded in:** On paper or electronic survey; data transferred to faculty-shared Google Drive spreadsheet
- » **Representative data:** All students assessed based on the same project at the same time
- » **Goal:** All students demonstrate mastery of each outcome

Indirect Assessment: [Perceptions of Student Learning]

When exiting the program, learners will complete an online questionnaire to measure learners' perceptions of each of the student learning outcomes. Each of the following statements will be evaluated on a likert scale where 1=not at all, 2=a little, 3=adequately 4=very well.

To what extent do you believe the MFA in Experience Design program prepared you to:

- » design and operate research to find opportunities for innovation.
- » create engaging and relevant design outcomes based on research.
- » develop design prototypes that are highly detailed.
- » clearly communicate to a wide range of stakeholders.

At what level do you believe the MFA in Experience Design program helped you to:

- » work within practical constraints.
- » make relevant and accurate decisions for different needs.
- » generate inventive and engaging outcomes.
- » accurately interpret and express emotions.
- » effectively engage and collaborate with others.

Assessment Results and Closing the Loop

Findings will be compiled by the Graduate Director of Experience Design before the end of the final exam period each spring semester. Results will be reported to faculty in AIMS and Design, and will be the focus of the last Experience Design Program meeting each May. This discussion will inform program goals and curricular changes that may take place over the summer. The Graduate Director of Experience Design will compile an Annual Assessment Report which will be reported to the University in the Annual Assessment Report by the end of June. The Annual Assessment Report will be kept for inclusion in program review documents.

7.2 Other Means of Measuring Student Success

The MFA in Experience Design invites all graduates to complete a feedback survey and share their impression of the program. We also track graduate job placement and careers, keeping in touch with graduates via e-mail and social media.

The Miami University Retention Committee with the support of The Office of the Provost and the Office of Institutional Research (OIR) guides and implements the university's student success evaluation and assessment. Student success is measured through national surveys and projects (e.g., the National Survey of Student Engagement, CIRP Freshman survey, Collegiate Learning Assessment, College Senior Survey, Your First College Year, HERI Faculty Survey, Faculty Survey of Student Engagement, and the Voluntary System of Accountability) as well as in-house graduate survey and alumni survey.

SECTION 8: FACULTY

8.1 Faculty Appointment Policies

Faculty designations available for the Experience Design MFA will not deviate from designations detailed in the 2016-2017 edition of the Miami University Policy and Information Manual (MUPIM) (Miami University, n.d.). The following represents faculty designations listed in MUPIM 7.4.B-E that will be represented when the program is expected to launch:

- » Professor
- » Associate Professor
- » Assistant Professor
- » Senior Instructor

No specific faculty credentialing requirements will be required of instructors for the MFA in Experience Design beyond those listed for faculty ranks in MUPIM 7.4.B-E that a faculty member must “hold an earned doctorate or other terminal degree, or the equivalent of such a degree, from an accredited college or university.”

Because the MFA in Experience Design will be a graduate-level program, criteria listed in the Miami University Graduate School Handbook for faculty standing, section 5.2 will apply for all faculty (Miami University Graduate School, n.d.). Any full-time Miami University faculty of Graphic or Experience Design or Interactive Media Studies with the appropriate graduate level standing (Level A, B, or C as determined by the University) may teach in the MFA in Experience Design. Graduate School policies also provide that an individual with a terminal degree and five or more years of “tested professional experience” is also allowed to teach graduate students. It is possible that adjunct faculty and workshop facilitators may facilitate learning and/or teach courses in the MFA in Experience Design. All policies listed in this section will be followed when selecting these individuals for teaching roles in the program.

Miami University’s Overload Teaching policy is listed in MUPIM 6.5, which indicates:

For all fulltime, non-visiting members of the instructional staff in a department, overload teaching is equally available. Overload teaching remains available to all instructional faculty on an as-needed basis.

Overload teaching during the fall and spring semesters is available only to faculty in a department who are already teaching a “normal load” as defined by the department chair with the approval of the divisional dean. Persons not teaching a “normal load” as so defined are not eligible for overload assignments since it is assumed that anyone teaching less than a “normal load” has been granted this privilege to engage in some other scholarly or worthwhile endeavor.

We do not anticipate faculty teaching in overload when the program is expected to launch.

The MFA in Experience Design will be offered collaboratively by the Art Department and Interactive Media Studies and will pull from the faculty resources of both programs. The Director of Experience Design will have a reduced course load to support management (2/2 instead of a 3/2). Administrative staff and faculty already in place to support the existing MFA Art concentrations in Ceramics, Metals, Painting, Printmaking, and Sculpture will also support this new degree.

8.2 Program Faculty

Provide the number of existing faculty members available to teach in the proposed program.

Full-time: 8

Less than full-time: 0

Provide an estimate of the number of faculty members to be added during the first two years of program operation.

Full-time: 0

Less than full-time: 0

8.3 Expectations For Professional Development/Scholarship

Expectations for faculty professional development/scholarship activities will conform to university policy listed in the Miami University Policy Library [MUPIM: <https://blogs.miamioh.edu/miamipolicies/>] as well as those outlined in governance Documents for the College of Creative Arts [<http://miamioh.edu/cca/faculty-staff/cca-governance-document/index.html>].

8.4 Faculty Matrix

This matrix below indicates faculty planned to teach required courses in the curriculum. The MFA in Experience Design has been designed to launch without the addition of new faculty. Each faculty member anticipated to teach required courses for the MFA in Experience Design when it launches is included in appendix D.

Course	Faculty	Faculty Rank
IMS 524 Ethics and Digital Media	James Porter	Professor
IMS 513 Usability & Digital Media	James Coyle	Associate Professor
ART 651 Design Research Theory	Dennis Cheatham	Assistant Professor
ART 627 Design Research Methods	Dennis Cheatham	Assistant Professor
ART 622 Experience Design Methods	Dennis Cheatham	Assistant Professor
ART 623 Writing for Design Audiences	Dennis Cheatham	Assistant Professor
ART 624 Designing for Access	Dennis Cheatham	Assistant Professor
ART 700 Thesis	Dennis Cheatham	Assistant Professor
ART 625 Systemic Design	Dennis Cheatham	Assistant Professor
ART 626 Methods of Dissemination	Dennis Cheatham	Assistant Professor
ART 599/499 Applied Experience Design (Walt Disney World study away) - Elective	Dennis Cheatham	Assistant Professor
ART 555/455 A History of Design	Erin Beckloff	Assistant Professor
ART 650 Experience Design Core Studio	Ray Claxton	Assistant Professor
ART 560/460 Special Topics Design Studio	Ray Claxton	Visiting Assistant Professor
Electives [IMS or ART]	IMS or ART faculty	Professor-Assistant Professor

SECTION 9: LIBRARY RESOURCES

9.1 Library Resources

A Professional Librarian was not consulted for the planning of the MFA in Experience Design. The current Art MFA Experience Design concentration has been in operation for over two years and library resources and offerings have been effective for students enrolled in the program, which has proven that existing resources are adequate. Students in the program have mostly accessed digital resources for the program (journals and digital holdings) and we anticipate this to continue as the MFA in Experience Design becomes a distance learning program.

Existing Miami University Libraries existing online resources are adequate for the MFA in Experience Design and no additional library resources will be necessary.

SECTION 10: BUDGET, RESOURCES, AND FACILITIES

10.1 Resources and Facilities

With the MFA in Experience Design becoming a distance learning program, existing facilities in Oxford will only be in use when students visit Oxford or by students who choose to study in Oxford during their degree work. Resources that are now available for the current Art MFA Experience Design concentration will continue to be available to students in the new MFA in Experience Design.

The MFA in Experience Design students have a designated graduate studio space within Hiestand Hall, a building that currently houses undergraduate art programs including the BFA in Graphic Design. This room is currently being used for courses in the BFA in Graphic Design and the Art MFA Experience Design concentration. Each on-site student will continue to have an individual and collective workspace in this large room. The room will be used for video chat sessions and has been equipped with a computer station and webcam for these video chats.

In addition these graduates will have use of the extensive equipment available through the Armstrong Institute of Interactive Media Studies

Facilities Maintenance

Maintenance of physical facilities is covered under the current University maintenance budget for Art Department buildings. Hiestand Hall, home to the MFA in Experience Design, is a secure building with 24 hour swipe card access to the building as a whole, and additional swipe card access for the Experience Design studio and additional undergraduate design facilities. Printers, scanners, and other equipment used by on-site students and during the Oxford Weekend will be maintained using student course fees.

Need for Additional Facilities and Staff, Plans to Meet This Need

Current resources being used to support the Art MFA Experience Design concentration will be sufficient to support the new degree program.

10.2 Budget/Financial Planning:

The following table details the financial plan/budget for the first three years of the program's operation. A yearly 3% expense rate increase is reflected for expenses.

Fiscal Impact Statement for New Degree Programs

	Year 1	Year 2	Year 3	Year 4
I. Projected Enrollment				
Headcount full time	12	19	28	34
Headcount part time	3	1	0	0
Full-time equivalent (FTE) enrollment	13.5	19.5	28	34
II.				
Tuition (paid by student or sponsor) Market-Based Tuition @ \$950/credit hour	\$221,616	\$311,648	\$452,466	\$535,572
Expected state subsidy	0	0	0	0
Externally funded stipends, as applicable	0	0	0	0
Other income (if applicable, describe in narrative section below)	0	0	0	0
Total Projected Program Income	\$221,616	\$311,648	\$452,466	\$535,572
New Personnel <ul style="list-style-type: none"> • Instruction (technical, professional and general education) <ul style="list-style-type: none"> Full: none Part Time: 1 Adjunct Instructor 	0	0	\$3,000	\$3,000
New facilities/building/space renovation	0	0	0	0
Tuition Scholarship Support	0	0	0	0
Stipend Support	\$3,000	\$3,090	\$3,183	\$3,278
Additional library resources	0	0	0	0
Additional technology or equipment needs	\$2,000	\$2,060	\$2,122	\$2,185
Other expenses (e.g., Waived Tuition and Fees, travel, office supplies, accreditation costs)	\$7,000	\$11,250	\$7,535	\$12,225
Total Projected Expense	\$12,000	\$16,400	\$12,840	\$17,688
Net	\$220,416	\$319,248	\$439,626	\$517,884

Projected Additional Costs, Institutional Commitment and Capacity to Meet These Costs

The program will require the CCA and the Art Department to fund travel for faculty to the semester off-campus learning experiences. This may also include upkeep of equipment and purchasing of new technologies for conferencing and engagement. The “net” number above does not reflect cost of existing faculty (salary and benefits). Financial models including projected costs and institutional commitment for of existing faculty have revealed these costs can be met and the program remain financially profitable.

Stipend Support Details: \$3,000 per year (+ 3% each year) has been budgeted for scholarships to assist students with travel costs related to “Destination Weekend” and “Oxford Weekend” trips. These funds will be distributed based on financial need.

Additional Technology Or Equipment Needs Details: \$2,000 per year [+ 3% each year] has been budgeted to maintain and upgrade audio-visual equipment and other technologies for producing online curriculum materials [video, audio, etc.] and for upgrading audio-visual equipment used for facilitating distance learning.

Other Expenses: \$3,000 per year [+ 3% each year] has been budgeted to cover faculty travel to teach “Destination Weekend” class meetings each semester. \$2,000 per year [+ 3% each year] has been budgeted for recruitment and marketing, especially for online ad placement to reach a national recruiting pool. \$2,000 per year [+ 3% each year] has been budgeted for yearly visiting speakers/workshops—\$1,000 for travel and \$1,000 for honoraria to fund prominent experience design practitioners’ participation in a “Destination Weekend” or “Oxford Weekend” face-to-face meeting. Travel costs indicated for year one and three reflect costs for faculty travel to teach the ART 499/599 Applied Experience Design course at Walt Disney World.

INSTITUTIONAL COMMITMENT AND APPROVAL

Miami University is committed to continual support of the delivery of the MFA in Experience Design. If Miami University decides in the future to close the program, the university will provide the necessary resources and means for matriculated students in the program to complete their degree.

Miami University verifies that the information in the application is truthful and accurate.

Respectfully,

Dr. Phyllis Callahan

Provost
Miami University

Department Chair/Program Director Approval and Forwarding:

Art Department Chair

Name: Thomas Effler Email: efflert@miamioh.edu Phone: [513] 529-2900
Date: Feb. 17, 2017

Experience Design Program Director

Name: Dennis Cheatham Email: dennis.cheatham@miamioh.edu Phone: [513] 539-7424
Date: Feb. 17, 2017

Department Chair/Program Director approval indicates that the program and its student learning outcomes will be assessed in accordance with the department's/program's overall assessment plan.

Divisional Dean approval indicates that the new program fits into the mission of the division, and that any overlap between the courses and other extant courses in the divisional curriculum has been identified and any related concerns resolved. By approving, the Dean [A] takes oversight responsibility for ensuring that the new program meets divisional standards for rigor, [B] indicates a recognition and acceptance of the staffing model and implications, and [C] forwarding of other related resource issues, when approved.

When approved by the Dean, following the divisional curriculum approval, forward for Registrar action within the curriculum approval process.

Please submit completed approved forms [in Microsoft Word] via e-mail to: courseapproval@MiamiOH.edu.

[The *01ProposeaNewdegreeNewMajor_001.doc* file was converted into this format to integrate the CCGS, ODHE, and Miami content into one cohesive document].

APPENDIX

Links to Handbooks and Policy Resources48
Bibliography49
Appendix A: Notification of Appropriate Agencies 52
Appendix B: Strategic Research Reports 53
Appendix C: Organizational Chart..... 58
Appendix D: Faculty CVs 59
Appendix E: Course Syllabi..... 92

LINKS TO HANDBOOKS AND POLICY RESOURCES

Undergraduate Student Handbook: http://blogs.miamioh.edu/miamipolicies/?page_id=2028

Graduate Student Handbook: http://blogs.miamioh.edu/miamipolicies/?page_id=2033

Faculty Handbook (MUPIIM): <http://blogs.miamioh.edu/miamipolicies/>

Miami University General Bulletin: <http://www.miamioh.edu/academics/bulletin/index.html>

BIBLIOGRAPHY

- Academy of Art University. [2016]. Online Graphic Design Degrees. Retrieved November 7, 2016 from <http://www.academyart.edu/academics/graphic-design/online-degrees>
- Board of Regents University System of Ohio. [2015]. Guidelines & Procedures for Academic Program Review. Retrieved August 12, 2016
- Brewer, P. E., & Brewer, E. C. [2015]. Pedagogical Perspectives for the Online Education Skeptic. *Journal on Excellence in College Teaching*, 26(1), 29-52.
- Buchanan, R. [1992]. Wicked Problems in Design Thinking. *Design Issues*, 8(2), 5-21.
- College of DAAP - University of Cincinnati. [2016]. Master of Design, University of Cincinnati. Retrieved September 9, 2016 from http://daap.uc.edu/academics/design/m_of_design.html
- Cross, N. [2006]. *Designerly Ways of Knowing*. London: Springer.
- Davis, M. [2008]. Toto, I've Got a Feeling We're Not in Kansas Anymore.... Proceedings from AIGA Boston, Boston.
- Dunlap, J. C., Verma, G., & Johnson, H. L. [2016]. Presence+Experience: A Framework for the Purposeful Design of Presence in Online Courses. *TechTrends*, 60, 145-151.
- Eriksson, E. [2014]. What is Product Design? Retrieved February 6, 2017 from <https://medium.com/@ericeriksson/what-is-product-design-9709572cb3ff#.ws1woqqqd>
- Gardner, H. [1983]. *Frames Of Mind: The Theory Of Multiple Intelligences*. New York: Basic Books.
- Gardner, H. [1999]. *Intelligence Reframed: Multiple Intelligences For The 21st Century*. New York: Basic Books.
- Gardner, H. [2007]. A Multiplicity Of Intelligences: In Tribute To Professor Luigi Vignolo. In P. Marien & J. Abutalebi (Eds.), *Neuropsychological Research: A review*. New York: Psychology Press.
- Gardner, H. [2011]. The Theory of Multiple Intelligences: As Psychology, As Education, As Social Science. Howard Gardner. Retrieved from <https://howardgardner01.files.wordpress.com/2012/06/473-madrid-oct-22-2011.pdf>
- Goleman, D. [2005]. *Emotional Intelligence: Why It Can Matter More Than IQ*. [10th Anniversary ed.]. New York: Bantam Books.
- Goleman, D. [2007]. *Social Intelligence: The New Science of Human Relationships* [Reprint ed.]. New York: Bantam.
- IDEO. [n.d.]. About IDEO. Retrieved August 20, 2016 from <https://www.ideo.com/about/>
- Kent State University. [2015]. Coursework - Kent State University. Retrieved August 22, 2016 from <https://www.kent.edu/vcd/coursework>
- Maeda, J. [2016]. 2016 Design In Tech Report. Retrieved March 22, 2016

- Mayer, J. D., & Salovey, P. [1997]. What is Emotional Intelligence? In P. Salovey & D. Sluyter (Eds.), *Emotional Development And Emotional Intelligence: Implications for Educators* [pp. 3-31]. New York: Basic Books.
- Mayer, J. D., Salovey, P., & Caruso, D. R. [2004]. Emotional Intelligence: Theory, Findings, and Implications. *Psychological Inquiry*, 15(3), 197-215.
- Miami University Department of Architecture and Interior Design. [n.d.]. Thesis Guidelines - Miami University Department of Architecture and Interior Design. Retrieved September 16, 2016 from <https://miamioh.edu/ccca/academics/departments/arch-id/academics/graduate-studies/thesis-guidelines-doc/index.html>
- Miami University Graduate School. [n.d.]. A Handbook for Graduate Students and Faculty. Retrieved July 13, 2015 from http://www.miamioh.edu/_files/documents/about-miami/Graduate_Student_Handbook.pdf
- Miami University School Psychology. [2015]. Thesis Chair and Committee: School Psychology Student Handbook. Retrieved January 27, 2016 from <http://miamioh.edu/ehs/academics/graduate-studies/masters-and-licenses/school-psych/handbook/thesis-chair/index.html>
- Miami University. [n.d.]. Miami University Policy Library. Retrieved February 11, 2017 from <https://blogs.miamioh.edu/miamipolicies/>
- Newbery, P. [2014]. Experience Design: When Innovation Isn't Enough. Retrieved May 6, 2016 from <http://www.wired.com/insights/2014/03/experience-design-innovation-isnt-enough/>
- National Association of Schools of Art and Design. [2016]. NASAD Handbook 2016-17. Retrieved February 1, 2017 from https://nasad.arts-accredit.org/wp-content/uploads/sites/3/2015/11/NASAD_HANDBOOK_2016-17.pdf
- Norman, D. [2005]. Human-Centered Design Considered Harmful. *Interactions*, 14-19. Retrieved from http://jnd.org/dn.mss/human-centered_design_considered_harmful.html
- Otis College of Art and Design. [2016]. Otis College of Art and Design. Retrieved September 11, 2016 from <http://www.otis.edu/graduate-graphic-design>
- Rubin, B. [2016]. 2015-2016 ELM Annual Report. Retrieved February 7, 2017 from <http://miamioh.edu/academics/elearning/faculty-resources/elm-people-reports/elm-report-2015-6/index.html>
- Sanders, E. B.-N., & Stappers, P. J. [2013]. *Convivial Toolbox: Generative Research for the Front End of Design*. Amsterdam: BIS Publishers.
- Savannah College of Art and Design. [2016a]. Master Of Fine Arts [MFA] In Interactive Design and Game Development. Retrieved August 22, 2016 from <https://www.scad.edu/academics/programs/interactive-design-and-game-development/degrees/mfa>
- Savannah College of Art and Design. [2016b]. MFA in Graphic Design. Retrieved August 22, 2016 from <https://www.scad.edu/academics/programs/graphic-design/degrees/mfa>
- Simon, H. A. [1996]. *The Sciences of the Artificial* [3rd ed.]. Cambridge, MA: MIT Press.
- Solis, B. [2015]. *X: The Experience When Business Meets Design*. Hoboken, New Jersey: Wiley.
- Sternberg, R. J. [1997]. *Successful Intelligence: How Practical and Creative Intelligence Determine Success in*

Life. New York: Penguin/Putnam.

Sternberg, R. J., Forsythe, G. B., Hedlund, J., Horvath, J. A., Wagner, R. K., Williams, W. M.,... Grigorenko, E. (2000). *Practical Intelligence in Everyday Life*. Cambridge: Cambridge University Press.

Vermont College of Fine Arts. (2016). MFA in Graphic Design. Retrieved August 22, 2016 from <http://vcfa.edu/graphic-design>

APPENDIX A: NOTIFICATION OF APPROPRIATE AGENCIES

E-mail correspondence with staff at the National Association of Schools of Art and Design (NASAD)

Subject: Miami University MFA in Experience Design - Review

From: Dennis Cheatham - To: Paul Florek - Date: February 10, 2017 at 11:42 AM, Attachments:
Miami_University_MFA_Experience_Design_Plan.pdf

Hello Paul,

Thanks again for speaking with me last week about the MFA in Experience Design we will be submitting for NASAD review. I appreciate your offer to review/have staff review our plan to offer any insights. This will be a distance learning program and I want to make sure the document is thorough and clear.

I've attached a PDF of the plan. A few items are incomplete... but most of these are information still being gathered and not essential to the core of the proposal.

I appreciate any insights NASAD may be able to provide to guide this document. Please contact me if you need any clarification. I want to respect your time in this process and not take advantage of your kind offer to review this. I'd be happy to discuss it via phone or however is best for you or staff.

Again... much thanks!

Best,
Dennis

...

Subject: Re: Miami University MFA in Experience Design - Review

From: Paul Florek - To: dennis.cheatham@miamioh.edu - Date: February 10, 2017 at 2:33 PM

Dear Professor Cheatham,

Thank you for email. Staff will review the material provided and be in touch shortly.

Thank you.

Sincerely yours,

Paul J. Florek
Assistant to the Executive Director
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190
703-437-0700, ext. 119
www.arts-accredit.org

From: Dennis Cheatham <dennis.cheatham@miamioh.edu>

...

APPENDIX B: STRATEGIC RESEARCH REPORTS



Research Update: Market Demand for a Low-Residency MFA in Experience Design Program

Historical Demand

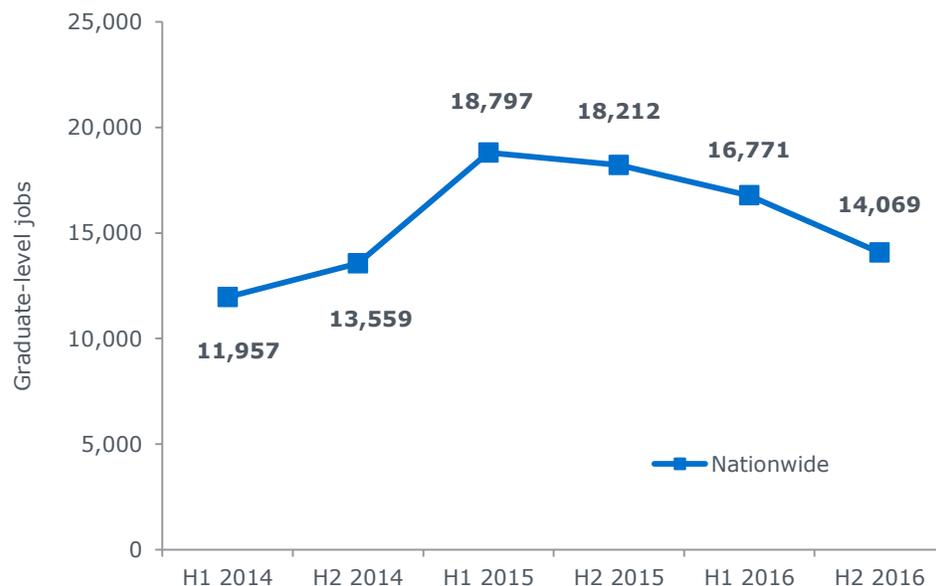
Employer Demand for Graduate-Level Experience Design Professionals Peaked in 2015

Between H1 2014 and H2 2016, the number of jobs posted nationwide for graduate-level experience design professionals increased 17 percent. Nationwide employers posted 11,957 jobs in H1 2014 and 14,069 jobs in H2 2016. Nationwide employer demand peaked in H1 2015, with 18,797 job postings. However, demand decreased 25 percent between H1 2015 and H2 2016 (i.e., from 18,797 jobs to 14,069 jobs).

Employers typically seek experience design professionals to enter information technology or industrial design roles. Despite decreased nationwide demand since H1 2015, the Bureau of Labor Statistics (BLS) projects nationwide employment of “software developers” and “web developers” will increase 17 percent and 27 percent, respectively, between 2014 and 2024.¹ The BLS predicts seven percent average growth across all occupations nationwide during the same time period. The BLS anticipates the employment of “industrial designers” will only increase two percent, which suggests information technology and web platforms will likely drive the majority of future market demand for experience design professionals.²

Historical Demand for Graduate-Level Experience Design Professionals

January 2014-December 2016, Nationwide Data³



1) [Bureau of Labor Statistics](#)
 2) [Bureau of Labor Statistics](#)
 3) Burning Glass Labor/Insight™

Frequently Posted Titles

Advertise Demand for 'Software Development Engineers' to Encourage Students to Enroll

Employers seek graduate-level experience design professionals to fill information technology positions most often. Job postings for 'software development engineers' account for nearly 27 percent of all nationwide job postings for graduate-level experience design professionals (i.e., 8,291 of 30,840 total job postings). Highlight projected employment growth and list frequently posted titles in marketing materials to provide prospective students potential employment outcomes. Nationwide employers also frequently seek graduate-level experience design professionals to enter information technology roles as:

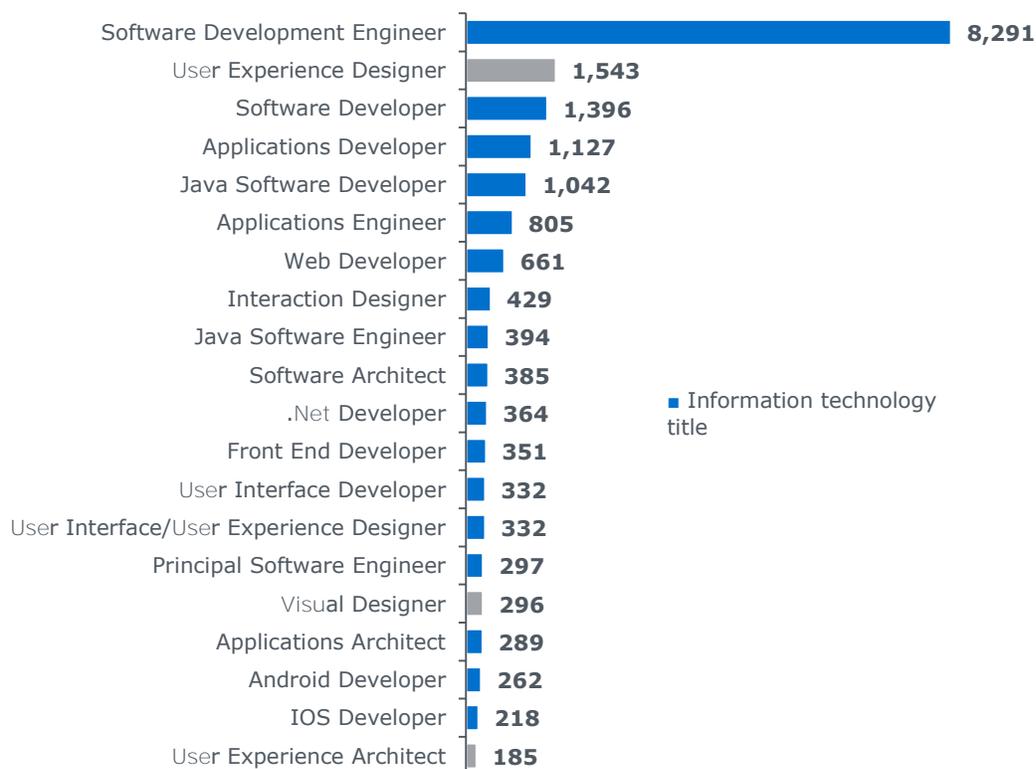
- 'Software developers,'
- 'Applications developers,' and
- 'Java software developers.'

Information technology titles account for more than 55 percent of relevant nationwide job postings (i.e., 16,975 of 30,840 total job postings). However, nationwide employers also demonstrate high demand for experience design professionals to fill roles as 'user experience designers,' 'visual designers,' and other titles applicable to fields outside of information technology.

Top Titles for Graduate-Level Experience Design Professionals

January 2016-December 2016, Nationwide Data⁴

n= 30,840 job postings, 2 unspecified postings



4) Burning Glass Labor/Insight™

Allow Students to Complete Individual Online Courses Sequentially

Program administrators at **Miami University** should offer two courses sequentially each semester to balance the program’s workload. Students enrolled in **Brandeis University’s** experience design program previously chose to complete one or two courses each semester. However, students who completed two courses simultaneously each semester typically underperformed compared to students who completed one course at a time. Administrators now allow students to complete one course in the first half of each semester and a second course in the second half of each semester, the same as **Kent State University’s** program schedule.

Allow students at least two to three years to complete the program to accommodate working professionals’ schedules. Students typically complete master’s-level experience design programs in two to three years. However, Brandeis University allows students up to five years to complete the online program. Nearly all students enrolled in Brandeis University’s program maintain employment while enrolled and some working professionals require one to two more years to complete the program.

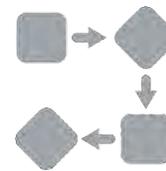
Online Experience Design Program Schedule

Kent State University

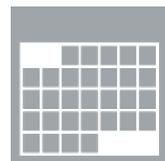
Administrators at **Brandeis University** and **Kent State University** do not require user experience design students to complete on-campus residencies.



Kent State University offers its experience design program entirely online with an asynchronous delivery.



Each course lasts seven weeks. Students complete two courses sequentially each semester.



Students complete 12 three-credit courses over two years, including summer semesters.



Program administrators incorporate two to three synchronous online discussions per semester to answer students’ questions and discuss course topics.

Methodology and Definitions

Methodology: Unless stated otherwise, this report includes data from online job postings from January 2016 to December 2016. To best estimate the market demand for professionals with a master's degree in experience design, the Forum collected data from job postings that require a graduate-level degree in the 'commercial and industrial designers,' 'graphic designers,' 'software developers, applications,' and other experience design-related O*NET occupation families. The Forum only analyzed job postings that include the keywords 'user experience' or 'experience design.'

Definitions: Annual growth in job postings is measured in the change between January 2014 and December 2016 by six-month halves (i.e., H2 2015 is July 2015 to December 2015).

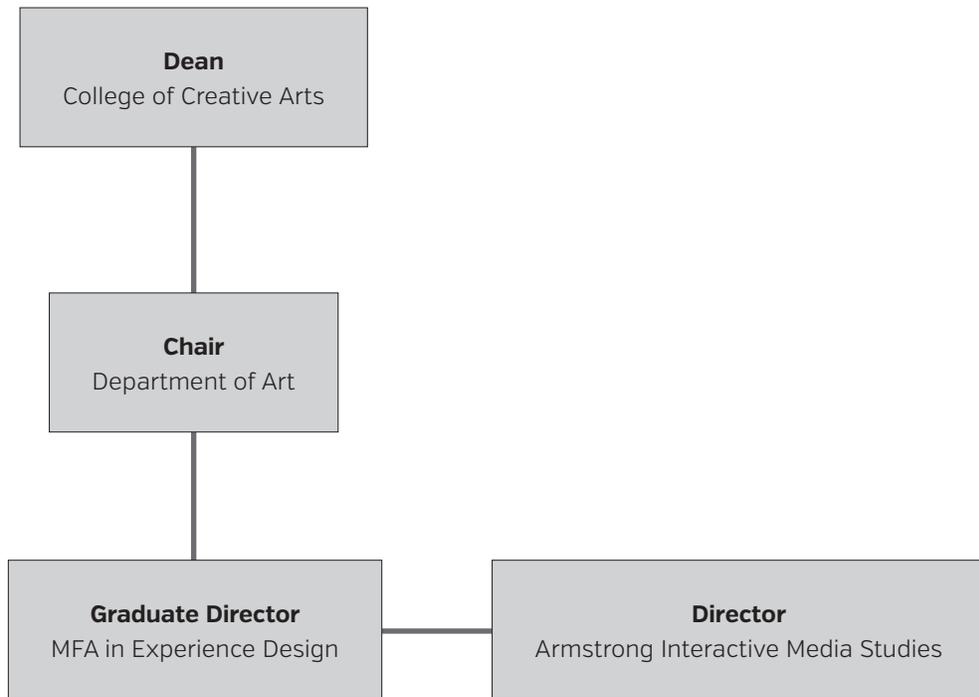
Burning Glass Labor/Insight™

EAB's Partner for Real-Time Labor Market Data

This report includes data made available through EAB's partnership with Burning Glass Technologies, a Boston-based leader in human capital data analytics. Burning Glass Technologies specializes in the use of web spidering technology to mine more than 80 million online job postings and analyze real-time employer demand. Under this partnership, EAB may use Burning Glass's proprietary Labor/Insight™ tool to answer member questions about employer demand for educational requirements, job titles, and competencies over time, as well as by geography. The tool considers job postings "unspecified" for a skill, industry, employer, geography, certification, or educational requirement when the job posting did not advertise for one of these particular job characteristics. Unspecified postings represent null values and should be excluded from the total number (n value) of job postings analyzed in the query. A more complete description of the tool is available at <http://www.burning-glass.com/products/laborinsight-market-analysis/>.

For more information about the Labor/Insight™ tool, please contact Betsy Denious, Director of Business Development Learning and Policy at bdenious@burning-glass.com or 301-525-6596.

APPENDIX C: ORGANIZATIONAL CHART



APPENDIX D: FACULTY CVS

2013–PRESENT **Assistant Professor, Graphic Design** | Miami University | Department of Art | Oxford, Ohio
 Courses Taught: Highwire Brand Studio, Image Making, Fundamentals of Interaction Design, Applied Interaction Design, Design for Social Change Senior Thesis Project, Systems Design, Graduate Design Studio

2016 – PRESENT **Research Fellow, Scripps Gerontology Center** | Miami University

APPOINTED

2015 – PRESENT **Graduate Director of Experience Design M.F.A.** | Miami University

2015–PRESENT **Lead Faculty, Graphic Design B.F.A.** | Miami University

2015–PRESENT **Mental Health Ally** | Miami University

2013 – PRESENT **Affiliate Faculty of Interactive Media Studies (IMS)** | Miami University

EDUCATION

2013 **M.F.A. in Design–Applied Design Research** | University of North Texas | Denton, Texas

1998 **B.F.A. in Design Communication** | Texas Tech University | Lubbock, Texas

1998 **B.A. in English–Creative Writing** | Texas Tech University | Lubbock, Texas

ASSOCIATIONS AND MEMBERSHIPS

2011–PRESENT **Design Research Society**

2010–PRESENT **American Institute of Graphic Arts (AIGA)**

2011–PRESENT **Interaction Design Association (IxDA)**

PREVIOUS POSITIONS

2011 – 2013 **Teaching Fellow** | University of North Texas

2010 **Teaching Intern** | University of North Texas | Department of Design

2000–2013 **Creative Director** | Dennis Cheatham Design | Lake Dallas, Texas

2008–2013 **Creative Director and Director of Electronic Media** | Irving Bible Church | Irving, Texas

2007–2008 **Senior Art Director** | HKS Architects | Dallas, Texas

2000–2007 **Graphic Designer and Art Director** | Irving Bible Church | Irving, Texas

1999–2000 **Writer, Customer Relations** | Southwest Airlines | Dallas, Texas

1998–1999 **Graphic Designer** | Dennard, Lacey, and Wood | Dallas, Texas

PREVIOUS ROLES

2014–2015 **Alumni Teaching Scholar** | Miami University Center for Teaching Excellence | Faculty Learning Community

APPOINTED

PREVIOUS ASSOCIATIONS AND MEMBERSHIPS

- 1998–2000,
2010–2013 **Dallas Society of Visual Communications**
- 2012–2013 **College Art Association**

ARTICLES

- 2015 **A Necessary Shift: Embracing Research and Front-End Coding for Experience-Focused Graphic Design** | GDC Graphic Design Journal | Society of Graphic Designers of Canada | Editors: GDC Journal Editorial Team, Aidan Rowe (University of Alberta), Chair | Expected Release: Summer 2017 PEER REVIEWED
- 2014–2015 **The Logo No One Designed: A Historical Analysis of the I Love New York Logo** | On electronic reserve for Design & Management: PUDM.2315.D | Marketing, PR and Branding | Professor Abdul Malaks | Parsons – The New School | New York, New York PEER SELECTED

BOOK CHAPTER ABSTRACTS

- ACCEPTED
JULY 2015 **Making Meaning Tangible: How Participatory Design Can Reveal the Ways People Perceive the World** | *Philosophy of Design: On Exploring Design and Design Research Philosophically* | Editors: Pieter Vermaas & Stéphane Vial | Springer, New York PEER REVIEWED

BOOK CHAPTER ABSTRACTS

- ACCEPTED
JULY 2015 **Making Meaning Tangible: How Participatory Design Can Reveal the Ways People Perceive the World** | *Philosophy of Design: On Exploring Design and Design Research Philosophically* | Editors: Pieter Vermaas & Stéphane Vial | Springer, New York PEER REVIEWED

RESEARCH GRANTS**INTERNAL GRANTS**

- 2016
NOVEMBER **Committee on Faculty Research: Grant to Promote Research (GPR).** | \$1000 | Grant to fund the Living Values: End-of-Life Decisions Pilot Project. Reviewed and evaluated by the Fine Arts & Humanities subcommittee. PEER REVIEWED

CONFERENCE PLENARY PRESENTATIONS

- 2015
NOVEMBER **Learning to Fail: How to Make Failing Part of Learning** | 35th Annual Lilly Conference on College Teaching | Miami University | Oxford, Ohio INVITED

CONFERENCE PRESENTATIONS

- 2016
JUNE **Integrating Experience-Focused Design Education: Beyond DIV Tags, Dropdowns, and Devices** | Nuts + Bolts | ALGA Design Educators Conference | Bowling Green, Ohio | Presenting my research integrating experience design, graphic design, and design research through the PACES Multiple Intelligences model. PEER REVIEWED
- 2015
SEPTEMBER **Research Your Way Into Users' Hearts** | HOW Interactive Design Conference | San Francisco, California PEER REVIEWED
- 2014
SEPTEMBER **Designers as Users: Switching Roles to Teach Critical Thinking in Design Education** | New Ventures: Intersections In Design Education | ALGA Design Educators Conference | Portland, Oregon PEER REVIEWED
- 2014
MAY **A Necessary Shift: Engaging Coding In Graphic Design Education** | PICA Conference | Society of Graphic Designers of Canada, Alberta North Chapter | Edmonton, Alberta, Canada PEER REVIEWED

2012 **Responsive Web Design and a New Web Aesthetic** | 4th Annual Research Student Conference in Art & Design | University of Wolverhampton | Wolverhampton, United Kingdom PEER REVIEWED
MAY

CONFERENCE PRESENTATION ABSTRACTS

2015 **End-of-Life Decisions: Using Systemic Approaches to Research the Conversations Americans Aren't Having** | Relating Systems Thinking and Design 4 | Banff Centre, Alberta, Canada | September 1-3, 2015 | My abstract proposal was accepted for a poster presentation. I was unable to attend this conference due to scheduling and had to decline. PEER REVIEWED
JUNE (ACCEPTED)

2011 **The Modern Sacred: Applying the Ancient Faith to a Digital Congregation** | International Conference on Digital Religion | Center for Media, Religion and Culture, University of Colorado, Boulder | Boulder, Colorado | January 12-15, 2012 | My abstract proposal was accepted for a full conference presentation. I was unable to attend this conference due to acceptance at another conference that year. PEER REVIEWED
SEPTEMBER (ACCEPTED)

FEATURED SPEAKER PRESENTATIONS

2015 **Discovery Cafe: Decisions, Decisions, Decisions** | Miami University Office for the Advancement of Research and Scholarship (OARS) | King Library | Miami University INVITED
NOVEMBER

2015 **Everyone is Creative: Putting Innovation to Work** | Miami University Center for Teaching Excellence | Laws Hall | Miami University INVITED
SEPTEMBER

2015 **Facing the Blank Canvas: How to Start Designing** | AIGA Cincinnati Student Engagement Design Forum | Cincinnati, Ohio INVITED
SEPTEMBER

2015 **Design is Not About Design, It's About People** | Contemporary Art Forum | Miami University | Department of Art INVITED
MARCH

SYMPOSIA

2015 **Rewarding Risk: Exploring How to Encourage Learning that Comes from Risking Failure** | Alumni Teaching Scholars Research Symposium | Miami University INVITED
APRIL

WORKSHOPS

2015 **Problem Solving Workshop** | Miami Art Department Foundations Graduate Assistants and Faculty INVITED
DECEMBER

INTERVIEWS, MAGAZINE STORIES, WEBSITE POSTS

FEBRUARY 2, 2016 **Nielsen Plays Catch-Up as Streaming Era Wreaks Havoc on TV Raters** | Emily Steel | The New York Times | In print: Business Section | online:<http://www.nytimes.com/2016/02/03/business/media/nielsen-playing-catch-up-as-tv-viewing-habits-change-and-digital-rivals-spring-up.htm> INTERVIEWED

MARCH 27, 2015 **Thoughts on Communication Design and UX Education** | <http://howdesign.com/web-design-resources-technology/thoughts-communication-design-ux-education/> COLLABORATED

JULY 27, 2014 **PICA: Western Canada's Design Conference, Edmonton, Alberta** | Karen Jager | a recap of the PICA Conference | <http://gdc.net/article/2014/07/24/2715> CITED

 SELECTED RESEARCH PROJECTS

2015	Researching and Designing Meaningful End-of-Life Decisions with Jennifer Heston (Miami University), Paul Nini (The Ohio State University)	PRINCIPAL INVESTIGATOR
2014–2015	Rewarding Risk: Exploring How to Encourage Learning that Comes from Risking Failure	PRINCIPAL INVESTIGATOR
2012–2013	Researching the Barriers Between Men and Mental Health Care	PRINCIPAL INVESTIGATOR
2012	Water Conservation Can Be Fashionable: An Attitudinal Approach to Reducing Water Overuse in the United States with Rebeca Carranza, Holly Cole, John Hicks, Jeff Joiner, Michelle Keefer, Tim Woodring, XuHao Yang	CO-INVESTIGATOR
2012	The City of Owasso Character Initiative with John Hicks, Michelle Keefer and XuHao Yang	CO-INVESTIGATOR
2011	Evaluating the Dynamics, Processes, and Culture of the Cook Children's Medical Center Pediatric Intensive Care Unit supporting Professors Michael Gibson and Keith Owens	RESEARCH ASSISTANT
2011	Extending Family Education via Electronic Media supporting Professors Michael Gibson and Keith Owens	RESEARCH ASSISTANT
2010	Improving Student Success: Researching How Students Use Electronic Library Resources with University of North Texas Anthropology Masters' Candidates and Dr. Lisa Henry	CO-INVESTIGATOR
2010	Small Business Behaviors and Attitudes with University of North Texas Anthropology Masters' Candidates and Dr. Susan Squires	CO-INVESTIGATOR

 HONORS, AWARDS, AND RECOGNITION

2013	2nd Place Award in Social and Behavioral Sciences Category University of North Texas Graduate Exhibition <i>Water Conservation Can Be Fashionable: An Attitudinal Approach to Reducing Water Overuse in the United States</i> This competition was open to all graduate students at the University of North Texas. The social and behavioral science category included 40 total entries.	JURIED
2011	Bronze Medal Dallas Society of Visual Communications Dallas Show <i>The Great Map of Christmas Songs for Chatter Magazine</i> The DSVC Dallas Show features work from around the state of Texas. This piece was selected as one of 55 winning entries selected from hundreds of entries.	JURIED
2008	American Graphic Design Award Graphic Design USA <i>Innovate Magazine, Fall/Winter 2007</i> HKS Architects	JURIED
2008	American Graphic Design Award Graphic Design USA <i>Mexico 5 Invitation</i> HKS Architects	JURIED

 ACADEMIC, PROFESSIONAL, AND PUBLIC SERVICE

2016	Review Board Member AIGA Design Education Faculty Research Grants	INVITED
2015–PRESENT	Department of Art Graphic Design Search Committee Chair Miami University	APPOINTED
2015 FEBRUARY	Entering Academia Panel Center for Teaching Excellence, Miami University Dr. Jennifer Blue	INVITED
2014 JANUARY–MARCH	Steering Committee Member Connecting Dots AIGA Design Educators Conference Cincinnati, Ohio	VOLUNTEER
2010–2012	Board Member and Working Lunches Co-Chair Dallas Society of Visual Communications	VOLUNTEER

MORE

dennisceatham.com

James R. Coyle, Ph.D.
Curriculum Vitae
Department of Marketing and AIMS, Richard T. Farmer School of Business
Director, Center for Research in User Experience (CRUX)

EDUCATIONAL BACKGROUND

- Ph.D.** University of Missouri-Columbia, August 1997
Journalism, Specialization in Advertising Research
Dissertation Title: “The Effects of Progressive Levels of Telepresence in On-Line Advertising: Interactivity, Vividness, and Attitude-Behavior Consistency”
- M.A.** University of Missouri-Columbia, December 1994
Journalism
- B.A.** Rockhurst University, December 1986
Major: English

ACADEMIC APPOINTMENTS

- Associate Professor, with tenure, of Marketing and Armstrong Interactive Media Studies**
Richard T. Farmer School of Business, Miami University, Oxford, OH, 2012 – Present
- Assistant Professor of Marketing and Armstrong Interactive Media Studies**
Richard T. Farmer School of Business, Miami University, Oxford, OH, 2006 – 2012
- Associate Professor, with tenure, of Marketing and International Business**
Zicklin School of Business, Baruch College, CUNY, New York, NY, 2004 – 2006
- Assistant Professor of Marketing and International Business**
Zicklin School of Business, Baruch College, CUNY, New York, NY, 1997 – 2003

RESEARCH

A. REFEREED PUBLICATIONS

1. Lee, Sooun, Joshua Schwarz, James R. Coyle, Thomas Boulton, and Naoki Kameda (2013) “Important Business Considerations For Successful Entry Into the China Market,” *Journal of Business Case Studies*, 10(1) (contribution 20%)
2. Ahrens, Jan, James R. Coyle and Michal Strahilevitz (2013) “Electronic Word of Mouth: The Effects of Incentives on eReferrals by Senders and Receivers,” *European Journal of Marketing*, 47(7), 1034-1051 (contribution 33%)
3. Coyle, James R., Glenn Platt and Ted Smith (2012) “‘I’m Here to Help’: How Companies’

Microblog Responses to Consumer Problems Influence Brand Perceptions,” *Journal of Research in Interactive Marketing*, 6(1), 27-41. (contribution 60%)

4. Coyle, James R., Ted Smith, Liz Lightfoot, William Neace, and Glenn Platt (2011) “‘Click Here to Share With a Friend’: A Uses and Gratifications Approach to Word-of-Mouth Marketing Effectiveness,” *International Journal of Electronic Marketing and Retailing*, 4 (4) (contribution 40%; acceptance rate 38% - information provided by editor)

5. Ahrens, Jan and James R. Coyle (2011), “A Content Analysis of Registration Processes in Websites: How Advertisers Gather Information to Customize Marketing Communications,” *Journal of Interactive Advertising*, 11(2) (contribution: 50%; acceptance rate: 24%)

6. Clarke, James B. and James R. Coyle (2011) “A Capstone Wiki Knowledge Base: The Usability Test of an Online Engineering Research Tool Designed to Promote Life-Long Learning,” *Issues in Science & Technology Librarianship, Spring* (contribution: 25%; acceptance rate: 70% - information provided by editor)

7. Coyle, James R. and Rita Ormsby (2010), www.dollarsfromsense.com, [Multimedia Educational Resources for Learning and Online Teaching](#) (contribution: 75%; acceptance rate: 20%--in addition, this work was given a 5-star rating, a rating achieved by only about 13.5% of work that is accepted - information provided by editor)

8. Kim, Heeman, James R. Coyle, and Stephen J. Gould (2009), “Collectivist and Individualist Influences on Website Design in South Korea and the U.S.: A Cross-Cultural Content Analysis,” *Journal of Computer-Mediated Communication*, 14(3), 581-601 (contribution: 40%; impact factor: 1.96, 3rd highest among 67 communication journals included in the ISI database; acceptance rate 20%; number of times cited – 3)

9. Coyle, James R., Stephen J. Gould, Pola Gupta, and Reetika Gupta (2009), “‘To Buy or To Pirate’: The Matrix of Music Consumers’ Acquisition-Mode Decision-Making,” *Journal of Business Research*, (contribution 60%; impact factor 1.77; Yoo ranking: 13th out of 79 marketing journals; ABS ranking: 3; acceptance rate 6-10%; number of times cited – 14)

10. Coyle, James R., Andrew Mendelson, and Heeman Kim (2008), “The Effects of Interactive Images and Goal-Seeking Behavior On Telepresence and Site Ease of Use,” *Journal of Website Promotion*, 3(1/2), 39-61. (contribution 75%; acceptance rate 21-30%; number of times cited – 1)

11. Smith, Ted, James R. Coyle, Elizabeth Lightfoot, and Amy Scott (2007), “Reconsidering Models of Influence: The Relationship Between Consumer Social Networks and Word-of-Mouth Effectiveness,” *Journal of Advertising Research*, 47(4), 387-397 (contribution 40%; impact factor 0.73; Yoo ranking: 11th out of 79 marketing journals; ABS ranking: 3; acceptance rate 21-30%; number of times cited – 38)

12. Coyle, James R., and Stephen J. Gould (2002), “How Consumers Generate Clickstreams through Web Sites: An Empirical Investigation of Hypertext, Schema and Mapping Theoretical Explanations,” *Journal of Interactive Advertising*, 2(2), (contribution 50%; acceptance rate 25%; number of times cited – 23)

13. Weir, Thomas, and James R. Coyle (2002), "Using the Experimental Method in a Web-Based Environment," *Southwestern Mass Communication Journal*, 17(2). (contribution 20%; ranking n/a)

14. Coyle, James R., and Esther Thorson (2001), "The Effects of Progressive Levels of Interactivity and Vividness in Web Marketing Sites," *Journal of Advertising*, 30(3), 65-78. (contribution 85%; impact factor 0.85; Yoo ranking: 12th out of 79 marketing journals; ABS ranking: 3; acceptance rate 11-20%; number of times cited – 344)

15. Coyle, James R., Robert Meeds, and Thomas Weir (2001), "Exploring Student Orientations Toward Advertising: A Q-Methodology Approach," *Journal of Advertising Education*, 5(1), 34-45. (contribution 33%; acceptance rate 33%)

16. Thorson, Esther, Ekaterina Ognianova, James R. Coyle, and Frank Denton (2000), "Negative Political Ads and Negative Citizen Orientations," *Journal of Current Issues and Research in Advertising*, 22(Spring), 13-40. (contribution 10%; acceptance rate 6-10%; number of times cited – 13)

17. Leshner, Glenn, and James R. Coyle (2000), "Implicit and Explicit Memory for Television News," *Journal of Broadcasting and Electronic Media*, 44(4), 599-613. (contribution 30%; impact factor .67, 39th highest among 67 communication journals included in the ISI database; number of times cited – 10)

B. PUBLISHED ABSTRACTS

Gould, Stephen J., and James R. Coyle (2000), "Netting Out the New in the Consumption of the Internet? Postmodern Versus Longstanding Theme Perspectives," *Advances in Consumer Research*, vol. 27, 138

C. BOOKS

Coyle, James R. (2002), *Internet Resources and Services for International Marketing and Advertising: A Global Guide*, Oryx Press, 320 pp.

D. BOOK CHAPTERS

Coyle, James R., and Stephen J. Gould (2007), "Internet Integrated Marketing Communications (I-IMC): Theory and Practice," In (Eds.), David W. Schumann and Esther Thorson, *Internet Advertising: Theory and Research*. Mahwah, NJ: Lawrence Erlbaum Associates.

Thorson, Esther, Ekaterina Ognianova, James R. Coyle, and Ed Lambeth (1998), "Evaluation of the Audience Impact of Two Public Journalism Projects in Columbia, Missouri," In (Eds.), Ed Lambeth, Esther Thorson and Phillip Meyer, *Assessing Public Journalism*. Columbia, MO: University of Missouri Press, 158-177.

E. Refereed Conference Papers/Presentations/Proceedings

Lee, Gabe, James R. Coyle and Joshua Gerding (2015), "Investigating the Effect of Progress Cues On Willingness to Donate: An Investigation of Crowdfunding Sites," *Association of Information Systems Special Interest Group on Human-Computer Interaction*, December, Dallas, TX.

Grace, Lindsay, James R. Coyle and Dirk Janssen (2015), "Persuasive Content: Understanding In-Game Advertising Retention in Players and Onlookers," *Foundations of Digital Games*, Pacific Grove, CA.

Coyle, James R., Ted Smith, David Sideways Silver and Glenn Platt (2010), "The Influence of Source Interface and Perceived Helpfulness on Company Use of Social Media for CRM," *International Network for Social Network Analysis Conference*, July, Trento, Italy.

Smith, Ted, Liz Lightfoot, James R. Coyle, William Neace and Glenn Platt (2008), "The Shareability Measure: What Makes Consumers Share Viral Marketing Communications," *Re: Think 2008, The Advertising Research Foundation 54th Annual Convention+Expo*, April, New York, NY.

Kim, Heeman, James R. Coyle, Stephen J. Gould and Andrew Mendelson (2008), "How Cultural Differences Dictate Web Site Design: A Content Analysis of S. Korean and U.S. Organizational Home Pages," *Broadcast Education Association*, April, Las Vegas, NV.

Gould, Stephen J., James R. Coyle and Andreas Grein (2006), "An Exploratory Study of Socially Responsible Investing Among Young Adults: A Thematic Analysis," *Marketing of Financial Services Conference*, New York, NY, November.

Coyle, James R., Andrew Mendelson and Heeman Kim (2006), "The Effects of Interactive Images and Goal-Seeking Behavior on Telepresence and Site Ease of Use," *CODE Conference*, Oxford, Ohio, April.

Coyle, James R., and Andrew Mendelson (2004), "How Graphical Icons in Commercial Web Sites Affect Browsers and Seekers," *Direct Marketing Educational Foundation Conference*, New Orleans, October. Also published in Conference Proceedings.

Coyle, James R., and Reetika Gupta (2001), "Understanding the Role of Mapping in Web Sites," *Presence 2001 Conference*, Philadelphia, May.

Coyle, James R., and Stephen J. Gould (2000), "Exploring the Clickstream: How Internet Users Navigate Web Sites," *American Academy of Advertising Conference*, Newport, April. Also published in Conference Proceedings.

Coyle, James R., Robert Meeds, and Thomas Weir (2000), "A Q-Sort Analysis of Student Attitudes Towards Advertising," *American Academy of Advertising Conference*, Newport, April. Also published in Conference Proceedings.

Gould, Stephen J., and James R. Coyle (1999), "Situating the Consumer Experience of the

Internet in Relation to E-Commerce, Business Model Dynamics: A Postmodernized, Hermeneutic Perspective,” *Conference on Telecommunications and Information Markets*, Providence, September.

Coyle, James R., and Esther Friedman (1999), “A Model of the Effectiveness of Interface Mapping in Web Site Advertising,” *American Academy of Advertising Conference*, Albuquerque, March. Also published in Conference Proceedings.

Coyle, James R. (1998), “The Effects of Progressive Levels of Interactivity and Vividness in Web Marketing Sites,” *Direct Marketing Educational Foundation's Educator's Conference*, San Francisco, October. Also published in Conference Proceedings.

Coyle, James R., and Ann Brill (1998), “Examining Metaphor Use in On-Line Advertising,” *Association for Education in Journalism and Mass Communication Conference*, Baltimore, August.

Coyle, James R., and Ekaterina O. Walsh (1998), “Product Trial Vs. Virtual Reality: Comparing Consumer Responses to Direct and Web Advertising Experiences,” *International Communications Association Conference*, Israel, July.

Walsh, Ekaterina O., and James R. Coyle (1998), “Cognitive, Attitudinal and Behavioral Effects of Incorporating Web Addresses in Traditional Media Ads,” *International Communications Association Conference*, Israel, July.

Coyle, James R. (1998), “Different Meanings of Interactivity and Consumer Processing of Web Advertising,” *American Academy of Advertising Conference*, Lexington, KY, March.

Li, Hairong, and James R. Coyle (1997), “Determinants of Purchases on the World Wide Web: A Path Analysis,” *American Academy of Advertising*, St. Louis, MO, April. Also published in Conference Proceedings.

Leshner, Glenn and James R. Coyle (1997), “Exploring Differential Performance on Memory Tests of Television News,” *International Communications Association*, Montreal, Canada, May.

Gade, Peter, Ernest Perry, and James R. Coyle (1997), “Predicting the Future: How St. Louis Post-Dispatch Journalists Perceive a New Editor Will Affect Their Jobs,” *Association for Education in Journalism and Mass Communication*, Chicago, IL, July.

Thorson, Esther, Ekaterina Ognianova, James R. Coyle, and Frank Denton (1996), “Negative Political Ads and Negative Citizen Orientations Toward Politics,” *American Academy of Advertising*, Vancouver, British Columbia, March. Also published in Conference Proceedings.

Ognianova, Ekaterina, James R. Coyle, and Esther Thorson (1996), “The Mediating Role of Public Mood: New Explorations in the Relationship Between Media Use and Knowledge,” *Association for Education in Journalism and Mass Communication*, Anaheim, CA, August.
Top Faculty Research Paper Award, Mass Communication and Society Division

Ognianova, Ekaterina, Robert Meeds, Esther Thorson, and James R. Coyle (1996), “Political

Adwatches and the Third-Person Effect,” *Association for Education in Journalism and Mass Communication*, Anaheim, CA, August.

Leshner, Glenn, and James R. Coyle (1996), “Implicit and Explicit Memory For Television News,” *International Communication Association*, Sydney, Chicago, IL, May.

Thorson, Esther, James R. Coyle, Robert Meeds, and Ekaterina Ognianova (1996), “Political Ads and Political Adwatches: How Their Relationships Determine Attitude and Learning,” *Society for Consumer Psychology*, Hilton Head, SC, January.

Denton, Frank, Esther Thorson, and James R. Coyle (1995), “Effects of a Multimedia Public Journalism Project on Political Knowledge and Attitudes,” *Association for Education in Journalism and Mass Communication*, Washington, D.C., August.

Chi, A., Esther Thorson, and James R. Coyle (1995), “An Application of the Intensity-Affect Model: Using Commercial-to-Program Involvement Ratios to Predict Ad Memory,” *American Academy of Advertising*, Norfolk, VA, March. Also published in Conference Proceedings.

Thorson, Esther, and James R. Coyle (1994), “A Comparison of the Impact of Political Ads Appearing in Radio, Newspaper, and Television,” *International Communication Association*, Sydney, Australia, July.

Thorson, Esther, and James R. Coyle (1994), “The Third-Person Effect in Three Genres of Commercials: Product and Greening Ads, and Public Service Announcements,” *American Academy of Advertising*, Tucson, AZ, April. Also published in Conference Proceedings.

F. Invited Papers and Presentations

Coyle, James R. (2014), “Fostering Global Citizenship Through a Culture of Learning,” Transatlantic Dialogue Conference, Luxembourg City

Coyle, James R. (September, 2009), “Lessons Learned: Armstrong Institute for Interactive Media Studies,” Presented at the 2009 Digital Expo, Miami University.

Coyle, James R. with Glenn Platt and Ted Smith (2008), “Connecting with the Connected: Influencer Research Highlights,” Presented at Cincinnati American Marketing Association’s Word of Mouth Marketing Shared Interest Group, Cincinnati.

Coyle, James R. (1998), “Current Research on Formal Features of Internet Advertising,” Presented at Hampel-Stefanides Advertising, New York.

G. Professional Grants

INTERNAL - *Student Technology Fee Grant (2016)*, \$71,333

INTERNAL - *Student Technology Fee Grant (2015)*, \$53,010

INTERNAL - *Student Technology Fee Grant (2015)*, \$29,200

INTERNAL - *FSB Summer Research Grant (2010)*

Farmer School of Business, \$7,900

EXTERNAL - *Young Investor Online Guide (2005)*

NASD Investor Education Foundation Grant, \$240,000

EXTERNAL - *Winner of Doctoral Dissertation Award (1997)*

American Academy of Advertising

EDUCATION

APRIL 2016 **Master of Fine Arts, Graphic Design**
Vermont College of Fine Arts · Montpelier, VT

MAY 2006 **Bachelor of Fine Arts, Graphic Design**
Miami University · Oxford, OH
Graduated: cum laude

TEACHING EXPERIENCE

FALL 2016–PRESENT **Assistant Professor**
DIRECTOR OF BFA IN GRAPHIC DESIGN

SPRING 2013–SPRING 2016 **Visiting Instructor**
FALL 2012 **Part-time Visiting Instructor**
FALL 2011–SPRING 2012 **Adjunct Instructor**
MIAMI UNIVERSITY
Graphic Design, Department of Art
400 S. Patterson Avenue, Oxford, Ohio

COURSES TAUGHT AT MIAMI UNIVERSITY

2014–2016 **Design Systems · ART351**
(3 SEMESTERS) Studio focusing on ideas of sequence and series, organization, and typographic hierarchy creating sequential layouts using type and image into larger systems.

2011–2016 **Letterpress & Book Arts: Alternative Hand Media · ART450**
(8 SEMESTERS) Studio using historic equipment and craft-based physical processes to explore integrating traditional and emerging printing technologies.

2014–2015 **Independent Studies · ART377/477**
(3 SEMESTERS) Developed curriculum for an Advanced Letterpress course offered as an independent study for students qualified for advanced projects.

2013–2016 **Highwire Brand Studio · ART453**
(4 SEMESTERS) Team-taught branding capstone of primarily marketing and graphic design majors focused on development of a solution to a client driven problem. Clients have included New Chapter Perfect Prenatal supplements, Speedway, Hunt's canned tomatoes and Pepsi.

2013–2015 **Typography · ART251**
(3 SEMESTERS) Foundational design studio on the study and application of type. Includes typographic history, letterform constructions, composition and the visual enhancement of language and message.

2013–2015 **Three-Dimensional Design · ART354**
(3 SEMESTERS) Team-taught interdisciplinary studio of architecture, interior design and graphic design students working collaboratively to create a holistic project.

Erin Beckloff

COURSES TAUGHT AT MIAMI UNIVERSITY, CONT.

- 2013
(1 SEMESTER) **Business of Design** · ART353
Seminar introducing students to practical knowledge of the graphic design field and preparation for entrance into professional practice.
- 2012–2013
(2 SEMESTERS) **What is Graphic Design?** · ART151
Introduction to graphic design sprint course for pre-majors.

UNIVERSITY AND DEPARTMENTAL SERVICE

- Development of Graphic Design Curriculum**
Developed curriculum to teach students the use of traditional tools and historic printing processes in a hands-on exploration of typography and design. Revitalized letterpress shop and established Miami's Curmudgeon Press and Letterpress & Book Arts: Alternative Hand Media course.
- 2014–PRESENT
Annually reviews program entrance portfolios and interviews prospective design students. Participates in faculty discussions and planning of program curriculum.
- Academic Advising**
Advise up to 30 graphic design undergraduate students per school year on their liberal arts, major, and minor requirements for graduation.
- 2012–PRESENT
Department of Art Recruitment & Admissions Committee
Review admission portfolios, create recruiting materials, actively participate in recruitment events and give tours to prospective students of the Dept. of Art.
- 2014–2016
College of Creative Arts Scholars
COMMITTEE LEAD, DEPT. OF ART LIAISON
- 2013–2015
Best of Class Graphic Design Exhibition
Coordinated faculty-juried shows of undergraduate graphic design work for exhibitions held on campus and in a gallery in Cincinnati, Ohio.
- 2014–2015
Graphic Design Search Committee
Served on committee leading to successful hire of Assistant Professor.
- 2013–2015
Department of Art Visiting Artist Events
Wrote proposals and received funding by the Dept. of Art. Organized workshops, exhibitions, and lectures of nationally recognized letterpress printers including Kyle Durie, The Moveable Type Truck; and Brad Vetter.
- 2013
Visiting Artists and Scholars Committee
- 2012
CCA Distinguished Artist Alumni Awards
AWARD DESIGN COLLABORATOR

Erin Beckloff

NOTABLE PROJECTS AND PRESS

- JAN 2015–PRESENT **Pressing On: The Letterpress Film**
DOCUMENTARY FILM
Producer and co-director of feature-length documentary about the unexpected survival of letterpress printing and the remarkable printers who preserve the history and knowledge of the craft. www.letterpressfilm.com
- APRIL–MAY 2015 **Kickstarter Fundraiser**
PRESSING ON: THE LETTERPRESS FILM
Organized, executed and managed fully-funded Kickstarter project raising \$71,748 from 951 backers to support production of the documentary.
- JUNE 1, 2015 **NPR Cincinnati Edition Interview**
with Mark Heyne
- MAY 18, 2015 **“Why Hasn’t Letterpress Died?”**
AIGA EYE ON DESIGN
by Angelynn Grant
- MAY 14, 2015 **“Letterpress Is Alive...And Pressing On”**
NEENAH AGAINST THE GRAIN
by Tom Biederbeck

PUBLISHING AND PRESENTATIONS

- JAN 2016 **CBAA Telling the Story Conference**
COLLEGE BOOK ART ASSOCIATION
Presenter, A Cast of Characters: Tales of a Letterpress Film
- 2015–PRESENT **PRINT Magazine**
Guest Contributor
Writing online series “The Letterpress Journals” focused on behind-the-scenes production of *Pressing On: The Letterpress Film* featured on the *PRINT* magazine website and email newsletters.
- JAN 2015 **Design History Society Conference**
Submitted abstract for presentation at the DHS 2015 conference.

PROFESSIONAL EXPERIENCE

- JAN 2005–PRESENT **Freelance Designer**
FEB 2009–PRESENT **and Letterpress Printer**
Created identity and marketing collateral, interactive design elements, training videos, event promotional ads and signage, awards and invitations. Clients include Hobart Corporation, AXA/Matrix Risk Consultants, Cincinnati Shakespeare Company, Miami University College of Creative Arts, Lost Pirogue Vineyard and Wendy’s restaurants.

Erin Beckloff

PROFESSIONAL EXPERIENCE, CONT.

FEB 2010–MAY 2012

Marketing Director

JEWISH FEDERATION OF GREATER · DAYTON, OH

Provided graphic design, production coordination, public relations, and advertising; fulfilled all creative and marketing needs for nonprofit serving the Dayton Jewish Community.

MARCH 2008–FEB 2009

Art Director

SULLIVAN HIGDON & SINK · KANSAS CITY, MO

Worked on a multi-disciplined team to identify new, engaging and relevant ways to connect with consumers. Developed a wide range of creative work for American Century Investments, from direct mail campaigns for sophisticated investors to Borderless Branding tactics for local and nationwide events. Daily client communication increased understanding of the entire branding process.

MAY 2006–DEC 2007

Graphic Designer

GYRO (FORMERLY HSR BTOB) · CINCINNATI, OH

Produced award-winning print creative for BtoB marketing agency. Collaborated on projects from conceptualization to production including: identity, print ads, brochures, interactive marketing and direct mail. Provided leadership on company-wide initiatives.

PROFESSIONAL EXHIBITIONS AND HONORS

OCTOBER 2016

Slinging Ink Exhibitor

CHARTREUSE GALLERY · PHOENIX, AZ

JUNE 2015

Visiting Artist

HAMILTON WOOD TYPE & PRINTING MUSEUM · TWO RIVERS, WI

MAY–JUNE 2014

OH, Letterpress Exhibitor

MORGAN CONSERVATORY · CLEVELAND, OH

FEB 2012

Gold ADDY Award

AD CLUB CINCINNATI

Special Event Invitation

FEB 2008

Silver ADDY Award

AD CLUB CINCINNATI

Direct Marketing

JUNE 2008

ACE Award, First-Place

BUSINESS MARKETING ASSOCIATION, NYC

Direct Marketing

2007

BtoB Magazine's Best Creative

DIRECT CAMPAIGN (MORE THAN \$200,000)

Runner-up

Erin Beckloff

ASSOCIATIONS AND MEMBERSHIPS

2015–PRESENT	Design History Society · DHS
2013–PRESENT	College Book Art Association · CBAA
2012–PRESENT	Amalgamated Printers Association · APA
2012–PRESENT	American Printing History Association · APHA
2004–PRESENT	AIGA
2007	AIGA CINCINNATI BOARD <i>Social Programming Co-Chair</i>
2014–2016	Society of Typographic Aficionados · SoTA

RELATED EXPERIENCES

2011–PRESENT	Art Director MOORE WOOD TYPE · COLUMBUS, OH Assists with development and marketing for company creating historic wood type products for letterpress printing.
NOV 2010–2015	Wayzgoose Letterpress Conference Attendee HAMILTON WOOD TYPE & PRINTING MUSEUM · TWO RIVERS, WI
JUNE 2012, 2014, 2015	APA Wayzgoose Attendee AMALGAMATED PRINTERS' ASSOCIATION CONFERENCES
JUNE 2010, 2012, 2014	CraftSummer Instructor MIAMI UNIVERSITY · OXFORD, OH Developed and taught Introduction to Letterpress workshops.
JAN 2014	College Book Arts Association Conference Attendee SALT LAKE CITY, UT
JUNE 2012	Type on the Cob Conference Attendee LADIES OF LETTERPRESS · MT. PLEASANT, IA
SEPT 2009	Letterpress Intern HATCH SHOW PRINT · NASHVILLE, TN Studied letterpress with experienced printers and created show posters at the 136-year-old print shop.

Glenn J. Platt**C. Michael Armstrong Professor****Director, Interactive Media Studies Program, and Professor, Department of Marketing**

203 Laws Hall

Miami University

Oxford, OH 45056

Office Phone: (513) 529 2808

Mobile: (513) 593 2019

Fax: (815) 301 8849

<http://glenn.pla.tt>glenn.platt@miamioh.eduglenn@pla.tt**PERSONAL DATA**

Home address:

3718 Oxford Middletown Road

Somerville, OH 45064

(513) 523 0960

EDUCATION

- Ph.D. Carnegie Mellon University, 1993
Graduate School of Industrial Administration
Concentration: Economics and Political Economy
- M.S. Carnegie Mellon University, 1990
Graduate School of Industrial Administration
Majors: Economics and Political Economy
- B.A. University of Florida, 1988
Major: Economics (Departmental Honors)

PROFESSIONAL EXPERIENCE

- 2008 to present C. Michael Armstrong Chair in Interactive Media at Miami University
- 2001 to present Director, Interactive Media Studies, Miami University
- 2005 to present Professor, Department of Marketing, Richard T. Farmer School of Business, Miami University
- 2003 to 2005 Associate Professor, Department of Marketing, Richard T. Farmer School of Business, Miami University
- 1999 to 2003 Associate Professor, Department of Economics, Richard T. Farmer School of Business, Miami University
- 1993 to 1999 Assistant Professor, Department of Economics, Richard T. Farmer School of Business, Miami University

SELECTED ACCOMPLISHMENTS AS INTERACTIVE MEDIA STUDIES (IMS) DIRECTOR

When I began my role as director of IMS here as only the IMS course. While he held as till ascent, as I learned that a new model for higher education was needed – a horizontal model that broke down traditional silos and leveraged business, technology, design, and communication. As higher education entered an era of significant change and I was committed to providing the vision and direction to create an experientially based, interdisciplinary program that prepared students for the new innovation economy. Since becoming Director of the program, I have:

- Created over 40 new courses, thematic sequence, minors (one game studies), major, graduate certificate, and a joint MFA with Graphic Design, overall, serving 800-1,000 students annually.
- Worked with the development office raising approximately \$16 million gifts for the IMS program, including funding for five new chairs/professorships and a leading edge visualization lab.
- Lobbied for the creation of four new tenure track faculty positions and most of the other affiliate positions with various academic divisions.
- Worked directly with the deans of Arts and Science, Business, Creative Arts, Engineering, and Libraries, while reporting directly to the Provost's Office and Council of Academic Deans.
- Created a university based client consulting agency, bringing in \$300,000 in corporate gifts, creating IP for the university, and providing consulting experience for students. Created business solutions for P&G, Cardinal Healthcare, Intel, Convergys, Pepsi, Bank of America, Hulu, Encrafters, Ring, Coca Cola, Home Depot, Dunnhumby, and others. Same group worked with the Dalai Lama and the Tibetan Government in Exile on a recent project.
- Created and led the *AIMS San Francisco Digital Innovation Center*: semester long immersive experience in the San Francisco Bay Area. Students intern with startups throughout Silicon Valley and learn from innovation experts from established companies (e.g., Google, Twitter, LinkedIn, eBay, etc.), Co-founders and angel investors, and early stage startups of all sizes. Expanding program with additional Centers in Cincinnati, Chicago, Austin, and NYC, in part with 500K grant from state of Ohio.
- Created Advisory Board of industry experts with whom I meet twice a year for other feedback. This is an "active" board with significant action items and expectations of engagement with the University.
- Created international experiential learning opportunity for IMS students in China, England, and Ireland.
- Created a required internship program in IMS.
- In collaboration with co-authors, coined the term "Inverted Classroom" in a seminal 2000 paper that is the foundation for Khan Academy and other new models of teaching and learning.
- Been twice chosen to present at SXSW Interactive. Once as a 30 presentation about the Technology and the Future of Higher Education. This talk has also been presented to a number of University Presidents and Boards.
- Developed, hosted, and led an annual international conference on interactive media.
- Helped create new university centers in User Experience and Design, Design Thinking, Visualization, Game Design and Development, and Social Media/Digital Marketing.
- Directed the International Digital Media and Arts Association's President, 2007-2008.
- Developed the relationships with Deans across the university, resulting in leading edge IMS "owned" labs and classrooms in the college of Arts and Science, School of Business, School of Fine Arts, and School of Engineering and Applied Science.
- Led in the creation of and funding for a rapid prototyping lab, immersive DAVE, Oculus Rift development site, a visualization wall, a game lab, a usability lab with eye tracking equipment, and other "bleeding edge" technologies that are all available to undergraduate students and integrated into the IMS curriculum.
- Met regularly with visiting industry experts and spoke with a variety of advisory boards and external stakeholders. I have been an active participant in the University Capital Campaign.
- Created a new program of Professional Development Workshops as an alternative revenue opportunity for the IMS program.
- Asked to be part of rapid response team put together by CDC and Johns Hopkins to spend two weeks in isolation, developing online training for staff at hospitals to prevent the spread of Ebola.
- Present regularly at alumni and fundraising events and work frequently with university govt. relations.

HONORS AND AWARDS

- 2012 – Outstanding Faculty Award (Elective Course) MBA Program
- 2012 – A.K. Morris Alumni Award
- 2009 – Dave Robert Service Award
- 2004 – Associated Student Government (ASG) Teacher of the Year
- 2003 – Nominated for Alumni Effective Educator Award
- 2003 – ASG Honored Professor
- 2002 – ASG Honored Professor
- 2001 – ASG Honored Professor
- 2001 – Recognized by AREA 351 – the teaching technology center – in their faculty spotlight
- 2000 – ASG Honored Professor (nominated by two students)
- 1999 – Received the Cincinnati Greater Consortium of Colleges and Universities' Celebration of Teaching Award
- 1998 – Received Miami University E. Phillips Knox Teaching Award, the highest teaching award offered at Miami University
- 1997 – Received the School of Business Teaching Effectiveness Award.
- 1996 – Nominated for the School of Business Teaching Effectiveness Award.
- 1994 1995 – Chosen to participate in the Committee for the Enhancement of Learning and Teaching's Alumni Teaching Scholars Program
- 1991 – Bradley Fellowship, Carnegie Mellon University
- 1988 1990 – Olin Fellowship, Carnegie Mellon University

DOCTORAL THESIS

Title: Location and Stratification: Essays on Urban and Public Economics

Thesis advisors: Professors Dennis Epple (Chair), Howard Rosenthal, and Steven Spear

RESEARCH INTERESTS

Social Media Marketing, Technology and Higher Education, Information Visualization, Design Thinking.

PUBLICATIONS

Platt, G., Faimon, J., Brandes, P., "Brand's PI", *The Journal of Digital Media Arts & Practice*, Fall 2014, v10 1

Coyle, J., Smith, T., Lightfoot, L., Neace, W., and Platt, G., "'I'm here to help': How companies' microblog responses to consumer problems influence brand perceptions", 2012, *Journal of Research in Interactive Marketing*, vol. 3, p.27 41

Coyle, J., Smith, T., Lightfoot, L., Neace, W., and Platt, G., "'Click here to share with friend': Uses and Gratifications Approach to Word of Mouth Marketing Effectiveness," 2011, *International Journal of Electronic Marketing and Retailing*, Vol.4, No.4, pp.225 247

Magolda, P., Platt, G. "Untangling Web 2.0's Influences on Student Learning," *About Campus: Enriching the Student Learning Experience*, v14 3 10 --16 Jul Aug 2009.

Magolda, P., & Platt, G. "Unconventional Technologies Build Community," *Leadership Exchange*, 5, 40 41. 2008.

Forgette, J., Platt, G. "Redistricting Principles, Processes, and Currency Protection," *Political Geography*, November 2005, vol. 4, pp. 34 951.

Forgette, J., Platt, G. "The Disappearing Middle: Currency Based Explanation of a More Partisan Congress and a Less Partisan Electorate," *American Review of Politics*, Fall 2002, vol. 3, pp. 225 243.

Erekson, H, DeShano, K, Platt G, and Ziegert A., "Fungibility of Lottery Revenues in Support of Public Education" *Journal of Education Finance*, ol.28 o.2, all 002

Principles of Microeconomics – A Complete On Line Course. Prentice Hall Publishing: New York, NY/Active Learning Technologies: West Park, NY, 2000. [Online Course for WebCT]

Lage, M., Latt, M., Reglia, M., Inverting the Classroom: A Gateway to Inclusive Learning Environments," *Journal of Economic Education*, Winter 2000, ol.31, o.1.

Lage, M. & Platt, G. "The Internet and the Inverted Classroom," *Journal of Economic Education*, Winter 2000, ol.31, No.1

"Cincinnati in 1840: The Social and Functional Organization of an Urban Community During the Pre-Civil War Period" by Walter Stix Glazer" Book Review, *Journal of Economic History*, Winter 2000, ol.60, o.2.

Black, S., Latt, M. *Prentice Hall Learning Initiative Partnership*, Prentice Hall Publishing: New York, NY/Active Learning Technologies: West Park, NY, 2000.

Principles of Microeconomics – A Complete On Line Course. Prentice Hall Publishing: New York, NY/Active Learning Technologies: West Park, NY, 2000.

Gifford, S., Latt, M. Using an Electronic Scavenger Hunt to Kick Off our Semester." *The Marketing Educator*, 1999.

Forgette, S., Latt, M. Voting for the Person and not the Party: Party Election, Issue Voting, and Process Sophistication," *Social Science Quarterly* August 1999.

Erekson, H, Latt, M, and Ziegert A., Factors Influencing the Adoption of State Lotteries," *Applied Economics*, June 1999.

Epple, D. & Platt, G. "Equilibrium and Local Redistribution in an Urban Economy when Households Differ in both Preferences and Incomes," *Journal of Urban Economics*, January 1998.

Platt, M., Poole, S., and Rosenthal, S., The Directional and Euclidean Theories of Voting Behavior: A Legislative Comparison," *Legislative Studies Quarterly*, November 1992.

SELECTED GRANTS

- 2014 – Member of team led by Johns Hopkins receiving CDC grant to develop online Ebola training for Hospitals.
- 2014 – Member of Co PI team \$500K grant from State of Ohio to develop apprenticeship program with Ohio startups.
- 2012 – Member of Co PI team on multi million dollar ARPA grant for developing new models of distributed manufacturing.
- 2010 – Member of team on multi million dollar NSF Grant for developing interactive kiosks at zoos.

SELECTED PROFESSIONAL PRESENTATIONS

- 2015 – Presented at Brookings Panel about Big Data and Design Thinking as part of U.S. State Department Quadrennial.
- 2015-2014 – Presented at TEDxOxford
- 2014 – Coordinated & Moderated at "Omnichannel Marketing Conference" (OH)
- 2013 – Presented Keynote at American Education Publishers Conference (DC)
- 2013 – Co Led workshop at Armstrong University (GA) on Design Thinking
- 2013 – Presented "The (near) Future of Marketing: Trends to Watch" to Global Marketing Summit at Victoria's Secret.
- 2013 – Coordinated & Moderated at "Omnichannel Marketing Conference" (OH)

- 2013 – Presented “Brand as API” at International Digital Media and Arts Association Conference, Orange County, CA
- 2013 – Presented “MBA for MFAs & MFA for MBAs” at *Creative Coast* conference, Savannah GA
- 2012 – Presented “Brand as API” at SXSW Interactive
- 2012 – Presenter/Leader for Kauffman Foundation Startup Weekend, Oxford, OH
- 2011 – P&G Consumer Solutions Global Meeting, “Brand as API – The Future of Marketing”
- 2011 – P&G Digital Marketing Summit “What Differentiation and Why Does it Matter?”
- 2011 – International Digital Media & Arts Association Conference, Co Presenter, “Universities in the Free Era,” Savannah, GA.
- 2011 – Digital UnConference, Cincinnati – *Industry/Academic Partnerships: New Models*
- 2011 – ESSEC Business School, Paris, France – Led graduate student workshop on Social Media Marketing
- 2011 – Health Data Initiative Summit at National Institutes of Health, Washington, DC
- 2011 – Sat on Advisory Board for New Media Institute, University of Georgia
- 2010 – Apple Challenge Based Learning Team – our team represented one of four universities chosen to pilot Apple’s Challenge Based Learning Project
- 2010 – Presented “Universities in the Free Era” to boards of trustees and executive boards at Colgate, Duke, Miami University, Ball State, and Rutgers.
- 2010 – SXSW Interactive, “Universities in the ‘Free Era,’” Austin, TX
- 2010 – Mobile Learning Summit, Oxford, OH
- 2010 – NSF CPATH Conference on the future of Computer Science education, Oxford, OH.
- 2010 – Social Media for Non-Profits, Orlando, Florida
- 2010 – Conference on Design Principles and Practice, Chicago, IL
- 2009 – American Marketing Association, “Marketing in Virtual Environments,” Cincinnati, OH.
- 2009 – Delaware Design Institute Retreat, Panelist and Presenter, University of Delaware, Newark, DE.
- 2009 – International Conference on Design Principles & Practices, Co Presenter, “Transformation through Collaboration” Berlin, Germany.
- 2008 – International Digital Media Arts Association Conference, Co Presenter, “Diving Deep,” Savannah, GA.
- 2007 – International Digital Media Arts Association Conference, Co Presenter, “Transforming the Traditional University,” Philadelphia, PA.

TEACHING INTERESTS

Digital Branding, Social Media Marketing, Client Practicum

COURSES TAUGHT

Developed executive education curriculum Digital Marketing delivered at Miami’s Cincinnati Campus.

- IMS 19: Digital Branding
- IMS 18: Social Media Marketing and Online Community Management
- MKT 632: Digital Marketing (Executive BA)
- IMS 40: Interactive Media Studies Practicum
- IMS 452: Senior Thesis
- IMS 340, IMS 390C, IMS 440: Digital Innovation Center (San Francisco, Cincinnati, Chicago)
- IMS 10: Digital Development Methods
- MKT 291: Principles of Marketing
- MKT/ARC: 380 Sustainable Building and the New School of Business
- ECO 399: Business in Russia
- ECO 20: Sustainability, Trade, and Latin America
- ECO 99: Business in Australasia
- ECO 35: Urban Regional Economics
- ECO 333: Public Economics
- ECO 01: Principles of Microeconomics
- ECO 202: Principles of Macroeconomics

Developed and taught Miami University courses in China, Australia, Russia, Costa Rica, Australia, New Zealand, Hong Kong, England, and Ireland.

SELECTED TEACHING SERVICE

- Directed over 30 graduate and undergraduate independent studies
- Supervised research members of 7 masters' theses committees
- Member of five doctorate committees
- Supervised two undergraduate honors theses
- University Honors Student Mentor

RECENT PROFESSIONAL SERVICE

- 2015 – Program reviewer for new digital media program at University of Mississippi
- 2012-2015 – Mentor for The Brandery (Top 20 Startup Accelerator)
- 2010 – Reviewer, Journal of Excellence in College Teaching
- 2010 – New Media Consortium Accreditation Summit
- 2010 – Program reviewer for digital/Game program, Savannah College of Art and Design, Savannah, GA
- 2008-2014 – Ball State Center for Media Design Advisory Board
- 2007-2008 – President, International Digital Media and Arts Association
- 2004-2007 – Board member and Conference Chair (2005), International Digital Media and Arts Association
- 2010-2012 – New Media Consortium Co-Lab Member

RECENT UNIVERSITY SERVICE

- 2015 – Co Chair of “Year of Creativity and Innovation” (Presidential Initiative)
- 2013-2015 – Member of Interdisciplinary Advisory Committee
- 2015 – Present to University Leadership Development Program
- 2005-2015 – Present to alumni teaching scholars (University Learning Community) about Technology
- 2013 – Search Committee for Professor
- 2013 – Hosted Jayne McGonigal, Convocation Speaker
- 2012 – Presented to CPAC Summer Conference
- 2012 – Member of Miami 2020 Strategic Planning Team
- 2012 – Member of Liberal Education Redesign Committee
- 2003-2010 – Member of University Senate
- 2009-2012 – Member of IT Strategic Advisory Committee (Provost led committee with librarians)
- 2001-2015 – Presented “The Meaning of a Liberal Education” at first year orientation
- 2009-2015 – Presented at “Reunion College” and “Winter College” on various topics, most recently on Social Media and Business.
- 2003-2010 – Member of Liberal Education Council (managing the Liberal Education requirements for the University)
- 2002-2004 – Provost’s Student Academic Achievement Award Committee
- 2001-2004 – President’s Academic Enrichment Award (PAEA) Committee
- 2005-2015 – Member of Chair’s Council for Dean of Arts and Science and Dean of Fine Arts
- 2002-2015 – Co Led University Learning Technology Summer Institute week long professional development workshop)

RECENT DIVISIONAL AND DEPARTMENTAL SERVICE

- 2004-2012 – Member of School of Business Technology Committee
- 1993-2012 – Chair or Member of Over Thirty Search Committees
- 2000-2011 – Co Chair of IMS Curriculum Committee
- 1999-2012 – Chair or Member of Promotion and Tenure Committee
- 2005-2012 – Member of Full Professor Committee
- 2009-2012 – Member of Miami Design Collaborative
- 2010-2012 – Member of Interdisciplinary Technology and Design Competition Committee

Additionally, I annually serve on 50 committees (e.g., search, strategic planning, and others) and represent external constituencies (e.g., alumni, groups, Parents’ Council, selected donors, and others) and Development officers.

James E. Porter

Bio

Jim Porter is a Professor of Rhetoric and Professional Communication at Miami University, where since 2009 he has held a joint appointment in the Department of English and the Armstrong Institute for Interactive Media Studies (AIMS). He teaches in the graduate programs in Composition/Rhetoric and Interactive Media Studies, and in the undergraduate Professional Writing major. His courses include rhetoric theory and history, digital media ethics, interactive business communication, and data visualization. He teaches several of these courses exclusively online.

Jim's previous faculty appointments include stints at Purdue University, Case Western Reserve University, and Michigan State University. For much of his career Jim served as a writing program administrator: Director of Business Writing at Purdue, Director of Technical and Professional Communication at Case Western Reserve, Director of Rhetoric at Michigan State, Director of Composition at Miami, and also, at Miami, Director of the ACE Program (the English language program for international students).

Jim's scholarship focuses mainly on the relationship between rhetoric and ethics, particularly in contexts related to professional communication and digital rhetoric. His publications include five scholarly books: *Audience and Rhetoric* (1992); *Opening Spaces: Writing Technologies and Critical Research Practices* (1997), with Patricia Sullivan; *Rhetorical Ethics and Internetworked Writing* (1998); *The Ethics of Internet Research* with colleague Heidi McKee (2009); and *Professional Communication and Network Interaction*, also with colleague Heidi McKee (forthcoming 2017). Jim is also interested in issues involving institutional change in higher education, including the move to MOOCs and other forms of online instruction. He is a regular Twitter poster @reachjim.

Education

PhD in English, University of Detroit, 1982

MA in English Language and Literature, University of Michigan, 1976

BA in English, *magna cum laude*, John Carroll University (Cleveland, OH), 1975

Certificates—Online Instruction

Sloan Consortium Certificate (Online Management Track), 2013

Quality Matters Certificate (Applying the QM Rubric), 2012

Areas of Expertise

- Rhetoric theory and history, particularly issues related to digital rhetoric, ethics, and intellectual property
- Professional communication (technical communication, business communication, data visualization)
- Online instruction (course design, interaction)

Faculty Appointments

Current: Miami University, Professor, Department of English and Armstrong Institute for Interactive Media Studies, 2009-present (joint appointment)

Michigan State University, Professor of Writing, Rhetoric, and American Cultures, 2001-2009

Case Western Reserve University, Professor of English, 1999-2001

Purdue University, Professor of English, 1997-1999; Associate Professor of English, 1990-1997; Visiting Associate Professor of English, 1988-1990

Indiana University-Purdue University at Fort Wayne (IPFW), Associate Professor of English, 1987-1990; Assistant Professor of English, 1982-1987; Visiting Lecturer in English, 1981-1982

University of California at Santa Barbara, Instructor of English, 1979-1981

Administrative Appointments

Miami University, American Culture & English Program, Director, 2012-2015

Miami University, Armstrong Institute for Interactive Media Studies, Director of Graduate Studies, 2011-2014

Miami University, Department of English, Director of Composition, 2009-2012

Michigan State University, College of Arts & Letters: Co-Director, WIDE Research Center (Writing in Digital Environments), 2003-2008; Director of Rhetoric & Writing, 2002-2005; Special Adviser on Writing to the Dean, 2001-2002, 2005-2006

Case Western Reserve University, Director of Technical and Professional Communication, 1999-2001

Purdue University, Department of English, Director of Business Writing, 1988-1997; Director of Professional Writing, 1998

Indiana University-Purdue University at Fort Wayne (IPFW), Department of English & Linguistics: Associate Director of Composition, 1983-1986; Director of Composition, 1987-1988

Books

McKee, Heidi A., & Porter, James E. (2017). *Professional communication and network interaction: A rhetorical and ethical approach*. New York: Routledge/Series in Rhetoric and Communication. (in press)

McKee, Heidi A., & Porter, James E. (2009). *The ethics of Internet research: A rhetorical, case-based process*. New York: Peter Lang.

Porter, James E., Sullivan, Patricia, & Johnson-Eilola, Johndan. (2008). *Professional writing online* (3rd ed.). Boston: Longman/Allyn & Bacon. (1st, 2001; 2nd ed., 2003) <http://www.ablongman.com/pwo>

Porter, James E. (1998). *Rhetorical ethics and internetworked writing*. Greenwich, CT: Ablex and Computers and Composition/New Directions in Computers and Composition Studies. **(Book won 1998 Computers & Writing award for Distinguished Book.)**

Sullivan, Patricia, & Porter, James E. (1997). *Opening spaces: Writing technologies and critical research practices*. Greenwich, CT: Ablex and Computers and Composition/New Directions in Computers and Composition Studies. **(Book won 1998 NCTE award for Excellence in Technical and Scientific Communication, "Best Book.")**

Porter, James E. (1992). *Audience and rhetoric: An archaeological composition of the discourse community*. Englewood Cliffs, NJ: Prentice Hall/Studies in Writing and Culture.

Selected Recent, Forthcoming, and In-Progress Articles and Chapters (2000-present)

Porter, James E. (forthcoming). Copyright and digital rhetoric. In Jonathan Alexander & Jacqueline Rhodes (eds.), *The Routledge companion to digital writing and rhetoric*. New York: Routledge.

McKee, Heidi A., & Porter, James E. (forthcoming). Digital media ethics and rhetoric. In Jonathan Alexander & Jacqueline Rhodes (eds.), *The Routledge companion to digital writing and rhetoric*. New York: Routledge.

McKee, Heidi A., & Porter, James E. (forthcoming). Corporate response to employee social media missteps: A rhetorical and ethical lens. In Don Heider & Bastiaan Vanacker (eds.), *Ethics for a digital age, volume 2*. New York: Peter Lang. (in press)

Porter, James E. (2017). Professional communication as phatic: From classical *eunoia* to personal AI. *Business & Professional Communication Quarterly*. (in press)

Cummings, Lance, Frey, Renea, Ireland, Ryan, Martin, Caitlin, McKee, Heidi, Palmeri, Jason, & Porter, James E. (2016). Kairotic design: Building flexible networks for online composition. In James P. Purdy & Dànelle Nicole DeVoss (eds.), *Making space: Writing instruction, infrastructure, and multiliteracies*. Utah State University Press/Computers and Composition Digital Press.

<http://www.digitalrhetoriccollaborative.org/makingspace/ch7a.html>

Gries, Laurie, [& Porter, James E.]. (2016). An advocate for rhetoric and writing at the university: An interview with James Porter. *Composition Forum*, 33. <http://compositionforum.com/issue/33/james-porter-interview.php>

McKee, Heidi, & Porter, James E. (2014). Afterword: Global challenges and the value of heuristics. In Kirk St. Amant & Martine Courant Rife (eds.), *Legal issues in global contexts: Perspectives on technical communication in an international age* (pp. 211-215). Amityville, NY: Baywood Press.

Porter, James E. (2014). Framing questions about MOOCs and writing courses. In Steven D. Krause & Charles Lowe (eds.), *Invasion of the MOOCs: The promise and perils of massive open online courses* (pp. 14-28). Anderson, SC: Parlor Press. http://www.parlorpress.com/invasion_of_the_moocs

Porter, James E. (2013). MOOCs, "courses," and the question of faculty and student copyrights. In Clancy Ratliff (ed.), *The CCCC-IP annual: Top intellectual property developments of 2012* (pp. 2-18). The Intellectual Property Caucus of the CCCC. <http://www.ncte.org/cccc/committees/ip/2012developments>

Porter, James E. (2013). How does rhetoric theory inform the practice of technical communication? In Johndan Johnson-Eilola & Stuart A. Selber (eds.), *Solving problems in technical communication* (pp. 125-145).

- Chicago: University of Chicago Press. **Collection won 2014 NCTE award for Excellence in Technical and Scientific Writing, Best Collection of Essays.**
- McKee, Heidi A., & Porter, James E. (2012). The ethics of archival research. *College Composition and Communication*, 64, 59-81.
- McKee, Heidi, & Porter, James E. (2010). Legal and regulatory issues for technical communicators conducting global Internet research. *Technical Communication*, 57, 282-299.
- Porter, James E. (2010). Rhetoric in (as) a digital economy. In Stuart A. Selber (ed.), *Rhetorics and technologies: New directions in writing and communication* (pp. 173-197). Columbia, SC: University of South Carolina Press.
- Porter, James E. (2009). Sustaining a research center: Building the research and outreach profile for a writing program. In Dànielle Nicole DeVoss, Heidi A. McKee, & Richard (Dickie) Selfe (eds.), *Technological ecologies and sustainability*. Computers and Composition Digital Press. <http://ccdigitalpress.org/tes/>
- Porter, James E. (2009). Recovering delivery for digital rhetoric. *Computers & Composition*, 26, 207-224. **Article won Ellen Nold Award for Best Article in the field of Computers and Composition.**
- McKee, Heidi, & Porter, James E. (2009). Playing a good game: Ethical issues in researching MMOGs and virtual worlds. *International Journal of Internet Research Ethics*, 2. http://ijire.net/issue_2.1.html
- McKee, Heidi, & Porter, James E. (2008). The ethics of digital writing research: A rhetorical approach. *College Composition and Communication*, 59, 711-749.
- DeVoss, Dànielle Nicole, & Porter, James E. (2006). Why Napster matters to writing: Filesharing as a new ethic of digital delivery. *Computers & Composition*, 23, 178-210.
- Grabill, Jeffrey, Porter, James E., Blythe, Stuart, & Miles, Libby. (2003). Institutional critique revisited. *Works & Days*, 41/42, 218-237.
- Porter, James E., Sullivan, Patricia, Blythe, Stuart, Grabill, Jeffrey T., & Miles, Libby. (2000). Institutional critique: A rhetorical methodology for change. *College Composition and Communication*, 51, 610-642. **Article won Braddock Award for Best Article in College Composition and Communication.**

Selected Invited Lectures and Conference Presentations (2008-present)

- Porter, James E. (2016, April 23). *Rhetoric, humanism, and techne in the 21st-century university*. Plenary Talk, Ohio College English Association, Kent State University, Kent, OH.
- McKee, Heidi A., & Porter, James E. (2015, November 6). *Business professionals and social media missteps: A rhetorical and ethical lens*. International Symposium on Digital Ethics, Center for Digital Ethics and Policy, Loyola University, Chicago, IL.
- Porter, James E. (2015, February 12). *Reframing rhetorical delivery (again): Access, circulation, economics*. Rhetoric & Composition Program, Florida State University, Tallahassee, FL.
- Porter, James E. (2014, September 27). *Location, control, authority: Who owns/controls what?* Council on Programs in Scientific and Technical Communication (CPTSC) Conference, Colorado Springs, CO.
- Porter, James E. (2014, March 19). *Ethics and data control: The economics of online course development*. Conference for Association of Teachers of Technical Writing (ATTW). Indianapolis, IN.
- Porter, James E. (2013, October 26). *Framing the online "course": Issues of representation, ownership, ethics*. Internet Research 14.0: Association for Internet Researchers Conference (AoIR), Denver, CO.
- Porter, James E. (2012, September 14). *Moving writing courses online*. CELTUA Panel on "Perspectives on Moving Courses Online: An Interactive Conversation." Miami University, Oxford, OH.
- Porter, James E. (2012, April 19). *The politics and economics of public (rhetoric) spaces: Rescuing the commons*. Network Archaeology Conference, Miami University, Oxford, OH.
- McKee, Heidi, & Porter, James E. (2010, May 22). *Research in-world: A co-exploration of ethical and methodological issues in researching MMOGs and virtual worlds*. Computers & Writing Conference, West Lafayette, IN.
- Porter, James E. (2010, March 20). *Ethical economic sustainability for open-access journal publishing*. CCCC, Louisville, KY.
- McKee, Heidi A., & Porter, James E. (2009, June 23). *Ethical issues in Internet research*. WR4B09, Web Research for Beginners: Online Conference. University of Manitoba, Winnipeg, Manitoba, Canada.
- McKee, Heidi A., & Porter, James E. (2009, May 19). *The ethics of Internet research*. Online PhD Program Seminar, Texas Tech University, Lubbock, TX.
- Porter, James E. (2008, September 16). *Digital economies, social networking, and the changing nature of professional writing*. University of Wyoming, Laramie, WY.

Courses Taught @ Miami University

ENG 733, Studies in Rhetoric Theory: Histories and Theories of Rhetoric (F10, F12, F14, F16)
 ENG 731, Theory and Practice of Teaching Composition (SU09, SU10, SU11)
 ENG 606/607, Teaching Practicum I and II (F09, SP10, F10, SP11, F11, SP12)
 IMS 477, Interactive Media Studies Independent Project (F09)
 IMS 440/ENG 415, Capstone in Professional Writing and Interactive Media Studies—Data Visualization (SP17)
 ENG/IMS 407/507, Interactive Business Communication (SP12, SU13, SU14, SU15, SU17) —> online course
 ENG/IMS/JRN 424/524, Ethics and Digital Media (SP14, SP15, F15, SU16, SP17) —> online course
 ENG 222, Rhetoric of Information and Data Visualization (F15, F16, F17)

Ph.D. Dissertations Directed

Ireland, Ryan. (2016). *From traditional memory to digital memory systems: A rhetorical history of the library as memory space*. Dissertation, Miami University, Oxford, OH.

Edwards, Dustin W. (2016). *Writing in the flow: Assembling tactical rhetorics in an age of viral circulation*. Dissertation, Miami University, Oxford, OH.

Frey, Renea Carol. (2015). *Speaking truth to power: Recovering a rhetorical theory of parrhesia*. Dissertation, Miami University, Oxford, OH.

Eyman, Douglas. (2007). *Digital rhetoric: Ecologies and economies of digital circulation*. Dissertation, Michigan State University. **Winner, Hugh Burns Award for Best Dissertation in Computers and Composition. Published as book: *Digital Rhetoric: Theory, Method, Practice* (Ann Arbor: University of Michigan Press, 2015).**

Cubbison, Laurie. (2000). *The diseased body: Representations of the body in medical and internet culture*. Dissertation, Purdue University.

Miles, Elizabeth. (1999). *Postmodern alternatives to modernist publishing practices: An institutional critique of the composition textbook industry*. Dissertation, Purdue University. **Winner, James A. Berlin Award for Best Dissertation in rhetoric/composition.**

Peebles, Timothy. (1998). *The “organized WPA”: A critical-postmodern mapping of organizational subjectivity*. Dissertation, Purdue University.

Henning, Teresa. (1998). *Ethics and the scope of rhetoric: Constructions of moral and rhetorical agency in selected cultural critical rhetorics*. Dissertation, Purdue University.

Toner, Lisa. (1996). *Ethical roles for the writing teacher: A rhetorical casuistic perspective*. Dissertation, Purdue University.

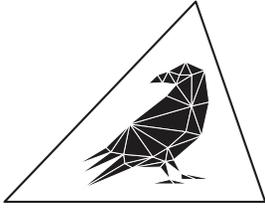
Lupo, Dan. (1996). *Negotiating context: A multiple case study of professional writing majors in transition from academic to workplace contexts*. Dissertation, Purdue University.

Lopez, Elizabeth Sanders. (1995). *The geography of computer writing spaces: A postmodern analysis*. Dissertation, Purdue University. **Co-Winner, Hugh Burns Award for Best Dissertation in Computers and Composition.**

Tovey, Janice. (1995). *A visual rhetoric for electronic-aided publishing*. Dissertation, Purdue University.

Griggs, Karen. (1994). *Audience complexities in administrative law: An historical case study of an environmental policy*. Dissertation, Purdue University.

Howard, Tharon. (1992). *The rhetoric of electronic communities*. Dissertation, Purdue University. **Winner, Hugh Burns Award for Best Dissertation in Computers and Composition. Published as book: *The Rhetoric of Electronic Communities* (Greenwich, Connecticut: Ablex, 1997).**



Ray Anthony Claxton - Curriculum Vitae

✉ claxtora@miamioh.edu

📷 instagram.com/rayclaxton

🌐 rayclaxtoncreative.com

🌐 linkedin.com/in/rayclaxton

📞 585.747.8993

🐦 twitter.com/rayclaxton

Education

- Oct 2014 – Oct 2016 **Master of Fine Arts in Graphic Design,**
Vermont College of Fine Arts; Montpelier, VT
- Aug 1994 – May 1999 **Bachelor of Fine Arts in Graphic Design,**
Oklahoma State University; Stillwater, OK
- Jan – May 1999 **Internship, Educational Television Services,**
Oklahoma State University; Stillwater, OK

Teaching Experience

- Aug 2016 – Present **Visiting Assistant Professor; Director – Graphic Design Minor**
Aug 2015 – Aug 2016 **Visiting Instructor**
Miami University
College of Creative Arts; Department of Art; Graphic Design Program
400 S. Patterson Avenue, Oxford, OH
- Aug – Dec 2014 **Adjunct Faculty**
Rochester Institute of Technology (RIT)
College of Imaging Arts & Sciences School of Design; Department of Graphic Design
73 Lomb Memorial Drive Rochester, NY
- Aug – Dec 2014 **Adjunct Faculty**
Nazareth College
College of Arts & Sciences; Department of Art; Visual Communication Design Program
4245 East Avenue, Rochester, NY
- Jan – May 2014 **Visiting Instructor**
Aug – Dec 2013 **Adjunct Faculty**
Alfred University
NYSCC at Alfred University; School of Art & Design; Division of Expanded Media
1 Saxon Dr, Alfred, NY

Courses Taught

Miami University

What is Graphic Design? // ART151

Introduction to graphic design sprint course for pre-majors.

Typography // ART251

Foundational design studio on the study and application of type. Includes typographic history, letterform constructions, composition, and the visual enhancement of language and message.

Fundamentals of Interaction Design // ART254

Integrates the use of interaction design practices and skills with typographic principles in order to create useful, usable, and desirable interactive experiences. Coding languages and techniques such as HTML, CSS, Javascript, and responsive web design are combined with the development of usable interfaces and engaging visual-verbal formats indicative of the graphic design discipline.

Ray Anthony Claxton

Courses Taught at Miami University, con't.

Fundamentals of Communication Design // ART343

One of three core courses for the Graphic Design Minor. Introductory course that provides foundational understanding of the skills, thinking, and knowledge required of communication designers. Concentrates on the development and use of the core elements of design: typography and imagery. Open to all majors.

Personal Branding // ART344

One of three core courses for the Graphic Design Minor with a focus on the general strategies and principles of branding and identity systems. Projects focus on how to promote oneself through such applications as a unique personal logo/mark, promotional video, resume, and social media.

Graphic Design Prototyping // ART345

One of three core courses for the Graphic Design Minor with a focus on the process of design thinking for both print- and screen-based projects, resulting in prototypes that could be tested with the end user.

Identity Systems // ART352

Studio focused on the practical and aesthetic concerns surrounding corporate identity, branding and information systems, as well as the generation of symbols, image marks, logotypes and their applications.

3-Dimensional Design // ART354

Team-taught interdisciplinary studio of architecture, interior design and graphic design students working collaboratively for a semester to create a holistic project solution.

The Professional Portfolio // ART451

This course includes revision of existing pieces to professional standards, and the execution of work to complete the professional portfolio. This course also covers some topics related to the business of graphic design, business correspondence, interviewing and self promotional skills, and job search strategies necessary to work and be successful in today's profession.

Highwire Brand Studio // ART453

(3 semesters) Team-taught branding capstone of primarily marketing and graphic design majors focused on development of a solution to a client driven problem. Clients have included Cincinnati Chamber of Commerce, Frameri Lenses, and FC Cincinnati.

Special Topics Design Studio // ART460/560

Hybrid studio consisting of Experience Design MFA, Graphic Design BFA, and Graphic Design Minor students learning proficiency with design research methods by operating several research projects individually and collaboratively.

RIT

Senior Portfolio Development // GRDE 411

(2 sections) Senior-level course aimed at assisting students in codifying the way they formally present themselves and their work, with a goal to create physical and digital portfolios that demonstrate expertise and preparedness for professional practice.

Nazareth College

Senior Portfolio + Presentation // AVCD360

Senior-level course aimed at assisting the student in developing and presenting their professional design portfolio for career expectations or graduate school. Further course emphasis is on verbal presentation skills and vocabulary necessary to articulate design concepts.

Ray Anthony Claxton

Alfred University

Senior Design Studio // ART 401

(2 semesters) Senior capstone studio that focuses on self-authored BFA thesis projects and portfolio development. The design and production of both projects emphasize research, critical thinking, visual literacy, craft, project management, and empathy for the end-user experience.

Typography // ART 312

Focused on typography and digital typesetting tools, this course emphasizes the art and craft of working with type. Students increase their ability to make aesthetic and purposeful type choices for clear, concise, and compelling communication.

Type + Image // ART 212

Sophomore design studio that introduces students to graphic design through hands-on and process-oriented studio practice. A series of projects and exercises explore typographic image-making. Emphasis is on visual literacy, critical thinking, craft, and empathy for audience experience.

Visual Communications // ART 288

This course introduces Marketing majors from the Alfred University School of Business to the history, theory, and visual language of design, including its applied roles and responsibilities within society. This course exposes students to the value and function of design, a rational and intuitive process that communicates ideas, emotion, experience, and a strategic message to an intended audience. Students explore some of the fundamentals of typography and visual language, as well as the relationship of client to designer within the marketing process. By the end of the semester, students will be able to appreciate the role visual communicators play in their lives, and have the vocabulary and skill set to collaborate successfully with them.

University And Departmental Service

Aug 2016 – Present

Director, Graphic Design Minor, Miami University—Developed the curriculum to teach Graphic Design Minor students the technical and aesthetic skills necessary to craft meaningful visual communication outcomes that will support their main area of study and career goals. Wrote the three core courses of the Minor (ART343, ART344, ART345), and provided instructors with the necessary materials and support to successfully teach the courses. Met with students who are interested in pursuing the Minor.

Aug 2016 – Present

Academic Advising, Graphic Design Minor, Miami University—Advise up to 80+ undergraduate students who have declared for the Graphic Design Minor about the required courses, application process, and any additional matters related to the Minor.

Academic Advising, Graphic Design BFA, Miami University—Advise up to 20 graphic design undergraduate students per school year on their liberal arts, major, and minor requirements for graduation.

Aug 2015 – Present

Visiting Artists and Scholars Committee, Miami University

Presentations

Aug 2015

The Art of Writing Comic Books and Graphic Novels, Rochester Speculative Literature Association; Rochester, NY—Interview and Presentation

Press

Dec 2015

How Do You Attract Young Professionals? Ask Educated Millennials, Miami Matters; Jeanne Harmeyer

Ray Anthony Claxton

Awards

2013	PRism Awards, Trade Show (Corporate) —Xerox @ McAfee Focus 2012 Booth Experience
2013	PRism Awards, Award of Excellence (Corporate) —Xerox “Security by the Numbers” Video
2009	Addy Awards, Best in Broadcast —GRHF “The Next Generation” TV Spot 30th Annual TELLY Awards, Silver TELLY —GRHF “The Next Generation” & “Playground 5-2-1-0” TV Spots 30th Annual TELLY Awards, Bronze TELLY —GRHF “Be A Healthy Hero” Three TV Campaign
2009	PRism Awards, Best Of Show (Not-For-Profit) —GRHF “Be A Healthy Hero” Integrated Campaign
2008	PRism Awards, Logo Design (Not-For-Profit) —Finger Lakes Health Systems Agency Logo

Professional Experience

Aug 2013 – Present	Owner/Freelancer, Ray Claxton Creative Design; Rochester, NY—Clients: Roberts Communications, Rochester Museum & Science Center, Bivona Child Advocacy Center, Johnstone Supply of Central New York
May 2006 – Aug 2013	Art Director, Roberts Communications; Rochester, NY—Clients: Xerox, Greater Rochester Health Foundation, Jewish Senior Life, Unity Health System, Finger Lakes Health Systems Agency, ITT Corp.
Oct 2000 – May 2006	Graphic Designer, Windsor Street Design Associates; Rochester, NY—Clients: Xerox, Rochester Philharmonic Orchestra, Howe & Rusling, The Eastman School of Music
Feb 2000 – Oct 2000	Graphic Designer, Michael Orr + Associates Inc; Corning, NY—Clients: Corning Museum of Glass, Allsteel, The Gunlocke Company, The City of Corning, New York

Exhibitions

Aug 2017	Department of Art Faculty & Alumni Exhibition, Miami University; Oxford, OH—Exhibition
Oct 2016	Interobang, Vermont College of Fine Arts; Montpelier, VT—Exhibition
Apr 2016	Pin-Up, Vermont College of Fine Arts; Montpelier, VT—Exhibition
Oct 2015	Pin-Up, Vermont College of Fine Arts; Montpelier, VT—Exhibition
Apr 2015	Pin-Up, Vermont College of Fine Arts; Montpelier, VT—Exhibition

Associations And Memberships

2010 – Present	AIGA —Upstate New York Chapter
2005 – Present	American Advertising Federation —Rochester Advertising Federation (RAF) Chapter

Ray Anthony Claxton

Related Experiences

Workshops

- Jun 2015 **Contour Drawing, The Cooper Union;** New York City, NY—Cyrus Highsmith
- Jun 2015 **Bookbinding for Photographers, Visual Studies Workshop;** Rochester, NY—Scott McCarney
- Nov 2014 **Brush Calligraphy, Rochester Brainery;** Rochester, NY—Anna Vos

Conferences/Lectures Attended

- Jun 2016 **Beauty—Cooper Hewitt Design Triennial, Cooper Hewitt Smithsonian Design Museum;** New York, NY—Ellen Lupton
- Jun 2016 **Typographics NYC, The Cooper Union,** New York, NY—Various presenters
- Dec 2015 **AIGA Cincinnati Presents: Ink Bleeds 5, Art Academy of Cincinnati;** Cincinnati, OH—Art Chantry
- Nov 2015 **How To, University of Cincinnati College of Design, Architecture, Art and Planning (DAAP);** Cincinnati, OH—Michael Bierut
- Jun 2015 **Typographics NYC, The Cooper Union,** New York, NY—Various presenters
- Jun 2015 **How Posters Work: A Curator's Tour of the Exhibition, Cooper Hewitt Smithsonian Design Museum;** New York, NY—Ellen Lupton
- May 2015 **Bill Plympton's in Rochester in May! The School of Design, Rochester Institute of Technology;** Rochester, NY—Bill Plympton
- May 2015 **In Defense of Fred Goudy, The Cary Graphic Arts Collection, Rochester Institute of Technology;** Rochester, NY—Paul Shaw
- May 2015 **Upstate New York Spring Wayzgoose 2015, Wells Book Art Center;** Aurora, NY—Various presenters
- Oct 2014 **The Vignellis: Modernism Lives On, Vignelli Center for Design Studies, Rochester Institute of Technology;** Rochester, NY—Jan Conradi

Tours

- May 2016 **Trail of Tears, Cherokee Heritage Center and National Museum;** Tahlequah, OK
- Jul 2015 **2015 Prix de West Invitational, National Cowboy & Western Heritage Museum;** Oklahoma City, OK
- Jul 2015 **Chickasha Inchokka' Village, Chickasaw Cultural Center;** Sulphur, OK
- Jul 2015 **UFO Research Center, International UFO Museum and Research Center;** Roswell, NM
- Jul 2015 **Islamic Art Now: Contemporary Art of the Middle East, Los Angeles County Museum of Art;** Los Angeles, CA
- Jul 2015 **Touching the Past: The Hand and the Medieval Book, The Getty Center;** Los Angeles, CA
- Jul 2015 **Spiro Mounds and Oklahoma Prehistory, Spiro Mounds Archaeological Center;** Spiro, OK
- Jul 2015 **Sequoyah's Cabin, Oklahoma Historical Society;** Sallisaw, OK
- Nov 2014 **Photoengravings used in The Holy Bible by Bruce Rogers, Cary Graphic Arts Collection, Rochester Institute of Technology;** Rochester, NY

APPENDIX E: COURSE SYLLABI

Syllabi available as of the submission date follow this page.

Course	Required	Elective	Syllabus
ART 460/560 Special Topics Design Studio	•		Included
ART 650 Experience Design Core Studio	•		Included
ART 700 Thesis	•		Included
IMS 524 Ethics and Digital Media	•		Included
IMS 513 Usability & Digital Media	•		Included
ART 620 Drawing		•	Included
ART 680 Graduate Seminar in Art History		•	Included
IMS 504 Visualization		•	Included
IMS 507 Interactive Bus Communication		•	Included
IMS 511 Visual Rhetoric		•	Included
IMS 519 Digital Branding		•	Included
IMS 445/545 Game Design		•	Included
IMS 561 Adv 3D & Simulation		•	Included
ART 557 Photography IV & V		•	Included
ART 571 Sculpture IV & V		•	Not Available
ART 640 Printmaking		•	Included
IMS 514 Web and Social Media Analytics		•	Not Available
IMS 518 Social Media Marketing		•	Included
IMS 522 Advanced Web Design		•	Not Available
IMS 440/540 Interactive Media Studies Practicum		•	Included
ART 455/555 A History of Design	•		Not Available [redesigned, see Sec. 6 for details]
ART 651 Design Research Theory	•		Not Available [redesigned, see Sec. 6 for details]
ART 622 Experience Design Methods	•		Not Available [new, see Sec. 6 for details]
ART 623 Writing for Design Audiences	•		Not Available [new, see Sec. 6 for details]
ART 624 Designing for Access	•		Not Available [new, see Sec. 6 for details]
ART 625 Systemic Design	•		Not Available [new, see Sec. 6 for details]
ART 626 Methods of Dissemination	•		Not Available [new, see Sec. 6 for details]
ART 627 Design Research Methods	•		Not Available [new, see Sec. 6 for details]
ART 599 Applied Experience Design [Walt Disney World]		•	Not Available [new, see Sec. 6 for details]
ART/IMS 628 Experience Design Internship		•	Not Available [new, see Sec. 6 for details]

Course Syllabus

[Jump to Today](#)

 [Edit](#)

Course description

This course introduces students to a Game Maker Studio. It is built around a number of game development challenges that are selected to develop a basic proficiency in 2D game development. To complete the challenges, the students are provided with curated online videos and 1-1 in-class instruction.

Prerequisites

None

Learning outcomes

After successful completion of this course, undergraduate students will

- Be able to find their way around a game engine using online resources and a positive attitude towards technology and programming.
- Be able to create games in a 2D novice game engine.
- Learn the basics of 2D game programming, animation and art.
- Build a small 2D portfolio game.

Unrequired reading

No textbook is required. The best way to learn how to design games is to actually design games. However, if you are interested in buying books on this topic, then I recommend the following:

- [Anderson, B. \(2015\). GameMaker Language: An In-Depth Guide. HeartBeast Studios.](http://www.lulu.com/shop/benjamin-anderson/gamemaker-language-an-in-depth-guide/hardcover/product-22340170.html) (<http://www.lulu.com/shop/benjamin-anderson/gamemaker-language-an-in-depth-guide/hardcover/product-22340170.html>)
- [DeLucas, M. \(2014\). GameMaker Game Programming with GML. Packt Publishing](http://www.amazon.com/GameMaker-Game-Programming-Matthew-DeLucas/dp/1783559446/ref=pd_bxgy_14_img_3?ie=UTF8&refRID=1RH9PG7VJJAV2ZFXHC2) (http://www.amazon.com/GameMaker-Game-Programming-Matthew-DeLucas/dp/1783559446/ref=pd_bxgy_14_img_3?ie=UTF8&refRID=1RH9PG7VJJAV2ZFXHC2)
- [Schell, J. \(2008\). The Art of Game Design: A book of lenses. Morgan Kaufmann.](http://www.amazon.com/Art-Game-Design-Lenses-Second/dp/1466598646/ref=sr_1_fkmr0_1?ie=UTF8&qid=1453579718) (http://www.amazon.com/Art-Game-Design-Lenses-Second/dp/1466598646/ref=sr_1_fkmr0_1?ie=UTF8&qid=1453579718)

The following YouTube channels are great free resources that cover a lot of the materials from class as well:

- [Let's Learn Game Maker Studio](https://www.youtube.com/user/letslearngamemaker/playlists) (<https://www.youtube.com/user/letslearngamemaker/playlists>)
- [Shaun Spalding's channel](https://www.youtube.com/playlist?list=PLPRT_JORnlurFYwHdWhLWR3bLH2nzChsm) (https://www.youtube.com/playlist?list=PLPRT_JORnlurFYwHdWhLWR3bLH2nzChsm)

Required Materials

Game development software will be available in the Miami University Library Game Lab. You should have 24/7 access to it using your student ID. However, you are kindly invited to use your own laptop and software as well if you prefer to do so.

The video below demonstrates how to dual boot the computers in 27 King to run game maker studio.

<https://www.youtube.com/watch?v=hUpx3io4ZVc> <https://www.youtube.com/watch?v=hUpx3io4ZVc>



<https://www.youtube.com/watch?v=hUpx3io4ZVc>

Alternatively, you can download the [free version](http://www.yoyogames.com/studio/download) of Game Maker and install it on your own Windows computer. There is a [lite Mac version](http://www.yoyogames.com/legacy) of Game Maker Studio but it is not recommended or supported for this class.

Evaluations

The course is built around game development challenges, most of which will entail recreating a 2D game genre. For each challenge, every student has to peer-review some of the games that were made by her fellow students using a rubric.

Each challenge is graded as follows:

Criteria	Grade
There is no submission or your submission does not meet the basic goals.	F
The submission meets the basic goals.	D
The submission meets the basic goals and it meets at least X of the advanced goals.	C
The submission meets the basic goals, it meets at least Y of the advanced goals, and it has its own audiovisual theme.	B
The submission meets the basic goals, it meets at least Z of the advanced goals, it has its own audiovisual theme, and a unique game mechanic.	A

The values for X, Y and Z can change per challenge so make sure to check the rubrics.

The peer reviews are graded on a pass/fail and count for 5% of the final grade. Attendance counts for 5% of the final grade. Each challenge is weighted equally.

Group Work

It is highly recommended to help each other out when you face development problems and are you are allowed to share ideas, but this is a class that each

student takes individually. Do not submit the work of your fellow students as this will be considered academic dishonesty.

Hybrid Format

Since most of this class entails you coming in and working on your game, it is possible to attend class from home from time to time. I will send out a conference call e-mail through Canvas. If you are working from home, you have to sign into the conference call to receive credit for attendance. When questions are asked at the same time, I will give priority to students who are physically in class. Since not everybody will always be physically in class, I recommend that you use the [Discussions \(https://miamioh.instructure.com/courses/18083/discussion_topics\)](https://miamioh.instructure.com/courses/18083/discussion_topics) for communication outside of class time, and the conference calls for communications during class time.

The Fine Print

- The course and this syllabus are dynamic – While I will try to respect this syllabus as much as possible, I reserve the right to change any part of it at any time. You will be notified when this happens, so pay close attention to class announcements (both on-line through Canvas and in class).
- 130 hours – You are expected to put in 130 hours throughout the semester, both in and out of class. This is the equivalent of 3 credit hours.
- Attendance – I will take attendance at the beginning of each class. I only accept excuses in the case of emergencies (i.e., sickness, death in the family, important religious holidays, etc), for which you will have to provide an official document. Social events, sports-related activities, and extracurricular activities are not valid excuses for missing this class. If you have any activities and responsibilities that will interfere with your attendance and work in this course, it is best to find another course to take. On your fourth unexcused absence you will be dropped from the course.
- Cheating and plagiarism guidelines – All submitted work must be your own original work, unless specified otherwise. (For example, for some assignments, you may be allowed to use audiovisual materials that you did not make yourself.) When using work of others, it must be clearly identified as a quotation with a proper citation provided. If you are caught cheating or plagiarizing then you will be reported to the academic standards committee and you may be dismissed from the course.
- Late assignments – Assignments are due on the dates in the course schedule. I do not accept late assignments, unless there has been an emergency and you can provide me with an official document within one week of the missed deadline (or within one week of your return to class).
- Extra credit – I do not hand out extra credit.
- Make backups – You are required to make backups of your work. There are plenty of affordable solutions available online to do so. If you lose your work, there is no way for me to award you for it.
- In-class conduct rules – Getting your money's worth from this course is to a large extent up to you. Students tend to get out of class what they put into it. This course relies heavily on student participation and a mutual respect between everybody who is present in the classroom. If you disrupt the class, then you will be asked to leave and you will receive an unexcused absence for your behavior.
- Public evaluations – During this course, there will be moments where your work will be evaluated in front of class, so you and the other students can learn from each other's work. While your work will not be graded in front of others, I will however point out areas in which your work needs to be improved while other students are present. If you are not comfortable with your work being evaluated in this way, then please let me know immediately at the start of the course.
- Use of Technology in the Classroom – Students may not use personal technology devices in the classroom without the permission of the instructor. Such devices include smartphones, mobile phones, iPads, and laptops and similar technologies. These devices may be brought to class, but they may be taken out for student use only with the instructor's specific instruction for purposes of achieving the learning objectives of the course. Notes may be taken using paper and pen/pencil, and students may type (word-process) notes outside of class time if they wish to do so. All mobile phones must be turned off during class. Any student who fails to follow these guidelines will be asked to leave class. If you are texting during class or browsing the web (Facebook, Reddit, etc.) you will be asked to leave and your participation grade will be severely impacted. Texting and using technology for purposes other than class content is distracting for other students. Please be respectful of others. An instructor is always aware of texting, web-browsing, etc., going on in the classroom even if you think they do not notice. Resist the urge. Exceptions to this technology policy will be made in the case of students who need personal technology devices in order to learn course content due to documented disabilities (e.g. visual or auditory disabilities). Come see me if this is the case.
- Accommodations for students with disabilities – If you have special needs in order to take this course then please let me know as soon as possible, and I will see how I can accommodate you.
- Diversity – Any forms of intolerance that propagate discrimination will not go unnoticed or unchallenged. Please see me immediately if any issues emerge that concern diversity within the classroom.
- Course policies – All students must adhere to the guidelines set forth by the Miami University Handbook.
- Correspondence – The easiest way to get in touch with me is through e-mail. Please re-read your e-mails before sending them to me, and ask yourself the message you are trying to send is coming across well. If your e-mail message is difficult to interpret, I will just send it back to you with a request of clarification and it will take longer for you to get an answer to your questions.
- Social networking policy – It is my general policy not to 'friend' or otherwise engage with students through social networking sites until they have matriculated out of the institution. If you have a need for me to get connected to you on a social network in order for you to meet your assignment's

objectives, then please talk to me first before sending a request.

- Special needs – Let me know right away if you have any special needs.
- The golden rule – Ask me whenever you feel that my expectations are not clear. Complaining afterwards that you did not understand what was expected of you will not change anything. If you want to make sure that you get an answer in time, ask your question with plenty of time left before when you need an answer.

Date	Details	
Wed Feb 10, 2016	 Pokémon Paper Person https://miamioh.instructure.com/courses/18083/assignments/157561	due by 11:59pm
Thu Feb 25, 2016	 Super Hadouken X6 Turbo https://miamioh.instructure.com/courses/18083/assignments/157614	due by 11:59pm
Mon Mar 28, 2016	 Two Plants and One Zombie https://miamioh.instructure.com/courses/18083/assignments/157615	due by 11:59pm
Wed Apr 13, 2016	 Redemption or Ascension https://miamioh.instructure.com/courses/18083/assignments/157616	due by 11:59pm
Wed May 4, 2016	 Sarani Tatakau Monotachi https://miamioh.instructure.com/courses/18083/assignments/190156	due by 11:59pm
	 Peer Reviews (https://miamioh.instructure.com/courses/18083/assignments/157619)	
	 Roll Call Attendance (https://miamioh.instructure.com/courses/18083/assignments/153645)	

ENG/IMS 411/511B: VISUAL RHETORIC

MW 2:30 – 3:50PM in Bachelor 264

Instructor: Dr. Adam Strantz

Office Hours: Monday/ 1:30 – 2:30PM; or by appointment

Office: Bachelor 278

E-Mail: strantaw@miamioh.edu

Course Description

Welcome to Visual Rhetoric. In this course we will cover theories, principles, and techniques of visual composition. We'll explore how mediums, genres, text, images, layout, color, and typefaces can contribute to persuasive communication, and we'll consider how to best use visual techniques to compose for specific audiences & situations. The course includes both analysis and production, and you will have many opportunities to create print and digital media. Specifically, you will study visual & rhetorical theory, analyze documents and images, practice design tasks, gain proficiency with industry-standard software, and explore a number of digital and analog approaches to visual composition. The major projects include print-based and digital projects that will highlight your professional identity that you can distribute to prospective employers or graduate programs.

By effective use of visual design, technical communicators help readers better understand and use information. Visual Rhetoric is designed to help you:

- Design to solve problems, capture attention, guide users, convey information, evoke emotion;
- Learn to plan, design, and produce information graphics and supporting materials for particular situations, audiences, genres, and media;
- Understand the ethics of design and see that your role as a designer (or a communicator who designs) is to be an advocate for those using the design;
- Understand that audience, purpose, and context should guide visual design;
- Develop skills with graphics and publishing tools frequently used in the workplace.

Required Texts and Materials

- Williams, Robin. *The Non-Designer's Design Book*. Fourth Edition. Berkeley, CA: Peachpit Press, 2014. (The entire book is available for free online through Miami's Library. You MUST be logged in through myMiami to access the full text).
- Access to reliable internet for accessing course readings and materials
- Cloud storage, USB drive, or some system used to back up your work
- Access to Google Drive through your Miami account

- Access to software/hardware of your choice used to complete projects (image editing, sound editing, video editing, etc.). See “Technology Resources” below
- Further readings will be provided for you via links or PDFs including selections from:
 - Roland Barthes
 - Charles Kostelnick
 - Limor Shifman
 - Don Norman
 - Elizabeth Losh
 - Rudolf Arnheim
 - Nathan Yau

Technology Resources

Several of the major assignments will require use of Adobe Creative Cloud (or an open source alternative). If you're not familiar with these applications, you will have to budget time for both watching videos/tutorials and completing the assignment. We will have classroom access to Creative Cloud, and I will do my best to offer instruction on the basics, but our classroom time is limited. Please be aware that several of the assignments will require you to spend time at an Adobe-enabled computer—plan your schedule accordingly. (King Library has many computers with Adobe licenses.)

Additionally, throughout the semester I will ask you to capture images or take photos of various visual objects—logos, fonts, and documents, for example. If you don't have access to some sort of camera device (phone cameras are fine), you will need to check one out from King Library.

I love helping students acquire new literacies, and I will be available during office hours and via email to help with technological problems you encounter with the assignments. When in doubt, please contact me!

These are additional resources I strongly recommend you utilize throughout the semester:

- King Library main desk—Equipment Checkout: video cameras, flip cameras, audio recorders for check out.
- Howe Writing Center
- Digital Writing Collaborative
- [Miami's Tech Training and Workshops](#)

Class Communication

In addition to Canvas, email will be our primary means of communication outside of the classroom. I try to answer all emails within 24 hours during the week and 48 hours over the weekend. This means that if you send an email late at night, you will probably not have an email first thing in the morning. In addition, you are expected to regularly check your @miamioh.edu email as this is the email I have associated to this course. You may, of course, forward your

@miamioh.edu email to another service, and you can email me from that other service. If you do, please make sure that you include your name so I know who the email is from.

In every email you send me, please include the course number, including the section, in the subject line. *Ex: ENG/IMS 411 B: Question about Week 2 Homework.* I teach multiple sections, and this will help me track your emails and better respond to you.

Major Projects

Weekly Assignments

The readings are key to the investigation of visual rhetoric. Your work should involve the readings assigned in ways that let me know that you are engaged. To help everyone with that engagement, you will complete:

Reading responses

Being able to succinctly, accurately, and thoroughly articulate the point of a reading is an important skill for showing that you understand visual rhetoric concepts. Your responses should be posted to the Canvas discussion page and should do four things: 1) answer prompt questions (if no questions are provided, indicate in 2-3 sentences what you see as the author's argument), 2) mention the quote that you found most useful or interesting and why, and 3) identify two concepts/keywords from the reading that seem most salient to you and why, and 4) list a question about the readings that we can discuss as a whole class.

Design Practice

Being able to apply what you read about design to a concrete project is an equally important skill. To practice this skill, you will submit homework assignments that correspond to specific design strategies. Sometimes the homework assignment may ask you to apply a specific design strategy to the current client project; other times the homework assignment may ask you to complete a small, standalone task. Specific assignments are addressed on the schedule.

Total: 200 points || 20%

Project 1: Resume Infographic

An exploration of visual modes through images, typography, color, and principles of design. Project one tasks you with creating an infographic of your skills and abilities in the form of a resume/CV. The visualization should portray your major, field, skills, history, expertise, and career goals in a way that could help explain who you are as a potential job candidate or hire.

Document: 100 points

Postmortem: 50 points

Total: 150 points || 15%

Project 2: Physical Design Portfolio

You will design a print informational brochure, flyer, and graphic in InDesign, Photoshop, and Illustrator for a local community partner. This project will require you to gather, analyze, and extrapolate existing information about the community partner, tailor it for the intended audience, medium, and format by balancing the client's purpose, users' needs, and good design principles.

Rough drafts/peer response: 50 points

Final draft: 200 points

Postmortem: 50 points

Total: 300 points || 30%

Project 3: Big Data Visualization and Website

Using a variety of digital platforms in addition to the Adobe products used in earlier projects, you will create an interactive digital big data visualization project that graphically presents the data surrounding a topic of your interest. It can be related to your field or major, and will require substantial research on your part to analyze and contextualize the data you collect. Alongside the visualization you will create a companion website to host the project and provide context and connectivity to the project. After designing and coding the site you will also write a short report giving an overview of your research and design choices that went into the project.

Website and Content Report: 200 points

Data Visualization: 150 points

Total: 300 points || 35%

Graduate Students (those in 511)

You will choose one day to lead the class in a design activity. You will also write a seminar paper or equivalent (thesis chapter, portfolio piece, etc.) that is relevant to your course of study. See me for details.

Grading Policy

All major assignments will be graded on the standard plus-minus letter-grade scale: A+=100, A=99-94, A-=93-90, B+=89-87, B=86-84, B-=83-80, C+=79-77, C=76-74, C-=73-70, D+=69-67, D=66-64, D-=63-60, F=59 or below.

Breakdown of points:

90-100 (A- to A+)—You did what the assignment asked at a high quality level, *and your work shows originality and creativity*. Work in this range shows all the qualities listed above for a B;

but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a verbal or visual style.

80-89 (B- to B+)—You did what the assignment asked of you at a high quality level. Work in this range needs little revision, is complete in content, is organized well, and shows special attention to style and visual design.

70-79 (C- to C+)—You did what the assignment asked of you. Work in this range tends to need some revision, but it is complete in content and the organization is logical. The style, verbal and visual, is straightforward but unremarkable.

60-69 (D)—You did what the assignment asked at a low level of quality. Work in this range tends to need significant revision. The content is often incomplete and the organization is hard to discern. Verbal and visual style is often non-existent or chaotic.

Below 60 (F)—Don't go here. I usually reserve the F for people who don't show up or don't do the work. If you give an assignment an honest try, I doubt you would receive an F. If you feel you put in your best effort and still received an F, I strongly encourage you to schedule additional conferences and speak with me about your work.

Attendance Policy

ENG/IMS 411/511 is a collaborative space where you are expected to be part of a creative community. If you are not here, you cannot participate in discussions, peer response, and other important class work that will help you (and others) succeed. However, I understand that life happens, so you have **4 unexcused absences**. Absences are excused only due to extraordinary circumstances. These extraordinary circumstances are outlined in the Miami University's policy on [Attendances and Absences of Students](#). An absence will be excused for religious reasons; however, you will need to inform me through writing of this absence within the first week of class.

Every unexcused absence after 2 will likely begin to affect your final Participation grade as you cannot engage in or make up for activities that are specific to the classroom. **For every unexcused absence after four, your overall grade in the course will be reduced by 50 points, or one half-step (from an A to an A-, an A- to a B+, etc.)**

Keep in mind:

- You will be counted absent if you miss 15 minutes or more of class.
- Being tardy three times will be equal to one absence.

You should always inform me ahead of time if you will miss class. If you are facing a serious situation that will impact your ability to attend class or complete assignments, let me know as soon as possible so that we can form a plan.

Late Work

This class provides you support at every stage of an assignment, from brainstorming to drafting, revising, and editing. Because you will have weeks to complete each major project, I expect all assignments to be turned on their assigned dates. Any special considerations for a late final draft **will be dealt with on an individual basis and should be discussed as far in advance as possible**. Requests for extensions after or up-to-the-minute-of a due date are not likely to be granted.

- **Late work:** Any late final work must be arranged with me and approved well in advance. Requests for extensions just before the deadline are not likely to be granted. If there is a special consideration, do not expect a prompt response from me as late work always goes on the bottom of my priority pile. I will get to it when I get to it.
- **Late Homework:** There is no such thing as “late homework.” Each of these short assignments and activities are designed to prepare you to do something during the next class meeting, so it often defeats the purpose for you to do these assignments late.
Missed in-class activities, workshops, and online work cannot be completed late.

Academic Honesty

As a student at Miami University, you are expected to display the highest standards of academic integrity. Two key features of academic integrity are honesty and truthful representation of self. The work you submit is your own original work—that is, produced originally for this class. You should credit others’ contributions to your work and identify portions that owe to others’ work or collaborations. You should not claim, as your own, writing that is not your own. To do so is considered plagiarism, a serious violation of the principle of academic integrity, and can get you in a deep mess in professional settings.

To copy someone else’s writing without acknowledging that use is an act of academic as well as professional dishonesty, whether you borrow an entire report or a single sentence. If you ever have doubts about whether or not you are using your own or others’ work ethically, just ask. For further details about Academic Integrity at Miami University—including a detailed list of examples of academic dishonesty and procedures and penalties for dealing with instances of academic dishonesty—see [Miami Undergraduate Policy](#)

Suspected Dishonesty: Any suspected instances of academic dishonesty will be handled under Miami University’s Academic Integrity policy found in Part 1, Chapter 5 of the Student Handbook: [Student Handbook \(PDF\)](#)

Please review this policy, and note that lack of knowledge or understanding of the appropriate academic conduct is not an excuse for committing academic dishonesty.

Classroom Community

We meet as a group of professionals engaged in mutual inquiry about a common goal— understanding digital rhetoric and writing. Please extend professional courtesies to me and one another by reading the assigned materials before class, attending all meetings and arriving on time, preparing work by the date expected, respecting and learning from differences of opinion and background, reviewing peer writing with the goal of helping each other achieve quality work, and contributing to classroom conversations and exercises.

I expect this class to be an open and respectful learning environment for everyone. In a class on rhetoric, I fully expect you to explore and advocate your own opinions, but inflammatory language founded in disrespect (such as violent, belligerent and/or insulting remarks, and including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary) is unacceptable. Let's all make sure to create a respectful learning environment for each other.

Please limit your technology use to class related activities. I don't mind the occasional text or IM, but please don't make it a habit or a distraction to me and others.

Access and Accommodations

I am committed to providing an equitable environment that is conducive to your success. I encourage anyone with specific needs to meet with me about necessary accommodations. If there is any way that I can adapt this course to better meet your unique needs as a learner, let's talk about it! If you have a documented disability, please let me know right away. I will provide any accommodations that have been best determined by you and [student disability services](#) in advance.

Some students may want to register with Student Disability Services, 19 Campus Avenue Building (513-529-1541) or contact the Office of Learning Disabilities Services (513-529-8741) for information and support. These services can connect you with helpful resources across campus.

Policy or Schedule Changes

Any changes to these policies or to the schedule of assignments will be announced in class and updated through the Canvas course website. If you have missed a class session, it is your responsibility to inquire from fellow students whether any schedule changes have been made. If you have any questions or concerns about course policies and/or assignments, please contact me via email or in person so I may clarify any aspect of the course that is unclear.

Campus Emergencies

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances beyond the my control. Relevant changes to this course will be posted onto Canvas and/or I will email you directly. For specific emergency information, please visit the [Emergency Information](#) policy. **You are expected to read all Canvas announcements and check your @miamioh.edu email frequently since this will be the primary way information will be communicated outside of class.**

INSTRUCTOR INFO

James Coyle, Ph.D

- Email: coylejr@miamioh.edu
- Phone: (513) 529-0483 (office)
- Office: 2045 FSB and Laws 202
- Office Hours: E-mail and Skype (please confirm by e-mail)

COURSE DESCRIPTION AND OBJECTIVES

Course Description: This class is an introduction to many strategies and tools that are often used by marketers today to build brands online. As such, we will only briefly cover many topics, although I have given you the opportunity to explore any one of them further by providing you will online resources for you to go deeper.

Throughout the class it will become clear how fast-moving the new media environment is. We will try our best to keep up with the most important advances and developments, and discuss what they might mean for advertisers and marketers. In so doing, we will reexamine the familiar 4 'P's of marketing and investigate the old and new ways that those concepts can be applied to new media.

Course Objectives: Through the projects, readings, and individual participation, you should at the end of this course be able to:

- Analyze and make recommendations regarding a digital branding strategy with detailed social media components.
- Analyze and make recommendations regarding a web-based customer experience based on an understanding of brand positioning and strategy
- Design, implement and optimize a search marketing campaign.
- Leverage online resources for market research and analysis for the development of effective marketing metrics.

Credit: MKT 419/519 is a three credit hour course.

SCHEDULE AND MODULES

Please begin each module on the date indicated below

- 1/23 Internet Branding and Marketing Strategy
- 1/30 Content Marketing
- 2/06 Social media marketing
- 2/13 Consumer Behavior Today

2/20	Transmedia and Gamification
2/27	Real-Time Marketing
3/06	Social CRM
3/13	Web 2.0 and 3.0
3/20	SPRING BREAK
3/27	Building online communities
4/03	Search advertising
4/10	Online display advertising
4/17	Digital media analytics
4/24	Interface Branding
5/01	Branding pitch due

CLASS FORMAT AND ASSIGNMENTS

There is no textbook for the course. Instead, you will be responsible for readings that have been identified as relevant to the topics that we will be covering. You are also expected to actively use Google Communities and Storify. Details about both follow below and are available in Assignments.

The first step is to pick a brand that you would like to follow over the course of the class. If you choose a larger brand, I recommend you choose one that is relatively active in the digital space and, perhaps, that you already follow in some way on social media. If you choose a newer brand, I recommend that you choose one that you are quite familiar with, perhaps because you are working on the brand yourself or you have a contact there.

For all assignments you will benefit by immediately beginning to gather information about your brand. Follow it through all of its social media channels. Conduct online surveillance of news about the company. Subscribe to its e-mail programs, RSS feeds, and mobile communications. Read company blogs. Thoroughly explore the company's website(s). Google the company. Keep tabs on them using [Owler](#). Understand its search advertising program and how well the company has optimized its search results. See who links to the company's site(s). See what kind of YouTube presence it has. Make yourselves aware of the company's current campaigns running on and off-line. Be creative in your research.

If your brand is so new that it is not yet active online, you won't be able to conduct many of the activities in the previous paragraph. Instead, think about their competition that is active already and do the above with those competitive brands in mind.

In doing so, you will better understand how the company is trying to, or should try to, position itself online and integrate digital media into its branding strategy. You should also have a good idea what its target market(s) is, and know what it is like to be a customer of that company.

MAJOR ASSIGNMENTS

There will be a series of short assignments culminating in the following two major assignments.

Major Assignment #1: SOCIAL MEDIA AUDIT AND ANALYSIS – The [Storify](#) platform allows users to assemble social media elements into a story. You will use Storify to illustrate, document and assess the current state of your brand's social media efforts. If your brand hasn't begun to use social media, use one of its competitors.

Here are links to some Storify examples:

San Francisco 49ers' [10 Memorable Moments on Facebook](#); San Francisco 49ers [channel](#)

Sony Mobile [Live from #MWC](#); Sony Mobile News [channel](#)

Tommy Hilfigers' [ThrowbackDenim](#); Tommy Hilfiger [channel](#)

San Francisco Ballet [channel](#)

The rubric for this assignment can be found in Assignments.

Major Assignment #2: DIGITAL BRANDING RECOMMENDATIONS – Now that you know what it is like to be targeted as a consumer by the brand you have chosen, it is time to switch hats and imagine that you are working as a brand manager. Imagine that you've been given the assignment of launching a new product or service for the brand. You will be asked to pitch to a small group of students in the class three ways of promoting this new product/service using digital media. You will then take their feedback and develop a creative strategy for the idea you think is best. Here is the [creative strategy brief template](#) that you will complete for that idea. You will also video record a brief presentation pitching your winning idea.

The rubric for this assignment can be found in Assignments.

SHORTER ASSIGNMENTS

Shorter assignments will be of the following three types:

Writing Assignments – There will be a small number of writing assignments that I will use to evaluate how well you understand the major topics that are covered in our readings. Some of these assignments may be shared with others in the class, while others will not. These assignments are also designed to help prepare you to develop your digital branding recommendations and social media audit and analysis.

Specific details about these assignments and their due dates will be found in certain Modules.

Google Community – One of the best ways to better understand Internet branding strategy is to study how companies are currently implementing the Internet into their overall marketing and branding plans. Thus, we will spend a significant portion of the class discussing the most recent developments in this area. It is crucial that you stay on top of these developments by reading offline and online publications that provide daily coverage of digital branding topics. You will have the opportunity to informally report on and discuss digital branding news that you find of interest. This discussion will consist of the entries that have been posted in the Google Community, and responses to those posts.

What should/can you post about? I want your educated opinion on an issue relevant to the industry or a digital marketing project that is new, interests you and is relevant to the module we are discussing. Your entry should include a brief summary of the issue/project and your interpretation

of it. This is the type of analysis that any new employee might be asked to attempt. Consider this as you research and write your entry.

What are appropriate responses to classmates' posts? Every week you'll be expected to write at least two responses in the Community. You can fulfill this requirement in different ways. For example, you could respond to posts from two different classmates. Or, you could respond to a classmate who responded to something you posted about.

More details. Write professionally. Spell check. Use good sources, and cite them. Use links back to blogs and news sources that you use. Include multimedia where appropriate. Feel free to write in a conversational and informed style. Assume that people want to read your expert opinion. That is the style that most blogs use.

Google Community assignments will take place within some modules. Due dates will be found in those Modules.

The rubric for posts and responses can be found in Assignments.

GRADING POLICIES

Percentages

- Google Community posts - 20%
- Google Community responses - 20%
- Writing assignments - 20%
- Digital branding recommendations - 20%
- Social media audit and analysis - 20%

Letter Grade Definition

- A+ 97-100
- A 93-96.9
- A- 90-92.9
- B+ 87-89.9
- B 83-86.9
- B- 80-82.9
- C+ 77-79.9
- C 73-76.9
- C- 70-72.9
- D+ 67-69.9
- D 63-66.9
- D- 60-62.9
- F Below 60

ACADEMIC DISHONESTY

I do not tolerate academic dishonesty of any kind and will deal with it in as harsh a manner as the University will allow. The FIRST action will be to charge you with academic dishonesty through the University process. If found guilty, this process will give you an "AD" designation on your transcript. A second offense at Miami is a mandatory suspension.

Academic Dishonesty Includes:

- Plagiarism. Plagiarism is claiming someone else's work as your own. Any outside source used for any assignment must be attributed immediately where it is used. Any quote must be attributed. Anything paraphrased must be attributed. Copying an assignment from any other student is plagiarism. Citing a group of sources at the end of a paper does not work. Each incident of using other's work must be noted at that particular place in the paper.
- Taking credit for work you did not do is academic dishonesty.
- Turning in an assignment that was actually done for another course is academic dishonesty. Any work done for another course must be approved by the instructor for use a second time. This includes two concurrent assignments that a student wishes to complete as one.
- Violation of copyright is academic dishonesty. For example, rather than purchasing a book, if a student photocopies it to reduce its cost, that would be considered academic dishonesty. For this course, the readings used are copyrighted. Royalties are paid to the authors. Avoiding that purchase by photocopying someone else's copy is academic dishonesty.
- Allowing someone else to copy your work it is academic dishonesty.
- Having someone help you take an exam is academic dishonesty.

ADA & STUDENTS WITH DISABILITIES

Miami University is committed to ensuring equal access to students with disabilities. Students who are entitled to accommodations (academic adjustments, auxiliary aids, etc.) are encouraged to register with the Office of Disability Services. The office assists with determining eligibility for services and accommodation planning. Please understand that formal communication from the Office of Disability Services must be presented prior to the coordination of accommodations for this course. The following offices can assist with meeting your needs:

Oxford Campus: Students with ADHD/ADD and Learning Disabilities contact the Rinella Learning Center at 513.529.8741 for more information.

Oxford Campus: Students with Physical and Psychological Disabilities contact the Office of Disability Resources at 513.529.1541 for more information.

Art 680—Graduate Seminar in Contemporary Art History

Fall 2016 | Art 220 | Tuesdays, 6:00-8:40pm



Still from Pierre Huyghe, *Untitled (Human Mask)*, 2014, 19 minutes.

Instructor

Dr. Annie Dell’Aria

110 Art Building, dellarab@miamioh.edu

Office Hours: Tuesdays 3-4pm and Thursdays 10-11am, or by appointment

Course Description

This course surveys selected themes and concepts in contemporary art, reading key articles and looking at significant artists. Focusing mostly on art of the last 20-30 years, we will look at how artists employ new media, lived experience, and activism in addition to traditional art materials to address an increasingly mediated and globalized world. This seminar will be largely student-led: each week students will present on a current event in the art world and lead discussion of the major readings. Parallel to our process of discussion and discovery, students will turn towards their own practice. Throughout the course students will revise and sharpen a clear artist’s statement and set of work descriptions, deliver polished talks on their own work, and even curate a virtual exhibition. By course’s end, you will be familiar with major theories and trends in the contemporary art world and feel confident articulating your place within it through speaking and writing.

Learning outcomes:

- Gain familiarity with significant trends and artists in contemporary art.
- Be able to synthesize important theoretical texts in discussing artworks.
- Situate one’s own artwork within the context, terms, and theories of contemporary art.
- Sharpen critical, analytical, and creative writing skills.
- Gain confidence in speaking and presenting about one’s own artwork and that of other artists.

Class Materials:

Most readings are in the class course pack, which is available at Oxford Copy Shop. Make notes and annotations on the readings, and always bring them with you to class. Some other readings are available as links on Canvas.

The following books will be reserve in the Art and Architecture Library for your reference in preparing discussion leadership and completing projects:

Gilda Williams, *How to Write about Contemporary Art*, 2014.

Kristine Stiles and Peter Sels (eds.) *Theories and Documents of Contemporary Art*, 2012.

Charles Harrison and Paul Wood (eds.) *Art in Theory, 1900-1990*.

And others specific to the course readings.

In addition to the course pack, there are two social media resources for this course. First, I will be sharing links to relevant artists on the class Pinterest page. Please check this and the blog before class so that you have some familiarity with the artists we will be discussing. Second, there is a class WordPress blog, which you will be posting to regularly. You are encouraged to also share relevant artists or things you discover here as you see fit.

Grade Breakdown:

25% Class Citizenship (includes attendance, in-class assignments, and current events)

10% Discussion Leadership

15% Blog posts

15% Virtual Exhibition

25% Artist's Statement and Work Descriptions (multiple stages, revisions, and workshops)

10% Professional Talk

Assignments:

Discussion leadership

Two times throughout the term, you will be responsible for leading discussion. This can take the form of presenting responses to the readings, generating strong discussion questions, and finding images and artists of interest to discuss. You may be creative in how you decide to involve the class, but you do need to include some visual material for us to reference. You should also have at least *TWO* further readings to bring into the conversation. Contact me to help with these.

In-Class Assignments

Periodically you will be asked to complete brief assignments in class pertaining to the day's reading. These will be brief and graded on a credit/half credit/no credit basis and will factor into your Class Citizenship grade.

Weekly blog posts

These will synthesize and respond to the readings, asking provocative questions and making connections. Each post should conclude by connecting your response to your chosen art trend. Each post should be approximately 200 words and uploaded to WordPress no later than 2pm the day of class. Each post will receive up to 5 points. The lowest post will be dropped from final grade calculations.

Current Events

Each week, one of you will be tasked with researching a current event in the art world for the class to read up on. We will begin each class with a brief discussion of this event and how it pertains to the larger themes of the class. This should be a substantive but digestible online news article or post that you will present briefly and then discuss. Post your link to the blog (in a

separate post) no later than 5pm Monday evening. Graded credit/no credit and factored into Class Citizenship.

Virtual Exhibition

This semester you will create an artist-curated virtual exhibition of 4 works of art by contemporary artists. This exhibition can be on a theme of your choosing and should reflect, in some way, your creative voice and artistic identity. Included in this assignment will be a mock-up of your exhibition space (at least two visuals of the basic plan and layout), five pieces of “wall text” (one introducing the scope, theme, and rationale for the exhibition and four interpretive labels for the works of art), and an 8-10 minute presentation.

Artist Statement and Work Descriptions

This is a multi-part assignment that includes drafts, revisions, and peer reviews resulting in both a professional artist’s statement and interpretive didactic text for two of your most important works. Detailed assignments will be discussed in class. The goal of this is to not only craft a usable artist statement, but engage in thoughtful and thorough revisions and rewrites. Through this process, you will approach writing as an extension of (not only a descriptor for) your work.

Professional Talk

Your professional talk will build on both your artist statement and your exhibition presentation. This talk will demonstrate who you are as an artist and how you fit into the contemporary art world. Imagine this talk as an invited lecture that parallels a solo show. After your talk, you will answer questions from the audience. The Q&A portion will be part of your grade for this project.

Course Policies

- Attendance is mandatory. This is a seminar and participation is vital to our success in the classroom.
- Texting and computer use is prohibited during class, except for during interactive activities. Studies show that you learn better when you take notes by hand rather than typing them out, so note-taking via computer is not allowed unless you have documentation of a special need.
- You are responsible for regularly checking your email. I often send announcements to the class through Canvas, and you need to receive them promptly. When emailing me, please write professionally.
- A big part of this class is opening your work and your writing up to peer review. In order for this to work, we need to have a supportive and collegial environment in the classroom. Please be patient and supportive of your fellow students and colleagues.

Academic Honesty

Academic integrity is an essential component of your college degree. Academic dishonesty of any kind will not be tolerated. This includes (but is not limited to) cheating on tests, plagiarizing assignments, turning in the same work as another student. There is a zero tolerance policy in this class, meaning any infraction will result in a **ZERO** for the assignment or test in question and immediate reporting to administration.

For further information on the University's policy on Academic Integrity, see:

<http://www.miamioh.edu/integrity/undergraduates/index.html>

Resources and Self-Care

There are numerous resources available here at Miami to help you manage your time, succeed in classes, deal with stress, and balance your life. Please take advantage early and often of the opportunities at the Rinella Learning Center, Howe Center for Writing Excellence, Library Services, and Student Counseling Service. You can just walk in or make appointments with any of these places easily online or over the phone. Additionally, please come to my office hours if you are struggling, need clarification, or want to chat more about a topic from class.

Rinella Learning Center: <http://miamioh.edu/student-life/rinella-learning-center/>

Howe Center for Writing Excellence: <http://miamioh.edu/hcwe/>

Art History Library Subject Guide: <http://libguides.lib.miamioh.edu/arthistory>

Student Counseling Service: <http://miamioh.edu/student-life/student-counseling-service/>

Accommodations

All students should be able to succeed to the best of their abilities. If you have a disability that requires accommodation, please come speak to me privately early in the semester and contact Student Disability Services. All special accommodations go through their office.

Student Disability Services: <http://miamioh.edu/student-life/sds/>

Course Outline

All readings are in the Course Pack unless otherwise indicated. Readings are to be completed for the day listed, and you should have notes and discussion questions prepared from your blog post.

8/30: Introduction

Read: Gilda Williams, "How to Write an Artist's Statement" in *How to Write about Contemporary Art* (New York: Thames and Hudson, 2014), 210-219.

Zero draft of artist's statement to be completed in class.

Contemporary Art and the Past

9/6: Where did modernity go?: from avant-garde to postmodernism

Read: Clement Greenberg, "Towards a Newer Laocoon," (1940) in *Art in Theory 1900-1990*, eds. Charles Harrison and Paul Wood (Cambridge: Blackwell, 1993), 544-560.

Frederick Jameson, "Postmodernism and Consumer Society," (1983) in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (New York: New Press, 1998), 127-144.

Questions: How do we define the concept of "modernism" and why is this over? What makes something "postmodern"? Is postmodernism over? What could Jameson mean by "nostalgia for the present"?

Selected Artists: Piet Mondrian, Jackson Pollock, Jasper Johns, Robert Rauschenberg, Andy Warhol, Julian Schnabel

First Draft of Artist's Statement due in class.

9/13: The readymade and appropriation

Read: Craig Owens, "The Discourse of Others: Feminists and Postmodernism," (1983) in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (New York: New Press, 1998), 65-92.

Douglas Crimp, "Pictures" *October* 8 (Spring 1979): 75-88.

Questions: What role has appropriation played in contemporary art? In art of the past? What is the place of "originality" in postmodern and contemporary life? In what instances might the lines between appropriation and plagiarism become blurred?

Selected Artists: Richard Prince, Cindy Sherman, Sherrie Levine, Dara Birnbaum

9/20: Reenactment

Read: Robert Blackson, "Once More...With Feeling: Reenactment in Contemporary Art and Culture" *Art Journal* 66 n.1 (Spring 2007): 28-40.

Martha Buskirk, Amelia Jones, and Caroline A. Jones, "The Year in Re-" *Artforum* 52 issue 4 (December 2013): 127-130. [Online link.](#)

Erica Balsom, *Exhibiting Cinema in Contemporary Art* (Amsterdam: Amsterdam University Press, 2013), 107-148

Questions: Why do so many artists reenact the past? What does this activity do to our understanding of the present or of experience? How does memory factor into contemporary artistic practice? Is memory the same as history—why or why not?

Selected artists: Jeremy Deller, Omer Fast, Pierre Huyghe, Shana Lutker

Draft of one work description due in class.

9/27: Archive Fever: memory and collection

Read: Okwui Enwezor, "Archive Fever: Photography between History and the Monument," in Okwui Enwezor, *Archive Fever: Uses of the Document in Contemporary Art* (New York: International Center of Photography, 2007), 11-61.

Andreas Huyssen "Present Pasts: Media, Politics, Amnesia" *Public Culture* 12 no. 1 (Winter 2000): 21-38.

Questions: How does the archive function in contemporary art? How does our current obsessions over memory and forgetting obscure or sharpen our grasp on history? Think about the phrase "never forget" in relationship to these debates.

Selected artists: Christian Boltanski, Douglas Gordon, Camille Henrot, Krzysztof Wodiczko

Draft of second work description due in class.**Contemporary Circulation—art materials renegotiated**

10/4: The Contemporary Lives of Images

Read: Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," (1936) in Walter Benjamin, *Illuminations*, ed. Hannah Arendt and trans. Harry Zohn (New York: Schocken, 1968), 217-252.

David Joselit, "What to Do with Pictures" *October* 138 (Fall 2011): 81-94.

Hito Steyerl, "In Defense of the Poor Image" *e-flux journal* 10 (November 2009).

Questions: How do images circulate in contemporary culture? Think about the development and changes over the past 200 years. In what ways are images separate from representation? What happens to the autonomy of the art object?

Selected artists: Hito Steyerl, Seth Price, Helen Marten

First revised artist's statement due in class. Bring along with zero draft.

10/11: The Artist as Curator: Institutional Critique and the Curatorial Turn

Read: Anton Vidolke, "Art without Artists?" *e-flux journal* 16 (May 2010).

Dan Fox, "Being Curated" *Frieze* 154 (April 2013). Online link.

Daniel Buren, "Where Are the Artists?" 2003.

Cher Krause Knight, "Both Object and Subject?: MoMA's *Burton on Brancusi*?" in *The Artist as Curator* ed. Celina Jeffrey (Chicago: Intellect, 2015), 59-78.

Questions: How have curators become increasingly well-regarded in contemporary art? In what ways does the work of the artist and the work of the curator intersect? In what ways are they always different? Where is authorial intent in artist-curated exhibitions of other work?

Selected artists: Fred Wilson, Hans Haacke, Daniel Buren, Marina Abramovich

10/18: Time as medium

Read: Adrian Heathfield, "Undoing Time," in Adrian Heathfield and Tehching Hsieh *Out of Now: the Lifeworks of Tehching Hsieh* (Cambridge: MIT Press, 2009), 30-36.

Julie Levinson, "Time and Time Again: Temporality, Narrativity, and Spectatorship in Christian Marclay's *The Clock*?" *Cinema Journal* 54 no. 3 (Spring 2015): 88-109.

Questions: How are our modern lives experienced through time? How do artists incorporate time in their practice? Does this connect to other major trends we've discussed? What happens to the time of the work or performance when experienced via a secondary audience (how we learn of it in this class, for example)?

Selected artists: Tehching Hsieh, Christian Marclay, Bettina Pousttchi, Janet Cardiff

10/25: From objects to experience: installation art

Read: Michael Fried, "Art an Objecthood," in *Art in Theory 1900-2000*, eds. Charles Harrison and Paul Wood (Cambridge: Blackwell, 2003), 822-834.
Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8 (Spring 1979): 30-44.
Claire Bishop, *Installation Art: a Critical History* (New York: Routledge, 2005), 6-13.

Questions: How do the writers of this week seek to position new forms of sculpture and installation within existing categories of art? What is emphasized over the art object? What is installation an outgrowth of? A revolt against?

Selected artists: James Turrell, Olafur Eliasson, Robert Morris, Ann Hamilton

Exhibition Presentations 1 of 2

11/1: From objects to experience: relational aesthetics, social practice, and activism

Read: Roland Barthes, "Death of the Author," in Roland Barthes *Image-Music-Text* trans. Stephen Heath (New York: Hill and Wang, 1977), 142-148.
Nicolas Bourriaud, "Relational Aesthetics," (1998) in *Participation* ed. Claire Bishop (Cambridge: MIT Press, 2006), 160-171.
Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (New York: Verso, 2012), 11-40.

Questions: What happens to authorial intent in participatory artworks? Where is the artist and where is value? What criteria are necessary to understand or appreciate relational art? What debates does this question spark?

Selected artists: Santiago Sierra, Thomas Hirshhorn, Rikrit Tiravanija

Exhibition Presentations 2 of 2

Unit 3: Themes of Contemporary Art

11/8: ELECTION DAY – No Class, and make sure you vote!
Make-up group trip to CAC and 21C to be scheduled.

11/15: Identity

Read: Adrian Piper, "Passing for White, Passing for Black" *Transition* 58 (1992): 4-32.
Thomas McEvelley, "Primitivism in the Works of an Emancipated Negress" and Robert Storr, "Spooked," in *Kara Walker: My Complement, My Enemy, My Oppressor, My Love* (Minneapolis: Walker Art Center, 2007), 53-73.
Artforum Summer 2016 articles on identity. Canvas Link.

Questions: How do contemporary artists deal with issues of identity? Is it even possible to operate outside of identity (gender, race, ethnicity, etc.)? How does your identity inform your own practice?

Selected artists: Adrian Piper, Kara Walker, Kehinde Wiley, Shirin Neshat

Revised drafts of artist's statement and two work descriptions due in class.

11/22: Places and Non-Places in the Age of Globalization

Read: Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity* trans. John Howe (New York: Verso, 1995), 75-115.

Miwon Kwon, "The Wrong Place" *Art Journal* 59 no. 1 (Spring 2000): 32-43.

Questions: How has the notion of "place" been transformed by contemporary society? In what ways are artists involved in this process? How do they challenge or adopt it? How does the concept of place inform your own practice?

Selected artists: Do Ho Suh, Thomas Hirschhorn, Krzysztof Wodiczko

11/29: The Networked World: Surveillance and The Post-Human

Read: Gilles Deleuze, "Postscript on the Society of Control" *October* 59 (Winter 1992): 3-7.

Eleanor Heartney, "Art for the Anthropocene Era" *Art in America* 102, no. 2 (February 2014): 76-81.

Questions: Technological and biological networks are ever more apparent in contemporary life. How do artists respond to the interconnectedness of objects? In what ways has your own practice been altered by thinking about connectivity in the technological and natural worlds?

Selected artists: Rafael Lozano-Hemmer, Heather Dewey-Hagborg, Alexis Rockman, Pierre Huyghe

12/6: Artist Talks and Peer Review

12/13: End of term party and final versions of work due.

Art 620, Graduate Drawing
Dana Saulnier

M,T,Th. 1:30- 4:15, Room 221 Art Building
Office hrs.: by appt.,
Office 212 AB, 529 – 7423, saulnid@miamioh.edu

Goals:

1. To make a series of art works; producing content driven, compelling art.
2. To create a process that allows you to experiment effectively.
3. To research thematic subjects and artistic strategies used in the visual arts as a basis for experimental projects and working in series.
4. To research artists, particularly contemporary artists, who work with forms and ideas which relate to your sensibility/interests.
5. To articulate in written artist statements your ideas and visual strategies. To verbally articulate your ideas and strategies as well as the thematic and formal concerns of other artists.

Attendance Policy:

Attendance is mandatory. You should be in class every class. Class begins at 1:30., you should be in the classroom ready to work or critique at that time. If you arrive at 1:35 or after you are late! Two late arrivals equal one absence. A total of two absences are reluctantly forgiven. The third absence may result in a drop in your letter grade for the term.

Overview:

What is Drawing?

This is a drawing class and you will be expected to produce what you define as drawings. Yet, this could include processes not traditionally understood as drawing. Whatever processes you employ must allow you to explore visual forms and ideas efficiently and rapidly. You may choose to think of your work as an ancillary project in relation to your usual studio practice or you may choose to think of it as an extension of your usual studio practice.

A useful distinction between forms deployed in a painting or sculpture and the same forms in a drawing is to think of a differing scale of 'presence' had in each treatment. Where a sculpture of a given form is replete with greater material presence and 'finish' a drawing of the same deploys a more direct and selective use of visual means that often provides a greater focus, clarifying some important aspect given in the conceptual and formal dialogue engaged by the artist.. Drawing Terms/Ideas: selection, simplification, directness, spontaneity, sketch, experiment, mark, touch, gesture, deployment, composition, design, compression, articulation, focus, detail, rendering, clarification.

In addition to making drawings you will be required to:

- Write a brief artist's statement to be distributed before each of your three critiques.
- Identify a Thematic direction for your work.
- Give a verbal/ visual presentation that clarifies your conceptual, formal, and thematic concerns by comparing the work of two relevant artists.

Expectations for Productivity

Summer courses are compressed versions of full semester courses. You must complete 3 credit hrs. of work in a much shorter period of time. You will have to manage your time exceptionally well and do most of your work outside of class time. In general, each week of a summer term is the equivalent of two and one half weeks during a full semester.

You will be expected to complete 4 drawings per week for a total of 24 works for the term. It is expected that you will have failed and or discarded works that will not be included in this total. The 4 drawings norm is defined as a median. If your practice differs significantly from the median then I will help you define what is expected using the comparative measures below. I will be seeking fairness to the group as a whole.

Factor 1 / Scale of Works

Small / 15 x 15" or less
 Medium / up to 40 x 40", this is the median.
 Large / up to 80 x 80"

Factor 2 / Level of Density or 'Finish'

This factor accounts for your style in making the drawing. On one end of the scale would be a highly detailed, much touched, and refined work on the other a work that was produced with a broad approach to touch and the subsequent deployment of materials.

The Drawings:

You must define the conceptual basis for your work in written statements at each critique. Because this is an intense workshop course we will strategically focus on identifying your 'communication strategy'. Asking, how is your art communicating to your audience?

You can think of this as deploying your VOCABULARY OF FORM with your CONCEPTUAL INTENT that communicates to your AUDIENCE. You should work to produce the appropriate response from your audience. In truth, this is a limited conception of your relationship to your audience, but in this class, we focus on this issue to clarify your ability to make choices for how you want your work experienced.

You should either recognize how you are already using basic visual strategies or 'syntaxes' for constructing compositions, or choose a basic visual strategy that will inform your process.

You should identify a primary model for this basic visual strategy. The list below is one possible set of strategies. It is OK if your work crosses these boundaries, but you should still identify one that you think is primary. These categories are based on the original concept for the Tate Modern Museum in London where artwork by different artists from different historical periods are shown together in rooms organized by the categories. I think this list remains a useful as a working concept. The listed strategies are meant as very loose categories that help you think about your 'vocabulary' and 'syntax', and they are geared to further research you will do this term.

Some Basic Visual Strategies:

1. Still Life, Object, Real Life
2. Landscape, Matter, Environment
3. Nude, Action, Body
4. History, Memory, Society

Each of you will present work for group critique three times. At the second critique you should have completed 16 works suitable for presentation. At the third critique you should have completed 24 works suitable for presentation.

It is expected that your final presentation will include works of a high enough quality to be exhibited together as a body of work.

It is expected that your final presentation will be comprised of works that are resolved, given the parameters you have established for your work during the course.

Research Presentations:

Each of you will give research presentations to the class. The presentations should relate to the thematic categories of strategies you have identified. It is necessary that your presentation reflect your theme choice for the drawing series. The presentation should compare and contrast the work of two different artists as related by theme. Be sure to consider contemporary artists in making your choices. I will provide you with a handout listing a variety of contemporary artists and some basic suggestions for your presentation.

The presentation must have visuals. If you cannot find images online or our library databases you may use images found in books or periodicals. You may simply show us the images in the books or periodicals, but you should be able to project 2-4 key works that you will focus on during your discussion. Most students give power point presentations.

- Including class discussion each presentation should last 30-40 minutes.
- You will need to hand in a typed copy of your presentation outline to the instructor at the beginning of your presentation.

Grading

Your letter grade is a response to the following parameters:

- Portfolio (65%): The quality of the body of work you produce.
 1. Quality indicators include sensitivity to style, the deployment of materials, design and composition, and success in the integration of thematic and conceptual content with formal means.
- Class Participation: Seriousness of purpose (25%)
 1. Effective experimentation, completion of work on time, being thoroughly prepared for critique.
 2. Quality and thoroughness of exploration and execution of work, including adjustments made to formal means necessary to better realize your thematic and conceptual ideas.
 3. Attitude/effort towards: work, constructive criticism, and responsiveness to the manifold possibilities of creativity.
 4. Willingness to “push boundaries” beyond nominal responses which just fulfill the assignments.
- Presentation (10%) P/F
 1. Quality indicators for the presentation include the preparation, effective presentations of verbal and visual materials, making insightful, meaningful connections and distinctions between visually diverse artworks.

Additional University and Department Policies

NO Audio-visual recording: absolutely no recording—audio or visual—of this class may be made without the written permission of the instructor.

Plagiarism/ Academic Honesty: Assignments must be entirely your own work. Evidence of copying can lead to dismissal from the class with a grade of F. Please refer to the student handbook.

Classroom Climate: This course is designed to encourage active participation on the part of students. It is critical that classroom discussions and critiques are conducted in an atmosphere of tolerance and respect for the ideas of others. It is important to be mindful of differences –we all come from a variety of experiences. All classroom discussion should be respectful of those differences so that our learning can be enhanced by all our contributions. As your instructor and as an individual I believe in a supportive climate that is conducive to learning and I will make every effort to create an environment that encourages interaction and mutual respect for differing ideas.

Religious Observance: Students will be excused for a religious observance that requires the student to be absent. If the observance may be made at any time during the day, please arrange to fulfill your religious obligation at some other time than during class. In addition, please note that Section 701 of the Student Handbook requires the student to tell the faculty the date of the observance, if officially known, in writing during the first two weeks of class.

ADA: Students who require special arrangements in order to meet course requirements should contact the professor as soon as possible to make any necessary accommodations. The student should present the appropriate verification from Miami University.

Graduate Printmaking Art 640
Mon Wed Fri 12:00-1:50
Hiestand Hall 119/125

Professor Ellen Price
Office hours: 9:00- 10:00 M W F or by appointment
Office 127 C Hiestand 529 –7128

Graduate Printmaking is principally structured around individual studio work. Students are expected to be continuously productive and create multiple works in printmaking during the semester. Print related artwork such as drawing, digital prints, and dimensional or installation strategies are all encouraged. The goal is to create a series of personal, content driven body of print-based art work which will culminate in the thesis exhibition.

Students will have three group critiques during the semester. Plan on attending all graduate student critiques and actively participating in discussions. Graduate printmaking students will produce reflective artist statements explaining their content and process.

Week one: Individual meeting with instructor. Research artists whose artwork relates to your sensibilities and interests.

Week two: Meeting with instructor, discuss work in progress. Discuss artists you have researched.

Week three: Individual meeting with instructor

Week four: Individual meeting with instructor

Week five: Group critique with printmaking two-dimensional studio area faculty and graduate students. Critique will be one hour. Prepare artists statement for critique.

Week six: meeting with instructor

Week seven: Individual meeting with instructor

Week eight: Individual meeting with instructor

Week nine: Individual meeting with instructor

Week ten: Individual meeting with instructor

Week eleven: Group Critique with printmaking and two-dimensional studio area faculty and students, critique will be one hour

Week twelve: Individual meeting with instructor

Week thirteen: Individual meeting with instructor

Week fourteen: Final critique with all faculty with whom you are taking hours, prepare an artist statement which reflects on the semester's developments

Additional University and Department Policies

NO Audio-visual recording: absolutely no recording—audio or visual—of this class may be made without the written permission of the instructor.

Plagiarism/ Academic Honesty: Assignments must be entirely your own work. Evidence of copying can lead to dismissal from the class with a grade of F. Please refer to the student handbook.

Classroom Climate: This course is designed to encourage active participation on the part of students. It is critical that classroom discussions and critiques are conducted in an atmosphere of tolerance and respect for the ideas of others. It is important to be mindful of differences –we all come from a variety of experiences. All classroom discussion should be respectful of those differences so that our learning can be enhanced by all our contributions. As your instructor and as an individual I believe in a supportive climate that is conducive to learning and I will make every effort to create an environment that encourages interaction and mutual respect for differing ideas.

Religious Observance: Students will be excused for a religious observance that requires the student to be absent. If the observance may be made at any time during the day, please arrange to fulfill your religious obligation at some other time than during class. In addition, please note that Section 701 of the Student Handbook requires the student to tell the faculty the date of the observance, if officially known, in writing during the first two weeks of class.

ADA: Students who require special arrangements in order to meet course requirements should contact the professor as soon as possible to make any necessary accommodations. The student should present the appropriate verification from Miami University.

Syllabus: ART 650D Experience Design Studio: Spring 2017**Instructor: Dennis Cheatham**

Dennis Cheatham	Office Hours	xdMFA
dennis.cheatham@miamioh.edu	sign up: http://wkbn.ch/calslots	xdmiamioh.slack.com
223 Hiestand Hall - Oxford, OH	Open Studio: Mondays 2-3 p.m. Eastern	xd.miamioh.edu

My preferred method of communication about this course is via messaging in Canvas. I respond to e-mail only once per university business day during the school year and during my office hours. Please allow for a 24-hour response period for all e-mails during these times. I may not reply to messages on weekends. If you have an urgent question or need, please do not rely on e-mail as your only means of contact. I will not critique work via e-mail. If you miss a class, you will have to wait till the next class to receive critique. Please note that I may not be able to reply on weekends.

Course Description

A synthesis studio where design theory and methods are applied via goal formulation, problem definition, and design solution production. Design, development, deployment, and testing of experience design outcomes involves independent and collaborative work. Learners will meet off-site for one "Destination Weekend" each semester to research and design in a different location.

Course Outcomes

After completing this course, learners will be able to...

- Develop high-definition design prototypes for digital, service, and physical outcomes.
- Analyze existing design outcomes and their intended and unintended consequences.
- Plan the experience design process from problem definition to outcome testing.
- Create multisensory design outcomes that delight while balancing usefulness and usability.

The Experience Design Studio Sequence

The Experience Design Studio activates project-based learning that applies content through design thinking and making. The Experience Design Studios rotate content every semester. Each course includes a module called "The Basics" where projects center on fundamental experience design outcomes. Content includes:

- **Sensemaking**
The Basics: Semiotics
Module Content: Worldview, Schema
- **Storytelling**
The Basics: Progressive Disclosure
Module Content: Motivation, Feeling
- **Interaction**
The Basics: Sensory Literacy

Module Content: Ability, Usability

- **Materiality**

The Basics: Prototyping

Module Content: Affordance, Context

Course Structure

Activities in this course will include a mix of presentations, exercises, assignments, and projects that will be completed individually and in groups. This course is open to the entire University, so learners from a range of disciplines and degrees will participate. Most participants in this course will be students from the BFA major in Communication Design, students in the Communication Design Minor, and MFA Candidates in the Experience Design xDMFA. Learning design requires everyone in the course be engaged, completing work and sharing constructive criticism in critiques and discussions. Attendance, timeliness, and preparedness are imperative if you expect to grow your design thinking, knowledge, and skills.

Course Modules

The Basics: Prototyping

Prototypes are when ideas become real (and usually break). It's the prototype's job to be the "reality check" of design. When prototypes are developed and tested, designers and other stakeholders get a clearer view of how the design will actually function. Yes, this process usually results in going "back to the old drawing board." There's no "right" way to prototype, so we will explore several different approaches in this module to expand your prototyping methods repertoire.

Context

The spaces around people and the designs they encounter impact the ways they experience design. Some contexts prepare people for these experiences better than others. Sometimes, contexts can't be controlled, just managed. We'll explore contexts and their impact on use and will design our own contexts for framing usage behaviors.

Affordances

Designs "afford" us abilities to do some things and not to do others. These affordances are not always carefully thought-out and sometimes, they're available but not seen. We will explore how unintentional and intentional affordances develop in systems and ways to design with social and physical affordances in mind.

Required Texts

None

Software Requirements

You may use any software you like to complete assignments, but the following are highly recommended. These are standard softwares in design professions and you likely have them already. Make sure to get student pricing when available.

- Adobe Creative Cloud
- Slack

Required Travel

Most of the concepts we'll explore in this course will not be located in your computer or on a university campus. In this course, you will be required to experience different contexts where people interact with design decisions. The further away you travel from what's familiar to you (literally and metaphorically) the deeper and more diverse your learning will be.

Examples of places where you may travel:

- A museum
- A sports stadium or arena
- A design agency
- A park
- A thrift store
- A friend's workplace
- The next town over
- The next country over
- The undiscovered country (If you figure out how to get there, please let me know)

Attendance Policy

As stated in the Student Handbook, you are expected to attend all scheduled class meetings. The attendance policy for this course is as follows: missing one week's worth of class minutes (i.e. two days for a two-day per week class, three days for a three-day per week class) will be tolerated without penalty. Absences over that amount will result in the final grade being lowered. Each missed class beyond the allowed number above will result in the final grade being lowered one full letter grade (10 points on a 100 point scale). At the point in which the student is failing, the instructor may drop the student from the course.

The absence allowance is provided for emergency and health related situations, excused or unexcused. Once a student reaches the absence limit, penalties for further absences can be avoided if the absences are excused and permission is given by the instructor.

It is the student's responsibility to provide information concerning all absences and you should speak to the instructor before missing a class. The determination of an excused (vs. unexcused) absence is up to the discretion of the instructor (doctor's written excuse for example). Note that whether or not an absence is excused or unexcused only comes into play after a student exceeds the absence allowance.

Do not arrive late or leave early from class. If you arrive late it is your responsibility to make sure you are counted as present. Notify the instructor that you arrived late at the end of class. Please see the student handbook for specifics on university policies.

Attendance for Online or Hybrid Courses

Attendance requirements for courses with online or hybrid formats may not always involve synchronous meetings. These courses shift "class minutes" to "time spent on task." It is important that all activities in these courses are completed in order to meet the "time spent on task" requirement for credit. Required, in-person meetings in hybrid courses and synchronous video chat meetings in online courses will have point values related to them and missing these required meetings will impact student grades. In these courses, it is important to pay close attention to course schedules to determine attendance requirements on a weekly basis. If you have questions about a requirement, contact your course instructor.

Assessment and Grading

Graded activities in this course will be given the following weights.

Activity	Percentage of Course Grade
Discussions	15%
Assignments	20%
Projects	50%
Presentations	15%

Performance in achieving learning objectives will be assessed and reported using the following scale.

Exemplary	Mastery	Developing	Beginning	Incomplete	Missing
A	B	C	D	F	o
100%	85%	75%	65%	59%	0%
4 pts	3.4 pts	3 pts	2.6 pts	2.36 pts	0 pts

According to this scale, exemplary performance will earn 4.0 points, equal to a 100% or an "A." Mastery of a learning outcome will earn 3.4 points or an 85% which is equivalent to a "B." Demonstration of a developing level of performance earns 3 points on the 4 point scale, equivalent to a letter grade of "C." Performance levels of beginning and incomplete earn 2.6 and 2.36 points respectively. Failure to achieve a learning objective earns zero points. Once performance on all assignment learning objectives is assessed, point values are averaged, and converted into a percentage grade. All course assignment grades will be weighted as listed above and averaged. The final percentage will equate to a final course grade using the scale below.

A	B	C	D	F
	B+ 89-87	C+ 79-77	D+ 69-67	F 59-0
A 100-94	B 86-84	C 76-74	D 66-64	
A- 93-90	B- 83-80	C- 73-70	D- 63-60	

Risk Bonus

The risk bonus gives learners an opportunity to recover up to 10% of their grade, per activity.

As a designer, you can not hope to achieve excellence unless you try new things and push yourself beyond expectations. When you attempt challenging outcomes, you learn more, in unexpected ways, and the reward of achieving something challenging is great. Should you attempt to develop innovative outcomes that are above and beyond assigned requirements but have your effort prove unsuccessful as a result, you could earn up to 10% of your project grade back in risk bonus points.

"Risks" in design could include:

- Conducting a more intense research process including more participants or locations.
- Augmenting assigned deliverables with different media like film, motion, sound design, letterpress, fine art, copywriting, or 3-dimensional models.
- Fully coding deliverables so they are functional, usable, and exhaustingly testable.
- Integrating stakeholders in the community into the project as co-creators or beneficiaries.
- Expanding the scope of assigned content to different cultures, contexts, or scenarios.

- Applying a wider range of theoretical constructs to inform more fully-developed outcomes.

Each of these cases require learners to do things beyond assigned parameters, including learning unfamiliar software, advanced coding languages, different disciplinary approaches, complex theoretical constructs, and time-consuming research.

During critiques and discussions, discuss your ideas for advancing your project with me. If your proposed goals are in “risk bonus territory,” I will advise that you may qualify for risk bonus points should your final outcome not achieve project parameters due to the challenging nature of the work. Do not expect to receive risk bonus points unless you have identified you’re in “risk bonus territory” in advance.

On-time Work and Penalties for Late Work

All stages of each assignment are expected to be completed on time—the more developed your ideas and form are in class, the more feedback can be offered. Project work that is incomplete when it is due such as missing thumbnails, will not be critiqued. Each project must be prepared according to the project specifications. This course was designed to emulate a professional design studio environment and the expectations of students are no different.

All projects/assignments are due on the day and time the instructor specifies. Students are responsible for turning in work on time regardless of attendance. Any work turned in late will lose one letter grade (10 points on a 100 point scale) per calendar day (24 hours) past the moment when the assignment was due. This deduction penalty begins immediately following the project’s initial due date. Instructor may waive this penalty should a student experience a medical emergency that prevents them from turning in their work. In these instances, it is the student’s responsibility to communicate with the instructor that the work will be turned in late due to a medical emergency and a note signed by a doctor will be required.

Assessment and Performance Guidelines

The following outline is a general guideline for evaluation, and is not to be used as a checklist to self-determine grades or placement within the course. It is an example of overall expectations and is subject to change as the course progresses.

A: Exemplary. Demonstrates outstanding originality and transformative innovation. Research is exhaustive and inspires unexpected design outcomes. Always participates in discussions, facilitating deeper discussion with insightful and eloquent responses. Performance on examinations demonstrates mastery of content. Applies acquired knowledge and synthesizes inventive ideas from this knowledge. Design outcomes demonstrate attention to finely-detailed and unexpected details. Selects precise content that’s timely and sensitive to the context and purpose of the design outcome. Creates aesthetically immersive outcomes that facilitate complex conceptual communication that informs and delights. Outcomes demonstrate thinking about how intended and unintended stakeholders/audiences will be affected by the design. Demonstrates work ethic on and collaboration expected of design leaders and innovators. All assignments are turned in on time. All objectives and directions followed and executed as assigned. Transformational improvement observed over the course period.

B: Mastery. Demonstrates strong originality and innovation with minimal references to existing design trends. Research is effectively executed and enhances design outcomes. Consistently participates in discussions, extending discussion with insightful responses. Performance on examinations demon-

strates mastery of content. Applies acquired knowledge and synthesizes new ideas from this knowledge. Design outcomes demonstrate attention to minute details. Selects content that aligns with the context and purpose of the design outcome. Creates aesthetically engaging outcomes that enhance conceptual communication. Outcomes demonstrate thinking about how stakeholders/audiences will be affected by the design. Demonstrates work ethic and collaboration expected of those in the design profession. All assignments are turned in on time. All objectives and directions followed and executed as assigned. Accelerated improvement observed over the course period.

C: Developing. Demonstrates originality and innovation with some references to existing design trends. Research is effectively executed and clarifies design outcomes. Regularly participates in discussions. Performance on examinations demonstrates familiarity with content. Applies acquired knowledge. Design outcomes demonstrate attention to detail. Selects content that's accurate for the context and purpose of the design outcome. Creates aesthetically appropriate outcomes that facilitate conceptual communication. Outcomes demonstrate thinking about how stakeholders/audiences will be affected by the design. Demonstrates work ethic and collaboration expected of university-level students in design. All assignments are turned in on time. Most objectives and directions followed and executed as assigned. Consistent improvement observed over the course period.

D: Beginning. Demonstrates little originality with mostly references to existing design trends. Research is inconsistent and does not enhance design outcomes. Infrequently participates in discussions. Performance on examinations demonstrates some content knowledge. Repeats some acquired knowledge but does not extend new ideas. Design outcomes demonstrate little attention to detail. Selects content that's sometimes accurate for the context and purpose of the design outcome. Creates outcomes whose aesthetic is inconsistent with intended conceptual communication. Outcomes demonstrate cursory thinking about how stakeholders/audiences will be affected by the design. Evades responsibility. Work ethic and collaboration does not meet university-level standards. Some assignments are not turned in on time. Many objectives and directions are not followed or executed as assigned. Limited improvement observed over the course period.

F: Incomplete. Demonstrates limited originality, relying on existing design trends. Research is ineffective or missing. Does not participate in discussions. Performance on examinations demonstrates little content knowledge. Repeats some acquired knowledge. Design outcomes demonstrate lack of attention to detail. Selects content that is not accurate for the context and purpose of the design outcome. Creates outcomes whose aesthetic does not align with intended conceptual communication. Outcomes demonstrate lack of thinking about how stakeholders/audiences will be affected by the design. Evades responsibility. Work ethic and collaboration impedes the work of others and is inconsistent. Most assignments are not turned in on time. Most objectives and directions are not followed or executed as assigned. No improvement observed over the course period.

Multiple Intelligences for Design

Our program works to enable learners to master the design thinking, knowledge, and skills required of modern and future design practice. These competencies are grown through exercises, projects, and other engaged learning experiences that develop learners' practical, analytical, creative, emotional, and social intelligences. Since the early 1980's, psychologists Howard Gardner, Robert Sternberg, John D. Mayer, Peter Salovey and Daniel Goleman have published research that intelligence is not limited to the traditional Intelligence Quotient ["IQ"]. Their research on Multiple Intelligences has informed intelligences for design which we have divided into five core areas (PACES).

Multiple Intelligences Outcomes

Work in this course will emphasize different intelligences from the PACES model at varying degrees. Growth in these intelligences will not be graded but will be assessed so you can identify strengths and areas for growth. For each assignment, learners will receive feedback on how they are growing in some or all of the following program-wide learning outcomes:

Practical

“Common Sense” or “Street Smarts”: Meet deadlines, follow procedures, adapt to workplace culture, and work within limitations.

- Learners will be able to apply design processes and produce outcomes within practical constraints.

Analytical

Critical Thinking and Reason: Reason through problems, work iteratively, make well-informed, logical decisions.

- Learners will be able to demonstrate relevant and accurate decision making for needs being addressed.

Creative

Synthesis and Invention: Generate new ideas and outcomes, integrate disparate content, find hidden connections.

- Learners will be able to generate inventive and engaging outcomes.

Emotional

Interpreting and Expressing Emotions: Accurately interpret and apply emotions in design work and personal interactions.

- Learners will be able to accurately interpret and express emotions that are appropriate for the context.

Social

Collaboration and Engagement With Others: Collaborate in teams, work one-on-one with others, facilitate consensus.

- Learners will be able to demonstrate an ability to effectively engage and collaborate with others.

Policies

Classroom Climate

We all learn best when we engage, and this course is designed to encourage active participation. It's critical that classroom discussions and critiques are conducted respectfully, practicing tolerance and respecting others ideas. Be mindful of these differences –we all come from a variety of experiences. All discussions should be respectful of those differences so all everyone's learning is enhanced by contributions. I believe in a supportive climate that is conducive to learning and I will make every effort to facilitate an environment that encourages interaction and mutual respect for differing ideas.

Accommodating Different Abilities

The College of Creative Arts is committed to full academic access for all qualified students, including those with different abilities. In keeping with this commitment and in order to facilitate equality of

educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. Students who require special arrangements in order to meet course requirements should contact the instructor as soon as possible to make any necessary accommodations. The student should present the appropriate verification from Miami University. Visit the Rinella Learning Center web site to learn more.

Religious Observations

Students will be excused for a religious observance that requires the student to be absent. If the observance may be made at any time during the day, please arrange to fulfill your religious obligation at some other time than during class. In addition, please note that Section 701 of the Student Handbook requires the student to tell the faculty the date of the observance, if officially known, in writing during the first two weeks of class.

School Sponsored Athletics

I will gladly excuse student athletes from class when necessary for school sponsored athletic events. However, please note that Section 701 of the Student Handbook requires the student to tell the faculty the date of the event in writing during the first two weeks of class. Please see the Student Handbook for additional details.

Academic Honesty

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. Assignments must be your own work, unless they are specifically group projects. At times, designers will use content like photography which was generated by someone else. In these cases, the original content owner/producer must be credited, if such use is allowed by law. It is unlawful and unethical to copy work found elsewhere such as a social networking site and make a "close copy" or to make only slight changes and present it as one's own work. Evidence of plagiarism can lead to failure of the project and/or dismissal from the class with a grade of F. Visit the Miami University Academic Integrity website for full information regarding academic integrity.

Computer Failures

No allowance is made for computer or network failures. Be sure to backup your work frequently and do not wait until the last minute to complete the assignment. Use Dropbox, Google Drive, or another cloud-based storage method to keep copies of working files. A portable hard drive paired with Time Machine or another backup solution for periodic comprehensive backups can help you recover from hardware failures when they happen.

Taking Exams, Tests, and Quizzes

Any exams, tests or quizzes administered in this course will begin when the instructor hands out testing instruments. Out of respect for those completing the exam/test/quiz and in order to create the most ideal environment possible for test taking, no one will be permitted to enter the classroom during the exam period. Please be sure to arrive at class on time on exam days and should you need to be late due to an external circumstance, notify the instructor in advance.

Use Of Lab/Studio Equipment

All students should treat computer and studio equipment with respect and care, while following safety procedures set out by manufacturers and faculty. Unauthorized use of the lab is a violation of the student code of conduct. This includes equipment in any of the graphic design rooms (studio, computer lab or hand media room). Please review the technology chapter of the student handbook. Depending on the infraction, a student could be charged at the university level for a code of conduct or academic

violation.

Electronic Devices

Mobile phones must be silenced while class is in session out of respect to your fellow students in an effort to create an ideal learning environment for all. Text messaging and the use of social networks while in class is permitted only if it is part of a class-wide project or learning experience. Additionally, please be respectful about cell phone use—if you must take an emergency call, please leave the room to take it. Laptops are permitted in class but will only be used during work-in-class days or if you are using the computer to make notes or to show your work for in-class critique. If you listen to music while in class, please use headphones or earbuds that do not allow sound to escape out of respect for other learners

Jobs, Internships, and Resources

Our program hosts a resources website at inside.designmiamioh.org where job opportunities, internships, design resources, events, and other information is posted when it becomes available. The site is password protected and only accessible to current and former students in our design program.

Archival Images and Work

At the end of the semester, each student may be required to turn in images of all of their projects for review and storage. One image of each project is sufficient – a compilation of several images may be more appropriate depending on the scale of project. A comp of dimensional projects should be produced and photographed on a white background. Flat projects like posters may be saved as press-ready PDF files from the original digital file. Motion-based work should be saved into a file format that can be easily played/presented. These images may be used in promotional materials for the program and the university and also may be used by the instructor to assist future teaching. If required by the instructor, these files must be turned in for the course to be considered completed.

Each image should be labeled in this way: [coursenumber]_[projectname]_[studentlastname].pdf (For example: 251_Splice_Smith.pdf). Images should be saved at full press-ready resolution (300 dpi). Students will upload these images to Google Drive into a folder specified by the instructor.

Work Requested for Display

Some students may have their work selected for display in Art Department and University galleries and facilities. These students will be notified in advance that their work has been selected. The format for these files can be found at the inside.designmiamioh.org website.

Printing Resources and Expectations

Our studios and production suites are equipped with a variety of printers, tools, and supplies that are provided for student use 24 hours a day when classes are in session. Our program and the Art Department have put processes in place in order to ensure the maximum amount of printer up-time. However, equipment can sometimes fail and should you have a problem with a printer or a piece of equipment that you can not fix yourself, please add your concern to the form outside the office at Hiestand 206. This document is checked at least once a day. If you build printing and compositing time into your work processes and notify staff of any issues in a timely manner, you will likely avoid most problems that arise during printing and production.

Resource Usage Reduction

As designers it is our responsibility to be mindful of the resources we employ. Please endeavor to limit your paper production when it is not necessary and recycle the materials you do use when they are no longer of use.

Course Evaluations

Students are required to complete an evaluation of faculty performance at the conclusion of the se-

mester. I am very interested in the feedback I get from students, as I work to continually improve my teaching. I consider the completion of this short survey to be an important part of your participation in this class as it is your opportunity to share your thoughts on how the class is taught and how it can be improved. You will be notified of the dates for the administration of the student evaluation of faculty by the university.

Electronic and Social Media

I regularly post design discoveries and insights to my Twitter feed as well as to my website and you are welcome to follow me on Twitter. Regarding “friending” current students on Facebook, I would enjoy keeping in touch with you through Facebook but only after graduation.

Recording

Absolutely no audio or video recordings of the course may be made without the instructor's permission.

Student Handbook

Each Miami University student is entitled to certain rights and responsibilities associated with higher education institutions. Take time to familiarize yourself with the student handbook–this class adheres to all standards set out by this document. You can find the Student Handbook at the Miami University Policy Library website

Changes

Instructor reserves the right to make adjustments/changes to the course syllabus with or without notice.

Agreement

Your continued attendance past the first week of this course indicates you consent to abide by the content of this syllabus.

Syllabus: ART 700 xdMFA Thesis: Spring 2017**Instructor: Dennis Cheatham**

Dennis Cheatham	Office Hours	xdMFA
dennis.cheatham@miamioh.edu	sign up: http://wkbn.ch/calslots	xdmiamioh.slack.com
223 Hiestand Hall - Oxford, OH	Open Studio: Mondays 2-3 p.m. Eastern	xd.miamioh.edu

My preferred method of communication about this course is via messaging in Canvas. I respond to e-mail only once per university business day during the school year and during my office hours. Please allow for a 24-hour response period for all e-mails during these times. I may not reply to messages on weekends. If you have an urgent question or need, please do not rely on e-mail as your only means of contact. I will not critique work via e-mail. If you miss a class, you will have to wait till the next class to receive critique. Please note that I may not be able to reply on weekends.

Course Description

A course where a learner-selected Experience Design Thesis project is ideated, developed, operated, tested, and results are disseminated. This course is taken during fall and spring semesters in the final year of study, with semester one focusing on project development and semester two on operation.

Course Outcomes

After completing this course, learners will be able to...

- Define an answerable experience-focused design research question.
- Develop a design research process that produces a conclusive result.
- Produce high-fidelity design outcomes that can be tested with users as part of the design research process.
- Disseminate results of their research in ways that are appropriate for their research endeavor and audience.

Why are we doing this?

The Thesis is a project where learners use everything they know for a project that's important to them. Developing, managing, operating, and completing a project of this magnitude shows what you have learned and reveals opportunities for growth.

Course Structure

Activities in this course will include a mix of presentations, assignments, and projects, completed individually and in groups. Learning design requires everyone in the course be engaged, completing work and sharing constructive criticism in critiques and discussions. Attendance, timeliness, and preparedness are imperative if you expect to grow your design thinking, knowledge, and skills. This course is a self-directed project. Class meetings for this course will take place in Oxford and online unless otherwise indicated by the instructor. Expect to spend 2-3 hours a week per course credit hour to complete work on your own outside of class.

Course Modules: Thesis Development: MFA Candidates in Thesis Semester 1

This semester, you will work to develop and prove a research topic worthy of a Thesis. By the end of the semester you will be prepared to gather data and operate your project.

Research Topic Ideation

An iterative process for research topic generation and selection.

Thesis Adviser and Committee Selection

Make Thesis Advisor and Thesis Committee selections.

Thesis Topic Proposal

Develop a proposal for the most promising Thesis topics.

Research Plan

Produce a detailed plan for operating the Thesis.

Literature Review

Conduct and produce an exhaustive review of existing literature.

Research Design

Develop methods and research instruments for data gathering.

Research Support

Complete IRB, coordinate with collaborators, secure grants.

Course Modules: Thesis Operation: MFA Candidates in Thesis Semester 2

It's time to put your plan into action. This semester, you will operate the research you've designed and by its end, will have an answer to that question you developed at the very start.

Primary Research

Gather and analyze data.

Prototype Development

Design interventions to be tested.

Prototype Testing

Implement prototype, gather and analyze data.

Project Analysis

Analyze data from the project and derive conclusions.

Public Research Report

Produce a Thesis report that is accessible for uninitiated audiences.

Thesis Document

Complete a full Thesis report; acquire approval from Thesis Committee; submit document.

Thesis Defense

Present Thesis to the public; complete evaluation of Thesis.

Required Texts

Creswell, J. W. [2014]. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Thousand Oaks, CA: SAGE Publications, Inc.

Recommended Texts

Van de Ven, A. H. [2007]. *Engaged Scholarship: A Guide for Organizational and Social Research* [1 ed.]. Oxford University Press.

Software Requirements

You may use any software you like to complete assignments, but the following are highly recommended. These are standard softwares in design professions and you likely have them already. Make sure to get student pricing when available.

- Adobe Creative Cloud
- Slack

Attendance for Online or Hybrid Courses

Attendance requirements for courses with online or hybrid formats may not always involve synchronous meetings. These courses shift “class minutes” to “time spent on task.” It is important that all activities in these courses are completed in order to meet the “time spent on task” requirement for credit. Required, in-person meetings in hybrid courses and synchronous video chat meetings in online courses will have point values related to them and missing these required meetings will impact student grades. In these courses, it is important to pay close attention to course schedules to determine attendance requirements on a weekly basis. If you have questions about a requirement, contact your course instructor.

Assessment and Grading

Graded activities in this course will be given the following weights.

Activity	Percentage of Course Grade
Assignments	25%
Presentations	10%
Discussions	25%
Projects	40%

Performance in achieving learning objectives will be assessed and reported using the following scale.

Exemplary	Mastery	Developing	Beginning	Incomplete	Missing
A	B	C	D	F	o
100%	85%	75%	65%	59%	0%
4 pts	3.4 pts	3 pts	2.6 pts	2.36 pts	0 pts

According to this scale, exemplary performance will earn 4.0 points, equal to a 100% or an “A.” Mastery of a learning outcome will earn 3.4 points or an 85% which is equivalent to a “B.” Demonstration of a developing level of performance earns 3 points on the 4 point scale, equivalent to a letter grade of “C.” Performance levels of beginning and incomplete earn 2.6 and 2.36 points respectively. Failure to achieve a learning objective earns zero points. Once performance on all assignment learning objectives is assessed, point values are averaged, and converted into a percentage grade. All course assignment grades will be weighted as listed above and averaged. The final percentage will equate to a final course grade using the scale below.

A	B	C	D	F
	B+ 89-87	C+ 79-77	D+ 69-67	F 59-0
A 100-94	B 86-84	C 76-74	D 66-64	
A- 93-90	B- 83-80	C- 73-70	D- 63-60	

Risk Bonus

The risk bonus gives learners an opportunity to recover up to 10% of their grade, per activity.

As a designer, you can not hope to achieve excellence unless you try new things and push yourself beyond expectations. When you attempt challenging outcomes, you learn more, in unexpected ways, and the reward of achieving something challenging is great. Should you attempt to develop innovative outcomes that are above and beyond assigned requirements but have your effort prove unsuccessful as a result, you could earn up to 10% of your project grade back in risk bonus points.

“Risks” in design could include:

- Conducting a more intense research process including more participants or locations.
- Augmenting assigned deliverables with different media like film, motion, sound design, letterpress, fine art, copywriting, or 3-dimensional models.
- Fully coding deliverables so they are functional, usable, and exhaustingly testable.
- Integrating stakeholders in the community into the project as co-creators or beneficiaries.
- Expanding the scope of assigned content to different cultures, contexts, or scenarios.
- Applying a wider range of theoretical constructs to inform more fully-developed outcomes.

Each of these cases require learners to do things beyond assigned parameters, including learning unfamiliar software, advanced coding languages, different disciplinary approaches, complex theoretical constructs, and time-consuming research.

During critiques and discussions, discuss your ideas for advancing your project with me. If your proposed goals are in “risk bonus territory,” I will advise that you may qualify for risk bonus points should your final outcome not achieve project parameters due to the challenging nature of the work. Do not expect to receive risk bonus points unless your I have identified you’re in “risk bonus territory” in advance.

On-time Work and Penalties for Late Work

All stages of each assignment are expected to be completed on time—the more developed your ideas and form are in class, the more feedback can be offered. Project work that is incomplete when it is due such as missing thumbnails, will not be critiqued. Each project must be prepared according to the proj-

ect specifications. This course was designed to emulate a professional design studio environment and the expectations of students are no different.

All projects/assignments are due on the day and time the instructor specifies. Students are responsible for turning in work on time regardless of attendance. Any work turned in late will lose one letter grade [10 points on a 100 point scale] per calendar day [24 hours] past the moment when the assignment was due. This deduction penalty begins immediately following the project's initial due date. Instructor may waive this penalty should a student experience a medical emergency that prevents them from turning in their work. In these instances, it is the student's responsibility to communicate with the instructor that the work will be turned in late due to a medical emergency and a note signed by a doctor will be required.

Assessment and Performance Guidelines

The following outline is a general guideline for evaluation, and is not to be used as a checklist to self-determine grades or placement within the course. It is an example of overall expectations and is subject to change as the course progresses.

A: Exemplary. Demonstrates outstanding originality and transformative innovation. Research is exhaustive and inspires unexpected design outcomes. Always participates in discussions, facilitating deeper discussion with insightful and eloquent responses. Performance on examinations demonstrates mastery of content. Applies acquired knowledge and synthesizes inventive ideas from this knowledge. Design outcomes demonstrate attention to finely-detailed and unexpected details. Selects precise content that's timely and sensitive to the context and purpose of the design outcome. Creates aesthetically immersive outcomes that facilitate complex conceptual communication that informs and delights. Outcomes demonstrate thinking about how intended and unintended stakeholders/audiences will be affected by the design. Demonstrates work ethic on and collaboration expected of design leaders and innovators. All assignments are turned in on time. All objectives and directions followed and executed as assigned. Transformational improvement observed over the course period.

B: Mastery. Demonstrates strong originality and innovation with minimal references to existing design trends. Research is effectively executed and enhances design outcomes. Consistently participates in discussions, extending discussion with insightful responses. Performance on examinations demonstrates mastery of content. Applies acquired knowledge and synthesizes new ideas from this knowledge. Design outcomes demonstrate attention to minute details. Selects content that aligns with the context and purpose of the design outcome. Creates aesthetically engaging outcomes that enhance conceptual communication. Outcomes demonstrate thinking about how stakeholders/audiences will be affected by the design. Demonstrates work ethic and collaboration expected of those in the design profession. All assignments are turned in on time. All objectives and directions followed and executed as assigned. Accelerated improvement observed over the course period.

C: Developing. Demonstrates originality and innovation with some references to existing design trends. Research is effectively executed and clarifies design outcomes. Regularly participates in discussions. Performance on examinations demonstrates familiarity with content. Applies acquired knowledge. Design outcomes demonstrate attention to detail. Selects content that's accurate for the context and purpose of the design outcome. Creates aesthetically appropriate outcomes that facilitate conceptual communication. Outcomes demonstrate thinking about how stakeholders/audiences will be affected by the design. Demonstrates work ethic and collaboration expected of university-level students in design. All assignments are turned in on time. Most objectives and directions followed and executed as assigned. Consistent improvement observed over the course period.

D: Beginning. Demonstrates little originality with mostly references to existing design trends. Research is inconsistent and does not enhance design outcomes. Infrequently participates in discussions. Performance on examinations demonstrates some content knowledge. Repeats some acquired knowledge but does not extend new ideas. Design outcomes demonstrate little attention to detail. Selects content that's sometimes accurate for the context and purpose of the design outcome. Creates outcomes whose aesthetic is inconsistent with intended conceptual communication. Outcomes demonstrate cursory thinking about how stakeholders/audiences will be affected by the design. Evades responsibility. Work ethic and collaboration does not meet university-level standards. Some assignments are not turned in on time. Many objectives and directions are not followed or executed as assigned. Limited improvement observed over the course period.

F: Incomplete. Demonstrates limited originality, relying on existing design trends. Research is ineffective or missing. Does not participate in discussions. Performance on examinations demonstrates little content knowledge. Repeats some acquired knowledge. Design outcomes demonstrate lack of attention to detail. Selects content that is not accurate for the context and purpose of the design outcome. Creates outcomes whose aesthetic does not align with intended conceptual communication. Outcomes demonstrate lack of thinking about how stakeholders/audiences will be affected by the design. Evades responsibility. Work ethic and collaboration impedes the work of others and is inconsistent. Most assignments are not turned in on time. Most objectives and directions are not followed or executed as assigned. No improvement observed over the course period.

Multiple Intelligences for Design

Our program works to enable learners to master the design thinking, knowledge, and skills required of modern and future design practice. These competencies are grown through exercises, projects, and other engaged learning experiences that develop learners' practical, analytical, creative, emotional, and social intelligences. Since the early 1980's, psychologists Howard Gardner, Robert Sternberg, John D. Mayer, Peter Salovey and Daniel Goleman have published research that intelligence is not limited to the traditional Intelligence Quotient ["IQ"]. Their research on Multiple Intelligences has informed intelligences for design which we have divided into five core areas (PACES).

Multiple Intelligences Outcomes

Work in this course will emphasize different intelligences from the PACES model at varying degrees. Growth in these intelligences will not be graded but will be assessed so you can identify strengths and areas for growth. For each assignment, learners will receive feedback on how they are growing in some or all of the following program-wide learning outcomes:

Practical

"Common Sense" or "Street Smarts": Meet deadlines, follow procedures, adapt to workplace culture, and work within limitations.

- Learners will be able to apply design processes and produce outcomes within practical constraints.

Analytical

Critical Thinking and Reason: Reason through problems, work iteratively, make well-informed, logical decisions.

- Learners will be able to demonstrate relevant and accurate decision making for needs being addressed.

Creative

Synthesis and Invention: Generate new ideas and outcomes, integrate disparate content, find hidden connections.

- Learners will be able to generate inventive and engaging outcomes.

Emotional

Interpreting and Expressing Emotions: Accurately interpret and apply emotions in design work and personal interactions.

- Learners will be able to accurately interpret and express emotions that are appropriate for the context.

Social

Collaboration and Engagement With Others: Collaborate in teams, work one-on-one with others, facilitate consensus.

- Learners will be able to demonstrate an ability to effectively engage and collaborate with others.

Policies

Classroom Climate

We all learn best when we engage, and this course is designed to encourage active participation. It's critical that classroom discussions and critiques are conducted respectfully, practicing tolerance and respecting others ideas. Be mindful of these differences –we all come from a variety of experiences. All discussions should be respectful of those differences so all everyone's learning is enhanced by contributions. I believe in a supportive climate that is conducive to learning and I will make every effort to facilitate an environment that encourages interaction and mutual respect for differing ideas.

Accommodating Different Abilities

The College of Creative Arts is committed to full academic access for all qualified students, including those with different abilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. Students who require special arrangements in order to meet course requirements should contact the instructor as soon as possible to make any necessary accommodations. The student should present the appropriate verification from Miami University. Visit the Rinella Learning Center web site to learn more.

Religious Observations

Students will be excused for a religious observance that requires the student to be absent. If the observance may be made at any time during the day, please arrange to fulfill your religious obligation at some other time than during class. In addition, please note that Section 701 of the Student Handbook requires the student to tell the faculty the date of the observance, if officially known, in writing during the first two weeks of class.

School Sponsored Athletics

I will gladly excuse student athletes from class when necessary for school sponsored athletic events. However, please note that Section 701 of the Student Handbook requires the student to tell the faculty the date of the event in writing during the first two weeks of class. Please see the Student Handbook for additional details.

Academic Honesty

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. Assignments must be your own work, unless they are specifically group projects. At times, designers will use content like photography which was generated by someone else. In these cases, the original content owner/producer must be credited, if such use is allowed by law. It is unlawful and unethical to copy work found elsewhere such as a social networking site and make a "close copy" or to make only slight changes and present it as one's own work. Evidence of plagiarism can lead to failure of the project and/or dismissal from the class with a grade of F. Visit the Miami University Academic Integrity website for full information regarding academic integrity.

Computer Failures

No allowance is made for computer or network failures. Be sure to backup your work frequently and do not wait until the last minute to complete the assignment. Use Dropbox, Google Drive, or another cloud-based storage method to keep copies of working files. A portable hard drive paired with Time Machine or another backup solution for periodic comprehensive backups can help you recover from hardware failures when they happen.

Taking Exams, Tests, and Quizzes

Any exams, tests or quizzes administered in this course will begin when the instructor hands out testing instruments. Out of respect for those completing the exam/test/quiz and in order to create the most ideal environment possible for test taking, no one will be permitted to enter the classroom during the exam period. Please be sure to arrive at class on time on exam days and should you need to be late due to an external circumstance, notify the instructor in advance.

Use Of Lab/Studio Equipment

All students should treat computer and studio equipment with respect and care, while following safety procedures set out by manufacturers and faculty. Unauthorized use of the lab is a violation of the student code of conduct. This includes equipment in any of the graphic design rooms (studio, computer lab or hand media room). Please review the technology chapter of the student handbook. Depending on the infraction, a student could be charged at the university level for a code of conduct or academic violation.

Electronic Devices

Mobile phones must be silenced while class is in session out of respect to your fellow students in an effort to create an ideal learning environment for all. Text messaging and the use of social networks while in class is permitted only if it is part of a class-wide project or learning experience. Additionally, please be respectful about cell phone use—if you must take an emergency call, please leave the room to take it. Laptops are permitted in class but will only be used during work-in-class days or if you are using the computer to make notes or to show your work for in-class critique. If you listen to music while in class, please use headphones or earbuds that do not allow sound to escape out of respect for other learners.

Jobs, Internships, and Resources

Our program hosts a resources website at inside.designmiamioh.org where job opportunities, internships, design resources, events, and other information is posted when it becomes available. The site is password protected and only accessible to current and former students in our design program.

Archival Images and Work

At the end of the semester, each student may be required to turn in images of all of their projects for review and storage. One image of each project is sufficient – a compilation of several images may be more appropriate depending on the scale of project. A comp of dimensional projects should be pro-

duced and photographed on a white background. Flat projects like posters may be saved as press-ready PDF files from the original digital file. Motion-based work should be saved into a file format that can be easily played/presented. These images may be used in promotional materials for the program and the university and also may be used by the instructor to assist future teaching. If required by the instructor, these files must be turned in for the course to be considered completed.

Each image should be labeled in this way: [coursenumber]_[projectname]_[studentlastname].pdf (For example: 251_Splice_Smith.pdf). Images should be saved at full press-ready resolution (300 dpi). Students will upload these images to Google Drive into a folder specified by the instructor.

Work Requested for Display

Some students may have their work selected for display in Art Department and University galleries and facilities. These students will be notified in advance that their work has been selected. The format for these files can be found at the inside.designmiamioh.org website.

Printing Resources and Expectations

Our studios and production suites are equipped with a variety of printers, tools, and supplies that are provided for student use 24 hours a day when classes are in session. Our program and the Art Department have put processes in place in order to ensure the maximum amount of printer up-time. However, equipment can sometimes fail and should you have a problem with a printer or a piece of equipment that you can not fix yourself, please add your concern to the form outside the office at Hiestand 206. This document is checked at least once a day. If you build printing and compositing time into your work processes and notify staff of any issues in a timely manner, you will likely avoid most problems that arise during printing and production.

Resource Usage Reduction

As designers it is our responsibility to be mindful of the resources we employ. Please endeavor to limit your paper production when it is not necessary and recycle the materials you do use when they are no longer of use.

Course Evaluations

Students are required to complete an evaluation of faculty performance at the conclusion of the semester. I am very interested in the feedback I get from students, as I work to continually improve my teaching. I consider the completion of this short survey to be an important part of your participation in this class as it is your opportunity to share your thoughts on how the class is taught and how it can be improved. You will be notified of the dates for the administration of the student evaluation of faculty by the university.

Electronic and Social Media

I regularly post design discoveries and insights to my Twitter feed as well as to my website and you are welcome to follow me on Twitter. Regarding “friending” current students on Facebook, I would enjoy keeping in touch with you through Facebook but only after graduation.

Recording

Absolutely no audio or video recordings of the course may be made without the instructor’s permission.

Student Handbook

Each Miami University student is entitled to certain rights and responsibilities associated with higher education institutions. Take time to familiarize yourself with the student handbook–this class adheres to all standards set out by this document. You can find the Student Handbook at the Miami University Policy Library website

Changes

Instructor reserves the right to make adjustments/changes to the course syllabus with or without notice.

Agreement

Your continued attendance past the first week of this course indicates you consent to abide by the content of this syllabus.

Syllabus: ART 560/460 Special Topics Design Studio: Spring 2017**Instructors: Dennis Cheatham and Ray Claxton.**

Dennis Cheatham	Office Hours	Ray Claxton	Office Hours
dennis.cheatham@miamioh.edu	sign up: http://wkbn.ch/calslots	claxtora@miamioh.edu	M/W 1-2p T/Th 2:30-3:30p Weekly Appointments
223 Hiestand Hall - Oxford, OH	Open Studio: Mondays 2-3 p.m. Eastern	201 Hiestand Hall - Oxford, OH	

My preferred method of communication about this course is via messaging in Canvas. I respond to e-mail only once per university business day during the school year and during my office hours. Please allow for a 24-hour response period for all e-mails during these times. I may not reply to messages on weekends. If you have an urgent question or need, please do not rely on e-mail as your only means of contact. I will not critique work via e-mail. If you miss a class, you will have to wait till the next class to receive critique. Please note that I may not be able to reply on weekends.

Course Description

A transdisciplinary design studio where undergraduate and graduate students from different design-related disciplines work collaboratively to address a range of topics via design thinking and doing. Topics change depending on instructor research agenda and interests.

Course Outcomes

After completing this course, learners will be able to...

- Plan a collaborative research and design process that effectively activates team members' unique abilities.
- Produce design outcomes that effectively address complex topics outside of design.
- Present design outcomes and processes clearly to audiences with varying levels of topical familiarity.
- Operate the design process from problem definition to problem solution with a high degree of detailed execution.

Topic Introduction: Empathy

Designers are often called upon to address a wide range of topics which challenges us to work with many different stakeholders. Regardless of where our work is done, the outcomes we create affect people. When we are empathetic to these people's situations and needs, we are more likely to produce relevant outcomes. In this course, we'll explore how empathy relates to design and how both can produce valuable results that empower people.

Course Structure

Activities in this course will include a mix of presentations, exercises, assignments, and projects that will be completed individually and in groups. This course is open to the entire University, so learners from a range of disciplines and degrees will participate. Most participants in this course will be students from

the BFA major in Communication Design, students in the Communication Design Minor, and MFA Candidates in the Experience Design xdmFA. Learning design requires everyone in the course be engaged, completing work and sharing constructive criticism in critiques and discussions. Attendance, timeliness, and preparedness are imperative if you expect to grow your design thinking, knowledge, and skills.

This is a blended, studio-based course. Class meetings for this course will take place in Oxford and also online unless otherwise indicated by the instructor. Some class meetings will integrate off-site and on-site learners in synchronous and asynchronous meetings. Some field trips and off-site research may be required. Discussions and critiques will take up most of scheduled class time. Expect to spend 2-3 hours a week per course credit hour to complete work on your own outside of class. The demands of studio work mean that time spent in class will be double the number of credit hours earned.

Course Modules

What is Design?

We'll explore how design thinking and doing produce solutions to self-selected problems. For non-designers, you will learn new approaches to solving problems. For formally-trained designers, you will be challenged to use your design skills outside of Communication Design.

What is Empathy?

We will explore the topic for this course, in-depth. After this project, you will know the terminology, concepts, and processes involved with this topic.

Designing with Empathy

This group project will challenge you to work with your colleagues to address and solve a problem based on our course topic.

Graduate Student Work

This is a course where undergraduate students will work alongside undergraduate students. For each assignment, graduate students will have an additional requirement or a different assignment that activates their level of knowledge. Graduate students will be required to apply their theoretical knowledge to projects, write more extensively, and/or produce outcomes where behavioral impact and affordances are considered. Each assignment will specify unique requirements for graduate students.

Required Texts

Empathy: Why It Matters, and How to Get It by Roman Krznaric

Software Requirements

You may use any software you like to complete assignments, but the following are highly recommended. These are standard softwares in design professions and you likely have them already. Make sure to get student pricing when available.

- Adobe Creative Cloud
- Slack

Required Travel

Most of the concepts we'll explore in this course will not be located in your computer or on a university campus. In this course, you will be required to experience different contexts where people interact with design decisions. The further away you travel from what's familiar to you (literally and metaphorically) the deeper and more diverse your learning will be.

Examples of places where you may travel:

- A museum
- A sports stadium or arena
- A design agency
- A park
- A thrift store
- A friend's workplace
- The next town over
- The next country over
- The undiscovered country (If you figure out how to get there, please let me know)

Attendance Policy

As stated in the Student Handbook, you are expected to attend all scheduled class meetings. The attendance policy for this course is as follows: missing one week's worth of class minutes (i.e. two days for a two-day per week class, three days for a three-day per week class) will be tolerated without penalty. Absences over that amount will result in the final grade being lowered. Each missed class beyond the allowed number above will result in the final grade being lowered one full letter grade (10 points on a 100 point scale). At the point in which the student is failing, the instructor may drop the student from the course.

The absence allowance is provided for emergency and health related situations, excused or unexcused. Once a student reaches the absence limit, penalties for further absences can be avoided if the absences are excused and permission is given by the instructor.

It is the student's responsibility to provide information concerning all absences and you should speak to the instructor before missing a class. The determination of an excused (vs. unexcused) absence is up to the discretion of the instructor (doctor's written excuse for example). Note that whether or not an absence is excused or unexcused only comes into play after a student exceeds the absence allowance.

Do not arrive late or leave early from class. If you arrive late it is your responsibility to make sure you are counted as present. Notify the instructor that you arrived late at the end of class. Please see the student handbook for specifics on university policies.

Attendance for Online or Hybrid Courses

Attendance requirements for courses with online or hybrid formats may not always involve synchronous meetings. These courses shift "class minutes" to "time spent on task." It is important that all activities in these courses are completed in order to meet the "time spent on task" requirement for credit. Required, in-person meetings in hybrid courses and synchronous video chat meetings in online courses will have point values related to them and missing these required meetings will impact student grades. In these courses, it is important to pay close attention to course schedules to determine attendance requirements on a weekly basis. If you have questions about a requirement, contact your course instructor.

Assessment and Grading

Graded activities in this course will be given the following weights.

Activity	Percentage of Course Grade
Discussions	20%
Assignments	25%
Projects	40%
Presentations	15%

Performance in achieving learning objectives will be assessed and reported using the following scale.

Exemplary	Mastery	Developing	Beginning	Incomplete	Missing
A	B	C	D	F	o
100%	85%	75%	65%	59%	0%
4 pts	3.4 pts	3 pts	2.6 pts	2.36 pts	0 pts

According to this scale, exemplary performance will earn 4.0 points, equal to a 100% or an “A.” Mastery of a learning outcome will earn 3.4 points or an 85% which is equivalent to a “B.” Demonstration of a developing level of performance earns 3 points on the 4 point scale, equivalent to a letter grade of “C.” Performance levels of beginning and incomplete earn 2.6 and 2.36 points respectively. Failure to achieve a learning objective earns zero points. Once performance on all assignment learning objectives is assessed, point values are averaged, and converted into a percentage grade. All course assignment grades will be weighted as listed above and averaged. The final percentage will equate to a final course grade using the scale below.

A	B	C	D	F
	B+ 89-87	C+ 79-77	D+ 69-67	F 59-0
A 100-94	B 86-84	C 76-74	D 66-64	
A- 93-90	B- 83-80	C- 73-70	D- 63-60	

Risk Bonus

The risk bonus gives learners an opportunity to recover up to 10% of their grade, per activity.

As a designer, you can not hope to achieve excellence unless you try new things and push yourself beyond expectations. When you attempt challenging outcomes, you learn more, in unexpected ways, and the reward of achieving something challenging is great. Should you attempt to develop innovative outcomes that are above and beyond assigned requirements but have your effort prove unsuccessful as a result, you could earn up to 10% of your project grade back in risk bonus points.

“Risks” in design could include:

- Conducting a more intense research process including more participants or locations.
- Augmenting assigned deliverables with different media like film, motion, sound design, letterpress, fine art, copywriting, or 3-dimensional models.
- Fully coding deliverables so they are functional, usable, and exhaustingly testable.
- Integrating stakeholders in the community into the project as co-creators or beneficiaries.
- Expanding the scope of assigned content to different cultures, contexts, or scenarios.

- Applying a wider range of theoretical constructs to inform more fully-developed outcomes.

Each of these cases require learners to do things beyond assigned parameters, including learning unfamiliar software, advanced coding languages, different disciplinary approaches, complex theoretical constructs, and time-consuming research.

During critiques and discussions, discuss your ideas for advancing your project with me. If your proposed goals are in “risk bonus territory,” I will advise that you may qualify for risk bonus points should your final outcome not achieve project parameters due to the challenging nature of the work. Do not expect to receive risk bonus points unless you have identified you’re in “risk bonus territory” in advance.

On-time Work and Penalties for Late Work

All stages of each assignment are expected to be completed on time—the more developed your ideas and form are in class, the more feedback can be offered. Project work that is incomplete when it is due such as missing thumbnails, will not be critiqued. Each project must be prepared according to the project specifications. This course was designed to emulate a professional design studio environment and the expectations of students are no different.

All projects/assignments are due on the day and time the instructor specifies. Students are responsible for turning in work on time regardless of attendance. Any work turned in late will lose one letter grade (10 points on a 100 point scale) per calendar day (24 hours) past the moment when the assignment was due. This deduction penalty begins immediately following the project’s initial due date. Instructor may waive this penalty should a student experience a medical emergency that prevents them from turning in their work. In these instances, it is the student’s responsibility to communicate with the instructor that the work will be turned in late due to a medical emergency and a note signed by a doctor will be required.

Assessment and Performance Guidelines

The following outline is a general guideline for evaluation, and is not to be used as a checklist to self-determine grades or placement within the course. It is an example of overall expectations and is subject to change as the course progresses.

A: Exemplary. Demonstrates outstanding originality and transformative innovation. Research is exhaustive and inspires unexpected design outcomes. Always participates in discussions, facilitating deeper discussion with insightful and eloquent responses. Performance on examinations demonstrates mastery of content. Applies acquired knowledge and synthesizes inventive ideas from this knowledge. Design outcomes demonstrate attention to finely-detailed and unexpected details. Selects precise content that’s timely and sensitive to the context and purpose of the design outcome. Creates aesthetically immersive outcomes that facilitate complex conceptual communication that informs and delights. Outcomes demonstrate thinking about how intended and unintended stakeholders/audiences will be affected by the design. Demonstrates work ethic and collaboration expected of design leaders and innovators. All assignments are turned in on time. All objectives and directions followed and executed as assigned. Transformational improvement observed over the course period.

B: Mastery. Demonstrates strong originality and innovation with minimal references to existing design trends. Research is effectively executed and enhances design outcomes. Consistently participates in discussions, extending discussion with insightful responses. Performance on examinations demon-

strates mastery of content. Applies acquired knowledge and synthesizes new ideas from this knowledge. Design outcomes demonstrate attention to minute details. Selects content that aligns with the context and purpose of the design outcome. Creates aesthetically engaging outcomes that enhance conceptual communication. Outcomes demonstrate thinking about how stakeholders/audiences will be affected by the design. Demonstrates work ethic and collaboration expected of those in the design profession. All assignments are turned in on time. All objectives and directions followed and executed as assigned. Accelerated improvement observed over the course period.

C: Developing. Demonstrates originality and innovation with some references to existing design trends. Research is effectively executed and clarifies design outcomes. Regularly participates in discussions. Performance on examinations demonstrates familiarity with content. Applies acquired knowledge. Design outcomes demonstrate attention to detail. Selects content that's accurate for the context and purpose of the design outcome. Creates aesthetically appropriate outcomes that facilitate conceptual communication. Outcomes demonstrate thinking about how stakeholders/audiences will be affected by the design. Demonstrates work ethic and collaboration expected of university-level students in design. All assignments are turned in on time. Most objectives and directions followed and executed as assigned. Consistent improvement observed over the course period.

D: Beginning. Demonstrates little originality with mostly references to existing design trends. Research is inconsistent and does not enhance design outcomes. Infrequently participates in discussions. Performance on examinations demonstrates some content knowledge. Repeats some acquired knowledge but does not extend new ideas. Design outcomes demonstrate little attention to detail. Selects content that's sometimes accurate for the context and purpose of the design outcome. Creates outcomes whose aesthetic is inconsistent with intended conceptual communication. Outcomes demonstrate cursory thinking about how stakeholders/audiences will be affected by the design. Evades responsibility. Work ethic and collaboration does not meet university-level standards. Some assignments are not turned in on time. Many objectives and directions are not followed or executed as assigned. Limited improvement observed over the course period.

F: Incomplete. Demonstrates limited originality, relying on existing design trends. Research is ineffective or missing. Does not participate in discussions. Performance on examinations demonstrates little content knowledge. Repeats some acquired knowledge. Design outcomes demonstrate lack of attention to detail. Selects content that is not accurate for the context and purpose of the design outcome. Creates outcomes whose aesthetic does not align with intended conceptual communication. Outcomes demonstrate lack of thinking about how stakeholders/audiences will be affected by the design. Evades responsibility. Work ethic and collaboration impedes the work of others and is inconsistent. Most assignments are not turned in on time. Most objectives and directions are not followed or executed as assigned. No improvement observed over the course period.

Multiple Intelligences for Design

Our program works to enable learners to master the design thinking, knowledge, and skills required of modern and future design practice. These competencies are grown through exercises, projects, and other engaged learning experiences that develop learners' practical, analytical, creative, emotional, and social intelligences. Since the early 1980's, psychologists Howard Gardner, Robert Sternberg, John D. Mayer, Peter Salovey and Daniel Goleman have published research that intelligence is not limited to the traditional Intelligence Quotient ["IQ"]. Their research on Multiple Intelligences has informed intelligences for design which we have divided into five core areas (PACES).

Multiple Intelligences Outcomes

Work in this course will emphasize different intelligences from the PACES model at varying degrees. Growth in these intelligences will not be graded but will be assessed so you can identify strengths and areas for growth. For each assignment, learners will receive feedback on how they are growing in some or all of the following program-wide learning outcomes:

Practical

“Common Sense” or “Street Smarts”: Meet deadlines, follow procedures, adapt to workplace culture, and work within limitations.

- Learners will be able to apply design processes and produce outcomes within practical constraints.

Analytical

Critical Thinking and Reason: Reason through problems, work iteratively, make well-informed, logical decisions.

- Learners will be able to demonstrate relevant and accurate decision making for needs being addressed.

Creative

Synthesis and Invention: Generate new ideas and outcomes, integrate disparate content, find hidden connections.

- Learners will be able to generate inventive and engaging outcomes.

Emotional

Interpreting and Expressing Emotions: Accurately interpret and apply emotions in design work and personal interactions.

- Learners will be able to accurately interpret and express emotions that are appropriate for the context.

Social

Collaboration and Engagement With Others: Collaborate in teams, work one-on-one with others, facilitate consensus.

- Learners will be able to demonstrate an ability to effectively engage and collaborate with others.

Policies

Classroom Climate

We all learn best when we engage, and this course is designed to encourage active participation. It's critical that classroom discussions and critiques are conducted respectfully, practicing tolerance and respecting others ideas. Be mindful of these differences –we all come from a variety of experiences. All discussions should be respectful of those differences so all everyone's learning is enhanced by contributions. I believe in a supportive climate that is conducive to learning and I will make every effort to facilitate an environment that encourages interaction and mutual respect for differing ideas.

Accommodating Different Abilities

The College of Creative Arts is committed to full academic access for all qualified students, including those with different abilities. In keeping with this commitment and in order to facilitate equality of

educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. Students who require special arrangements in order to meet course requirements should contact the instructor as soon as possible to make any necessary accommodations. The student should present the appropriate verification from Miami University. Visit the Rinella Learning Center web site to learn more.

Religious Observations

Students will be excused for a religious observance that requires the student to be absent. If the observance may be made at any time during the day, please arrange to fulfill your religious obligation at some other time than during class. In addition, please note that Section 701 of the Student Handbook requires the student to tell the faculty the date of the observance, if officially known, in writing during the first two weeks of class.

School Sponsored Athletics

I will gladly excuse student athletes from class when necessary for school sponsored athletic events. However, please note that Section 701 of the Student Handbook requires the student to tell the faculty the date of the event in writing during the first two weeks of class. Please see the Student Handbook for additional details.

Academic Honesty

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. Assignments must be your own work, unless they are specifically group projects. At times, designers will use content like photography which was generated by someone else. In these cases, the original content owner/producer must be credited, if such use is allowed by law. It is unlawful and unethical to copy work found elsewhere such as a social networking site and make a "close copy" or to make only slight changes and present it as one's own work. Evidence of plagiarism can lead to failure of the project and/or dismissal from the class with a grade of F. Visit the Miami University Academic Integrity website for full information regarding academic integrity.

Computer Failures

No allowance is made for computer or network failures. Be sure to backup your work frequently and do not wait until the last minute to complete the assignment. Use Dropbox, Google Drive, or another cloud-based storage method to keep copies of working files. A portable hard drive paired with Time Machine or another backup solution for periodic comprehensive backups can help you recover from hardware failures when they happen.

Taking Exams, Tests, and Quizzes

Any exams, tests or quizzes administered in this course will begin when the instructor hands out testing instruments. Out of respect for those completing the exam/test/quiz and in order to create the most ideal environment possible for test taking, no one will be permitted to enter the classroom during the exam period. Please be sure to arrive at class on time on exam days and should you need to be late due to an external circumstance, notify the instructor in advance.

Use Of Lab/Studio Equipment

All students should treat computer and studio equipment with respect and care, while following safety procedures set out by manufacturers and faculty. Unauthorized use of the lab is a violation of the student code of conduct. This includes equipment in any of the graphic design rooms (studio, computer lab or hand media room). Please review the technology chapter of the student handbook. Depending on the infraction, a student could be charged at the university level for a code of conduct or academic

violation.

Electronic Devices

Mobile phones must be silenced while class is in session out of respect to your fellow students in an effort to create an ideal learning environment for all. Text messaging and the use of social networks while in class is permitted only if it is part of a class-wide project or learning experience. Additionally, please be respectful about cell phone use—if you must take an emergency call, please leave the room to take it. Laptops are permitted in class but will only be used during work-in-class days or if you are using the computer to make notes or to show your work for in-class critique. If you listen to music while in class, please use headphones or earbuds that do not allow sound to escape out of respect for other learners

Jobs, Internships, and Resources

Our program hosts a resources website at inside.designmiamioh.org where job opportunities, internships, design resources, events, and other information is posted when it becomes available. The site is password protected and only accessible to current and former students in our design program.

Archival Images and Work

At the end of the semester, each student may be required to turn in images of all of their projects for review and storage. One image of each project is sufficient – a compilation of several images may be more appropriate depending on the scale of project. A comp of dimensional projects should be produced and photographed on a white background. Flat projects like posters may be saved as press-ready PDF files from the original digital file. Motion-based work should be saved into a file format that can be easily played/presented. These images may be used in promotional materials for the program and the university and also may be used by the instructor to assist future teaching. If required by the instructor, these files must be turned in for the course to be considered completed.

Each image should be labeled in this way: [coursenumber]_[projectname]_[studentlastname].pdf (For example: 251_Splice_Smith.pdf). Images should be saved at full press-ready resolution (300 dpi). Students will upload these images to Google Drive into a folder specified by the instructor.

Work Requested for Display

Some students may have their work selected for display in Art Department and University galleries and facilities. These students will be notified in advance that their work has been selected. The format for these files can be found at the inside.designmiamioh.org website.

Printing Resources and Expectations

Our studios and production suites are equipped with a variety of printers, tools, and supplies that are provided for student use 24 hours a day when classes are in session. Our program and the Art Department have put processes in place in order to ensure the maximum amount of printer up-time. However, equipment can sometimes fail and should you have a problem with a printer or a piece of equipment that you can not fix yourself, please add your concern to the form outside the office at Hiestand 206. This document is checked at least once a day. If you build printing and compositing time into your work processes and notify staff of any issues in a timely manner, you will likely avoid most problems that arise during printing and production.

Resource Usage Reduction

As designers it is our responsibility to be mindful of the resources we employ. Please endeavor to limit your paper production when it is not necessary and recycle the materials you do use when they are no longer of use.

Course Evaluations

Students are required to complete an evaluation of faculty performance at the conclusion of the se-

mester. I am very interested in the feedback I get from students, as I work to continually improve my teaching. I consider the completion of this short survey to be an important part of your participation in this class as it is your opportunity to share your thoughts on how the class is taught and how it can be improved. You will be notified of the dates for the administration of the student evaluation of faculty by the university.

Electronic and Social Media

I regularly post design discoveries and insights to my Twitter feed as well as to my website and you are welcome to follow me on Twitter. Regarding “friending” current students on Facebook, I would enjoy keeping in touch with you through Facebook but only after graduation.

Recording

Absolutely no audio or video recordings of the course may be made without the instructor's permission.

Student Handbook

Each Miami University student is entitled to certain rights and responsibilities associated with higher education institutions. Take time to familiarize yourself with the student handbook–this class adheres to all standards set out by this document. You can find the Student Handbook at the Miami University Policy Library website

Changes

Instructor reserves the right to make adjustments/changes to the course syllabus with or without notice.

Agreement

Your continued attendance past the first week of this course indicates you consent to abide by the content of this syllabus.

Instructor Guide

Introduction

This document serves as a guide for IMS 440. It serves as an overview of the course, specific activities to lead in the course, a roadmap for the course and specific goals and objectives for the course.

As a capstone, IMS 440 is open to all Miami University students with senior standing. They all apply at aims.miamioh.edu/apply. Students self-report their GPA, major, minor and relevant skills. Those applications are processed and a select group of students are accepted into the course. It should be emphasized that this is a select group. It should also be noted that the vast majority of the students will be IMS students. Sections are split into sections designed for majors and sections designed for minors. Both are ran with a similar methodology, but more complex and expansive projects with a greater degree of ambiguity will be assigned to the section for majors. Instructors are encouraged to push the students hard; for many, this is the final IMS course before they launch into their careers. It is expected that faculty will spend significant amount of time helping students synthesize the skills they have developed during their time at Miami. Because of the unique structure of the IMS curriculum, some concepts will need to be refreshed or introduced entirely by faculty. Faculty are encouraged to reach out their IMS peers for support in this, possibly as guests.

Their are multiple flavors of IMS 440, but this guide is specifically designed for client-based projects. When agreeing to work with AIMS, clients agree to provide funded, real-world projects, with a commitment to launch the product, good or service if all goes well. Because the course is client-based, the deliverable will (obviously) change every semester. However, this guide has been designed to be flexible enough to handle most projects.

The following are the primary course goals followed by a brief description of what and how to assess the goal.

Work with a client to identify a problem through a needs analysis

Students will engage in IDEO-style Ethnographic Research as a key component of the design process. All IMS students should be familiar with using the IDEO Method Cards for research as well as the development of personas. Resources for this goal:

- <https://youtu.be/M66ZU2PClCM>
- <https://vimeo.com/83499883>

- <http://www.ideo.com/work/method-cards>
- <https://vimeo.com/83498506>
- <http://abookapart.com/products/just-enough-research>
- <http://www.amazon.com/About-Face-Essentials-Interaction-Design/dp/0470084111>
- <http://www.cooper.com/category/personas/>

Develop a strategy for meeting those needs using the development team's assets and strengths

Write a full proposal for the project

Develop a Agile roadmap and keep it up to date as the project evolves

Work using a contemporary project management methodology

Work, in some creative capacity, contributing your particular interactive media knowledge and skill to the team in the development process

Understand all team roles and what specialties each team member bring to the process

Understand and respect how other disciplines approach interactive media development

Present a final project to the client in a professional manner

Use contemporary project management methodologies to build a solution - SCRUM

Use iterative sprint-based development cycles

Use artifacts such as Kanban boards, product backlog, story cards, etc. for tracking (velocity

Primary Goals

and burndown should be understood, but not necessarily used)

Proper definition of "done"

Understand roles within SCRUM - assign SCRUMMaster and Product Owner roles after two sprint cycles. Until then, faculty acts as both.

Use and apply "pig vs chicken" responsibility management

Use standups at the start of every class

Follow the sprint "literation" of SCRUM, including, (but not limited to) standups, review w/client demonstration of progress, retrospectives and sprint planning/estimating

SCRUM of SCRUMs should be avoided if possible

Students must work on cross-functional teams, but the guild model may be employed for specialized tasks

All students are equally responsible for the sprint success

Roles

This course is dramatically different than most courses. The role of the faculty member is different. The role of students is different. The role of student leadership is different.

In a traditional setting, the faculty is the "sage on the stage". Since 440 is the culmination of the students' experience, that role must shift. Instead, the faculty sets expectations around workload, coaches/mentors students and helps put out fires. However, the most important role the faculty plays is "primary synthesizer". They need to help students build bridges from all of their Miami experiences to understand how all of those components fit together.

The role of student is different. Students are not expected to be told what to do. Instead, they need to initiate, lean in and get their hands dirty. They must learn to become comfortable with ambiguity because once they launch into industry that is the name of the game. This course, while four credit hours, should "feel" like many more hours from a workload perspective. This is their CAPSTONE.

Student leadership has a different role. In most group projects, a leader emerges who sets the pace and operates from a command and control mindset. In SCRUM, the role of the leader is to serve, not be served. More information on Servant Leadership on Agile Teams can be found in the resources section.

In SCRUM, the end-of-sprint review will often be presented by the leads of teams. In this class, it is recommended that each student present the work they completed in order to hold them accountable and celebrate their victories.

Faculty review board should be established based on the needs of the project. They should be personally invited to the different review phases as well as the final project review.

Instructor Guide

Roadmap

Agile Roadmap vs Project Plan:

A traditional Project Plan maps to a high level of fidelity what needs to take place when in order for a project to be completed. An Agile Roadmap is a high-level overview of when goals fit into the flow of a project. In other words, a Project Plan rejects flexibility and an Agile Roadmap embraces it. Thus, the following roadmap should be considered an outline of where to take the course, but if items fluctuate based on changing circumstances, that's okay, but it means the roadmap and expectations need to be reset.

However, milestone reviews should be considered immobile boulders that are locked in. Instructor should send out dates for milestone and final reviews to AIMS faculty and clients as soon as possible to ensure attendance.

Peer evaluations can either be done with each milestone or baked into each retrospective. Either way, the syllabus should reflect when they will occur and how much they are weighted. Peer evaluations will be anonymous. It is recommended they are done online to aid in instructor's work. Instructor will synthesize feedback and provide a grade as well as written feedback on performance to each student within a week of the peer evaluations.

Overall, the structure of the course will be highly flexible and able to handle change. Ambiguity will be embraced, not feared. After the first week, students will primarily drive the course. However, it is important to note this is a capstone. As such, a high level of engagement and commitment will be expected. It is recommended instructors set the pace early in the semester with large set of assignments so students schedule their time so that they have plenty of time for their capstone. Because of the nature of cross-functional teams, students may have idle time. That should be used by cross training them or assigning them to specialized projects (such as preparing the process book). Every student should have a full plate every semester. Every student should have complete transparency into the work every other student is doing.

You'll see the goal is to have the beginning of the course be instructor-heavy with a high level of command-and-control from the instructor to bring everyone up to speed and prepared for the course. That should transition over the duration of the course so that by the end of the semester students are the "owners" of the course.

Week	Name	Theme	Specific Actions
Week 1	Sprint 0.1	Internal Alignment,	Lecture on Agile/SCRUM, intro course. Activities such as marshmallow game, social contract, pecha kucha, personality tests, etc. should be done to show efficacy of Agile/SCRUM and do initial team building.
Week 2	Sprint 0.2	Determining Scope	<p>Additionally, instructor provides project overview and describes client, project objective and client relationship with IMS. Instructor has students sign documents allowing them to work with client.</p> <p>Guilds form for discipline-specific work (i/e guild of designers, guild of developers, etc.). Guilds research client organization, needs, existing systems that need to be integrated with, etc. Initial primary and secondary research is completed to properly map scope. Tour client's offices (if possible).</p> <p>Deliverable: Present and obtain sign-off on initial scope and roadmap for project. This should be presented as a roadmap, not as a project plan. Stories for first sprint are written, sized and prioritized.</p>
Week 3	Sprint 1.1	Initial Mapping and Testing	Project-based teams develop MVP of their concepts. This may include initial designs/screenshots, semi-functional proof of concepts, scripts and storyboards, etc. This should be enough to have high quality feedback.
Week 4	Sprint 1.2		
			<p>Deliverable: Instructor with input from the class identifies a product owner and SCRUMaster to take over those roles from the instructor beginning next sprint. Stories for next sprint are written, sized and prioritized. Initial work complete and signed off by client.</p> <p>Initial Review w/AIMS Faculty. First Peer Evaluation.</p>
Week 5	Sprint 2.1	Designing Phase	Project-based teams integrate feedback and begin to actually design and build solution. The project should begin to take form.
Week 6	Sprint 2.2		
			<p>Deliverable: Present progress on all stories from the sprint, with an eye towards how feedback was integrated. Stories for next sprint are written, sized and prioritized.</p>
Week 7	Sprint 3.1	Transition Phase	Project-based teams integrate feedback and begin building functional proof-of-concepts, initial finalized animation/video, etc. Work should transition from being conceptual in nature to actual functional deliverables. Kick off process book content specialist.
Week 8	Sprint 3.2		
			<p>Deliverable: Present progress on all stories from the sprint. Stories for next sprint are written, sized and prioritized.</p>
Week 9	Sprint 4.1	Development Phase	Functional proof-of-concepts and similar work should be completed. Should be fully transitioned to functional deliverables. No new copy or design work should be added beyond this sprint.
Week 10	Sprint 4.2		
			<p>Deliverable: Present progress on all stories from the sprint. Stories for next sprint are written, sized and prioritized.</p> <p>Mid-Point Review w/AIMS Faculty. Second Peer Evaluation.</p>
Week 11	Sprint 5.1	Production Phase	Proof-of-concepts should move to full-on production of finalized assets. Copy should be finalized. Imagery should be finalized. Project transitions to wrapping up details in next sprint. This should be the hardest sprint of the semester. Process book should be making significant progress and may need to have a team assembled for it.
Week 12	Sprint 5.2		
			<p>Deliverable: Present progress on all stories from the sprint. Stories for next sprint are written, sized and prioritized.</p>
Week 13	Sprint 6.1	Deployment Phase	All work should be completed during sprint 6.1. Deployment should happen by end of sprint. Final presentation should be assembled and rehearsed. Process book completed and sent to printer. Final files assembled for distribution to client.
Week 14	Sprint 6.2		
			<p>Deliverable: Final work and presentation prepared. Hand-off ready.</p>
Finals		Presentation	Final Review w/AIMS Faculty and Client. Final Peer Evaluation. Handoff everything to client.

Exercises

Exercise: Personality Test

The instructor will provide a commonly used and well regarded personality test (Myers-Briggs, Enneagram, etc.). Students will take the test and integrate the findings into the pecha kucha presentation. Instructor will also lead a discussion on the results of the tests.

Exercise: Pecha Kucha

Pechu Kucha is a Japanese presentation style in which 20 slides are shown for 20 seconds each. In total, the presentation should last no longer than six minutes, forty seconds. The format keeps presentations concise and fast-based.

You will develop a Pechu Kucha to introduce yourself.

You are finishing up your time at Miami University. What kinds of work have you done? What skills have you developed? Who are you? What are your core values? Where do you want to go next? How do you want to change the world? These types of questions should be answered in your presentation.

Each slide should be primarily visual in nature, not text to read. The image should compliment what you're stating. We will time each slide, and it will be changed after 20 seconds, whether you are ready or not. When complete, your 440 team should know what drives you, what skills you have to bring to the class and a bit about who you are outside of the classroom.

Everyone, including your instructor, will present the second class period.

Exercise: Marshmallow Game

Instructor brings multiple bags of colored marshmallows and various sized marshmallows and toothpicks and/or raw spaghetti noodles. Divide the class into four groups. Two of the groups should work in one space, two in another. Ideally, the two sets of groups cannot see or hear one another.

One set will work using waterfall methodology, the second will work using SCRUM/Agile. The instructor will tell them to build something. Could be anything. A design for a new museum on campus. A tall tower. Whatever. The important part is that the project is relatively ambiguous and has unstated goals.

The waterfall groups will have only one set of instructions at the beginning. They may ask any questions to the instructor at this time as well. Team members in the waterfall sets will not work cross-disciplinary. So, one team member will direct the others. One will only prepare colored marshmallows. One will only prepare large ones. Etc.

The SCRUM/Agile group will receive less instructions at the beginning. At first, they will also not work cross-disciplinary. However, the instructor will set an interval for each "sprint" (2-5 minutes). After the first interval, the team will be "cross trained" and all team members will be able to do any job. After each interval, they will also be able to ask clarifying questions to the instructor and receive feedback on their design.

Halfway through the exercise, the instructor will add a wrench. It could be that the two teams in each set will now collaborate rather than compete (only combine waterfall teams and SCRUM/Agile teams, do not mix the two methodologies). It could be that only certain colored marshmallows can be used in certain ways. Etc.

The instructor will sound a five minute warning.

Once complete, the groups will compare work and debrief what it felt like to work in the different methodologies. If things go as they usually do, the waterfall team will be frustrated and not able to integrate change into the project very well. The SCRUM/Agile team will be happier and will have done much better and adapted to the changes.

This serves as an object lesson in the importance of choosing the right methodology when dealing with ambiguity.

Exercise: Resource Review

The instructor will provide a large list of resources relevant to the project and/or client. Students will choose a subset to read on their own. They will collaborate with other students who read the same set of resources and present their findings to the class in a brief presentation. The resources in this instructor guide are a good starting point. The client's website, recent press releases, design templates, technical documentation or other guidelines from the client are also excellent resources. The idea here is to inundate the students with relevant resources as a deep dive of secondary research.

Sample Rubrics

	Peer Evaluation	Final Project Rubric
Peer Name	0-10 (10 being highest), how likely would you be to recommend this person to another team?	The following is AIMS faculty and client evaluation synthesized by the instructor for final grade on the project.
Attendance at meetings held outside of class by the team:	0 - Do not work with them	Please rate the following skills for the IMS students you interacted with, 0-10 (ten being excellent). Feel free to skip these if not relevant to the project.
1 - Irregular	1	Social Media Marketing
2	2	User Experience (organization and sequencing of components of interface design)
3	3	User Interface (aesthetic component of interface design)
4 - At every single meeting	4	Website/app development - HTML + CSS
---	5	Website/app development - Scripting/Programming (JavaScript, PHP, MySQL, etc.)
Amount of contribution outside of team meetings to the team's sprint tasks:	6	Creative problem solving (being able to synthesize ethnographic research or client feedback into a minimally viable product)
1 - Low amount of contribution	7	Project Management (ability to track progress and report out progress consistently)
2	8	Collaboration across disciplinary boundaries
3	9	Ability to craft delightful/playful/useful experiences for consumers
4 - Large amount of contribution	10 - Work with them!	A focus on the end user rather than the specific technology itself
---	---	How likely would you be to recommend this course to a student (assuming it wasn't required)?
Quality of contribution outside of team meetings to the team's sprint tasks:	How's the class going for you so far? What's working? What's not? What are you excited about? (short answer)	---
1 - Weak		Questions specifically for the client:
2		Did the project live up to your expectations? (short answer)
3		How likely would you be to recommend this course to a potential client or colleague? (0-10, ten being very likely)
4 - Excellent		How likely are you to use the course deliverables in a meaningful way? (0-10, ten being very likely)

Effectiveness in working collaboratively (e.g. sharing decision-making with others, soliciting other's ideas, encouraging, energizing):		
1 - Not Effective		
2		
3		
4 - Highly Effective		

Relative to other team members, how would you describe this person's contribution? (short answer)		

What are this person's major strengths? What have they brought to the table for your team? (short answer)		

How could this person improve his/her effectiveness as a member of your team? (short answer)		

Instructor Guide

Deliverables

Deliverables for the course will vary from client to client and project to project. However, the following are typically what is delivered.

Process Book: Physical book, typically 50-70 pages, fully color. Documents the entire project, including sketches, initial concept work, team members, etc. The focus should be less on the timeline of the project and more on the different deliverables. For example, track the design of a feature from conceptualization through implementation in one sequence even if it was over the course of multiple sprints.

Project Archive and Handoff: Archive of all relevant resources including source code, layered Photoshop files, Word documents, etc. This should be well-organized and the organizational structure and implementation procedure should be captured as an addendum in the process book.

Final Presentation: 30-60m presentation outlining the client's problem, relevant research, primary findings from the research, new insights into the problem, recommended solution and overview of the finished solution. Client and all AIMS faculty should be invited.

The Right Mindset:

Fixed vs. Growth: The Two Basic Mindsets That Shape Our Lives:
<http://www.brainpickings.org/2014/01/29/carol-dweck-mindset/>

Surprising Reason College Grads Can't Get a Job:
<http://www.thefiscaltimes.com/Articles/2014/01/29/Surprising-Reason-College-Grads-Can-t-Get-Job>

The Importance of Working Outside Your Discipline:

Why "Full Stack" Marketers are the Future of Digital Branding:
<http://www.fastcolabs.com/3022323/why-full-stack-marketers-are-the-future-of-digital-branding>

Full-Stack Marketing: Why All Digital Marketers Need To Go Full Stack
<http://www.wearfutureheads.co.uk/index.php/news-and-views/full-stack-marketing-why-all-digital-marketers-need-to-go-full-stack/>

The Beginner's Guide to Full Stack Marketing:
<http://onboardly.com/customer-acquisition/the-beginners-guide-to-full-stack-marketing/>

Full Stack Marketing - Education For Digital Marketers:
<http://fullstackmarketing.co>

The Rise of the Full Stack Designer:
<https://medium.com/@edenvidal/the-rise-of-the-full-stack-designer-and-the-tools-he-uses-3daf015eb3fc>

Web Designers Should do Their own HTML/CSS
<https://signalnoise.com/posts/1066-web-designers-should-do-their-own-htmlcss>

On Being a Designer and Developer: Not Quite Unicorn Rare
<http://uxdiogenes.com/blog/on-being-a-designer-and-a-developer-not-quite-unicorn-rare>

IDEO Deep Dive:

Shopping Cart Project:
<https://www.youtube.com/watch?v=2Dtrkrz0yoU>

IDEO Method Cards (for research ideas):
<http://www.ideo.com/work/method-cards>

Just Enough Research:
<http://abookapart.com/products/just-enough-research>

Team Management:

Servant Leadership on Agile Teams:
<http://www.agilealliance.org/files/1913/5525/5359/ServantLeadershipAgileTeams.pdf>

SCRUM:

What is Agile?
<https://www.scrumalliance.org/why-scrum/core-scrum-values-roles>

What is SCRUM?
<https://www.scrumalliance.org/why-scrum>

SCRUM Implementation Guide:
<http://scrumguides.org>

SCRUM Learning Objectives:
https://www.scrumalliance.org/scrum/media/ScrumAllianceMedia/Files%20and%20PDFs/FAQs/FINAL_CSM_Content_Outline__Learning_Objectives_noPerCents_5Jan12.pdf

Presentations:

The Design Process
<https://vimeo.com/83499883>

Ethnographic Research
<https://vimeo.com/83498506>

SCRUM in Education:
https://www.icloud.com/keynote/AwBUCAESEHCo_GovTypdaUFPav-MOYCAaKYHT5Bje2oFXfp9Y9Colz-VZex2B6u5OaG-YQWR6xwnrPVJmA6zcqhR-FMCUCAQEIMcrAitK99mK-QWo1eLwzL2K-pnd2hJhhkHXKhEgkVQ#IMS_Brown_Bag_-_Intro_to_SCRUM

Why an Agile Classroom?:

Horizon Report:
<http://www.nmc.org/pdf/2014-horizon-he-preview.pdf>

What Should Replace the Project Paradigm?:
<http://radar.oreilly.com/2015/03/what-should-replace-the-project-paradigm.html>

Improving business school courses by applying lean principles and practices:
<http://ideaedu.org/sites/default/files/Emiliani%5B1%5D.pdf>

Textbooks:

Effective Project Management: Traditiona, Agile, Extreme (7e):
<http://proquest.safaribooksonline.com.proxy.lib.muohio.edu/book/software-engineering-and-development/agile-development/9781118729311>

Essential SCRUM: A Practical Guide to the Most Popular Agile Process:
<http://proquest.safaribooksonline.com/book/software-engineering-and-development/agile-development/9780321700407>

Sample Checklist:

IMS Capstone Methodology (this was written using a waterfall structure, but is a helpful guide for items to ensure are complete:
<https://www.dropbox.com/s/bqrgvz6c4xotywt/IMS%20Capstone%20Methodology.doc?dl=0>

Final Exam Schedule:

The final project should fall during the course's scheduled final exam time. Confirm with AIMS admin that the correct room is available. Invite client and faculty to final presentation as soon as possible.
<http://www.units.miamioh.edu/reg/finalexam/>

Instructor Guide

Sample Syllabus on Following Pages

Introduction

Overview

This course examines the tools and methodologies involved in the creation and the management of the production of interactive media. You will study different development models in a real-world setting, working with an actual client project and producing an interactive solution. This course particularly focuses on two aspects of the client project:

1) **the management of media development** – the processes that best develop the synergy of an interdisciplinary team towards a shared goal and the tools of development. Successful managers know something about how team members do their work, how they work together and may specialize in one of them.

2) **cross-disciplinary work** - while it may be the case the programmers need to know coding and graphic designers need to know vector graphics, successful teams rarely work in silos. Stretching and knowing how to do and assist in skills outside of your own is a key component of delivering projects on time and on budget.

Working with a development team, you should at the end of this course be able to:

- Work with a client to identify a problem through a needs analysis
- Develop a strategy for meeting those needs using the development team's assets and strengths
- Write a full proposal for the project
- Develop a Agile roadmap and keep it up to date as the project evolves
- Work using a contemporary project management methodology

Learning Goals

- Work, in some creative capacity, contributing your particular interactive media knowledge and skill to the team in the development process
- Understand all team roles and what specialties each team member bring to the process
- Understand and respect how other disciplines approach interactive media development
- Present a final project to the client in a professional manner

Structure

Grading

Class Meeting Times

Group Project Grade	30%
A grade for the final class project for the entire class determined by the professor after consulting with the client.	
Class Assignments	20%
Small assignments assigned as needed and submitted through Niihka.	
Peer Assessment One	10%
Assessment of your performance by your peers. Grade determined by your instructor. Feedback will be provided.	
Peer Assessment Two	15%
Assessment of your performance by your peers. Grade determined by your instructor. Feedback will be provided.	
Peer Assessment Three	25%
Assessment of your performance by your peers. Grade determined by your instructor. Feedback will be provided.	

You will receive a grade (in percentage terms, e.g., 85%) for each of the components listed to the left. The grades are then weighted by the percentage. Your final percentage is then converted to a letter grade according to the following table:

Percentage	Letter Grade
100 – 97	A+
96 – 93	A
92 – 90	A-
89 – 97	B+
86 – 83	B
82 – 80	B-
79 – 77	C+
76 – 73	C
72 – 70	C-
69 – 67	D+
66 – 63	D
62 – 60	D-
Below 60	F

IMS 440 meets twice a week for a total of three hours. Your project team will also meet *at least* once a week outside of class time. You are required to attend your team meetings. This is a **four credit hour class** and your team meeting is considered a class meeting – not optional.

Expectations and Assessment

	Student	Faculty
<ul style="list-style-type: none"> • You are expected to attend class every day • You are expected to be at every one of your team meetings. • You are expected to contribute to the planning, design, construction, and delivery of client's digital product and final report. This includes meeting production milestones. • You are expected to put all of your available time and effort into this project. We are on a short timetable and this semester will have a series of milestones and deliverables that will require you to commit fully to the completion of this project. This is a four credit hour class, which means you are committed to a minimum of four hours for "in-class work" and a minimum of eight more hours for "out of class work" each week. <p>Your assessment will be based on your fulfillment of the above expectations. If you cannot meet any of these expectations, it will be reflected in your final grade for the course.</p> <p>Because class discussions, in-class activities, and team efforts are essential parts of this course, attendance is required for class sessions and team meetings. Please arrange your work for other courses, work for employer, and vacations so they don't keep you from attending class. Missing more than four classes will, typically, result in the</p>	<p>student being dropped from the class. A student whose absences negatively impact other students will be dropped from the course in accordance with Section 701 of Miami's Undergraduate Academic Regulations (published in the Student Handbook).</p> <p>There are, of course, good reasons for missing a class or team meeting. These include illness, a job interview that cannot be scheduled for another time, or a family emergency. If you cannot attend a class for one of these reasons you must e-mail the instructors in advance. If you cannot make a team meeting, you must contact your team in advance.</p> <p>We will gladly excuse you from class for a religious observance that requires you to be absent. If the observance may be made at any time during the day, please arrange to fulfill your religious obligation at some other time than during class. In addition, please note that Section 701 of the Student Handbook requires you to tell us the date of the observance, if officially known, in writing during the first two weeks of class. Please see the Student Handbook for additional details.</p> <p>We will offer periodic reviews of your performance throughout the semester (based partially on your individual reports). Furthermore, your group will also assess your performance during the semester.</p>	<p>The course is structured in such a way that the faculty plays multiple roles.</p> <ul style="list-style-type: none"> • In the classroom, the faculty will lecture and lead discussion based on the part of the project that is "on the table." For instance, at the beginning of the course, there are a series of lectures on Project Management. A large part of class time is spent in lecture, planning and discussion – you will be doing development and conducting team meetings mostly outside of class. • Faculty will meet weekly with the student lead(s) and prepare weekly assignments with the student lead(s) in order to keep the project on time. • Faculty will be a secondary contact with the client and will facilitate student project owners as primary contact with the client. • Faculty will be meeting with each of the team members, on an as-needed basis, for individual critique, lessons, and review of the individual's progress. <p>Faculty will be assessed by the student at the end of the semester with the standard IMS evaluation instrument. Furthermore, as this is a Miami Plan class, there will be a separate Miami Plan assessment form distributed to assess the effectiveness of the course in meeting Miami Plan goals.</p>

Miami Plan Principles

This course is a university capstone and thus part of the Miami Plan. The Miami Plan was designed to help weave a number of key principles of lifelong learning into the fabric of your Miami experience.

The first of these principles is **critical thinking**. While this phrase is often and easily spoken, it is a difficult concept to master. "Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action." (Michael Scriven and Richard Paul for the National Council for Excellence in Critical Thinking)

In this course, you will be asked to take what you have learned about new media and place it in a larger context, where you are no longer interested in the means, but rather in the end. You will be looking at both the "forest and the trees" most of the time as you learn to place your knowledge in the larger body of new media knowledge. Then, you will need to take this holistic perspective to a client and work with that client and your colleagues in the class to craft a solution to a problem. This is not a class with a clear set of right and wrong answers. This class requires you to weigh your solutions with the client's needs, the class talent, and the time constraints. Examples of the use of critical thinking in this course may include:

- Client Interviews and Needs Assessments

- Developing a Plan for a Digital Solution that Draws from a Variety of Disciplines

- Peer Critiques of Project Milestones

- Being Able to Adjust a Project Plan During the Project

The second of these principles is **understanding context**. Understanding context is the ability to place one's knowledge in the larger stream of human understanding. How does the specific skill of, for instance, web design and construction, or graphic design fit into the larger questions of idea, place, and time for new media. Context is, using the metaphor from the above, the forest.

This course endeavors to place your knowledge in the broader context through the interdisciplinary focus on a single project. The client project lies in the domain of context. It is the combination of real-world and theory; the combination of different disciplinary outputs; and it is the result of constrained optimization. Examples of understanding context in this course may include:

- Your presentation of key principles of other disciplines (i.e., the 15 minute team presentations)

- The development of a project plan/roadmap which includes all activities needed for a successful project

- Conducting user-tests and acting on those results

The third of these principles is **engaging with other learners**. This principle speaks to the notion of academic community. We don't live in a vacuum – both physically and intellectually. Our ideas, if left alone, cannot be part of the larger stream of knowledge without being improved and shared by our colleagues. Once you have left Miami University, you won't have Professors, per se. You will have colleagues – and your ability to both teach and learn from those colleagues will allow you to continue your journey beyond Oxford. Without that ability, the journey ends here – unfulfilled. This course offers engagement at a variety of levels:

- The entire group of students in the class is a team. This is a team-based class. We all work together, reviewing and critiquing each other's work.

- You will be part of a sub-team on the project. This may be a team focused around skill, e.g., a programming team or focused around task, e.g., a user-testing team.

- Each team will report back to all the other teams at the beginning of class each day. Teams will need to learn how to integrate with other teams.

The last of these principles is to be able to **reflect and act**. This principle challenges you to not only

learn, but to do something about it. You will leave Miami University with a broad understanding of the world around you and the capacity to change it for the better. But capacity is not enough – you need to practice and learn how to take that knowledge and put it into action, to be an agent of change.

This course is centered around this principle, in the process of client engagement. You will spend the first portion of the course reflecting on the accumulated knowledge surrounding the client need and the development of a solution for that need, but you will then act on that reflection. In the second part of the course you will be working to implement a digital solution for the client that will get used in the real world. You will be arguing for your ideas with your colleagues to make that solution a reality and, in the end, providing the client with the solution. Examples of reflection and action in the course may include:

- Conducting SME (Subject Matter Expert) interviews and creating a product reflecting your understanding of these exchanges.

- Proposing ideas to the rest of the team and arguing for your idea

- Presenting to the client at the end of the semester

Rules

As stated in the Student Handbook, you are expected to attend all scheduled class meetings. The attendance policy for this course is as follows: Up to two (2) absences will be tolerated without penalty. Three (3) unexcused absences will result in the final grade being lowered one letter grade (10pts. on a 100pt. scale). Four (4) unexcused absences will result in the final grade being lowered two letter grades. The fifth (5th) unexcused absence will be regarded as the final cut and the Registrar will be notified to drop the student from the course. The two absence allowance is provided for emergency and health related situations. It is the student's responsibility to provide information concerning all absences and you should speak to the instructor before missing a class. The determination of an excused (vs. unexcused) absence is up to the discretion of the instructor (doctor's written excuse for example). Please do not arrive late or leave early from class. If you arrive late it is your responsibility to make sure you're counted as present. Please see the student handbook for specifics on university policies. **I'll take attendance at the beginning of the class. It is your responsibility to make sure you've been counted as present.**

Attendance

Religious Observances

I will gladly excuse the student from class for a religious observance that requires the student to be absent. If the observance may be made at any time during the day, please arrange to fulfill your religious obligation at some other time than during class. In addition, please note that Section 701 of the Student Handbook requires the student to tell the faculty the date of the observance, if officially known, in writing during the first two weeks of class. Please see the Student Handbook for additional details.

On Cellphones and Social Media

During lectures, all laptops are to remain closed. I record all lectures so you can review later. Paper-based notes are your friend.

During studio time, please limit web surfing, email or instant messaging, unless related to the project work.

Additionally, please be respectful about cell phone use. Please turn off your ringer, and if you must take an emergency call, please leave the room to take it.

Regarding "friending" current students on Facebook, I've decided that it's probably best to wait until graduation. At that time I would love to keep in touch with you through email and social media.

Since they're less personal, feel free to connect via LinkedIn and/or Twitter: www.linkedin.com/in/artiekuhn and twitter.com/artiekuhn

Computer Failures

All students must either use and check their MUOHIO e-mail account daily or forward that account to another one that is checked daily.

No allowance is made for computer or network failures. Be sure to back up your work frequently, and do not wait until the last minute to complete the assignment. To back up a file, save it first to one computer drive such as your Mdrive or the hard drive of your home computer, and then save it again to a portable drive.

If you have a Mac, use Time Machine!

For offsite-backup, I highly recommend Dropbox (<http://www.dropbox.com/>).

Need a backup gameplan? Here's a great start: <http://tinyurl.com/yli0e9l>

Academic Honesty

Assignments must be entirely your own work, unless they are specifically group projects. Evidence of plagiarism can lead to dismissal from the class with a grade of F. For full information regarding academic integrity, go to: www.muohio.edu/integrity.

Use of Lab/Studio Equipment

All students should treat computer and studio equipment with respect and care, while following safety procedures set out by manufacturers and faculty. Unauthorized use of the lab is a violation of the student code of conduct. This includes equipment in any of the graphic design rooms (studio, computer lab or hand media room). Please review the technology chapter of the student handbook. Depending on the infraction, a student could be charged at the university level for a code of conduct or academic violation.

Classroom Climate

This course is designed to encourage active participation on the part of students. It is critical that classroom discussions and critiques are conducted in an atmosphere of tolerance and respect for the ideas of others. It is important to be mindful of differences – that is, we all come from a variety of experiences. All classroom discussion should be respectful of those differences so that our learning can be enhanced by all our contributions.

As your instructor and as an individual I believe in a supportive climate that is conducive to learning and I will make every effort to create an environment which encourages interaction and mutual respect for differing ideas.

Students who have any disability, either permanent or temporary, which might affect their ability to perform in this class, are encouraged to inform me immediately.

Recording

No recording (audio or visual) of this class may be made without the written consent of the instructor.

I will be recording my screen and the audio from my lectures and posting them on vimeo for your review later. Note that any questions you ask will likely be picked up as well.

Communication

Contacting Me

I check email (kuhnar@miamioh.edu) constantly throughout the day. To ensure that I respond quickly, please include "IMS 440" in the beginning of your subject line in emails to me.

I'm also regularly available on Skype ([artiekuhn](https://www.skype.com/en/contacts/artiekuhn)) if you encounter problems and would like help in real time.

Contacting You

Announcements for the class will be communicated through Niihka's announcement tools. Please ensure it is properly configured to send you email. It is your responsibility to regularly check your email throughout the day.

If I must cancel class due to an emergency, I will post to twitter ([@artiekuhn](https://twitter.com/artiekuhn)) and will attempt to use the announcement tool in Niihka.

Non-vital information or links of interest will be communicated out via twitter using the hashtag [#IMS440](https://twitter.com/hashtag/IMS440).

Office Hours

My office is in the AIMS office in Laws 203c

My office hours (or by appointment):
Wednesday 12-2pm

Note, it's in your best interest to schedule time with me during my office hours, they tend to fill up.

Ownership of Client Content Developed in Class

All client content developed in class is the exclusive property of our client. This means you may not use any of the content in a portfolio or keep any of the content without the express permission of the client. This is consistent with section 15 (p.117) of Miami University's policy manual. You are also bound to any confidentiality agreement that the client may ask you to sign.

I hereby relinquish any claim to Intellectual Property I helped to develop as part of IMS 440, Spring 2013.

Name (print):

Signature:

Student ID Number:

Date:

Statement of Community and Non-Discrimination

Miami University is committed to fostering a supportive learning environment for all students irrespective of individual differences in gender, race, national origin, religion, handicapping condition, sexual preference or age. Students should expect, and help create, a learning environment free from all forms of prejudice. If disrespectful behaviors occur in class, please seek the assistance of your instructor.

FERPA Consent

I hereby consent to public disclosure of my online postings, and faculty/instructor comments on those postings, in the online component of the Miami University course entitled IMS 440 during the Spring 2013 term.

The purpose of this consent is to further the instructional objectives of the course.

Name (print):

Signature:

Student ID Number:

Date:

ENG/IMS 407/507, Interactive Business Communication Summer 2014

Prof. James E. Porter

Syllabus

Welcome to ENG/IMS 407/507, Interactive Business Communication! This course will be taught by Professor Jim Porter during the Summer 2014 TA term (May 20 June 28, 2014) at Miami University. This course is a fully online course that will meet only online the entire semester.

Be sure to read the syllabus (below) in its entirety so that you understand the requirements and expectations for the course. Pay special attention to Requirements and to the policies on Grading, Class Interaction, and Academic Integrity/Plagiarism.

This syllabus includes the following sections:

1. Course Description and Goals
2. Instructor: Bio, Contact, and Office Hours
3. Course Format
4. Required Textbook and Readings
5. Requirements and Grading Weight
6. Policy: Grading Policies and Grading Scale
7. Policy: Participation and Attendance
8. Policy: Ethics of Class Interaction
9. Policy: Academic Integrity and Plagiarism
10. Accommodations for Students with Special Needs
- 11. Do You Have Questions or Need Help?**

1. Course Description and Goals

Description

ENG/IMS 407/507, Interactive Business Communication (3 cr). Writing and communicating effectively within business contexts, with an emphasis on researching,

reporting, proposing, and maintaining relationships using digitally networked interactive technologies.

Goals

The primary goal of ENG/IMS 407/507 is to improve and strengthen your professional skills as a business communicator — particularly in regards to preparing you to be an effective business communicator in the era of digital technology and social media.

The course will address this primary question: **How do interactive technologies, social media, virtual workspaces, and apps like Twitter, Facebook, LinkedIn, Google +, WordPress, etc., change business communication?** (See [How are Interactive Technologies Changing Business Communication?](#)) Students will conduct research on this question, but will also produce business communication using interactive and digital technologies and interact and work with one another in social media spaces. Students will gain knowledge and experience with digital correspondence; personal marketing; social media communications; virtual meetings and conferences; online presentations; data visualization and visual reporting; writing in virtual teams and virtual work spaces; digital networking; proposal writing; and international, global, and cross cultural communication.

2. Instructor Bio and Contact Information

The course will be taught by Professor James E. Porter, PhD, who holds a joint appointment in English and in AIMS. Jim has been teaching at Miami University for five years. His area of specialization is rhetoric and writing, particularly rhetoric history and theory (particularly digital rhetoric), technical and business communication, ethics and methodology for Internet research, and the rhetoric and ethics of interaction. If you have questions about ENG/IMS 407/507, don't hesitate to contact Jim via email at porterje@miamioh.edu.

Jim has been at Miami University since 2009. Before that he taught rhetoric and professional communication at Michigan State University (2001-2009), Case Western Reserve University (1999-2001), and Purdue University (1988-1999). He grew up in Cleveland, Ohio (East Side), where he attended St. Ignatius High School and John Carroll University. He did his graduate work at the University of Michigan (MA) and the University of Detroit (PhD).

Jim has published three scholarly books on digital research, ethics, and methodology, including [The Ethics of Internet Research](#) (with Heidi McKee). His co-authored online textbook [Professional Writing Online](#) was one of the first fully online professional communication textbooks. He is the winner of the 2010 Ellen Nold Award for best article in the journal *Computers & Composition*, for his article "Recovering Delivery for Digital

Rhetoric.” Currently he is conducting research on the design of online writing/communication courses, including MOOCs.

Jim's Contact Information

You can email Jim to ask a question or set up a time to talk in person. You can request to do a Google Video Call (in your Google email) if you see that Jim is online—or you can talk with Jim online via Skype if you'd prefer that. You can also meet with Jim in person by setting up an appointment.

Email: porterje@miamioh.edu

Office: Bachelor Hall 162C

3. Course Format

This is a fully online course—meaning that there will be no physical face to face class meetings. However, there will be two required synchronous class sessions (to be scheduled). Most class discussion will occur online, in a Google Community Discussion Forum set up for the class.

Primarily this will be both a reading/discussion course and a project/writing based course. For the most part, your work for each week will consist of the following:

Reading/Discussion

- You carefully read the required readings for that week's topic
- You view 1-2 short video lectures (~10-15 minutes each) by the instructor or others
- You post ~3 short discussion postings per week to the class discussion forum (a Google Community site) responding to discussion prompts
- You write 2-3 replies per week to your classmates, engaging and interacting with them in online discussion
- You take a quiz on that week's topic

Writing/Projects

- You work on some kind of major project, either individually or as part of a team—e.g., the employment project, during Week #2.
- You submit a draft for many of the projects—and then engage in peer review of that draft.
- You revise and resubmit your major project for a grade. (It is the revised version that will be graded.)

4. Required Textbook and Readings

- Nardi, Bonnie A., & O'Day, Vicki L. (1999). [*Information ecologies: Using technology with art*](#). Cambridge: The MIT Press. Cost = \$17 USD @ Amazon. **Free ebook version available thru Miami University libraries.**

- Other readings will consist of online articles and PDFs available through the course Niikha site (in the Resources>Readings folder).

5. Requirements and Grading Weight

Major Assignment/Requirement	407 (undergrad)	507 (grad)
Employment package (LinkedIn profile, interview video, resume)	20%	10%
Corporate apology project (team)	10%	10%
Global communication project (team)	10%	10%
Infographic/data visualization	10%	10%
Proposal video presentation	30%	20%
White paper	—	20%
Participation — includes (a) peer reviews (4) and (b) postings on readings and peer interaction on class discussion forum (~3 postings per week x 6 weeks = ~18 postings, plus replies to others)	20%	20%
	100%	100%

6. Policy: ading Policies and Grading cale

Grading: rticipation

Especially for an online course, a high degree of presence, involvement, and active participation is required — on a regular and consistent basis throughout the course. You should know that the drop out rate and the failure rate for online classes is much higher than for face to face classes. In part that is due to people's tendency to "drift" — that is,

to not stay full present, attendant, and actively engaged and participating. Participation for an online class requires from you a much, much greater level of attention, participation, responsibility and devotion really, than for a face to face class. **In short, be there, stay tuned in, discuss, interact.**

There will not be any quizzes or exams in ENG/IMS 407/507. Instead you will demonstrate that you have read and understood the assigned course material through your postings on the class Google Community Discussion Forum. Your postings should engage the assigned readings or videos in detail and demonstrate that you understand the readings/videos fully.

You will have approximately 3 required postings per week, plus additional replies to your classmates' postings. In addition there will be 4 peer review sessions, for which you will be asked to respond and make suggestions on your classmates' projects.

Participation includes activities such as:

- being present and actively involved in online class discussions
- contributing worthwhile ideas and sharing relevant experiences
- discussing the readings with in depth knowledge and understanding of what you have read
- locating and sharing important resources
- contributing to forum discussions, replying to others
- providing constructive criticism and helpful feedback on your classmates' work (peer review)
- being an active and involved citizen of the course
- posting and contributing on time

Class participation activities will be graded on your understanding of the material, the depth of engagement with the topic, the quality and helpfulness of your interactions with your classmates, your helpful feedback in peer review, and on your contributions to the overall learning of the classroom community. Participating, responding, and interacting in a timely fashion is also required. Your participation will be graded on the following scale:

- Excellent participation and interaction — A
- Good participation and interaction — B
- Minimal, barely adequate participation — C
- Very weak interaction, sparse commenting, frequently MIA — D
- Often MIA and/or late participation — F

Your participation in the class will be graded 2x during the semester—at the 1/3 point of the course (end of second week), to give you an idea of how you are doing and then again at the end of the course. These two separate grades will count 1/3 and 2/3 of your overall participation grade for the course.

Grading: Attendance at Synchronous Sessions

You are required to attend and participate fully in at least two 45 minute synchronous discussions during the course—to be scheduled one in the first half of the course, one in the second half. (You will have options for different times to attend these sessions.) These sessions will be held in Google Hangout or Zoom. Missing one session will result in a full letter grade reduction in your participation grade for the course (B+ → C+). Missing two sessions will result in a two letter grade reduction in your participation grade for the course (B+ → D+).

Grading: Major Assignments

Major assignments refers to formal documents and to video presentations that you are required to submit as part of your work for the 407/507 course. The major assignments include the employment materials project, the team report project, the proposal video presentation, the data visualization assignment, etc.

These two policies apply to the grading of major assignments:

- You must complete all the major assignments in the course, both written and oral, in order to receive a grade of B or higher in the course.
- Generally, major assignments that are submitted late will be downgraded one letter grade per business day late (e.g., B+ → B).

The major assignments will be graded based on three primary quality criteria:

- **ACTION/EFFECT:** Does the document (or presentation) achieve its intended purpose? Does it provide significant value added for some audience? Is it beneficial to an audience, informative and compelling? Does it solve a real problem or meet a genuine need for its intended organization and audience? Does it enhance the professional stature and credibility of the writer?
- **PRODUCT:** Is the document (or presentation) as a formal product professionally written, designed, edited, and presented? Is it clear, well organized, well designed, coherent, articulate, and correct?
- **PROCESS:** Was the document (or presentation) produced professionally? Was the research conducted carefully and thoroughly? Was the collaboration effective (if it was a collaborative assignment)? Did the team work together productively and professionally, equally and fairly?

Major assignments, both written and oral, will be graded according to the following scale.

A+		4.0	Exceptional work in all regards, publication quality writing
A	Excellent	4.0	Demonstrates thoughtful, thorough, and insightful engagement with and

			understanding of the course material and readings; demonstrates independent thinking and in depth analysis; demonstrates willingness to go above and beyond minimum requirements Writing/presentation is professional quality Assignment turned in completely and on time
A		3.7	
B+		3.3	
B	Good	3.0	Demonstrates thoughtful and thorough engagement with and/or understanding of the course material, readings. Writing/presentation is professional quality, with only relatively minor problems Assignment turned in completely
B		2.7	
C+		2.3	
C	Weak	2.0	Demonstrates minimal engagement with and/or understanding of the course material, readings; minimal participation Writing/presentation does not meet professional standards of quality; has some significant issues Assignment only partially complete
C		1.7	
D	Poor	1.0	Dramatic and/or persistent misunderstanding of course material and readings Writing/presentation does not meet professional standards of quality; has several significant issues Assignment substantially incomplete
F	Failure	0.0	Lacks basic familiarity with course material, concepts, and readings Writing/presentation does not meet professional standards of quality; has multiple significant problems Assignment missing

Grading: standards for Graduate students

Graduate students are expected to produce a higher quality of written and oral work and to participate at a higher level of quality than students enrolled in ENG/IMS 407. Keen and consistent intellectual engagement and participation are expected.

Participation includes (1) active involvement as a participant in class discussions—demonstrating knowledge, asking good questions, and contributing useful ideas. But participation for graduate students goes beyond merely “discussing” to include (2) engaging the graduate level readings in depth and at a high level of understanding and critique, and (3) being a leader in the course—and that includes helping others with their projects and with their thinking and development of ideas, providing advice, suggesting resources.

7. Policy: Participation and Attendance

Regular and consistent participation—online participation—is a requirement for the course and will constitute a significant portion of the final course grade (20%).

"Attendance" is required in the sense that you have to be virtually engaged and present and participating regularly in the class. You will need to check in to the class discussion forums fairly frequently (~4-6 times per week minimum), post entries to the discussion forums, reply to your classmates' and the instructor's posts, and generally engage your classmates in discussion of interactive business communication. Online discussion and interaction are critical to your learning in this course.

8. Policy: Ethics lass Interaction

You must understand (and practice) the principle of "netiquette." Netiquette refers to the ethics of communicating with others online—and it is certainly a key factor in the grading of your participation. The fundamental principle of netiquette is this: **In your online postings and interactions for this class you should treat others with respect and civility**—"others" meaning the instructor, your classmates, and even other people who aren't necessarily members of the online community but who you are talking about.

You should respect and honor others' viewpoints, even if you disagree with them and even if they are wrong. You are certainly permitted to express your own views, to disagree with others, to point out errors, etc.—in fact, you are encouraged to do these things! — but please do so with professional respect and courtesy and with sensitivity and consideration of others' feelings. Your online postings in this class should always be professional—in tone, in content, and in how they relate to and interact with others in the class.

Netiquette also refers to sensitivity toward differences of gender, sexual orientation, race and ethnicity, religion, and other cultural and social factors. Any derogatory or inappropriate comments regarding race, gender, age, religion, and sexual orientation, as well as comments that are bullying, intimidating, or harassing, are unacceptable and are subject to the same disciplinary action that would occur if these comments were made in a traditional face-to-face setting.

Here are some simple netiquette tests to apply to your postings before you send them out:

Is this posting respectful of all the persons in this online community—and of the differences among them?

Is there anything in this posting that could be viewed as harshly negative, bullying, insensitive, or offensive?

Would I say this in a traditional classroom, with everyone physically present?

Would I say this in a professional workplace, with everyone physically present?

And finally, the Jerk Test: If this posting appeared on the front page of the *New York Times*, or went viral on YouTube, how would it make me look? Would I look like a smart, helpful, responsible professional person—or would it make me look like a jerk?

For further discussion of principles of netiquette, see the following helpful resources:

- [University of Hawaii, etiquette Statement](#)
- [Howard Community College, etiquette Statement](#)
- [Etiquette/Netiquette \(Wikipedia\)](#)

9. Policy: Academic Integrity and Plagiarism

You are expected to understand, follow, uphold, and practice the principle of academic integrity, for all the work you do in this class. The instructor assumes that all the writing and work that you submit in this course will be your own original writing and work—that is, produced originally for this course. An additional expectation is that you will appropriately identify that portion of your work which is collaborative with others, or which is borrowed from others, or which is your own work from other contexts. In other words, you must follow the basic ethical obligation of attribution: You should credit others' contributions to your work. **You should not claim as your own work (or writing) that is produced by others.** If you submit others' work under your own name without acknowledging the source of that borrowed material (through standard accepted citation practices), then you could be charged with an act of plagiarism.

What is plagiarism? “In an instructional setting, plagiarism occurs when a writer deliberately uses someone else’s language, ideas, or other original (not common knowledge) material without acknowledging its source” (WPA Council, “Defining and Avoiding Plagiarism: The WPA Statement on Best Practices” [2003], <http://wpacouncil.org/positions/WPAplagiarism.pdf>.)

Whenever you copy chunks of someone else’s writing, you have to acknowledge that act of copying

- by putting quotation marks around the copied chunk/s, D
- by identifying the source of the copied material using some kind of accepted citation system such as APA citation format (e.g., footnote or References entry identifying the author, title, location or publication, date, page number, URL, etc.).

This same principle of academic honesty applies to visual images that you might insert into an assignment, or to video or audio clips that you might insert into a presentation or assignment. You must acknowledge and identify the source/s that you are borrowing for our assignments. (For example, at the end of a video clip you can include a “credits page,” just like you see at the end of movies where they identify music credits.)

Again, the instructor’s assumption is that the work you are submitting as your own in this course is your own *original* work—unless you explicitly tell him otherwise. **This principle applies to your own work: You should not recycle work you have done previously without the approval of the instructor.**

Plagiarism is a serious violation of the principle of academic integrity. The instructor will refer any case of suspected plagiarism to a departmental review board to determine whether an act of plagiarism has occurred. The penalties for plagiarism are typically (depending on the severity of the offense) either a failure for the assignment in question, a failure for the entire course, or, if this is a second instance of academic honesty, suspension from the university.

10. Accommodations for Students with Special Needs

If you require special accommodations in order to take this course, then be sure to contact the Office of Disability Resources (ODR) at the very beginning of the course—and also let the instructor know. [The Office of Disability Resources](#) exists to help students who need special assistance in their academic programs. Students with physical, medical and/or psychiatric disabilities are encouraged to contact the ODR at (513) 529 1541 (V/TTY). (Students with AD(H)D and/or specific learning disabilities may contact the [Rinella Learning Center](#) at (513) 529 8741.) The ODR provides services for deaf and hard of hearing students who need sign language interpreters, CART services, or note takers; it provides services to assist students who are blind or sight impaired; and it provides students with adaptive technologies to ensure access to course materials. **If you require special accommodations in order to take this course, you should contact ODR and let them know your needs. You are also strongly encouraged to talk with the instructor, who will work with you and with ODR to make sure that you have full access to all course materials.** For further details, see [Office of Disability Services](#) [Q](#).

11. Do You Have Questions or Need Help?

If you have questions or need help, advice, or tutoring services, here are some resources to help you:

- **our Instructor, Jim Porter.** Whenever you have questions, issues, problems, or concerns, you should always, always, always feel free to contact Jim. The best way to reach Jim individually is by email at porterje@miamioh.edu. He will try to respond to your emails within 24 hours. If you want to talk more personally you can set up a time to talk by phone, or by Skype, or by Google Hangout. You can also post general questions to the Google Community Questions Forum for the course.
- **our Classmates.** Be neighborly, help each other out in the course. You can use the Google Community Questions Forum to post questions to the entire class. Or you can just send an email to a classmate. (Help others as you would like to be helped.)
- **Technology Support.** The Information Technology (IT) support desk is the main point of contact for technology questions at Miami University, including issues with your Miami email account, MU wireless connection, and Niiikha. I have found the IT people to be very helpful and responsive—if you call them or if you send an email to ithelp@muohio.edu (513 529 7900; ithelp@muohio.edu; 317 Hughes Hall).
- **Technology Tutorials and Instruction.** Do you need help learning a particular software application — or learning how to make a certain kind of online document or artifact? IT Services provides free [web based training modules](#) through Lynda.com (and other vendors) to help you learn things such as how to set up blogs in WordPress, how to make web pages using Dreamweaver, how to create and edit videos using Camtasia, etc.
- **Library Services and Research Help.** The Miami University Library provides a range of services to help students. The most helpful form of support for you in this course might be the Library's online support service, "Ask Us." Ask Us has an [email and text messaging service](#) if you want to email or text a librarian for help. It also provides live [online synchronous consultations](#) between 10 am and 10 pm. If you need help researching a project, you can schedule a [on 1 research consultation with a librarian](#). The Library has a [video gallery](#) that provides advice and assistance on how to search for journal articles, how to use indexes effectively, how to do advanced web searches, etc.
- **Writing Assistance** — Howe Writing Library) and Windate (18 Peabody) Writing Centers. The Howe Writing Center is located on the main floor of King Library. The Center is staffed with writing consultants from many different academic areas. In a one on one workshop, a staff member will consult with you concerning work in progress, final drafts, research style, and many other aspects of writing. It is best to schedule an appointment ahead of time, but you may also walk in on days when they have consultants available. The Howe Writing Center also provides online tutorial assistance. For further information, visit the [Howe Writing Center web site](#).
- **Counseling.** The [Student Counseling Service](#) at Miami University, located in the Health Services Center, provides support services for students, including up to 5 free individual counseling sessions. For more information, call 513 529 4634.

ENG/IMS 407/507, Interactive Business Communication Summer 2014

Prof. James E. Porter

Schedule

Below are listed the distinct class modules for ENG/IMS 407/507, Interactive Business Communication. The course will have ~50 modules total, about 5-10 per week of the course, totaling ~20-25 hrs of work per week (on the average). Most of the modules represent a “class” that includes reading, writing, viewing, peer review, and/or discussion activities—and, frequently, a video lecture. Other modules simply provide instructions or prompts or turning assignments or organizing synchronous classes. These modules and the activities or assignments listed for each module must be completed by the due date listed.

Please note that modules and due dates may change, as the semester unfolds.

0a, Course Syllabus and Orientation — prior to course start
 0b, Course Readiness — prior to course start
 0c, Technical Requirements and Help — prior to course start

1a, Course Introductions and Questions — T May 20 —> discussion post due
 1b, Probusage — W May 21
 1c, Rhetoric Theory and Phatic Communication — Th May 22 —> discussion post due
 1d, Introduction to Employment Project — Th May 22
 1e, Understanding Rhetorical Context for Business Communication — F May 23

2a, LinkedIn — T May 27
 2b, Skype/Video Interviews — W May 28 —> discussion post due
 2c, Resume Content and Design — W May 28
 2d, Style: Conciseness — Th May 29
 2e, Style: Parallelism — Th May 29
 2f, Style: Accuracy and Precision — Th May 29
 2g, Synchronous Class # Signup — Th May 29
 2h, Employment Project Draft Submission — F May 30 —> major project draft due

3a, Employment Project Peer Review; How to Do Peer Review — M June 2 —> peer review due
 3b, Introduction to Proposal Video Project — M June 2
 3c, How to Apologize (Corporately) — T June 3 —> discussion post due
 3d, Introduction to Corporate Apology Team Project — T June 3
 3e, Synchronous Class #1 — T June 3 or W June 4
 3f, Virtual Teamwork — Th June 5 —> discussion post due
 3g, Information Ecologies — F June 6 —> discussion post due
 3h, Employment Project Final Submission — Saturday, June 7 —> major project due

-
- 4a, Corporate Apology Team Project Final Submission — M June 9 —> major project due
 - 4b, Introduction to White Paper Project (507 Only) — M June 9
 - 4c, Introduction to Global Communication Team Project — T June 10
 - 4d, Global Communication — T June 10 —> discussion post due
 - 4e, The Business Research Process — W June 11 —> discussion post due
 - 4f, Proposals — W June 11
 - 4g, Document Design for Business Communication — Th June 12 —> discussion post due
 - 4h, Synchronous Class #2 Signup — Th June 12
 - 4i, Report Format — F June 13
 - 4j, Citing Sources Using APA Style — F June 13

 - 5a, Introduction to Visuals Project — M June 16
 - 5b, Tables and Graphs — M June 16
 - 5c, Infographics and Data Visualizations — T June 17 —> discussion post due
 - 5d, Global Communication Team Project Final Submission — T June 17 —> major project due
 - 5e, Synchronous Class #2 — T June 17
 - 5f, The Proposal Video Presentation — W June 18
 - 5g, Video Production and Delivery — W June 18 —> discussion post due
 - 5h, Alternate Presentation Styles (Tufte, Lessig, Zen) — Th June 19 —> discussion post due
 - 5i, Proposal Video Structure and Format — F June 20
 - 5j, Visuals Project Draft Submission — F June 20 —> major project draft due

 - 6a, Peer Review for Visuals Project — M June 23 —> peer review due
 - 6b, Proposal Video Draft Submission — T June 24 —> major project draft due
 - 6c, White Paper Draft Submission (507 only) — T June 24 —> major project draft due
 - 6d, Peer Review for Proposal Video Project — W June 25 —> peer review due
 - 6e, Course Evaluation — W June 25
 - 6f, Final Reflective Posting — Th June 26 —> discussion posting due
 - 6g, Editing Checklist for Proposal Video Project — Th June 26
 - 6h, Synchronous Conference (Optional) — Th June 26
 - 6i, Visuals Project Final Submission — F June 27 —> major project due
 - 6j, Proposal Video Project Final Submission — Sat June 28 —> major project due
 - 6k, White Paper Final Submission (507 only) —> Sat June 28 —> major project due
 - 6l, Course Wrap Up

Course Syllabus

INSTRUCTOR INFO

James Coyle, Ph.D

- Email: coylejr@miamioh.edu
- Phone: (513) 529-0483 (office)
- Office: 2045 FSB and Laws 209 D
- Office Hours: E-mail and Skype + 9-11:30 on Tuesday and Thursday (please confirm where by e-mail)

COURSE DESCRIPTION AND OBJECTIVES

Course Description: We will explore and discuss important concepts in human-computer interaction (HCI) theory and usability, and learn about cutting-edge technologies used to measure the effectiveness of digital media environment design. In so doing, we will pay particular attention to user expectations and how they drive user behavior. The major focus of the course assignments is designing and managing a usability study, then reporting on the results of that study.

Course Objectives: Through the project, readings, and individual participation, you should at the end of this course be able to:

- : Design a usability study for a digital media redesign
- : Manage usability software to record user reaction to interfaces, and analyze usability data
- : Interpret eyetracking data to better understand user reaction to interfaces (Fall and Spring semesters only)
- : Write detailed personas describing typical interface users
- : Develop site maps, wireframes and prototypes that can support fully-functional digital media
- : Assess usability strengths and weaknesses of digital media stimuli
- : Understanding important usability metrics and their application to the evaluation of digital media

Credit: IMS 413/513 is a four credit hour course.

SCHEDULE AND MODULES

1/24	Introduction to Class
1/26	MODULE: Usability Defined

1/31	Kickoff meetings
2/2	MODULE: Heuristic Analysis
2/7	MODULE: Conducting In-Depth Interviews
2/9	MODULE: Writing a Usability Script
2/14	MODULE: Running Usability Sessions
2/16	MODULE: Google Analytics
2/21	MODULE: Analyzing Usability Data
2/23	MODULE: Analyzing Eyetracking Data
2/28	MODULE: Conducting Card Sorts and Tree Tests
3/2	MODULE: Competitive Analysis
3/7	MODULE: Content Strategy
3/9	MODULE: Developing Personas
3/14 and 3/16	Finish research
3/28 and 3/30	MODULE: Interaction Design
4/4	MODULE: Interaction Design, Part 2
4/6	MODULE: Axure and InVision Training
4/11	MODULE: Developing Site Maps and Task Analyses
4/13	MODULE: Developing Wireframes
4/18 and 4/20	MODULE: Developing Prototypes
4/25 and 4/27	Complete and test prototypes
5/2 and 5/4	Rehearsals and presentation materials due
Week of 5/8	Final presentations (books due)

CLASS FORMAT AND ASSIGNMENTS

There is no one textbook for the course. Instead, you will be responsible for readings that have been identified as relevant to the topics that we will be covering.

The major focus of the course is designing and managing usability research projects, developing a prototype redesign, then presenting recommendations and the prototype. This is a group project and each group will be working for a specific client. Because client needs and expectations vary greatly, groups will be working at different speeds on different major usability topics.

Other resources:

My Usability magazine on Flipboard (search for Usability)

UX Companion app (free)

GRADING POLICIES

Percentages

You will receive a percentage grade for each of the following grading elements. Each element is weighted by the percentage next to the element below in order to compute a final percentage grade in the class. That percentage is converted to a letter grade using the table below. There is no extra credit. There is nothing you can do to impact your grade other than your work on the elements listed below.

- Final design and usability reports - 25%
- Final presentations - 25%
- Participation - 40%
- Quizzes and individual assignments - 10%

Letter Grade Definition

- A+ 97-100
- A 94-96.9
- A- 90-92.9
- B+ 87-89.9
- B 83-86.9
- B- 80-82.9
- C+ 77-79.9
- C 73-76.9
- C- 70-72.9
- D+ 67-69.9
- D 63-66.9
- D- 60-62.9
- F Below 60

Because group work is an essential part of this course, active participation is crucial for success. A student whose lateness or lack of participation negatively affects other students will be dropped from the course in accordance with Section 701 of Miami's Undergraduate Academic Regulations (published in the *Student Handbook*). This will occur after three absences.

Excused Absences and Lateness: The ONLY way to obtain an excused absence or lateness is to send an email in advance to me (unless impossible) and explain the circumstances in detail. I will respond in writing to let you know if the absence is excused.

There are, of course, good reasons for missing a deadline or class. These include illness or a family emergency. If something like this occurs, you *must* e-mail me in advance.

Quality of writing: “It is socially unacceptable to submit written work with an annoying level of error. You may damage yourself irrevocably in business and professional life if you do so. You might as well learn the habits of careful editing and proofreading now while you are in college.”

ACADEMIC DISHONESTY

I do not tolerate academic dishonesty of any kind and will deal with it in as harsh a manner as the University will allow. The FIRST action will be to charge you with academic dishonesty through the University process. If found guilty, this process will give you an "AD" designation on your transcript. A second offense at Miami is a mandatory suspension.

Academic Dishonesty Includes:

- Plagiarism. Plagiarism is claiming someone else's work as your own. Any outside source used for any assignment must be attributed immediately where it is used. Any quote must be attributed. Anything paraphrased must be attributed. Copying an assignment from any other student is plagiarism. Citing a group of sources at the end of a paper does not work. Each incident of using other's work must be noted at that particular place in the paper.
- Taking credit for work you did not do is academic dishonesty.
- Turning in an assignment that was actually done for another course is academic dishonesty. Any work done for another course must be approved by the instructor for use a second time. This includes two concurrent assignments that a student wishes to complete as one.
- Violation of copyright is academic dishonesty. For example, rather than purchasing a book, if a student photocopies it to reduce its cost, that would be considered academic dishonesty. For this course, the readings used are copyrighted. Royalties are paid to the authors. Avoiding that purchase by photocopying someone else's copy is academic dishonesty.
- Allowing someone else to copy your work it is academic dishonesty.
- Having someone help you take an exam is academic dishonesty.

ADA & STUDENTS WITH DISABILITIES

Miami University is committed to ensuring equal access to students with disabilities. Students who are entitled to accommodations (academic adjustments, auxiliary aids, etc.) are encouraged to register with the Office of Disability Services. The office assists with determining eligibility for services and accommodation planning. Please understand that formal communication from the Office of Disability Services must be presented prior to the coordination of accommodations for this course. The following offices can assist with meeting your needs:

Oxford Campus: Students with ADHD/ADD and Learning Disabilities contact the Rinella Learning Center at 513.529.8741 for more information.

Oxford Campus: Students with Physical and Psychological Disabilities contact the Office of Disability Resources at 513.529.1541 for more information.

ENG/IMS/JRN 424/524, Ethics and Digital Media

Spring 2015

Prof. James E. Porter

Welcome to ENG/IMS/JRN 424/524, Ethics and Digital Media! This course will be taught by Professor Jim Porter during the first Summer 2016 term at Miami University. This course is a fully online, 3-credit course that will meet only online the entire summer term from May 17 to June 24.

Be sure to read the syllabus (below) in its entirety so that you understand the requirements and expectations for the course. Pay special attention to Requirements and to the policies on Grading, Class Interaction, and Academic Integrity/Plagiarism.

If you are a graduate student taking the course as 524, then make sure to read the graduate requirements listed at the bottom of the syllabus.

This syllabus includes the following sections:

1. Course Description, Outcomes, Topics
2. Instructor: Bio, Contact, and Office Hours
3. Course Format
4. Required Textbook and Readings
5. 424 Course Requirements and Grading Weight
6. Grading Policies and Grading Scale
7. Participation and Attendance
8. Ethics of Class Interaction
9. Academic Integrity and Plagiarism
10. Accommodations for Students with Special Needs
11. Do You Have Questions or Need Help?
12. Requirements and Expectations for Graduate Students (524)

1. Course Description and Outcomes

ENG/IMS/JRN 424/524, Ethics and Digital Media (3 credits). Course will introduce key ethical principles, including principles of rhetoric, communication, and design ethics, as well as key principles of professional ethics as articulated in fields like professional writing, technical communication, and graphic design. Topics include intellectual property, access and universal design, privacy and surveillance, visual representation and manipulation, global communication and cultural difference, economic issues of justice and equity, and professional rhetorics.

ENG/IMS/JRN 424 will focus on key ethical issues involved in digital media, particularly social media interaction (such as blogging, tweeting, facebooking, online marketing), from both macro-ethical as well as micro-ethical perspectives. The course will help you

- gain knowledge about the distinctive ethical problems and issues involved in digital media
- understand and enact "ethical inquiry and "ethical-rhetorical analysis"

- understand and enact "ethical inquiry and "ethical-rhetorical analysis"
- apply ethical-rhetorical thinking to specific cases and situations to determine what is "the right thing to do" as a digital writer, video producer, designer, marketer, communicator, game designer, etc.

Here are some of the key topics and questions we will be addressing in the course:

- What is ethics? What is *ethos*? What is digital media ethics?
- Major ethics frameworks (deontology, feminism, virtue, utilitarian, pluralism)
- Ethical analysis and reasoning
- Phatic communication and netiquette
- How to apologize (corporately)
- The ethics of virtual teamwork
- What is "freedom of speech"?
- What is "privacy"?
- Professional codes of ethics
- Ethics of social media marketing
- Ethics of big data aggregation
- Net neutrality
- Bot ethics
- Privacy, consent, and interface design
- The Open Source movement
- Access, accessibility, universal design
- Photomanipulation/photoshopping
- Gender and representation of the human body
- Generational ethics

2. Instructor Bio, Contact, and Office Hours

The course will be taught by Professor James E. Porter, PhD, who holds a joint appointment in English and in AIMS. Jim has taught at Miami for 7 years. His area of specialization is rhetoric and professional communication, particularly rhetoric history and theory (particularly digital rhetoric), technical and business communication, ethics and methodology for Internet research, and the rhetoric and ethics of interaction. If you have questions about the course, don't hesitate to contact Jim via email at porterje@miamioh.edu.

Before Jim came to Miami (in 2009) he taught rhetoric and professional communication at Michigan State University (2001-2009), Case Western Reserve University (1999-2001), and Purdue University (1988-1999). He grew up in Cleveland, Ohio (East Side), where he attended St. Ignatius High School and John Carroll University. He did his graduate work at the University of Michigan (MA) and the University of Detroit (PhD).

Jim has published three scholarly books on digital research, ethics, and methodology, including [The Ethics of Internet Research](#) (with Heidi McKee). His co-authored online textbook ([Professional Writing Online](#)) was one of the first fully online professional communication textbooks. He is the winner of the 2010 Ellen Nold Award for best article in the journal *Computers & Composition*, for his article "Recovering Delivery for Digital Rhetoric." Currently he is writing a book, with his colleague Heidi McKee, titled *Professional Communication in the Digital Age: A Rhetorical and Ethical Approach*.

Jim's Contact Information

You can always email Jim to ask a question or set up a time to talk online. Jim will be holding regular online office hours during the summer session (days/times to be determined). These online office hours will generally be held in the Canvas course Chat space, but if you prefer a Google Hangout or Skype conference, that can be arranged.

Email: porterje@miamioh.edu

Summer 2016 Online Office Hours: tba

3. Course Format

This will be a fully online course—meaning that there will be no on-ground, physical face-to-face class meetings. Class discussion will happen in designated Discussion forums (see the **Discussion** tab on the Canvas course menu bar). You are required to attend a minimum of 4 Chat sessions during the semester, at times to be determined (see the **Chat** room tab on the Canvas course menu bar).

Primarily this will be a reading and discussion course. Generally your work will consist of the following:

- Go to the **Modules** page on the Canvas course site and select the module you wish to work on. Each module represents a "class" of learning activities, typically 5-6 modules per week.
- Carefully read all the required readings for that module, including the instructor's overview and any online articles or PDFs included in the assigned reading.
- View 1-2 short video lectures (10-15 minutes each) by the instructor or others.
- Post 1 entry to the designated class discussion forum (go to the **Discussion** page) responding to the prompt assigned.
- Write 2-3 replies to your classmates, engaging and interacting with them and with the instructor in online discussion.
- Some modules will require that you take a quiz (approximately 2 quizzes per week).

4. Required Textbook and Readings

- **Good news: There is no required textbook for the course! :)**
- Assigned reading/viewing for the course will entirely online articles and PDFs and video lectures. Read **all** the assigned material, including the instructor's overviews for each module, thoroughly and carefully, taking notes as needed. (PDFs will be available on the Canvas course site, under the **Files** tab in a folder titled **Readings**.)

5. 424 Requirements and Grading Weight

Assignment/Requirement	% of Final Grade	Brief Description
Participation in online discussions + attendance and participation in synchronous chat sessions	30%	<ul style="list-style-type: none"> • Usually 2-3 required postings per week to designated class discussion forums (based on assigned reading and lectures) • 2-3 required responses per discussion forum to your classmates' postings • You are required to attend a minimum of 4 synchronous chat sessions, to be scheduled at various intervals weekly in the course
Quizzes	20%	Approximately 2 quizzes per week, 8-10 quizzes total for the term, based on assigned readings and video lectures. You will take the quizzes on the Canvas class site. Quizzes will typically be 10 questions, multiple-choice, true-false, and/or short answer format. Lowest one quiz for the semester will be dropped. Missed quizzes may not be made up.
Corporate Apology Project (Team) DUE: tba	15%	A small group project (3-4 participants) requiring that your team develop a corporate response to a situation calling for an apology.
Comprehensive Exam DUE: Saturday, June 25	15%	Exam will consist of two parts: Part 1 will be multiple-choice, true-false, and/or short answer format (worth 50%). Part 2 will be essay response (worth 50%).
Analysis Paper DUE: Sunday, June 26	20%	A short analytic paper (2-3 pages singlespaced) based on secondary sources. (Include a bibliography for your paper, using APA format for referenced sources.) Paper will analyze a recent case having to do with digital media ethics and apply stasis theory to analyze the case. Paper should demonstrate (1) deep knowledge of case details and issues involved and (2) ability to

		perform ethical reasoning. Further details to be provided.
TOTAL	100%	

6. Grading Policies and Grading Scale

Grading Scale. The following conversion scale will be used to convert points into final grades for the course.

- A = Excellent = 90-100
- B = Good = 80-89
- C = Adequate = 70-79
- D = Weak = 60-69
- F = Poor or Missing = 0-59

Grading of Quizzes. There will be 1 or 2 quizzes each week of the course, a total of 8-10 or so, based on assigned readings and video lectures for that week. You will take these quizzes on the Canvas class site. Quizzes will typically be 10 questions, multiple-choice, true-false, and/or short answer format. Your lowest one quiz for the semester will be dropped. **You may not make up missed quizzes.**

Grading of Papers and Exams. The paper and exam will be graded on a 0-100 point scale (with the grade equivalencies listed above). An exam or paper turned in late will be penalized 10 points (i.e., one full letter grade).

Grading of Synchronous Chat Sessions. You are required to attend and participate in a minimum of 4 chat sessions over the course of the semester. (There will be 1-2 chat sessions scheduled at different times each week.) Chat sessions will typically last about 45 minutes.) To receive credit for participating in a chat session, you must (a) show up and remain in the chat room for the entire time of the chat; and (b) you must post several interactions with your classmates and the instructor, a minimum of 3-4 (though the quality of your interaction matters more than the quantity). Missing 1-2 sessions will result in a full letter grade reduction in your overall participation grade for the course (B+ → C+). Missing more than two sessions will result in a two letter grade reduction in your participation grade for the course (B+ → D+).

Grading of Participation. Especially for an online course, a high degree of presence, involvement, and active participation are required—on a regular and consistent basis throughout the course. You should know that the drop-out rate and the failure rate for online classes is much higher than for face-to-face classes. In part that is due to people’s tendency to “drift”—that is, to not stay full present, attendant, and actively engaged and participating. Participation for an online class requires from you a much, much greater level of attention, participation, responsibility and devotion really, than for a face-to-face class. **In short, be there or be square, stay tuned in, discuss, interact.**

Participation includes:

- being present and actively involved in online class discussions
- contributing worthwhile ideas and sharing relevant experiences
- discussing the readings with in-depth knowledge and understanding of what you have read
- locating and sharing important resources
- commenting on others’ discussion postings and projects
- contributing to discussion forum discussions, replying to others
- providing constructive criticism and helpful feedback on your classmates’ work (peer review)

- being an active and involved citizen of the course
- posting and contributing on time

Class participation activities will be graded on your understanding of the material, the depth of engagement with the topic, the quality and helpfulness of your interactions with your classmates, and on your contributions to the overall learning of the classroom community. Participating, responding, and interacting in a timely fashion is also required. Your participation will be graded on the following scale:

- Excellent participation, thoroughly engages readings and lecture material — A
- Good participation, sometimes engages readings and lecture material — B
- Minimal, barely adequate participation — C
- Very weak interaction, sparse commenting, frequently MIA — D
- Often MIA and/or late participation — F

Your participation in the class will be graded three times during the semester — at the 1/3 point (end of week #2), the 2/3 point (end of week #4), and at the end of the course (end of week #6). These three separate grades averaged together will constitute 30% of your overall grade for the course.

7. Participation and Attendance

Regular and consistent participation—online participation—is a requirement for the course and will constitute a significant portion of the final course grade (30%). "Attendance" is required in the sense that you have to be virtually engaged and present and participating regularly in the class. You will need to check in to the class discussion forums fairly frequently (~4-6 times per week minimum), post entries to the discussion forums, reply to your classmates' and the instructor's posts, and generally engage your classmates in discussion of digital media ethics. Online discussion and interaction are critical to your learning in this course.

8. Ethics of Class Interaction

Since this a class on ethics, you must understand (and practice) the principle of "netiquette." Netiquette refers to the ethics of communicating with others online—and it is certainly a key factor in the grading of your online work in this course. The fundamental principle of netiquette is this: **In your online postings and interactions for this class you should treat others with respect and civility**—"others" meaning the instructor, your classmates, and even other people who aren't necessarily members of the online community but whom you are talking about.

You should respect and honor others' viewpoints, even if you disagree with them and even if they wrong. You are certainly permitted to express your own views, to disagree with others, to point out errors, etc.—in fact, you are encouraged to do these things!—but please do so with professional respect and courtesy and with sensitivity and consideration of others' feelings. Your online postings in this class should always be professional—in tone, in content, and in how they relate to and interact with others in the class.

Netiquette also refers to sensitivity toward differences of gender, sexual orientation, race and ethnicity, religion, and other cultural and social factors. Any derogatory or inappropriate comments regarding race, gender, age, religion, and sexual orientation, as well as comments that are bullying, intimidating, or harassing, are unacceptable and are subject to the same disciplinary action that would occur if these

comments were made in a traditional face-to-face classroom setting.

Here are some simple netiquette tests to apply to your postings before you send them out:

- Is this posting respectful of all the persons in this online community—and of the differences among them?
- Is there anything in this posting that could be viewed as harshly negative, bullying, insensitive, or offensive?
- Would I say this in a traditional classroom, with everyone physically present?
- Would I say this in a professional workplace, with everyone physically present?
- And finally, the Jerk Test: If this posting appeared on the front page of the *New York Times*, or went viral on YouTube, how would it make me look? Would I look like a smart, helpful, responsible professional person — or would it make me look like a jerk?

For further discussion of principles of netiquette, see the following helpful resources:

- [University of Hawaii, Netiquette Statement](#)
- [Howard Community College, Netiquette Statement](#)
- [Etiquette/Netiquette \(Wikipedia\)](#)

9. Academic Integrity and Plagiarism

Since this is a course on ethics, it is especially important that you understand, follow, uphold, and practice the principle of academic integrity, for all the work you do in this class. The instructor assumes that all the writing and work that you submit in this course will be your own original writing and work—that is, produced originally for this course. An additional expectation is that you will appropriately identify that portion of your work which is collaborative with others, or which is borrowed from others, or which is your own work from other contexts. In other words, you must follow the basic ethical obligation of attribution: You should credit others' contributions to your work. **You should not claim as your own work (or writing) material that is produced by others.** If you submit others' work under your own name without acknowledging the source of that borrowed material (through standard accepted citation practices), then you could be charged with an act of plagiarism.

What is plagiarism? "In an instructional setting, plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source" (WPA Council, "Defining and Avoiding Plagiarism: The WPA Statement on Best Practices" [2003], <http://wpacouncil.org/positions/WPAplagiarism.pdf>.)

Whenever you copy chunks of someone else's writing, you have to acknowledge that act of copying

- by putting quotation marks around the copied chunk/s, AND
- by identifying the source of the copied material using some kind of accepted citation system such as APA citation format (e.g., footnote or References entry identifying the author, title, location or publication, date, page number, URL, etc.).

This same principle of academic honesty applies to visual images that you might insert into an assignment, or to video or audio clips that you might insert into a presentation or assignment. You must acknowledge and identify the source/s that you are borrowing for your assignments. (For example, at the end of a

video clip you can include a “credits page,” just like you see at the end of movies where they identify music credits.)

For exams and quizzes, the instructor's assumption is that you are working alone, that you are not collaborating with others or sharing answers with others.

Again, the instructor’s assumption is that the work you are submitting as your own in this course is your own *original* work—unless you explicitly indicate otherwise. **This principles applies to your own work: You should not recycle work you have done previously without the approval of the instructor.**

Plagiarism is a serious violation of the principle of academic integrity. The instructor will refer any case of suspected plagiarism to a departmental review board to determine whether an act of plagiarism has occurred. The penalties for plagiarism are typically (depending on the severity of the offense) either a failure for the assignment in question, a failure for the entire course, or, if this is a second instance of academic honesty, suspension from the university.

10. Accommodations for Students with Special Needs

If you require special accommodations in order to take this course, then be sure to contact [Student Disability Services](#) at the very beginning of the course. Student Disability Services exists to help students who need special assistance in their academic programs. Students with physical, medical and/or psychiatric disabilities are encouraged to contact the SDS at (513) 529-1541 (V/TTY). SDS provides services for deaf and hard-of-hearing students who need sign language interpreters, CART services, or note-takers; it provides services to assist students who are blind or sight-impaired; and it provides students with adaptive technologies to ensure access to course materials. **If you require special accommodations in order to take this course, you should contact SDS and let them know your needs. You are also strongly encouraged to talk with the instructor, who will work with you and with SDS to make sure that you have full access to all course materials.** For further details, see the [Student Disability Services FAQ](#).

11. Do You Have Questions or Need Help?

If you have questions or need help, advice, or tutoring services, here are some resources to help you:

- **Your Instructor, Jim Porter.** Whenever you have questions, issues, problems, or concerns, you should always, always, always feel free to contact Jim. The best way to reach Jim individually is by email at porterje@miamioh.edu. He will try to respond to your emails within 24 hours. If you want to talk more personally you can set up a time to talk by phone, or by Skype, or by Google Hangout.
- **Your Classmates.** Be neighborly, help each other out in the course. You can use the discussion forums to post questions to the entire class. Or you can just send an email to a classmate. (Help others as you would like to be helped.)
- **Technology Support.** The Information Technology (IT) support desk is the main point of contact for technology questions at Miami University, including issues with your Miami email account, MU wireless connection, and Canvas. I have found the IT people to be very helpful and responsive—if you call them or if you send an email to ithelp@muohio.edu (513-529-7900; ithelp@muohio.edu; 317 Hughes Hall).

- **Library Services and Research Help—Ask Us.** The Miami University Library provides a range of services to help students. The most helpful form of support for you in this course might be the Library’s online support service, [Ask Us](#). Ask Us has an email and text-messaging service if you want to email or text a librarian for help. It also provides live online synchronous consultations. If you need help researching a project, you can schedule a 1-on-1 research consultation with a librarian. The Library has a [Video Gallery](#) that provides advice and assistance on how to search for journal articles, how to use indexes effectively, how to do advanced web searches, etc.

- **Writing Assistance** — Howe (King Library) and Windate (18 Peabody) Writing Centers. The Howe Writing Center is located on the main floor of King Library. The Center is staffed with writing consultants from many different academic areas. In a one-on-one workshop, a staff member will consult with you concerning work-in-progress, final drafts, research style, and many other aspects of writing. It is best to schedule an appointment ahead of time, but you may also walk in on days when they have consultants available. The Howe Writing Center also provides online tutorial assistance. For further information, visit the [Howe Writing Center web site](#).

The Howe Writing Center now offers online tutoring appointments:
<http://miamioh.edu/howe/consultations/online-consultations/index.html>.

To schedule an online appointment, go to:
<http://miamioh.edu/howe/consultations/scheduling-online/index.html>

As a writer you will want to seek feedback from many different readers to ensure that your purpose for writing comes across as you intended and that your writing is clear and cohesive. As part of that process, I encourage you to schedule an online appointment with the Howe Writing Center (HWC). The HWC writing consultants are experienced writers and fellow students who have been trained to work with you in an online setting. They’re ready and able to talk with you about your writing at any stage in the process from brainstorming ideas to revising a draft to final polishing. You can schedule a Real-Time consultation (via video or chat) or a Written Response consultation (via email). I encourage you to visit the [HWC website](#) for more information and instructions to schedule an [online consultation](#).

- **Counseling.** The [Student Counseling Service](#) at Miami University, located in the Health Services Center, provides support services for students, including up to 5 free individual counseling sessions. For more information, call 513-529-4634.

12. Requirements and Expectations for Graduate Students (524)

Graduate students taking the course as ENG/IMS/JRN 524 will be required to do all the undergraduate work plus they will be assigned more required reading of a research- and/or theory-based nature; and they will produce a lengthier analytic paper summarizing, evaluating, and synthesizing that reading. In addition they will be expected to engage philosophy and rhetoric theory relevant to ethical analysis and to achieve a more sophisticated level of understanding of the course material. They will be held to higher standards for quality of written work and participation.

Outcomes

In addition to the goals specified for undergraduates taking 424, graduate students will be expected to:

- Conduct critical analysis demonstrating how various ethical frameworks (e.g., deontology, consequentialism, virtue ethics, feminist ethics, casuistry) apply to particular cases in digital media ethics.
- Engage, summarize, synthesize, and critique philosophy, rhetoric theory, and critical theory relevant to ethical analysis.

Grading Standards

Graduate students are expected to produce a higher quality of written and oral work and to participate at a higher level of quality than undergraduates. Keen and consistent intellectual engagement and participation are expected. Participation includes (1) active involvement as a participant in class discussions—demonstrating knowledge, asking good questions, and contributing useful ideas. But participation for graduate students goes beyond merely “discussing” to include (2) engaging the graduate-level readings in depth and at a high level of understanding and critique, and (3) being a leader in the course—and that includes helping others with their projects and with their thinking and development of ideas, providing advice, suggesting resources.

Postings to online discussion forums: In the required postings to the online discussion forums graduate students should engage the assigned readings in more explicit detail (providing quotations and in-text citations), and particularly address, summarize, critique, and synthesize the assigned graduate reading for a given module.

Requirements and Grading Weight

Note that graduate students have the same major requirements as do the 424 students—but the grading weight is different. In general, for the 524 graduate students there is greater emphasis on the two required papers (which together constitute 50% of the final grade in the course).

Assignment/Requirement	% of Final Grade	Brief Description
Participation in online discussions + attendance and participation in synchronous chat sessions	25%	<ul style="list-style-type: none"> • Usually 2 required postings per week to designated class discussion forums (based on assigned reading and lectures) • 2-3 required responses per week to your classmates’ postings • You are required to attend a minimum of 5 synchronous chat sessions, to be scheduled at various intervals weekly in the course
Quizzes	15%	Approximately 10 quizzes total, based on assigned readings and video lectures. You will take the quizzes on the Canvas class site. Quizzes will typically be 6-10 questions, multiple-choice, true-false, and/or short answer format.

		Lowest one quiz for the semester will be dropped. Missed quizzes may not be made up.
Corporate Apology Project (Team) DUE: tba	15%	A small group project (4-5 participants) requiring that your team develop a corporate response to a situation calling for an apology.
Comprehensive Exam DUE: Saturday, June 25	15%	Exam will consist of two parts: Part 1 will be multiple-choice, true-false, and/or short answer format (worth 50%). Part 2 will be essay response (worth 50%).
Analysis Paper DUE: Sunday, June 26	30%	An analytic paper (4-6 pages singlespaced), using secondary sources. (Include a bibliography for your paper, using APA format for referenced sources.) Graduate students should consult with instructor about an appropriate topic.
TOTAL	100%	

contact with consumers at the point of purchase. And consumers increasingly modify existing media (e.g., marketing communications) and/or create their own, media that they then make available to literally billions of people. This economy is also forcing us to reconsider the basic principles of business itself. Consider Chris Anderson's (editor of *Wired* and author of *The Long Tail*) argument that the price of everything should and *could* be...free. The entire landscape facing marketing executives is changing. From social networking to smart appliances, these technologies make us rethink the role of a marketer.

This course surveys the business landscape including its fringes, examining opportunities and threats driven by advances on the digital frontier. The student will develop a set of critical skills so that she/he is better able to evaluate and find opportunity when presented with new technologies throughout their career. Understanding *how* to approach these advances is a critical skill for a marketer in today's environment. By the end of this course, students will be able to:

- Define a marketing strategy built upon consumer-generated content, media, and value.
- Architect a social media strategy that explicitly meets stated business objectives in measurable ways
- Use rich data on competitors, customers, and the industry to evaluate market opportunities
- Develop an online/offline marketing strategy consistent with a business strategy and having detailed components
- Critique and develop a web-based customer experience based on positioning and strategy
- Craft a customer interface based on understanding the basics of design and layout as well as an integration with off-line design
- Design an e-marketing program integrating supply-side and demand-side factors. These include an understanding of CRM systems, new Internet product/service considerations, dynamic pricing, e-mail and permission marketing, new community models, Internet distribution channels and partnerships, and the integration of online and offline branding
- Leverage online resources for market research and database analysis for the development of effective marketing metrics

Materials

Online readings. There will be a daily online readings assigned as topical events overlap with course subject matter. All readings will be online. All readings will be free.

Social Networking Tools. You will be asked to participate in a variety of social networks created around this course. These tools will allow you to be a co-creator of class content and co-author of this course. This participation is required and the content you create will be evaluated. Furthermore, your understanding, by action, of the value of user-generated content is key to your success in this class.

Platforms

Facebook

Twitter
Google+
Reddit
Feedly
LinkedIn
Diigo
Instagram
Pinterest
Wordpress.com
Klout
Tumblr
Slideshare
Snapchat
Google Adwords
Quora
Vine
Google Cardboard
Xtensio
...and Others

Productivity Recommendations

Chrome (or Firefox)
Pocket
Trello
Uberconference
IFTTT
1Password
Slack
Dropbox , Box, or Similar

Let me know if you have a Hootsuite Account.

Hootsuite (sign up later)

Schedule

Module 1: Digital Marketing Overview

Module 2: Search Engine Optimization

Module 3: Search Engine Marketing & Display Marketing

Module 4: Digital Marketing Best Practices: Experience Design

Module 5: The Marketing Plan

Module 6: Facebook Overview

Module 7: Facebook Organic Marketing

Module 8: Facebook Paid Marketing

Module 9: Twitter Marketing

Module 10: LinkedIn

Module 11: Content Marketing: Blogs, Websites, and the DNA of Social Media

Module 12: Content Marketing: Static Visual Media

Module 13: Content Marketing: Motion Video

Module 14: Pinterest, Snapchat, and “New” Social Platforms

Module 15: Analytics Deep Dive

Final Exam/Presentations

Student Expectations and Assessment

You are expected to actively participate in online assignments and conversations. You should think of these online venues as equivalent to class time. If you post nothing, it is as if you were silent, sitting in the back of the room. Likewise, if you are very active online, but are not adding value to the conversation, it is as if you are dominating class discussion by saying very little with a whole lot of words. You should be succinct, but on target; active, but not just to “be seen.” You are expected to show your understanding of new media through your use of it.

Grading

You will receive a percentage grade for each of the following grading elements. Each element is weighted by the percentage next to the element below in order to compute a final percentage grade in the class. That percentage is converted to a letter grade using the following scale: A+ (97-100), A (93-96), A- (90-92), B+ (87-89), etc. There is nothing you can do to impact your grade other than your

work on the elements listed below.

For each class (starting with class #2):

Posts in G+ Communities (One Post to Each Community and One Comment. Three Overall Each Week): 5%

Weekly Twitter posts and/or short assignment: 5%

For each week:

Thursday RSS Reader Check (Two More Sites Each Week): 2%

Exams

September 22nd: 20%

October 13th: 20%

November 8th: 20%

December 15th 8am (Final Exam): 20%

By the end of the semester:

Twitter Flight School and Facebook Blueprint Certifications: 3%

<https://twitterflightschool.com/>

<https://facebook.exceedlms.com/student/catalog/list?search=digital%20buyer%20learning%20path&>

[Opath&](#)

Klout Delta/Hootsuite Certification: 5%

<https://hootsuite.com/hsu/entrance?source=dashboard>

<https://klout.com/home>

Class Format

One of the best ways to better understand digital marketing strategy is to study how companies are currently implementing the strategy into their overall business plans. Thus, we will spend the first portion of each class discussing the most recent developments in this area. It is crucial that you stay on top of these developments by reading offline and online publications that provide daily coverage of Internet Marketing topics. You will have the opportunity to informally report on and discuss whatever Internet marketing news that you find of interest. After this discussion, we will move on to readings and assignments for that day.

e-mail

All students must check their MIAMIOH e-mail account daily or forward that account to another one that is checked daily.

Academic Honesty

In a course that is all about networks, collaboration, and co-creation, it can sometime be a bit hazy as to attribution of work, so the honesty policy in this class is somewhat extreme: The policy of this course is that you must clearly indicate any content, clipping, “re-wording,” or other re-use of content that you did not originally author. When team projects are submitted, they must also be submitted with a document that described the role and authorship of each team member. If anything, you need to go out of your way to document the input of other’s content. Evidence of copying can lead to dismissal from the class with a grade of F.

Statement of Community and Non-Discrimination

Miami University is committed to fostering a supportive learning environment for all students irrespective of individual differences in gender, race, national origin, religion, handicapping condition, sexual preference or age. Students should expect, and help create, a learning environment free from all forms of prejudice. If disrespectful behaviors occur in class, please seek the assistance of your instructor or the Dean of Students.

Advanced Data Visualization - Course Syllabus

STA 404/504

Sections A

Spring 2017

DataViz Quotes

"Numbers have an important story to tell. They rely on you to give them a clear and convincing voice." – Stephen Few

"The purpose of visualization is insight, not pictures" – Ben Shneiderman

"No matter how intelligent the choice of information, no matter how ingenious the encoding of the information, and no matter how technologically impressive the production, a graph is a failure if the visual decoding fails." – William Cleveland (1994) *The Elements of Graphing Data.*

Instructor Information

Note: this syllabus contains information on the course and is subject to revision (primarily for the addition of detail) throughout the semester. Last Updated : 1/20/17

Instructor:	Dr. Karsten Maurer
Meeting Times:	Section A 1:00-2:20 MW
Meeting Location:	316 Upham
Prerequisites:	STA 261, 301, 368, 671, IMS 261, ISA 205, or permission of the instructor. Willingness to work.
E-mail:	maurerkt@miamioh.edu
URL:	http://kmaurer.github.io/
Office (phone):	321 Upham Hall (513-529-3404)

Office Hours:	2:30 - 4:00 MW
---------------	----------------

Objectives

1. IDENTIFY appropriate visualization methods for different data characteristics, audiences, and goals.
2. USE appropriate software tools to PRODUCE their own data visualizations.
3. COMMUNICATE clearly, efficiently, and in a visually compelling manner with data visualizations.
4. INTEGRATE narratives and data visualization.
5. CRITIQUE static and interactive data visualizations based on design principles, statistical characteristics, and narrative quality.

Threads of the Course

There are a few primary threads that are woven throughout the course: Data Science, Graphical Aesthetics, Technology and Narrative. Course material as well as assignments will balance these threads. It is understood that students come in with differing levels of strength and experience in each of these threads. We will do our best to level the playing field in early lectures and tutorials. However, students should expect to engage in self-directed learning to in areas they deem deficient. The instructor is more than willing to guide and coach them. It's worth noting that faculty are always learning as well.

Course Format:

- **Readings and Tutorials:** Required readings and technology tutorials are to be done *before* the beginning of the next class. The reading schedule may be found on the [Class Schedule and Reading List](#).
- **Classroom:** In class will be an integration of lectures, demonstrations, studios/work time and discussions. Most classes have at least one exercise designed to teach the tech/how of data vis and to reinforce the conceptual material covered
- **Homework:** Throughout the semester there will be individually completed assignments that relate to material from recent classes. Late assignments will not be graded.
- **Quizzes:** Throughout the course there will be quizzes on the topic from assigned readings and class discussions. A quiz will not be announced until the day of the quiz. You must be present in class to earn credit. No makeup quizzes will be given unless the absence was *previously* excused.
- **Canvas Discussions:** During the course we will have a running discussion on Canvas where you will post links or scanned images of a good data visualizations (Static and Interactive) that you have found in media (blogs,

newspapers, books, etc). You will include a 1 paragraph argument about why the data visualization is compelling and effective. Each discussion week you will be required to make one post and comment on at least two other student submissions.

- **Project 1: Static Display** - Students will work collaboratively to generate a static display based on data provided. Students will conduct peer reviews, which will factor in the final grade for the project.
- **Project 2: Interactive Display** - Students will work collaboratively to generate an interactive display in Shiny based on data provided. Students will conduct peer reviews, which will factor in the final grade for the project.
- **Graduate Project (504 only):** Graduate students taking the course have additional expectations and responsibilities. Specifically, they will complete an additional individual project (description below) and be held to a higher standard on homework and group projects.

Grading

The two versions of this class (404-undergraduates and 504-graduates) will have slightly different grade weighting to account for the self-directed graduate project.

Undergraduate Grade Weighting and High-Level Rubric

25% - Homework - Grades for assignments may be based upon the quality, technical accuracy, interpretation, aesthetics, reproducibility, documentation and other aspects.

5% - Quiz Scores - Quizzes will assess understanding recent course topics.

30% - Project 1: Static Display: The visualization must reveal a compelling story through a visual display that is aesthetically appropriate. The documentation and R code needs to be thorough, clean and efficient. The accompanying write-up must carry a coherent, accurate and data supported narrative. Group members will evaluate each other's contribution to the final product. Instructor and peers will evaluate in displays during class presentation.

30% - Project 2: Interactive Display - The interactivity needs to add significant value beyond what could be accomplished in a static visualization. The solution must be aesthetically appropriate. The documentation and R code must be thorough, clean and efficient. The user interface needs to be user friendly and agile. Group members will evaluate each other's contribution to the final product. Instructor and peers will evaluate in displays during class presentation.

10% - Engagement - This score will be based on engagement through class attendance, demonstrating progress during project check-ins, classroom discussion, online discussions and group member evaluations of effort.

Graduate Grade Weighting and High-Level Rubric

25% - Homework - See Above

5% - Quiz Scores - See Above

25% - Project 1: Static Display - See Above

25% - Project 2: Interactive Display - See Above

10% - Engagement - See Above

10% - Self-Directed Graduate Project - Graduate students will be expected to complete an additional project individually. The project will need to be a unique, self-driven project that demonstrates the learning of data visualization skill beyond the scope of course coverage. This may take the form of integrating new R packages, using alternative software tools, etc. It is highly advised to visualize data from your personal or your departments' research.

Course Resources

Required Software

In this course we will be focusing on the use of the statistical software R and its extensions. We will interact with R through RStudio, a powerful user interface specifically built for working with R. We will use Inkscape for minor touch-up work on our graphics. These programs are open source and free to download at the following links:

- [R](https://cran.r-project.org/) (https://cran.r-project.org/)
- [RStudio](https://www.rstudio.com/) (https://www.rstudio.com/)
- [Inkscape](https://inkscape.org/en/) (https://inkscape.org/en/)
- Spreadsheet software (Excel, Numbers, etc.)

Required Readings

- Chang, W. -- *R Graphics Cookbook [available through lib.miamioh.edu - need VPN if off-campus]*
- Knaflic, C. N. -- *Storytelling with Data*

Supplementary Resources

For those of you searching for supplementary reading materials to better understand data visualization I have compiled a short list of additional resources

Data Visualization Books

- *Visualize This* – Nathan Yau
- *The Visual Display of Quantitative Information* – Edward Tufte
- *Graphics of Large Datasets* – Unwin, Theus and Hofmann
- *Show Me the Numbers* – Stephen Few
- *Beautiful Evidence* – Edward Tufte
- *Visualize Explorations* – Edward Tufte

Online Platforms for Discussing and Sharing Data Visualizations

- [Information Aesthetics](http://infosthetics.com) (infosthetics.com)
- [Flowing Data](http://flowingdata.com) (flowingdata.com)
- [visual complexity](http://visualcomplexity.com/vc) (visualcomplexity.com/vc)
- [Data Is Beautiful Sub-Reddit](http://reddit.com/r/dataisbeautiful) (reddit.com/r/dataisbeautiful)
- [NY Times - Open](http://open.blogs.nytimes.com) (http://open.blogs.nytimes.com)

R Resources

- [R Short Reference Card](http://cran.r-project.org/doc/contrib/Short-refcard.pdf) (cran.r-project.org/doc/contrib/Short-refcard.pdf)
- [R coding topic cheat sheets](http://com/resources/cheatsheets/) (com/resources/cheatsheets/)
- [Datacamp](http://datacamp.com) (datacamp.com)
- [swirl R coding tutor](http://swirlstats.com) (swirlstats.com)
- [Codeschool Try R](http://tryr.codeschool.com) (tryr.codeschool.com)
- Coding Style Guide (by Hadley) <http://adv-r.had.co.nz/Style.html>

Academic Integrity

Homework assignments are to be completed by each student individually, however discussion of assigned materials is permitted between students. This means that you may collaborate in the process of learning concepts or finding solutions, but the assignment must be a product of your own efforts. Direct copying of text or code from a peer's assignment will not be tolerated.

Group projects will require only a single submission per group and students will be required to evaluate the contributions made by all group members to the final product. If your group members indicate that your effort was insufficient, then your project score will be adjusted accordingly.

Plagiarism: The work you submit must be yours. Example code and templates are good starting points for your work, and can be used IF PROPER CREDIT IS GIVEN. You *MUST* cite any reference for code, web pages, or other sources you use.

Expectations

Attendance

As stated in the Student Handbook, you are expected to attend all scheduled class meetings. The attendance policy for this course is as follows: Up to two (2) absences will be tolerated without penalty. The two absence allowance is provided for family, personal, emergency and health related situations. In the case of unexcused absences, a third absence is sufficient cause for the instructor to notify the Registrar to drop the student from the course. It is the student's responsibility to provide information concerning all absences and you should speak to the instructor *before* missing a class. The determination of an excused vs. unexcused absence is up to the discretion of the instructor. Please do not arrive late or leave early from class. If you arrive late it is your responsibility to make sure you're counted as present. Please see the student handbook for specifics on university policies.

Classroom Climate

This course is designed to encourage active participation on the part of students. It is critical that classroom discussions and critiques are conducted in an atmosphere of tolerance and respect for the ideas of others. It is important to be mindful of differences – that is, we all come from a variety of experiences. All classroom discussion should be respectful of those differences so that our learning can be enhanced by all our contributions. We will work to create an environment which encourages interaction and mutual respect for differing ideas.

Teamwork

You will be working on teams. You have responsibility to each other. Accept full responsibility for your professional performance and for the performance of your team. Each team will be asked to draft a social contract for their own expectations within the group.

Backup

This course will rely heavily on computer work. No allowance will be made for personal computer or network failures. Be sure to back up your work frequently, and do not wait until the last minute to complete the assignment. To back up a file, save it first to one computer drive such as your Mdrive or the hard drive of your home computer, and then save it again to a portable drive. Do not trust that a thumb drive is sufficient. Email to yourself is a simple option. Use the Google Drive. Use campus drives.

Disability Accommodation

Miami University is committed to providing equal opportunities for people with disabilities and is proactive in its efforts to comply with federal laws such as Section

504 of the Rehabilitation Act of 1973, 29 U.S.C. 794 (Section 504), and the Americans with Disabilities Act of 1990, 42 U.S.C. 12131 (the ADA) to ensure access to academic programs and University life.

Students who have any disability, either permanent or temporary, which might affect their ability to perform in this class, are encouraged to inform us immediately.

For additional information please refer to the [Office of Disability Resources](#) and the [Office of Learning Disability Services](#)

Spring 2017 Art 457/458, Course Objective:

Creativity, Community and Collaboration

Looking to your future as a creative person in the world:

- Learn to build your creativity skills.

- Learn to work with a community of peers to assist in your creativity.

- Find your creative (Photographic) voice.

- Value your creative abilities.

In reference to your own photographic work:

- Think about context, sequence and series.

- Understand text and image combinations.

- Challenge yourself and push your photographic work forward.

As a vehicle for these objectives we will work on collaborative assignments, individual projects and finish the semester by creating a book of your work. The book will be the natural result of thinking about your work in context and in sequence.

We will begin the semester creating a community of peers and working on some quick collaborative projects. Always thinking about your personal work and bringing your voice to the group. We will then work on your individual projects. Hopefully, we have created a community that you can rely on to help you work through problems in your personal work. Photographing and problem solving in the company of others is unpredictable, productive and fun. Creating and using a community like this is really important to continuing your creativity after school is over. The semester ends with the creation of book of your work. It will serve as a beautiful and professional looking portfolio of your photographic work. We will use an online book printing site (Blurb).

You will be graded on your **effort and participation** – which means attendance at all class activities, a commitment to pushing your creative work forward, new work ready for critique/meetings and engaging your classmates in group/critique situations. If you care and work hard at solving the problems your work presents, you will improve regardless of your talent level. All of you come into this class with diverse abilities and various photographic intentions but will all improve creatively with effort. Prior notice must be made through Email if you are planning on missing a class.

Week 1 Jan.23	Introduction and semester plan.	Getting to know everyone. Meet outside of class.
Week 2 Jan. 30	Discuss reading. Assign group project 1 (4 people, 1 image) and select groups.	Meet with your group. Work day.
Week 3 Feb.6	*Critique group project 1. Assign group project 2 (3 people, 1 image) and select groups.	Meet with your group. Work day.
Week 4 Feb. 13	*Critique group project 2. Assign project 3 (2 people, 3 images) and select partners.	Visiting Artist- Marni Shindelman. (Possibly coming into town in time to meet with our class)
Week 5 Feb. 20	Meet with your partners. Work Day	*Critique group project 3. Set up group meeting days and times.
Week 6 Feb. 27	Small group meetings. 8 students in a group.	Small group meetings. 8 students in a group.
Week 7 March. 6	Small group meetings	Small group meetings
Week 8 March.13	*Critique-Monday (Everyone attend class and 8 students show work)	*Critique-Wednesday (Everyone attend class and 8 students show work)

Photography Spring 2017

Week 9 March.20	Spring Break	Spring Break
Week 10 March.27	Small group meetings. Concentrate on sequence/series of images.	Small group meetings. Concentrate on sequence/series of images.
Week 11 April. 3	*Critique-Monday	*Critique-Wednesday
Week 12 April. 10	Small group meetings. Finishing book layout.	Small group meetings. Finishing book layout.
Week 13 April. 17	*Critique-Monday. Finalize book layouts and place orders for books.	*Critique-Wednesday. Finalize book layouts and place orders for books.
Week14 April. 24	Small group meetings. New work	Small group meetings. New work
Week 15 May. 1	Final discussion of images/books at the Yamashiro's house.	Last Day. Share your Books!

Introduction

Overview

This course examines the tools and methodologies involved in the creation and the management of the production of interactive media. You will study different development models in a real-world setting, working with an actual client project and producing an interactive solution. This course particularly focuses on two aspects of the client project:

1) **the management of media development** – the processes that best develop the synergy of an interdisciplinary team towards a shared goal and the tools of development. Successful managers know something about how team members do their work, how they work together and may specialize in one of them.

2) **cross-disciplinary work** - while it may be the case the programmers need to know coding and graphic designers need to know vector graphics, successful teams rarely work in silos. Stretching and knowing how to do and assist in skills outside of your own is a key component of delivering projects on time and on budget.

Working with a development team, you should at the end of this course be able to:

- Work with a client to identify a problem through a needs analysis
- Develop a strategy for meeting those needs using the development team's assets and strengths
- Write a full proposal for the project
- Develop a Agile roadmap and keep it up to date as the project evolves
- Work using a contemporary project management methodology

Learning Goals

- Work, in some creative capacity, contributing your particular interactive media knowledge and skill to the team in the development process
- Understand all team roles and what specialties each team member bring to the process
- Understand and respect how other disciplines approach interactive media development
- Present a final project to the client in a professional manner

Structure

Grading

Class Meeting Times

Group Project Grade	30%
A grade for the final class project for the entire class determined by the professor after consulting with the client.	
Class Assignments	5%
Small assignments assigned as needed.	
Peer Assessment One	5%
Assessment of your performance by your peers. Grade determined by your instructor. Feedback will be provided.	
Peer Assessment Two	15%
Assessment of your performance by your peers. Grade determined by your instructor. Feedback will be provided.	
Peer Assessment Three	30%
Assessment of your performance by your peers. Grade determined by your instructor. Feedback will be provided.	
Personal Process Book	15%
Documenting your personal process on the project, highlighting your contributions and your iterative involvement (sketches, concepts, documentation of meetings, etc.). Your grade for this will be determined not by the quality of the book itself, but by the documentation of your contribution to the entire project. Documentation includes sketches, drafts, etc. as well as specific story cards you contributed to or completed.	

You will receive a grade (in percentage terms, e.g., 85%) for each of the components listed to the left. The grades are then weighted by the percentage. Your final percentage is then converted to a letter grade according to the following table:

Percentage	Letter Grade
100 – 97	A+
96 – 93	A
92 – 90	A-
89 – 87	B+
86 – 83	B
82 – 80	B-
79 – 77	C+
76 – 73	C
72 – 70	C-
69 – 67	D+
66 – 63	D
62 – 60	D-
Below 60	F

IMS 440 meets twice a week for a total of three hours. Your project team will also meet *at least* once a week outside of class time. You are required to attend your team meetings. This is a **four credit hour class** and your team meeting is considered a class meeting – not optional.

Expectations and Assessment

	Student	Faculty
<ul style="list-style-type: none"> • You are expected to attend class every day • You are expected to be at every one of your team meetings. • You are expected to contribute to the planning, design, construction, and delivery of client's digital product and final report. This includes meeting production milestones. • You are expected to put all of your available time and effort into this project. We are on a short timetable and this semester will have a series of milestones and deliverables that will require you to commit fully to the completion of this project. This is a four credit hour class, which means you are committed to a minimum of four hours for "in-class work" and a minimum of eight more hours for "out of class work" each week. <p>Your assessment will be based on your fulfillment of the above expectations. If you cannot meet any of these expectations, it will be reflected in your final grade for the course.</p> <p>Because class discussions, in-class activities, and team efforts are essential parts of this course, attendance is required for class sessions and team meetings. Please arrange your work for other courses, work for employer, and vacations so they don't keep you from attending class. Missing more than four classes will, typically, result in the</p>	<p>student being dropped from the class. A student whose absences negatively impact other students will be dropped from the course in accordance with Section 701 of Miami's Undergraduate Academic Regulations (published in the Student Handbook).</p> <p>There are, of course, good reasons for missing a class or team meeting. These include illness, a job interview that cannot be scheduled for another time, or a family emergency. If you cannot attend a class for one of these reasons you must e-mail the instructors in advance. If you cannot make a team meeting, you must contact your team in advance.</p> <p>We will gladly excuse you from class for a religious observance that requires you to be absent. If the observance may be made at any time during the day, please arrange to fulfill your religious obligation at some other time than during class. In addition, please note that Section 701 of the Student Handbook requires you to tell us the date of the observance, if officially known, in writing during the first two weeks of class. Please see the Student Handbook for additional details.</p> <p>We will offer periodic reviews of your performance throughout the semester (based partially on your individual reports). Furthermore, your group will also assess your performance during the semester.</p>	<p>The course is structured in such a way that the faculty plays multiple roles.</p> <ul style="list-style-type: none"> • In the classroom, the faculty will lecture and lead discussion based on the part of the project that is "on the table." For instance, at the beginning of the course, there are a series of lectures on Project Management. A large part of class time is spent in lecture, planning and discussion – you will be doing development and conducting team meetings mostly outside of class. • Faculty will meet weekly with the student lead(s) and prepare weekly assignments with the student lead(s) in order to keep the project on time. • Faculty will be a secondary contact with the client and will facilitate student project owners as primary contact with the client. • Faculty will be meeting with each of the team members, on an as-needed basis, for individual critique, lessons, and review of the individual's progress. <p>Faculty will be assessed by the student at the end of the semester with the standard IMS evaluation instrument. Furthermore, as this is a Miami Plan class, there will be a separate Miami Plan assessment form distributed to assess the effectiveness of the course in meeting Miami Plan goals.</p>

Miami Plan Principles

This course is a university capstone and thus part of the Miami Plan. The Miami Plan was designed to help weave a number of key principles of lifelong learning into the fabric of your Miami experience.

The first of these principles is **critical thinking**. While this phrase is often and easily spoken, it is a difficult concept to master. "Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action." (Michael Scriven and Richard Paul for the National Council for Excellence in Critical Thinking)

In this course, you will be asked to take what you have learned about new media and place it in a larger context, where you are no longer interested in the means, but rather in the end. You will be looking at both the "forest and the trees" most of the time as you learn to place your knowledge in the larger body of new media knowledge. Then, you will need to take this holistic perspective to a client and work with that client and your colleagues in the class to craft a solution to a problem. This is not a class with a clear set of right and wrong answers. This class requires you to weigh your solutions with the client's needs, the class talent, and the time constraints. Examples of the use of critical thinking in this course may include:

- Client Interviews and Needs Assessments
- Developing a Plan for a Digital Solution that Draws from a Variety of Disciplines
- Peer Critiques of Project Milestones
- Being Able to Adjust a Project Plan During the Project

The second of these principles is **understanding context**. Understanding context is the ability to place one's knowledge in the larger stream of human understanding. How does the specific skill of, for instance, web design and construction, or graphic design fit into the larger questions of idea, place, and time for new media. Context is, using the metaphor from the above, the forest.

This course endeavors to place your knowledge in the broader context through the interdisciplinary focus on a single project. The client project lies in the domain of context. It is the combination of real-world and theory; the combination of different disciplinary outputs; and it is the result of constrained optimization. Examples of understanding context in this course may include:

- Your presentation of key principles of other disciplines (i.e., the 15 minute team presentations)
- The development of a project plan/roadmap which includes all activities needed for a successful project

- Conducting user-tests and acting on those results

The third of these principles is **engaging with other learners**. This principle speaks to the notion of academic community. We don't live in a vacuum – both physically and intellectually. Our ideas, if left alone, cannot be part of the larger stream of knowledge without being improved and shared by our colleagues. Once you have left Miami University, you won't have Professors, per se. You will have colleagues – and your ability to both teach and learn from those colleagues will allow you to continue your journey beyond Oxford. Without that ability, the journey ends here – unfulfilled. This course offers engagement at a variety of levels:

- The entire group of students in the class is a team. This is a team-based class. We all work together, reviewing and critiquing each other's work.
- You will be part of a sub-team on the project. This may be a team focused around skill, e.g., a programming team or focused around task, e.g., a user-testing team.
- Each team will report back to all the other teams at the beginning of class each day. Teams will need to learn how to integrate with other teams.

The last of these principles is to be able to **reflect and act**. This principle challenges you to not only

learn, but to do something about it. You will leave Miami University with a broad understanding of the world around you and the capacity to change it for the better. But capacity is not enough – you need to practice and learn how to take that knowledge and put it into action, to be an agent of change.

This course is centered around this principle, in the process of client engagement. You will spend the first portion of the course reflecting on the accumulated knowledge surrounding the client need and the development of a solution for that need, but you will then act on that reflection. In the second part of the course you will be working to implement a digital solution for the client that will get used in the real world. You will be arguing for your ideas with your colleagues to make that solution a reality and, in the end, providing the client with the solution. Examples of reflection and action in the course may include:

- Conducting SME (Subject Matter Expert) interviews and creating a product reflecting your understanding of these exchanges.
- Proposing ideas to the rest of the team and arguing for your idea
- Presenting to the client at the end of the semester

Roadmap

Agile Roadmap vs Project Plan:

A traditional Project Plan maps to a high level of fidelity what needs to take place when in order for a project to be completed. An Agile Roadmap is a high-level overview of when goals fit into the flow of a project. In other words, a Project Plan rejects flexibility and an Agile Roadmap embraces it. Thus, the following roadmap should be considered an outline of where I hope to take the course.

However, the milestone reviews are immobile boulders that are locked in.

Week	Name	Theme	Specific Actions
8/29, 9/1 9/6, 9/8	Sprint 0.1 Sprint 0.2	Internal Alignment, Determining Scope	Lecture on Agile/SCRUM, intro course. Activities such as marshmallow game, social contract, pecha kucha, personality tests, etc. should be done to show efficacy of Agile/SCRUM and do initial team building. Additionally, instructor provides project overview and describes client, project objective and client relationship with IMS. Instructor has students sign documents allowing them to work with client. Guilds form for discipline-specific work (i/e guild of designers, guild of developers, etc.). Guilds research client organization, needs, existing systems that need to be integrated with, etc. Initial primary and secondary research is completed to properly map scope. Tour client's offices (if possible). Deliverable: Present and obtain sign-off on initial scope and roadmap for project. This should be presented as a roadmap, not as a project plan. Stories for first sprint are written, sized and prioritized.
9/13, 9/15 9/20, 9/22	Sprint 1.1 Sprint 1.2	Initial Mapping and Testing	Project-based teams develop MVP of their concepts. This may include initial designs/screenshots, semi-functional proof of concepts, scripts and storyboards, etc. This should be enough to have high quality feedback. Deliverable: Instructor with input from the class identifies a product owner and SCRUMMaster to take over those roles from the instructor beginning next sprint. Stories for next sprint are written, sized and prioritized. Initial work complete and signed off by client. Initial Review w/AIMS Faculty. First Peer Evaluation.
9/27, 9/29 10/4, 10/6	Sprint 2.1 Sprint 2.2	Designing Phase	Project-based teams integrate feedback and begin to actually design and build solution. The project should begin to take form. Deliverable: Present progress on all stories from the sprint, with an eye towards how feedback was integrated. Stories for next sprint are written, sized and prioritized.
10/11, 10/13 10/18, 10/20	Sprint 3.1 Sprint 3.2	Transition Phase	Project-based teams integrate feedback and begin building functional proof-of-concepts, initial finalized animation/video, etc. Work should transition from being conceptual in nature to actual functional deliverables. Kick off process book content specialist. Deliverable: Present progress on all stories from the sprint. Stories for next sprint are written, sized and prioritized.
10/25, 10/27	Sprint 4.1	Development Phase	Functional proof-of-concepts and similar work should be completed. Should be fully transitioned to functional deliverables. No new copy or design work should be added beyond this sprint. Deliverable: Present progress on all stories from the sprint. Stories for next sprint are written, sized and prioritized.
11/1, 11/3	Sprint 4.2		Mid-Point Review w/AIMS Faculty. Second Peer Evaluation.
11/8, 11/10 11/15, 11/17	Sprint 5.1 Sprint 5.2	Production Phase	Proof-of-concepts should move to full-on production of finalized assets. Copy should be finalized. Imagery should be finalized. Project transitions to wrapping up details in next sprint. This should be the hardest sprint of the semester. Process book should be making significant progress and may need to have a team assembled for it. Deliverable: Present progress on all stories from the sprint. Stories for next sprint are written, sized and prioritized.
11/22 11/29, 12/1 12/6, 12/8	Sprint 6.1 Sprint 6.2 Sprint 6.3	Deployment Phase	All work should be completed during sprint 6.1. Deployment should happen by end of sprint. Final presentation should be assembled and rehearsed. Process book completed and sent to printer. Final files assembled for distribution to client. Note: sprint is one extra week long due to Thanksgiving Deliverable: Final work and presentation prepared. Hand-off ready.

Final: 12/13 @ 12:45am Presentation

Final Review w/AIMS Faculty and Client. Final Peer Evaluation. Handoff everything to client.

Deliverables

Deliverables for the course will vary from client to client and project to project. However, the following are typically what is delivered.

Process Book: Physical book, typically 50-70 pages, full color. Documents the entire project, including sketches, initial concept work, team members, etc. The focus should be less on the timeline of the project and more on the different deliverables. For example, track the design of a feature from conceptualization through implementation in one sequence even if it was over the course of multiple sprints.

Project Archive and Handoff: Archive of all relevant resources including source code, layered Photoshop files, Word documents, etc. This should be well-organized and the organizational structure and implementation procedure should be captured as an addendum in the process book.

Final Presentation: 30-60m presentation outlining the client's problem, relevant research, primary findings from the research, new insights into the problem, recommended solution and overview of the finished solution. Client and all AIMS faculty will be invited.

The Right Mindset:

Fixed vs. Growth: The Two Basic Mindsets That Shape Our Lives:
<http://www.brainpickings.org/2014/01/29/carol-dweck-mindset/>

Surprising Reason College Grads Can't Get a Job:
<http://www.thefiscaltimes.com/Articles/2014/01/29/Surprising-Reason-College-Grads-Can-t-Get-Job>

The Importance of Working Outside Your Discipline:

Why "Full Stack" Marketers are the Future of Digital Branding:
<http://www.fastcolabs.com/3022323/why-full-stack-marketers-are-the-future-of-digital-branding>

Full-Stack Marketing: Why All Digital Marketers Need To Go Full Stack
<http://www.wearfutureheads.co.uk/index.php/news-and-views/full-stack-marketing-why-all-digital-marketers-need-to-go-full-stack/>

The Beginner's Guide to Full Stack Marketing:
<http://onboardly.com/customer-acquisition/the-beginners-guide-to-full-stack-marketing/>

Full Stack Marketing - Education For Digital Marketers:
<http://fullstackmarketing.co>

The Rise of the Full Stack Designer:
<https://medium.com/@edenvidal/the-rise-of-the-full-stack-designer-and-the-tools-he-uses-3daf015eb3fc>

Web Designers Should do Their own HTML/CSS
<https://signalnoise.com/posts/1066-web-designers-should-do-their-own-htmlcss>

On Being a Designer and Developer: Not Quite Unicorn Rare
<http://uxdiogenes.com/blog/on-being-a-designer-and-a-developer-not-quite-unicorn-rare>

IDEO Deep Dive:

Shopping Cart Project:
<https://www.youtube.com/watch?v=2Dtrkrz0yoU>

IDEO Method Cards (for research ideas):
<http://www.ideo.com/work/method-cards>

Just Enough Research:

<http://abookapart.com/products/just-enough-research>

Team Management:

Servant Leadership on Agile Teams:
<http://www.agilealliance.org/files/1913/5525/5359/ServantLeadershipAgileTeams.pdf>

SCRUM:

What is Agile?
<https://www.scrumalliance.org/why-scrum/core-scrum-values-roles>

What is SCRUM?
<https://www.scrumalliance.org/why-scrum>

SCRUM Implementation Guide:
<http://scrumguides.org>

SCRUM Learning Objectives:
https://www.scrumalliance.org/scrum/media/ScrumAllianceMedia/Files%20and%20PDFs/FAQs/FINAL_CSM_Content_Outline__Learning_Objectives_noPerCents_5Jan12.pdf

Presentations:

The Design Process
<https://vimeo.com/83499883>

Ethnographic Research
<https://vimeo.com/83498506>

Textbooks:

Effective Project Management: Traditiona, Agile, Extreme (7e):
<http://proquest.safaribooksonline.com.proxy.lib.muohio.edu/book/software-engineering-and-development/agile-development/9781118729311>

Essential SCRUM: A Practical Guide to the Most Popular Agile Process:
<http://proquest.safaribooksonline.com/book/software-engineering-and-development/agile-development/9780321700407>

Resources
Sample Checklist:

IMS Capstone Methodology (this was written using a waterfall structure, but is a helpful guide for items to ensure are complete:
<https://www.dropbox.com/s/bqrgvz6c4xotywt/IMS%20Capstone%20Methodology.doc?dl=0>

Rules

As stated in the Student Handbook, you are expected to attend all scheduled class meetings. The attendance policy for this course is as follows: Up to two (2) absences will be tolerated without penalty. Three (3) unexcused absences will result in the final grade being lowered one letter grade (10pts. on a 100pt. scale). Four (4) unexcused absences will result in the final grade being lowered two letter grades. The fifth (5th) unexcused absence will be regarded as the final cut and the Registrar will be notified to drop the student from the course. The two absence allowance is provided for emergency and health related situations. It is the student's responsibility to provide information concerning all absences and you should speak to the instructor before missing a class. The determination of an excused (vs. unexcused) absence is up to the discretion of the instructor (doctor's written excuse for example). Please do not arrive late or leave early from class. If you arrive late it is your responsibility to make sure you're counted as present. Please see the student handbook for specifics on university policies. **I'll take attendance at the beginning of the class. It is your responsibility to make sure you've been counted as present.**

Academic Honesty

Assignments must be entirely your own work, unless they are specifically group projects. Evidence of plagiarism can lead to dismissal from the class with a grade of F. For full information regarding academic integrity, go to:
www.muohio.edu/integrity.

Attendance

Religious Observances

I will gladly excuse the student from class for a religious observance that requires the student to be absent. If the observance may be made at any time during the day, please arrange to fulfill your religious obligation at some other time than during class. In addition, please note that Section 701 of the Student Handbook requires the student to tell the faculty the date of the observance, if officially known, in writing during the first two weeks of class. Please see the Student Handbook for additional details.

Use of Lab/Studio Equipment

All students should treat computer and studio equipment with respect and care, while following safety procedures set out by manufacturers and faculty. Unauthorized use of the lab is a violation of the student code of conduct. This includes equipment in any of the graphic design rooms (studio, computer lab or hand media room). Please review the technology chapter of the student handbook. Depending on the infraction, a student could be charged at the university level for a code of conduct or academic violation.

On Cellphones and Social Media

During lectures, all laptops are to remain closed. I record all lectures so you can review later. Paper-based notes are your friend.

During studio time, please limit web surfing, email or instant messaging, unless related to the project work.

Additionally, please be respectful about cell phone use. Please turn off your ringer, and if you must take an emergency call, please leave the room to take it.

Classroom Climate

This course is designed to encourage active participation on the part of students. It is critical that classroom discussions and critiques are conducted in an atmosphere of tolerance and respect for the ideas of others. It is important to be mindful of differences – that is, we all come from a variety of experiences. All classroom discussion should be respectful of those differences so that our learning can be enhanced by all our contributions.

As your instructor and as an individual I believe in a supportive climate that is conducive to learning and I will make every effort to create an environment which encourages interaction and mutual respect for differing ideas.

Students who have any disability, either permanent or temporary, which might affect their ability to perform in this class, are encouraged to inform me immediately.

Computer Failures

All students must either use and check their MUOHIO e-mail account daily or forward that account to another one that is checked daily.

No allowance is made for computer or network failures. Be sure to back up your work frequently, and do not wait until the last minute to complete the assignment. To back up a file, save it first to one computer drive such as your Mdrive or the hard drive of your home computer, and then save it again to a portable drive.

If you have a Mac, use Time Machine!

For offsite-backup, I highly recommend Dropbox (<http://www.dropbox.com/>).

Need a backup gameplan? Here's a great start:
<http://tinyurl.com/yli0e9l>

Recording

No recording (audio or visual) of this class may be made without the written consent of the instructor.

I may be recording my screen and the audio from my lectures and posting them on vimeo for your review later. Note that any questions you ask will likely be picked up as well.

Communication

Contacting Me

I check email (kuhnar@miamioh.edu) constantly throughout the day. To ensure that I respond quickly, please include "IMS 440" in the beginning of your subject line in emails to me.

Contacting You

Announcements for the class will be communicated through Niihka's announcement tools. Please ensure it is properly configured to send you email. It is your responsibility to regularly check your email throughout the day.

Non-vital information or links of interest will be communicated out via twitter (@artiekuhn) using the hashtag [#IMS440](#).

Office Hours

My office is in the AIMS office in Laws 203c

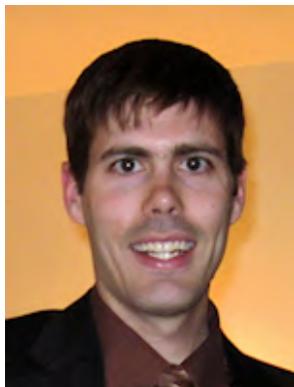
My office hours (or by appointment):
Mondays 10:30-12:30pm

Note, it's in your best interest to schedule time with me during my office hours, they tend to fill up.

Course Syllabus

[Jump to Today](#)
 [Edit](#)

ABOUT YOUR INSTRUCTOR



Eric Hodgson, Ph.D

- Email: eric.hodgson@miamioh.edu (<mailto:eric.hodgson@miamioh.edu>)
- Phone: (513) 529-2401 (office)
- Twitter: @EricPHodgson, #IMS319
- Office: 209-b Laws Hall (in the IMS wing above BEST Library)
- Office Hours: Mon / Wed 10-12 - Or by appointment

COURSE DESCRIPTION

Course Objectives

1. Introduce students to past, present, and future trajectory of the virtual reality field.
2. Provide examples and uses of state-of-the-art 3D simulation and visualization
3. Familiarize students with the technologies and principles that underlie virtual reality systems such as stereoscopic displays, motion tracking systems, and haptic devices.
4. Familiarize students with industry best-practices for developing simulations and 3D visualizations.
5. Host robust discussions on topics of interest relating the field.
6. Provide students with hands-on experiences building 3D virtual reality simulations.

REQUIRED MATERIALS

- We will be reading *The VR Book: Human-Centered Design for Virtual Reality*, by Jason Jerald.
 - Available in e-book, Paperback, or Hardcover
 - get the [VR Book via the Publisher](http://www.morganclaypoolpublishers.com/catalog_Orig/product_info.php?products_id=844) (http://www.morganclaypoolpublishers.com/catalog_Orig/product_info.php?products_id=844) here
 - 20% discount with code **MIAMIVR**
 - get the [VR Book via Amazon](https://www.amazon.com/VR-Book-Human-Centered-Virtual-Reality/dp/1970001127/ref=mt_paperback?encoding=UTF8&me=) (https://www.amazon.com/VR-Book-Human-Centered-Virtual-Reality/dp/1970001127/ref=mt_paperback?encoding=UTF8&me=) here
 - you may wish to follow [@TheVRBook](https://twitter.com/TheVRBook) (<https://twitter.com/TheVRBook>) or [@_jasonjerald](https://twitter.com/jasonjerald) (https://twitter.com/_jasonjerald)
- Other reading / video materials may be distributed via Canvas as needed throughout the semester.
- For those wishing to brush up on their Unity 3D skills, excellent tutorials are available at [Lynda.com](https://www.lynda.com/search?q=unity&f=productypeid%3a2) (<https://www.lynda.com/search?q=unity&f=productypeid%3a2>) or via the [Unity Learning portal](https://unity3d.com/learn) (<https://unity3d.com/learn>).

ASSIGNMENT DESCRIPTIONS

Sprint Projects

These projects will be the meat of the course and will constitute the bulk of the course points. We will have 4 3-week sprint sessions focusing on a specific topic (e.g., Games, Data Visualization, etc.). These projects are intended to involve virtual reality hardware and may be individual or group projects.

Small Exercises / Weekly Builds

Shorter assignments may be assigned to focus on developing a specific skill or technique. These may be an in-class exercise or a (usually) week-long assignment.

Similarly, I may request that weekly builds of multi-week projects be submitted for feedback and/or to check progress.

Short Papers

One or more papers may be assigned on a topic or to gather your opinions on a field of VR. Graduate students are likely to be assigned additional papers.

Graduate Student - Leadership

Graduate students may be asked to choose relevant readings / videos for your peers and lead the class discussion. Graduate students are also expected to provide a leadership role within group projects to mentor younger students and ensure progress and quality.

Participation

Attendance in hands-on development sessions and participation in class discussions is crucial for the success of this class and for your own learning. Come to class prepared, and having done the readings. You are also expected to participate in group projects and contribute to the final product.

Quizzes

Short quizzes may be administered to spot check knowledge of a particular topic, particularly if there is evidence that people have been neglecting the readings.

GRADING INFORMATION

All assignments will be graded on a point scale (e.g., 3 out of 4; 18 out of 20). The final grade in the class will be based on the scale below.

Grading Scale:

100-93 = A | 92-90 = A-
 89-87 = B+ | 86-83 = B | 82-80 = B-
 79-77 = C+ | 76-73 = C | 72-70 = C-
 69-67 = D+ | 66-63 = D | 62-60 = D-
 59-0 = F

Evaluation Criteria Work will be graded on (a) Adherence to project guidelines and objectives, (b) well-executed craftsmanship, (c) expressive creativity and effort, (d) effective design principles, and (e) timeliness. Rubrics are typically included with each assignment or discussion to help student understand specific assignment criteria.

- **A – Extraordinary work beyond expectations.** Illustrates a clear understanding of processes. Work rich in form and content. These grades are reserved for those who go above and beyond.
- **B – Meets the requirements of the assignment.** Good work. Shows a better than average understanding of process in executing the assignment.
- **C – Fulfills the basic requirements** of the assignment in a **satisfactory**, but not distinctive way.
- **D – Barely fulfills requirements** of the assignment. Reflects **poor understanding, execution, or lack of content.**
- **F – Does not satisfy requirements** of the assignment, or shows evidence of plagiarism.

NETIQUETTE EXPECTATIONS

At Miami University there are two core principles: love and honor. Those principles should not only be applied in the face-to-face classroom environment, but in the online course space as well. Diversity has many manifestations, including diversity of thought, opinion, and values. We encourage all learners to be polite and respectful of that diversity and to refrain from inappropriate or offensive commentary. If inappropriate or offensive content is either emailed or posted on the class site, the teacher may recommend college disciplinary action. Students guilty of academic misconduct, either directly or indirectly through participation or assistance, are subject to disciplinary action through the regular procedures of the student's home institution. Learners as well as faculty should be guided by common sense and basic etiquette. Criticism should be presented in a positive light. The following are good guidelines to follow:

- Never post harassing, threatening, or embarrassing comments.
- Never post content that is harmful, abusive; racially, ethnically, or religiously offensive; vulgar; sexually explicit; or otherwise potentially offensive.
- Never post, transmit, promote, or distribute content that is known to be illegal.
- If you disagree with someone, respectfully respond to the subject, not the person.

Remember that "tone" can usually be detected accurately in verbal communication, but often can be misunderstood in electronic communication. Because of this phenomenon, we encourage you to err on the side of politeness.

*adapted from Regents Online Campus Collaborative

ACADEMIC INTEGRITY

Academic Integrity is at the heart of the mission and values of Miami University and is an expectation of all students. Maintaining academic integrity is a reflection of your character and a means to ensuring that you are achieving the outcomes of this course and that your grades accurately reflect your learning and understanding of the course material.

It is expected that the core of the work you turn in is your own. A project should reflect your own design, your own programming, and your own interactivity. Given the scope of the projects we will undertake, however, it is not expected that you can build all of project resources from scratch (e.g., 3D models, sound effects, textures). As such, it is acceptable to flesh out your projects using resources from legally-acquired sources (e.g., online 3D model repositories) as long as these resources and their origin are properly acknowledged. Do not use other people's resources without proper citation.

Cutting corners or cheating in this class will result in cheating yourself out of learning. If you do not understand the concepts learned in this class, you may struggle in your future classes and in your future job. Cheating now may lead to a future of cheating and other unethical behavior to cover up the fact that you didn't learn what you were supposed to learn. Try your best, ask questions, and be ethical.

Academic integrity is a partnership between me, as the instructor, and you, as the student. My role, as instructor of this course, is to facilitate learning and to provide you with clear guidelines and feedback to help you maintain your academic integrity. Your role in this course is to take responsibility for your learning and to complete all assignments in an honest manner and to ask for clarification from me if you are unsure of how to do so.

[Student FAQ on Academic Integrity](https://docs.google.com/document/d/1inl3BleHvMYI-fQjDSy2duuYa1GnNjNEdkGlmc12Mrg/pub) (<https://docs.google.com/document/d/1inl3BleHvMYI-fQjDSy2duuYa1GnNjNEdkGlmc12Mrg/pub>)

Suspected Dishonesty

Any suspected instances of academic dishonesty will be handled under Miami University's Academic Integrity policy found in Part 1, Chapter 5 of the Student Handbook (http://www.miamioh.edu/files/documents/secretary/Student_Handbook.pdf (http://www.miamioh.edu/files/documents/secretary/Student_Handbook.pdf)). Please review

this policy, and note that lack of knowledge or understanding of the appropriate academic conduct is not an excuse for committing academic dishonesty.

ADA & STUDENTS WITH DISABILITIES

Miami University is committed to ensuring equal access to students with disabilities. Miami's Office of Student Disability Services (SDS) assists students with determining eligibility for services and accommodation planning. Students who are entitled to disability-related academic adjustments, auxiliary aids, etc., must register with SDS to receive accommodations in university courses. Please understand that formal communication from SDS must be presented prior to the coordination of accommodations for this course. For more information, students may contact SDS at [\(513\) 529-1541](tel:513-529-1541) or via email at sds@miamioh.edu.

To view the accessibility statement from Canvas follow [this link \(https://training.instructure.com/courses/347469/pages/accessibility-statement%20\)](https://training.instructure.com/courses/347469/pages/accessibility-statement%20).

Course Summary:

Date	Details
Mon Jan 30, 2017	 Survey of Skillset due by 11:59pm (https://miamioh.instructure.com/courses/41665/assignments/400938)
	 Roll Call Attendance (https://miamioh.instructure.com/courses/41665/assignments/402511)
	 Sample Assignment (https://miamioh.instructure.com/courses/41665/assignments/380603)
	 Sample Discussion (https://miamioh.instructure.com/courses/41665/assignments/380596)



"school of social life."

Miami University Center for Community Engagement in Over-the-Rhine





“I have never had so many conversations about societal change and existentialism and ignorance and longing and frustration. I have never been unable to keep up with my own thoughts as I am now... and have have never felt so completely **alive and ready.**”

-Brittany

graphic: beth lavelle 2009

image: Maggie Woolf 2016



What is the Residency Program?

Miami University Center for Community Engagement in Over-the-Rhine



The program focuses on integrating academics with a full immersion experience to live and work in the "school of social life."



students live, study, and work in this stigmatized
inner city neighborhood.



It started in 2006 as a result of **collaborations** with community leaders and community organizations, building upon relationships started in 1981.



The intention is to assist the underserved and
walk with them.







We engage with this community via

four practices.





Our initial practice.

design - build





With some 25 projects completed.

design - build





From balconies to entire buildings.

design - build





1400 Republic

We recently completed a storefront grocery.

design - build





design - build

9 | 1400 Republic • John Blake

Grocery

When a locally owned restaurant expressed interest in leasing a finished space from the non-profit owner as a carryout grocery, students worked with mechanical consultants and business owners to install a 400 SF commercial kitchen in the space. Students selected locally-grown cottonwood from a nearby mill, and fabricated and installed many of the grocery's finishes, including a service counter that flips up to provide additional catering prep surface.



design - build

10 | 1400 Republic • John Blake

Boveda

Students' repurposed the original floor joists as "wood bricks" to simulate a boveda in the front vestibule of the grocery. The old-growth pine 2x12's were assembled to create shallow arches resembling the brick arches that once held up the building's fireplace hearths. These wood bricks were also used for the address panel in the entry vestibule, shown in a subsequent image.



design - build

12 | 1400 Republic • John Blake



design - build

13 | 1400 Republic • John Blake

BEING
HOMELESS



IS NOT A
CRIME

HOUSENOCRIME.com

Our second practice

agit - prop





is the practice of challenging perceptions.

agit - prop



- 2000: Milner Hotel
- 2000: Anti-Gentrification
- 2002: VIEWS: Over-the-Rhine
- 2003: Mosaic Game Table
- 2003: Con/Temp Gallery
- 2006: Game of Strife
- 2007: Cage Gallery Exhibit
- 2009: Cage Gallery Exhibit
- 2009: Homelessness in Not a Crime
- 2009: Tree Awareness
- 2009: Art Mural Public Response
- 2009: New Voices Exhibition



It is the practice of building awareness.

agit - prop





Our third practice.

community assistance





- ① COLOR WALL
POOL BOUNDARY
- ② POOL ENTRY +
LOCKER ROOMS +
STORAGE
- ③ CONCESSION
- ④ 25 METER POOL +
DIVING WELL +
WADING POOL
- ⑤ FOUNTAIN WALL
- ⑥ BASKETBALL COURT
- ⑦ SOUND GARDEN
- ⑧ PLAYGROUND
- ⑨ OPEN GREEN SPACE
- ⑩ GRASS WITH STONE
INLAY
- ⑪ DOG PARK

Rolling up sleeves. Offering alternatives.
community assistance



Generating dialogue.

community assistance



THIS FINAL FRIDAY!

MIAMI UNIVERSITY CENTER FOR COMMUNITY ENGAGEMENT PRESENTS:

PLEASANT STREET VISION



COME LEARN ABOUT A VISION FOR YOUR COMMUNITY

1300 VINE STREET | FEBRUARY 28 | 6PM

Getting the word out.

community assistance



Our fourth practice 'makes no small plans'.

community design

“The concept of integrating service-learning and affordable housing into a single project was attractive..it aligned with our mission and history. Bringing a large architectural firm to leverage their resources was a brilliant addition.”

- Director of operations, non-profit partner



Working directly with professionals and community members.

community design

“After groping helplessly in the blackness, after the flood lamp came unplugged, we were happy to find ourselves back in the warm office doing drawing input.

- Atelier participant



Documenting existing structures to generate millions in funding.

community design

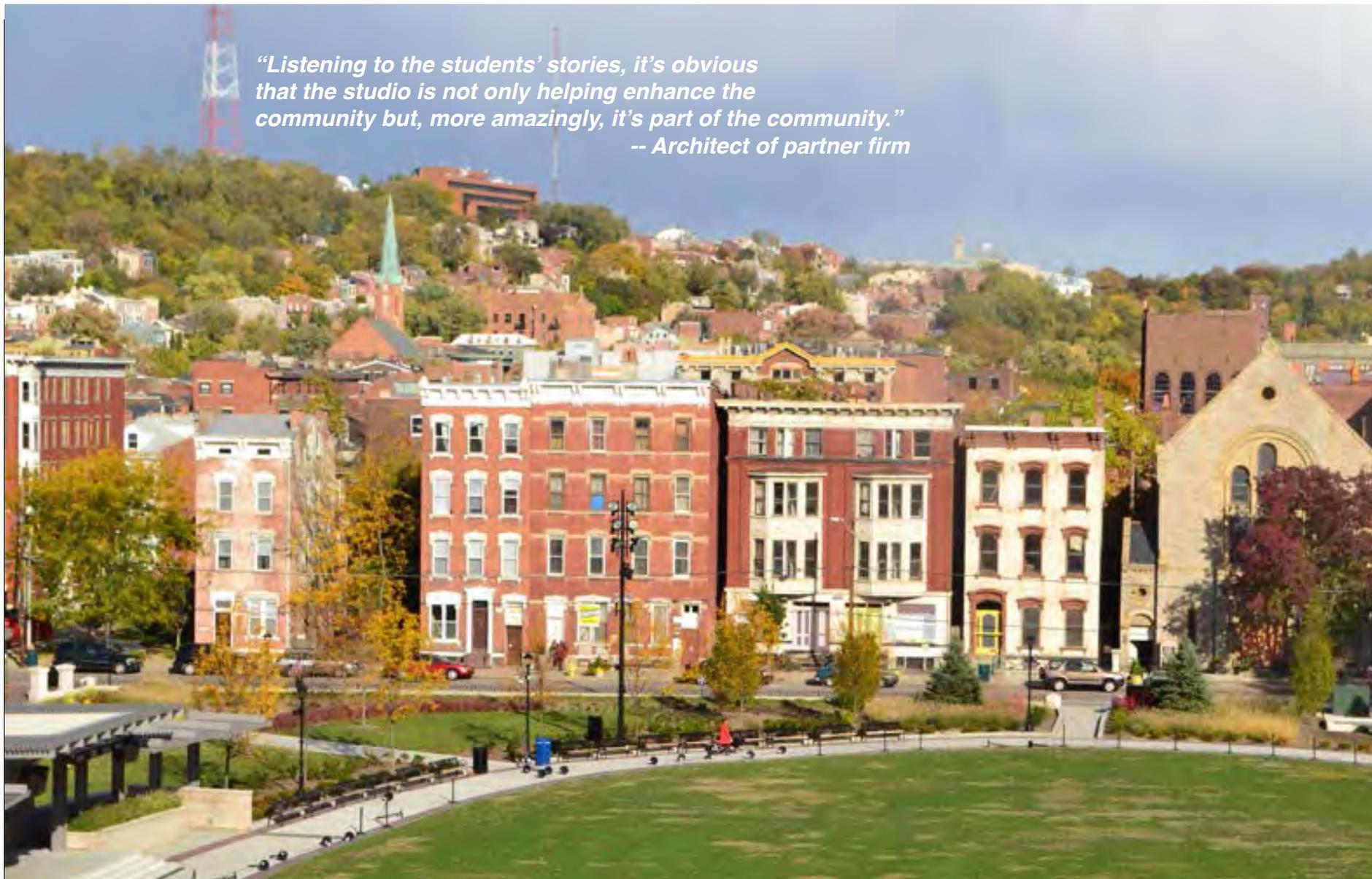
“The Atelier provided professional services for our community group that we could not afford otherwise. It allowed us to move forward on the development of this building.”

--Executive Director of housing corporation

Helping to create affordable, inclusive living spaces.

community design

“Listening to the students’ stories, it’s obvious that the studio is not only helping enhance the community but, more amazingly, it’s part of the community.”
-- Architect of partner firm



Designing with our neighbors.
community design

“Before setting foot in Over-the-Rhine poverty didn’t exist.
I was secluded by the picket fences... half-acre lawns and strip malls.
My perception was that everyone had the resources and money necessary to live in America.

Over-the-Rhine hit me like a bat hitting an apple.

Everything that made sense crumbled.”

-Drew



Over-the-Rhine Map: chalo martinez 2011

Legend:
■ Over-the-Rhine
○ Over-the-Rhine (approximate)



the
"school of social life."

Miami University Center for Community Engagement in Over-the-Rhine



CREATIVE ARTS UPDATE

BOARD OF TRUSTEES

APRIL 2017



MIAMI COLLEGE OF CREATIVE ARTS

- DEPARTMENT OF ARCHITECTURE+INTERIOR DESIGN
- DEPARTMENT OF ART
- DEPARTMENT OF MUSIC
- DEPARTMENT OF THEATRE
- IMS
- CO-MAJORS IN FASHION & ARTS MANAGEMENT/ARTS ENTREPRENEURSHIP
- ART MUSEUM & PERFORMING ARTS SERIES

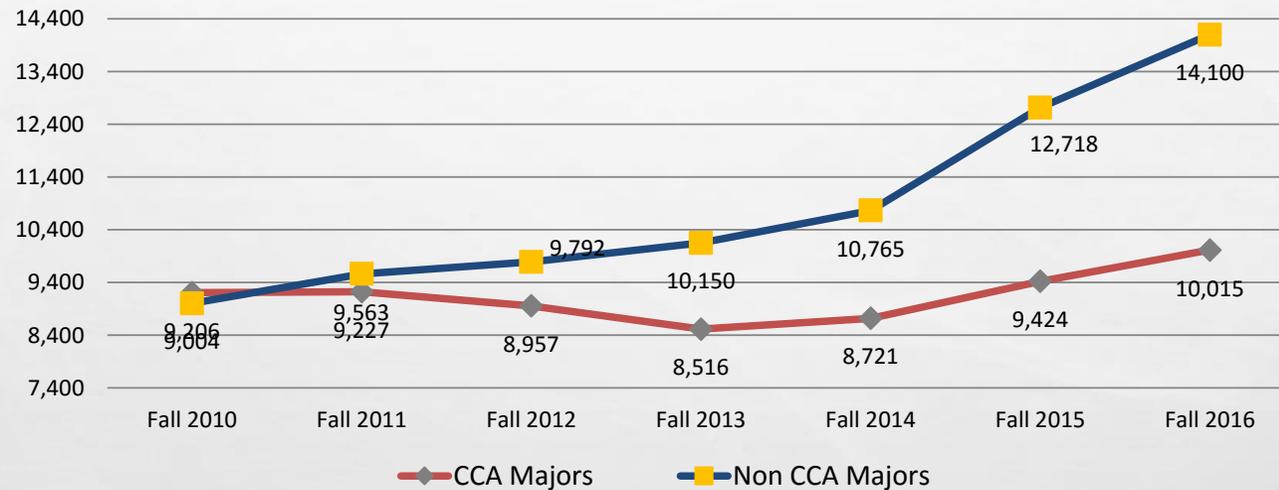
CCA GOALS FOR 2016-2017

- ADVOCATE FOR THE ARTS
- RECRUIT TO CAPACITY
- STRATEGIC CURRICULUM REVIEW
- EXPLORE/STRENGTHEN PARTNERSHIPS
- POLICY AND PRACTICE
- FACILITIES



TRENDS IN CREDIT HOURS

CCA Undergraduate Credit Hours



	Fall 2016	Percent of Total	Increase (Decrease) in Past 5 Years
Credit Hours Taken by CCA Majors in their Home Dept	7,558	31%	(7)%
Credit Hours Taken by CCA Majors in Another CCA Dept	2,458	6%	189%
CCA Credit Hours Taken by Non-CCA Majors	<u>14,100</u>	<u>49%</u>	<u>44%</u>
Total CCA Undergraduate Credit Hours	24,115	100%	29%

COME PLAY WITH US



COME
PLAY
WITH US

RECRUITMENT

CAPACITY = 220 FIRST-YEAR STUDENTS

ACTUAL FIRST-YEAR ENROLLMENT:

	Applicants	Admitted	Confirmed	Yield
Fall 2012	906	658	197	30%
Fall 2013	913	609	173	28%
Fall 2014	1047	666	180	27%
Fall 2015	1061	682	184	27%
Fall 2016	1154	744	167	22%

APPLICATIONS AND ADMITS ARE UP; YIELD IS DOWN.

As of 10/15/2016 = 173

1.	University of Cincinnati	DAAP (Design, Architecture, Art, & Planning) housed in the Aronoff Center for Design and Art (1996)
2.	The Ohio State University	University Arts District (currently underway)
3.	Indiana University	Kirkwood Hall renovation (2015)
4.	Ohio University	Create___Space (2004)
5.	Bowling Green State University	Wolfe Center for the Performing Arts (2011) and Center for the Visual Arts (2011)
6.	University of Dayton	ArtStreet (2004)
7.	University of Illinois	Siebel Center for Design (2019)
8.	Kent State University	College of Architecture & Environmental Design new building (Fall 2016) and Center for the Visual Arts (Spring 2016)

TOP COMPETITORS' FACILITIES

BUILDING CONDITION

	Year of Construction	2015 Facilities Condition Index
Art Museum	1978	67.99%
Art Building	1985	52.41%
Hall Auditorium	1908	37.55%
Center for Performing Arts	1969	35.48%
Hiestand Hall	1958	33.27%
Alumni Hall	1910	29.58%
Presser Hall	1931	11.25%

*The Facilities Condition Index is a measure of deferred maintenance.
Miami 's goal is an FCI less than 30%. An FCI above 50% is critical.*



American Alliance of Museums

Alliance Accreditation Commission

Chair

Burt Logan
Executive Director & CEO,
Ohio History Connection,
Columbus, OH

Amy Bartow-Melia

Assoc. Director for Programs & Strategic Initiatives,
National Museum of American History,
Washington, DC

Ann Fortescue

Executive Director,
Springfield Museum of Art,
Springfield, OH

Lourdes Ramos

Executive Director,
Museo de Arte de Puerto Rico,
San Juan, PR

Kenneth Schutz

The Dr. William Huizingh Executive Director, Desert Botanical Garden

November 2, 2015

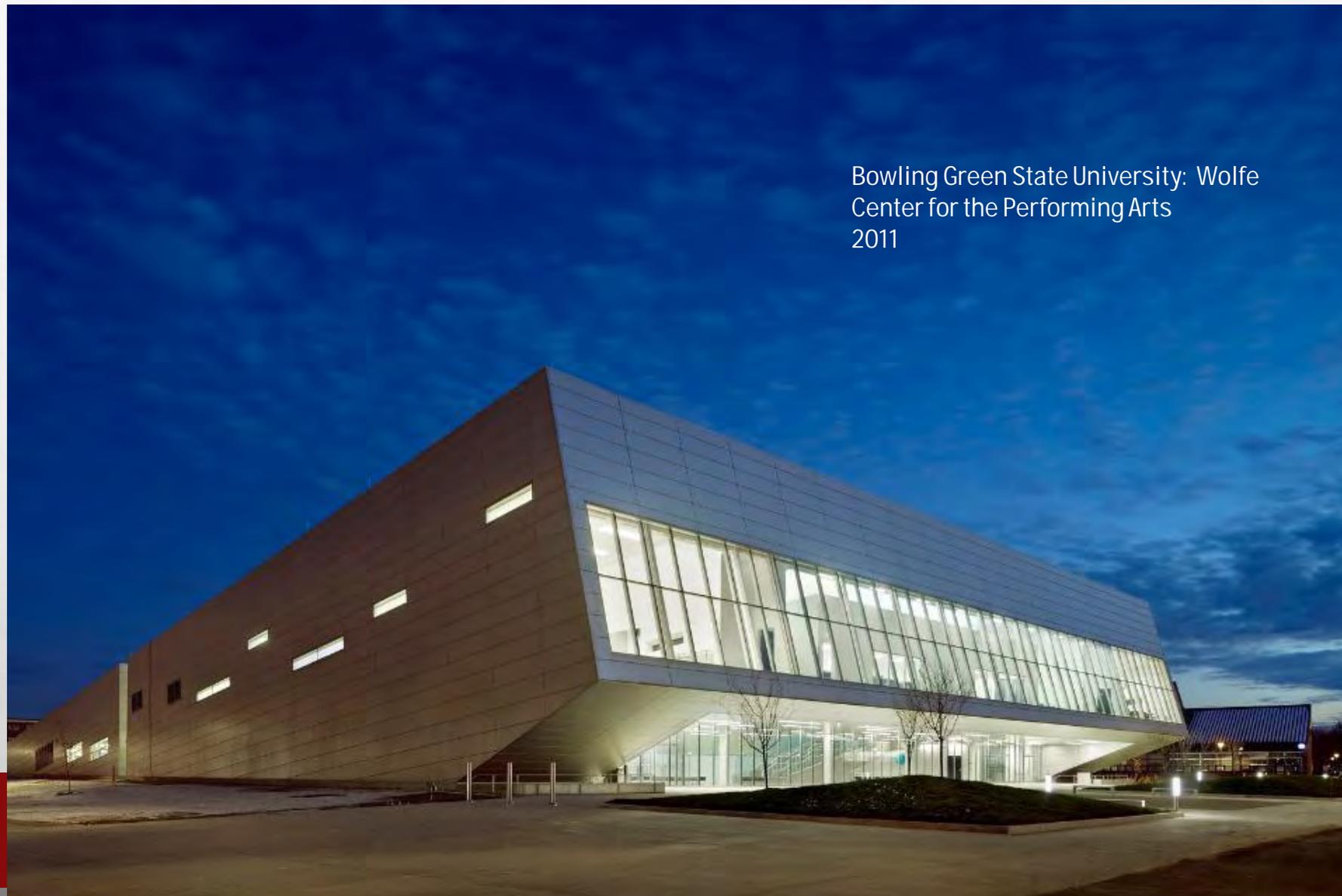
Mr. Robert Wicks
Director
Miami University Art Museum
801 S. Patterson Avenue
Oxford, OH 45056-3404

Dear Mr. Wicks:

On behalf of the Accreditation Commission, it is my great pleasure to tell you that the Miami University Art Museum was awarded subsequent accreditation at our October 19-20, 2015 meeting. Reaccreditation means the museum continues to meet National Standards and Best Practices for U.S. Museums and remains a member of a community of institutions that have chosen to hold themselves publicly accountable to excellence. Through a rigorous process of self-assessment and review by its peers, the museum has shown itself to be a good steward of its resources held in the public trust and committed to a philosophy of continual institutional growth.

The Commission has decided to grant reaccreditation for a shorter period—five years instead of ten—due to significant concerns about the museum’s ability to fully meet its mission and educational, collections stewardship and public service roles, and the corollary need to engage in comprehensive planning that foregrounds these roles. We strongly emphasize the need for the university administration to acknowledge the museum as an asset, and allocate resources and ensure ongoing investment in the physical plant. The museum appears to be treated as ancillary and the museum’s impact and role on campus are undervalued.

Bowling Green State University: Wolfe
Center for the Performing Arts
2011



Kent State new Architecture Building Fall 2016





Kent State University: Center for the Visual Arts
May 2016

UNIVERSITY OF ILLINOIS



The graphic features a blue header with the 'I give' logo on the left and an 'Update Your Info' button on the right. Below the header is a photograph of a modern, glass-walled building at dusk, with people walking on a green lawn in front of it. At the bottom of the graphic, white text on a dark green background reads: '\$25M gift from Thomas Siebel will fund construction of Siebel Center for Design'.

I give

Update Your Info

\$25M gift from Thomas Siebel will fund construction of Siebel Center for Design

UNIVERSITY OF ILLINOIS

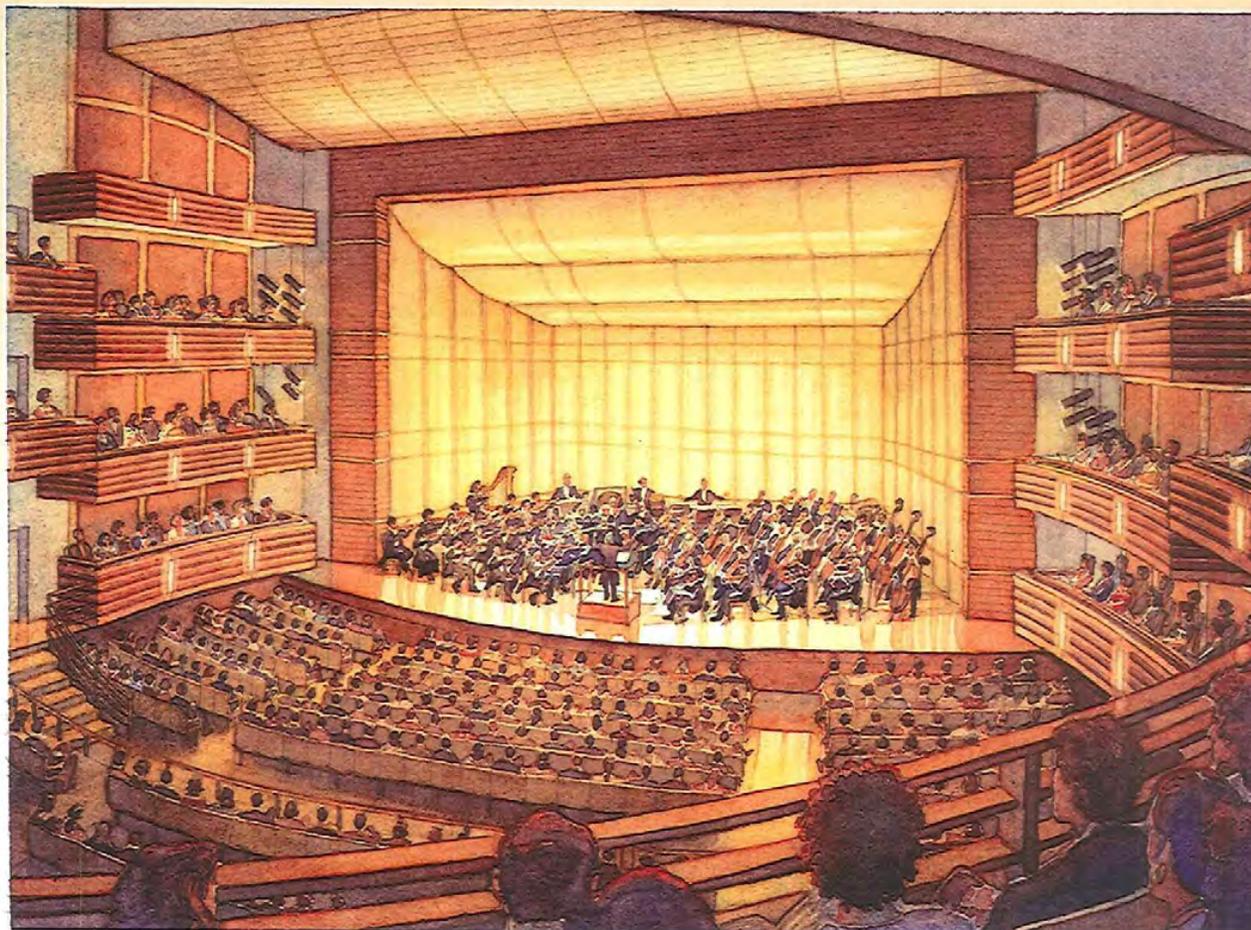


The banner features the University of Illinois 'I give' logo in the top left corner, consisting of an orange square with a white 'I' and the word 'give' in a white script font. In the top right corner, there is an orange person icon above the text 'Update Your Info'. The central image is a digital rendering of the Siebel Center for Design, a modern building with a large glass facade and a flat roof, set against a twilight sky. The building is surrounded by a green lawn and some trees. At the bottom of the banner, the text '\$25M gift from Thomas Siebel will fund construction of Siebel Center for Design' is displayed in a bold, white, sans-serif font.

\$25M gift from Thomas Siebel will fund construction of Siebel Center for Design

FACILITIES NEED IS URGENT

- UNFAVORABLE FACILITIES COMPARISONS ARE IMPACTING OUR ADMISSIONS YIELD.
- **FACILITIES ARE A PUBLIC REFLECTION OF A UNIVERSITY'S VALUES.**
- IF WE TRULY VALUE HOLISTIC LEARNING AND THE LIBERAL ARTS, IT IS CRITICAL THAT WE DEMONSTRATE THEIR VALUE WITH RESOURCES FOR ARTS FACILITIES.
- A PRIORITY UNDER THE GARLAND ADMINISTRATION, BUT NOW YEARS BEHIND OUR COMPETITORS.

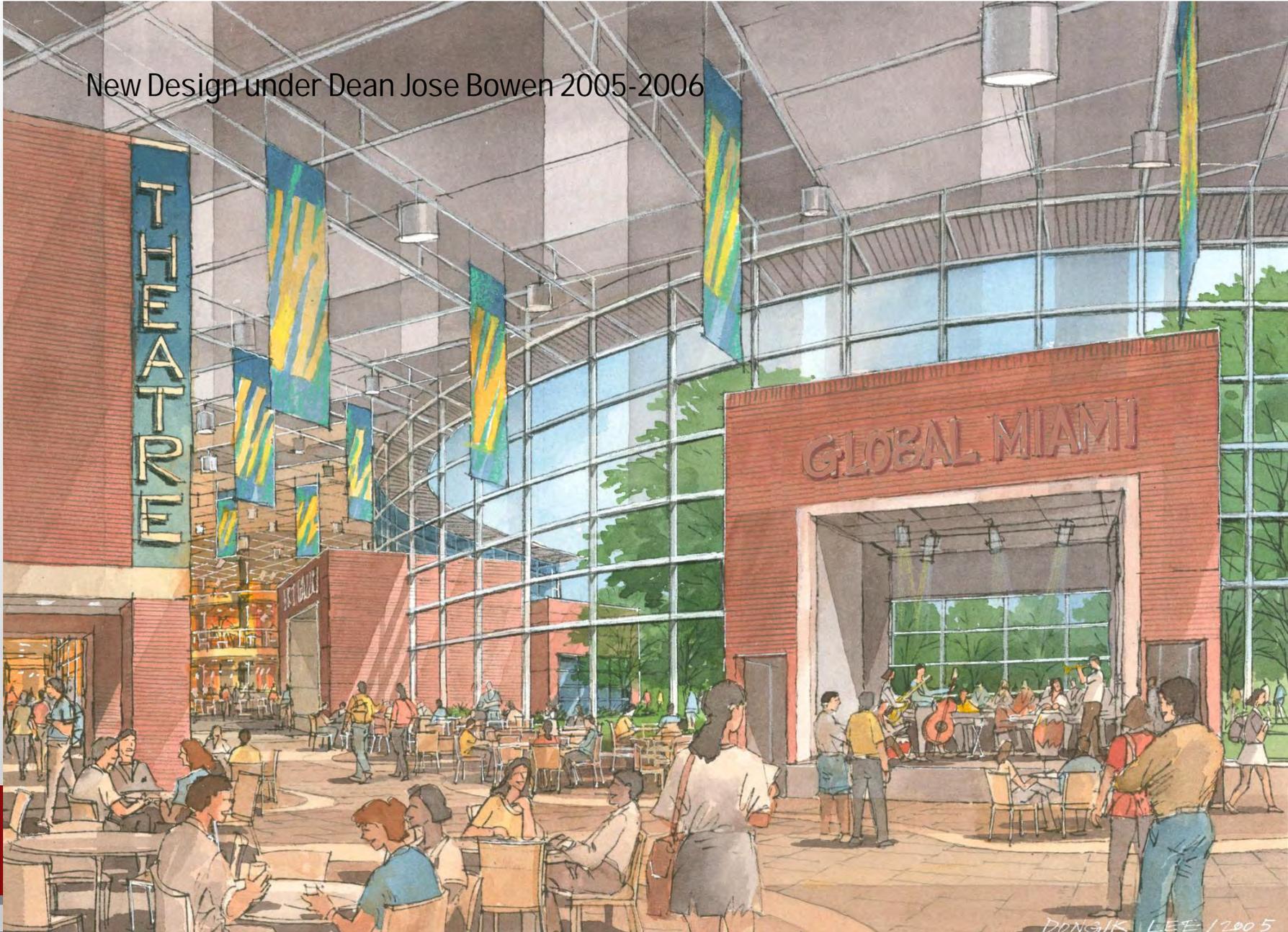


New Performing Arts Center under Dean Pamela Fox (2002); planning began in 1999.



New Performing Arts Center under Dean Pamela Fox [2002]

New Design under Dean Jose Bowen 2005-2006



DONGIK LEE 1/2005

FACILITIES – RECENT ACTIVITY

- ARCHITECTURAL FIRM, SASAKI & ASSOCIATES, HAS DEVELOPED CONCEPTUAL DESIGNS. WE ARE AWAITING COST ESTIMATES FROM THEM.
- CCA ADVISORY BOARD MET WITH DR. CRAWFORD IN AUGUST AND TOM HERBERT IN OCTOBER. THEY ARE EAGER TO PROVIDE VISIBILITY AND FUNDRAISING FOR FACILITIES PROJECTS.
- **ALL OF THE DIVISION'S RCM SURPLUS HAS BEEN ALLOCATED TO SHORT-TERM CR&R "FIXES."**

University Libraries recognize distinguished service

04.11.2017 - **Bryan Partner**, senior library technician within King Library's Center for Information Management, was honored Thursday as the Miami University Libraries' 2017 Distinguished Service Award winner.

"Our staff ranges from those who have tenures of 30 years to those who have been with us only a few months," Jerome Conley, dean and university librarian, said during the event. "The common thread is that from the time they arrive here, our team members are ready to step up to the plate and provide great service. Celebrating Our Own is about recognizing that effort."

One of 15 University Libraries' staff members nominated by peers for the Distinguished Service Award, Partner joined the Libraries in August 2015. In his role, he manages the day-to-day operations for the Center for Information Management, managing a team of student employees and keeping the advanced computer laboratory **running at a high level. He's a native of Mifflintown, Pennsylvania, who earned a bachelor's from Lycoming College and a master's in creative writing from Miami in 2015.**

A nomination for Partner stated, "No matter how dumb the question or how short the turnaround time requested, Bryan simply conveys a can-do spirit, a commitment to delivering at the highest level possible, and, always, a gracious and supportive attitude."

Also recognized during the event were four individuals with significant service milestones. Belinda Barr, assistant dean; Mary Hubbard, Instructional Materials Center assistant; and Brad Nichol, materials handling assistant; were honored for 30 years of service. Jacqueline Johnson, university archivist, received recognition for 25 years of service. Additionally, Conley acknowledged three retirees from the past year: Jim Bricker, Ken Grabach and Rosalind Spencer.

The event drew attention not only to staff service but also to the considerable scholarship the Miami University Libraries team contributed via publications, grants and presentations.

The University Libraries Distinguished Service Award and Celebrating Our Own event are in their fourth year. Nominations for the Distinguished Service Award come from Libraries staff and are reviewed by previous winners and the dean.

Lynette Hudiburgh receives Knox Distinguished Teaching Award

04.11.2017 - Lynette Hudiburgh, lecturer of statistics, is the recipient of the 2017 E. Phillip Knox Distinguished Teaching Award. The award recognizes one faculty member who uses creative, innovative and engaging teaching methods at the undergraduate level.

Established by Miami alumnus E. Phillips Knox, a 1968 graduate, the award is presented to faculty members whose achievements unequivocally merit recognition for excellence in teaching. Award winners receive a professional expense allocation of \$3,000.

Hudiburgh has led efforts in the department of statistics to develop a hybrid model of STA 261, an introductory level statistics course for nonmajors that meets the Miami Plan formal reasoning requirement and serves approximately 600 students each semester.

The student evaluations of her courses are consistently among the highest observed in the department of **statistics, according to her nominators. "It is no surprise that her courses are the first to fill during registration," a nominator said.** The current model of STA 261 is a culmination of many years of research, Hudiburgh said.

In addition to her contributions to the hybrid model for STA 261, Hudiburgh developed and taught two of the first Oxford campus-based online offerings of STA 261.

In order to guarantee that the hybrid and online efforts conformed to the highest standards of practice, she obtained a Sloan-C Online Teaching Certificate in Blended Learning and participated as a member of

the College of Arts and Science E-Learning Faculty Learning Community tasked with developing guidelines for Standards of Excellence and Best Practices in Online and Blended Learning.

Hudiburgh coordinates the Careers Involving Quantitative Skills (CIQS) day at Miami, a program that encourages female high school students to develop quantitative skills and to pursue majors that require such skills.

Hudiburgh received her master's degree in applied statistics in 2010 after a career teaching high school mathematics and statistics. She joined Miami in 2011 as an instructor and became lecturer of statistics in 2013.

Suzanne Kunkel and Allen McConnell each named University Distinguished Professor

04.06.2017 - Suzanne Kunkel, professor of sociology and gerontology and director of the Scripps Gerontology Center, and Allen McConnell, professor of psychology, have been awarded the title of University Distinguished Professor by Miami University's board of trustees, effective July 1.

Established by the trustees in 1981 to attract and retain eminent professors, the title includes an annual stipend for conducting research and other professional activities. University Distinguished Professors have national and international stature with demonstrated recognition and projected high level of scholarly productivity in the future. The call for nominations for the University Distinguished Professor Award is issued every other year, alternating with the Distinguished Service Award.

Dr. Kunkle's projections of population aging and the impact on long-term care needs include a focus on global aging and the consequences of a rapidly aging society on less-developed regions of the world. **Recognized as a distinguished scholar of national and international stature, Kunkel's research publications demonstrate her "scholarly range and technical virtuosity," a nominator said.**

She has published two textbooks — one in its fifth edition and one which is the first in the field on global aging. She has edited three volumes and published 10 book chapters and more than 30 journal articles. She has presented her research at nearly 200 scholarly conferences.

Kunkel has secured nearly 40 external research grants totaling more than \$7 million from agencies such as the Robert Wood Johnson Foundation, the National Association of Area Agencies on Aging and the National Institute of Occupational Safety and Health. Beyond its influence on fellow researchers, Kunkel's **research has improved the care provided to our aging society, said several nominators. "It has been especially impactful in the state of Ohio, where the legislature has provided significant long-term funding to study aging and changing demographics in the state, by providing scientific evidence that is used to manage long-term health care," one nominator said.**

Kunkel also has an impressive record of curricular innovation in gerontology education. At Miami, she was part of the development and launch of the doctoral program in gerontology — the first program of its kind in Ohio and one of the first in the nation.

Dr. Allen McConnell is an **experimental social psychologist whose research has had a "profound impact on our understanding of fundamental human processes," according to a nominator.**

His research focuses on topics that can "actually help the human condition," said another nominator. McConnell explores how relationships with entities such as families and pets affect health and well-being; **how people decode others' nonverbal displays; how nonconscious and conscious beliefs affect judgment and behavior;** and how self-knowledge influences emotions, goals and actions.

McConnell named his lab "PASS" — for Pets, Attitudes, Self and Stereotypes — neatly summarizing his research areas. His expertise has been applied to environmental conservation, consumer and medical behavior, and trial and jury consulting. His research has been presented in many legal venues including in briefs argued before the U.S. Supreme Court.

His work has been supported by more than \$1 million in funding from the National Science Foundation and the National Institute of Mental Health, and has resulted in more than 60 peer-reviewed articles.

He has consistently published in the leading journals in psychology. According to one nominator, "eight publications in the Journal of Personality and Social Psychology puts McConnell in the 'upper-upper tier' of scholarship."

McConnell's work has been cited nearly 5,000 times, and has been featured in outlets such as CNN, BBC, ESPN, Fox News, MSNBC, The New York Times, Time, Toronto Globe and Mail, Daily Mail (UK), ABC News (Australia).

He has an "almost unparalleled record of editorial appointments to the discipline's very best journals," described a nominator. McConnell has served as editor-in-chief or associate editor for three of the four leading journals in social psychology. He currently serves as president of the Midwestern Psychological Association, and is vice-president and president-elect of the Society for Experimental Social Psychology.

At Miami, McConnell's service that is most noted by his departmental and professional peers is his role in **building the social psychology program to national prominence. The program has "grown from virtually unknown to one of the top programs in the country,"** several nominators said.

McConnell received the Miami University Distinguished Scholar Award in 2002. He was the inaugural James and Beth Lewis Endowed Professor of Psychology (2008-2014) and was twice named professor of the year in the psychology department.

Miami business students win venture capital regional competition

03.03.2017 - Miami University students recently won the first round of the 2017 Venture Capital Investment Competition (VCIC). The VCIC is an invitation-only international competition carried out over two rounds: a preliminary round held in five different regions with six-eight schools and a finals round with winners from each region competing for the international title. Student teams act as institutional investors representing a venture capital firm. Miami was the only university in Ohio and one of just seven schools in the Midwest to be invited.

Each team is given business plans for three real-world startups, along with information about the venture capital firm that they represent and the profile of venture fund from which they are to make their investments.

Teams have 36 hours to conduct research on the startups, analyze the market, and prepare questions for a Q&A with the founders. **On the final day of the competition, teams listen to and evaluate each startup's** pitch presentation and conduct a one-on-one interview with the founder of each company.

Teams then have two hours to decide how much to invest, prepare a sheet with terms and conditions of their offer, and defend their investment recommendation to a panel of venture capital investors.

These five students represented Miami at the regional competition in Chicago:

- Javier Avila, senior business economics major and entrepreneurship minor.
- Shane Hitzler, senior finance major and entrepreneurship minor.
- Jack Kellenberger, senior management and leadership major and entrepreneurship minor.
- Kasey Marengo, senior finance and business economics double major.
- Matt Gordon, senior interdisciplinary business management major.

These four students also served on the team by providing analytical support from Oxford to the team in Chicago:

- John Condon, senior interdisciplinary business management and finance double major and marketing minor.
- Joseph Conjerti, senior bioengineering major.

- Eric Eugene "Max" Davis, junior business economics major.
- Karolina Ulasevich, senior biology and journalism double major and entrepreneurship minor.

Two Miami faculty awarded national humanities research fellowships

02.28.2017 - **Miami University's Michele Navakas and José Amador** both received fellowships for 2017-2018 from the National Endowment for the Humanities (NEH) and the National Humanities Center (NHC), respectively.

Navakas is assistant professor of English and Amador is associate professor of global and intercultural studies. An NEH Fellowship for University Teachers will support Navakas as she writes a book titled *Coral in Early American Literature, Science, and Culture*. **Amador's** NHC residential fellowship (site to be updated to reflect new honorees) allows him to work on his book, *Transitioning in Brazil: Gender Policing, Trans Activism, and the Politics of Health*.

Navakas' award is worth more than \$50,000 and will support 12 months of research. Much of her research will be conducted during 2017-2018 at the Huntington Library in Pasadena, Calif., where she will become part of a community of long-term Huntington fellows.

NEH Fellowships for University Teachers support individuals pursuing advanced research that is of value to humanities scholars and/or general audiences. They are part of a total of \$16.3 million that the NEH recently announced for 290 humanities projects.

"Scholarship in the humanities is vital to our ability to assess the full stakes of the ecological crises we now face," said Navakas, whose teaching and scholarship focus on literature and the environment. **"While it is** the job of scientists to assess the ecological consequences of rising seas or the loss of coral, only humanistic inquiry — in fields such as literature and history — can reveal the enormous ramifications these changes will have on the ways that humans conceive of and relate to the natural world and one another."

Amador, as an NHC Fellow, represents one of 30 scholars chosen from hundreds of applicants, all of them representing different areas of expertise. Each fellow is provided at least half salary while focusing on an individual research project and may engage in NHC seminars, lectures and conferences with his or her peers.

"My work deals with the technological, political, legal and ethical challenges of providing health care to one of the most vulnerable communities in Brazil," Amador said. **"The humanities provide the foundation** for the creative and critical inquiry of medicine and public health, and I am honored to have the opportunity to enrich my scholarly work via **the NHC's intellectually stimulating environment and unparalleled library resources."**

Trustees approve promotion and tenure for 26 faculty

02.17.2017 - **Miami University's board of trustees approved the promotion and/or tenure of 26 faculty** members at its Feb. 17 meeting. The actions take effect July 1. The promotion and tenure process at Miami University involves a comprehensive review by external peers and internal reviews by the department, the division, the university promotion and tenure committee, the provost and the president. **"The faculty recommended to the board for promotion and tenure are outstanding teacher-scholars.** They have achieved national recognition in their disciplines and they are committed to promoting a vibrant learning and discovery environment for all of our students," said Provost Phyllis Callahan, who introduced some of the awarded faculty at the meeting.

Presidential Series on Inclusivity concludes by honoring John E. Dolibois

02.17.2017 - The Miami University Performing Arts Series concluded its Presidential Series on Inclusivity by celebrating the legacy of John E. Dolibois with **“Judgment at Nuremberg”** performed by L.A. Theatre Works at 7:30 p.m. Thursday, April 13, in Hall Auditorium.

As the world commemorated the 75th anniversary of World War II, L.A. Theatre Works performed one of the great courtroom dramas of the last century. The American-led tribunals were formed to prosecute those accused of war crimes committed during WWII against those considered inferior to the Aryan Race.

John E. Dolibois (Miami '42), Miami's vice president emeritus for university relations and former U.S. ambassador to Luxembourg, was part of an American team that interrogated top-ranking Nazis for the Nuremberg Trials. According to The Washington Post, “Few U.S. intelligence officials came to know those men more intimately than did John E. Dolibois. His work as an interrogator ... provided insight into the psyches of the Nazi perpetrators.”

All Miamians who attended or taught at the Dolibois European Center in Luxembourg were recognized.

Miami University Honors Program

Report for Board of Trustees, April 2017

Dr. David Pennock, Director

Honors: State of the Program

Current staffing includes

- Director, David Pennock, PhD Washington, 1986, Appointed July 1, 2015.
- Senior Associate Director, Zeb Baker, PhD Emory 2009.
- Assistant Director, Elise Yuhas, M.Ed. Baylor 2014.
- Assistant Director, Teresa Radomski-Bomba, MA Kentucky 2011.
- Academic Advisor, Vanessa Parsons, MA Eastern Kentucky 2015.
- Academic Advisor, Lauren Brassfield, M.Ed. Findlay 2016.
- Academic Advisor, Troylin Banks, M.Ed. Findlay 2016.
- Administrative Assistant, Pam Engel, MS Miami 2014.

In Fall 2014 the University Honors Program (UHP) began the transition from a complex, alternative, liberal arts degree program into an enrichment program that enhances the Global Miami Plan and empowers each student to develop an individualized UHP Path that is unique and best supports his or her own intellectual, academic, creative, personal, or professional growth and development. For the class of 2020 and beyond, the UHP consists of two academic components, a four-year University Honors Program for all Honors students and an optional University Honors with Distinction.

University Honors Program (Years 1-4)	University Honors with Distinction (Years 3-4)
<p>Honors Experiences #1 and 2, First Year Courses: Two, formal honors courses that fulfill major or Global Miami Plan requirements taken over two semesters.</p>	<p>Significant Project: A student-initiated, faculty-mentored, and UHP Advisor-approved major project. Creative projects are encouraged and may include traditional academic theses, artistic projects or performances, and major service, experiential, or professional development projects.</p>
<p>Honors Experiences #3 and 4, Course Extensions: A course in which an honors student works with the instructor of a non-honors course to explore the course material more broadly or in greater depth. Must be pre-petitioned, and can be completed any time after the student's first year.</p>	
<p>Honors Experiences #5-8, Additional Honors Experiences: Formal honors courses, Course Extensions, or pre-petitioned co-/extracurricular experiences. Can be completed any time after the student's first year.</p>	<p>This optional experience provides each student the opportunity to work with their honors advisor and faculty mentor to develop a major project that supports his or her own intellectual, academic, creative, personal, or professional growth and development.</p>
<p>This four-year program empowers students to work with their honors advisors to develop their own, unique Honors Path, encourages student/faculty engagement, and is compatible with all majors in the University.</p>	

Honors Admission

The UHP partnered closely with the Office of Admission for the Fall 2016 first-year Honors admission cycle. The application process continued to be administered through Admission, using only existing Miami application materials, and maintaining a highly competitive and selective process. This process aligned with wider enrollment management and admission strategies for high-ability recruitment. The Fall 2016 first-year Honors cohort included 468 students, a 17% yield rate, and a strong academic profile: 4.18 (mean GPA), 32.3 (mean ACT score). The cohort is 56% female, 47% out-of-state, 10.9% first-generation, 33.8% students of color, and distributed across divisions: 16.5% CEC, 5.5% CEHS, 1.9% CCA, 26.1% FSB, and 50% CAS. Additionally, in partnership with Admission, the UHP developed and implemented a reconsideration process as well as admission processes for first-year Miami students and for students transferring to Miami in their first- or second-years, creating a pathway for approximately 50 additional students to enter the UHP.

Honors Student Progress

Through intensive advising designed to assist them to meet their Honors-related academic requirements, Honors students are making consistent progress toward degree completion. The graduating class of 2016, for example, posted a 75% four-year graduation rate. This figure was the highest graduation rate over the past four years, increasing over a 71% rate for the Classes of 2013 and 2014, respectively, and a 73% rate for the Class of 2015. This progress toward graduation begins with our successful retention of students in their first year. Indeed, our first-year retention rate for the graduating class of 2019 was 100%, which was the fourth consecutive year in which we retained all of our incoming students from their first year to their second. This high retention rate suggests that the academic support that the program provides Honors students is effective at helping students to develop a sense of purpose and belonging that sustains their academic progress through to Commencement Day.

Honors Curriculum

University Honors Program

The goals of the UHP are to provide a four-year program that 1) empowers each student to develop the unique Honors Program Path that best supports his or her own intellectual, academic, creative, personal, or professional growth and development, 2) encourages student/faculty engagement, and 3) is compatible with all majors in the University. Beginning with the class that entered Fall 2016, the Honors Curriculum requires students to complete eight Honors Experiences that must include two formal honors courses and two honors course extensions. The four additional required honors experiences can be formal honors courses, course extensions, or pre-petitioned co-/extracurricular experiences. This curriculum is rigorous but flexible and aligns with the goals of the University Honors Program.

University Honors with Distinction

The University Honors with Distinction option (See Table on page1) empowers students to develop a project that best fits their goals, involves significant student/faculty interaction and engagement and can be completed by students from all majors.

Honors Community

National Fellowships & Awards Advising

This year has brought both progress and success in the renewed efforts of the National Fellowship Committee to assist Miami's best students in competing for, and winning, national fellowships. Overall, Miami students were awarded 10 Gilman International Scholarships from the U. S. State Department, to assist them with study abroad opportunities; five Fulbright Scholarships, for research and English Teaching Assistantships overseas; three Goldwater Scholarships and one Honorable Mention, in recognition of outstanding promise and research in STEM fields; one Critical Language Scholarship, for a student to receive intensive language training in Arabic; and one Astronaut Scholar, which was a \$10,000 award toward graduate study in STEM fields. Miami also won its first Charles Rangel Fellowship, which promotes minority participation in the Foreign Service, and placed its first student with the Fulbright UK Summer Institute to study contemporary Welsh politics and culture.

Community Engagement

The UHP continued its co-curricular efforts to promote engagement within the Honors community. The UHP held its third-annual Honors Convocation, successfully welcoming the new Honors student cohort to the UHP, introducing them to the UHP staff and student leaders, and providing them with an overview of program requirements and offerings. The program piloted faculty-student receptions for Farmer School of Business and the College of Arts and Science, as a way for faculty in these areas to get to know their Honors students and begin potential collaborations in research, service, and internships. We also increased our outreach to Honors families, offering an Honors Parents Reception during Family Weekend, to which nearly 100 families attended; and inaugurating a monthly newsletter to families, to which we received 485 subscribers.

Honors Student Advisory Board

UHP staff worked closely with HSAB members to organize service, leadership, and social activities for Honors students. HSAB's accomplishments include the implementation of a peer mentoring program for first-year Honors students, spearheading local leadership of the national Make A Difference Day activities in October, and offering advisory and programming activities to the Honors community, such as the Honors Formal and Fall kick-off event. HSAB also supported the UHP's efforts to increase student-faculty interaction by inaugurating a Student-Faculty Dinner, where first-year students could meet faculty members in their majors and divisions. In the coming year, HSAB will expand its mentoring efforts through an expansion of the Honors Ambassadors program, which will pair an upper class Honors student with a first-year for a yearlong process of mentoring to help these entering students better assimilate to Miami and the UHP.

Future Directions

Program Review

The UHP is scheduled for Program Review during the 2017-2018 academic year. We will begin preparing the self-study in late Spring 2017 and refine the UHP Strategic Plan.

BOARD OF TRUSTEES
MIAMI UNIVERSITY
Minutes of the Academic and Student Affairs Committee Meeting
February 16, 2017, 8:00 a.m.
Heritage Room Shriver Center,
Miami University, Oxford Campus

The Academic and Student Affairs Committee of the Miami University Board of Trustees met on February 16, 2017 in the Heritage Room, Shriver Center, on the Miami University Oxford Campus. The meeting was called to order at 8:00 a.m. by Committee Chair Terry Hershey, a majority of members were present constituting a quorum. Attending with Chair Hershey were committee members; Trustees, Dennis Lieberman, John Pascoe, and Robert Shroder, National Trustee Diane Perlmutter, and Student Trustees Ciara Lawson and Alex Boster; along with non-committee members; Trustees Jagdish Bhati, David Budig, Sandra Collins, and Mark Ridenour, and National Trustees John Altman, and Bob Coletti.

In addition to the Trustees, Miami President Greg Crawford; Dr. Renate Crawford, adjunct Professor and Ambassador; Phyllis Callahan, Provost and Executive Vice President for Academic Affairs; Jayne Brownell, Vice President for Student Affairs; and Michael Kabbaz, Vice President for Enrollment Management and Student Success, were in attendance. Also present to address agenda items or to provide support, were: Deedie Dowdle, Associate Vice President for Communications and Marketing; Jerome Conley, Dean and University Librarian; Mike Curme, Dean of Students; Susan Schaurer, Assistant Vice President and Director of Admission; Brent Shock, Assistant Vice President for Enrollment Management and Director of Student Financial Services; Scott Walter, Assistant Vice President for Student Affairs; Suzanne Kunkle, Professor and Director, Scripps Gerontology Center; Drew Reffett, Professor and Chair of the Senate Executive Committee; Kip Alishio, Director, Student Counseling Services; Rebecca Baudry Young, Director, Student Wellness; Like Lokon, Director, Opening Minds Through Art; Mark, Director of Parents and Family Programs; Scott Sportsman, Director of Research and Analysis, EMSS; Susan Vaughn, Director, Office of Student Ethics and Conflict Resolution; Clair Wagner, Director, News and Public Information; Kelly McHugh, President, Graduate Student Association; Becca Getson, Sexual Assault Response Coordinator; and Ted Pickerill, Secretary to the Board of Trustees; as well as several others attending to observe or assist.

Public Business Session

Chair Hershey opened the public session and welcomed everyone to the meeting.

Approval of the Prior Meeting's Minutes

Trustee Shroder moved, National Trustee Perlmutter seconded, and by unanimous voice vote, the minutes of the previous meeting were approved.

Associated Student Government

Trent White, Academic Secretary, Associated Student Government, could not attend. His written report is included in Attachment A (reports to the Committee).

Graduate Student Association

Graduate Student Kelly McHugh, President of the Graduate Student Association, updated the Committee on graduate student matters. Her report to the Committee is also included in Attachment A.

University Senate

Dr. Drew Reffett, Chair of the Senate Executive Committee, next addressed the Committee. He stated that the Senate had recently received several interesting and informative updates, one from Dean of Students Mike Curme, and another from General Counsel Robin Parker, on international students, faculty and staff support. He then updated the Committee on Senate activities. His report is included in Attachment A.

Student Affairs Reports

Before beginning the Student Affairs reports and presentations, Chair Hershey relayed the following:

Recent events have demonstrated that Miami is not immune from the tragic consequences of the national issue of high-risk alcohol consumption among university students. The death of student, Erica Buschick and alcohol related hospitalizations are cause for significant concern. We are deeply saddened by these events. Our sympathies go out to Erica's family and friends and the entire Miami University community.

The regularly scheduled presentations from Student Affairs today are from the critical health areas of mental health and sexual and interpersonal violence. In light of recent events, we have also asked Jayne and her staff to supplement this presentation so as to add a short update specifically focused on the activities of Miami's Alcohol Coordinating Committee and its work groups.

The ACC and its work groups were established in spring 2015 explicitly for the purpose of addressing high-risk consumption in our community. Today, we will hear the recent efforts and some of the plans for addressing high risk alcohol drinking. In addition, the University's senior leadership, with the help of external experts, will be undertaking a holistic assessment of the University's efforts.

We are committed to doing all that we can to help ensure the well-being of all of our students.

Vice President's Report

Vice President Jayne Brownell updated the Committee, relaying the following:

This morning, more than an update from Student Affairs, I want to spend my five minutes giving some background to set up our wellness conversation this morning. As you know, high-risk alcohol use, sexual and interpersonal violence, and student mental health are three of the biggest challenges for every college in the nation, especially residential colleges. In the past few weeks, Miami has once again been wrestling with the issue of alcohol, on campus and publicly. When Erica Buschick passed away on January 20, we were all saddened and shocked by the loss of a promising 18-year old first-year student. Read the newspaper and you'll see these stories again and again at colleges across the country, but this time it was one of our own. We immediately asked questions about how we could help other students realize that any of them could have been in the situation of Erica or her friends or roommate that night. College aged students feel invincible, as if nothing bad could ever happen to them, and we heard students giving all kinds of reasons why they could "never be like Erica." Or even more troubling, when we asked students what their peers were saying about this around campus, we were told there was no talk at all.

Fast forward two weeks to another Friday morning, and we started our day with reports of multiple students going to the hospital due to alcohol. We were frustrated and disappointed for multiple reasons, but had some positives to look at as well. Last year we had a real challenge with alcohol at the start of the fraternity and sorority recruitment period, and our Greek leaders were determined to find a way to keep from repeating that pattern this year. They worked with us and with their advisors all year to actively change what students expected from the recruitment period. They wanted to focus on the value of the Greek experience beyond the purely social. They made some great videos for our new required online recruitment course, which every new member watched. They changed their rules for "bid week." And they challenged their peers to push each other to be better. And for the most part, it worked! The first two weeks of recruitment passed without any significant problems. We were very proud of their hard work, and they were excited. And then, following the first Thursday night when formal recruitment activities were over and students were free to go out on their own, we had our student leaders in Jenny's office first thing Friday morning telling us that there had been problems the night before, and asking for our assistance. Now there are two important things to emphasize—while we know that some of the issues on Thursday and through the weekend were related to sorority and fraternity members, we know and have been clear about the fact that they weren't the only ones out last weekend. It was a warm February weekend, as it will be this weekend, and many students were out Uptown. Second, we are remarkably proud of these student leaders who not only did the right thing and called for help for their members who needed it, but also that they came to us to talk about it and strategize

how to intervene to prevent this happening again. I am grateful for both of those actions. And still, we continue to be challenged on how to get through to all students who are engaging in these high-risk behaviors, just two weeks after the loss of one of their peers.

Student Health and Wellness

Vice President Brownell introduced the group. She informed the Committee they would start the health and wellness topic with updates from Student Counseling Services and about efforts related to sexual assault and interpersonal violence, after which Mike Curme and Rebecca Baudry Young would give an update on the recent work of the Alcohol Coordinating Committee, with an emphasis on recent ideas and initiatives that are now in the works.

Student Health and Wellness - Student Counseling Services

Dr. Alishio reviewed changes and trends among students today. He reported there is an increase in anxiety, a decrease in flourishing (doing well), and an increase in thoughts of suicide. With suicide being the second leading cause of death among college students.

He was asked why students today are more anxious. He replied there are a number of factors, which include growing up post 9-11 with terrorism, the recession, facing diminished economic prospects, and less certainty of the future.

Dr. Alishio reported the Clinic has added two new senior staff, and has extended their public health initiatives. He further reported that 11% of students are receiving care. He then answered a number of questions, relaying that 25-30% of students are on medication, and to help prevent theft and abuse, those students can request a lockbox to store their medication. He also relayed that those students requiring long-term care are referred to outside services to better meet their needs.

He and Dean Curme then answered questions about recovering students and they shared information on the initiative with Haven, which will likely include outpatient services beginning in the fall.

Dr. Alishio's report and presentation are included as Attachment B.

Student Health and Wellness - Sexual and Interpersonal Violence

Becca Getson, Sexual Assault Response Coordinator, began with Title IX requirements, including the characteristics of investigation, process and remedies. She also provided an overview of the response system, reporting resources, and campus climate survey results.

Ms. Getson replied to Trustee questions, and confirmed these issues are a nationwide concern.

Ms. Getson's report and presentation are included as Attachment C.

Student Health and Wellness - Alcohol Coordinating Committee

Dean Curme led the discussion. The Committee was previously provided a written report that Dean Curme drew from. The report is included as Attachment D.

He stated high-risk alcohol consumption is a national concern, and Miami has done a great deal to address the problem and is committed to doing even more. It was emphasized that the efforts to address this problem require a community effort and partnerships, there is no one office that can take on this challenge. He relayed that Miami has good relationships with the city, police, the mayor, and other city leaders. He also told the Committee that Miami and the City of Oxford will host the 2017 Ohio Town Gown conference, which will have as a primary focus area addressing and reducing high-risk alcohol consumption.

Dean Curme then outlined some of the efforts to date, which include; forwarding noise and litter citations to the University for action, adding the birthdate to student IDs, the Good Samaritan policy, bystander training, Alcohol.edu, UNV101, and alternative late night activities. Miami is also working with students and the community to develop strategies to promote safe and healthy behavior and good neighborhood between students living in town and the year-round Oxford community, as well as many other efforts and initiatives. A more complete list is included in Attachment D, and can also be found at www.miamioh.edu/alcohol.

Student Health and Wellness - The Crawfords

President and Dr. Crawford then personally addressed the Committee; they stated that they were humbled to be at Miami, and how saddened they are over the recent loss. They told the committee of how high-risk drinking is a concern shared among colleges nationwide.

They assured the Committee that university leadership is focused on the issue of alcohol abuse and that Miami is committed to doing everything it can to ensure the health and well-being of Miami students, and in creating a safe and healthy Miami community.

They then thanked the Student Affairs staff for all of their hard work.

Student Affairs Written Reports

In addition to the presentations, the following written reports were provided:

- Student Affairs "Good News" – VP Student Affairs, Attachment E
- Student Housing Occupancy Update, Brian Woodruff, Director of the HOME Office, Attachment F

- Living Learning Communities, Tresa Barlage Zianno, Associate Director, Office of Residence Life, Attachment G

Enrollment Management and Student Success Reports

Vice President's Report and Admission Update

Vice President Kabbaz updated the Committee on events in Enrollment Management and Student Success (many of which are found in Attachment I), and highlighted the recent hire of Jen Franchak as the Assistant Vice President for Career Services.

Admission Update

Susan Schaurer, Assistant Vice President, and Director of Admission, reviewed the goals for Fall 2017. She reported that for the first time, applications exceeded 30,000. She also reported that despite declining demographics, applications from Ohio students increased over last year, as did total applications for each academic division. She also reported that intrastate enrollment initiatives in states such as Illinois and California have caused a decrease in domestic non-resident applications, and that increased enrollment opportunities for international students have caused a decrease in their applications to Miami as well.

Ms. Schaurer stated that early decision admissions are expected to comprise 15%-18% of total Fall 2017 enrollment. For the international admission, while more have not been admitted (based on the decreased applicant pool), Admission has been more aggressive in moving up the timing of the admit offers this year versus prior years.

She also highlighted for the Committee trends vs. applications in states with dedicated Miami recruiters. In such cases, Miami is seeing increasing applications - in excess of state demographic growth. Ms. Schaurer was asked about some of the states with recruiters, and about the international trend. She explained that many more colleges are now welcoming Chinese and other international students, and extending offers of admission, which presents those international applicants with more choices and opportunities than ever before. These increased opportunities for international applicants are expected to decrease the enrollment in Miami's ACE program.

Ms. Schaurer's presentation is included as Attachment H.

Enrollment Management and Student Success Written Reports

In addition to the presentations, the following written reports were provided:

- Enrollment Management and Student Success "Good News" – VP Michael Kabbaz, Attachment I
- Winter Term Update, EMSS and Academic Affairs, Attachment J

Academic Affairs Reports

Provost Update

Provost Callahan highlighted the Inclusion Series of seminars planned for the Spring. She also informed the Committee of the Nursing review committee, which is charged with determining best practices for recruiting, admitting, advising and graduating Oxford students who are interested in obtaining a BSN. Their report is due in April.

Provost Callahan's update is included as Attachment K.

Scripps Gerontology Center

Suzanne Kunkle, Executive Director of the Scripps Gerontology Center. Informed the Committee of the legacy and history of the Center. The Center was established in 1922, through an endowment from E.W. Scripps. E.W. Scripps was interested in issues of population change, and he founded the Center to research and better understand the issue. In the 1970's the Center shifted focus to aging, and in 1972 was renamed the Scripps Gerontology Center.

The mission of the center is to do work that makes a positive difference in the lives of aging individuals, their families and communities, and to meet the needs of aging societies. In addition to hosting the center, Miami is one of only ten universities to offer a PhD in Gerontology, and she reported to the Committee of a new line of research - older workers desiring to reenter or stay in labor market.

Elizabeth Lokon then presented on the Opening Minds through Arts program.

Their Presentation is included as Attachment L.

Academic Affairs Written Reports

In addition to the presentations, the following written report was provided:

- Academic Affairs "Good News" – Provost Phyllis Callahan, Attachment M
- Winter Term Update, EMSS and Academic Affairs, Attachment J

Executive Session

Trustee Pascoe moved, National Trustee Perlmutter seconded, and by unanimous roll call vote, with six voting in favor and none opposed, the Board convened to Executive Session to consider personnel matters – the promotion of public employees, as provided by the Open Meetings Act, Ohio Revised Code Section 121.22.

Public Business Session

The Committee returned to public session to consider the resolution to promote and/or tenure university faculty. Trustee Shroder moved, Trustee Ridenour seconded and by voice vote, the Committee unanimously voted to recommend approval of the resolution by the full Board of Trustees.

The Promotion and Tenure Resolution is included as Attachment N.

Adjournment and Tour

Trustee Ridenour moved, Trustee Shroder seconded, and by unanimous voice vote, the Board adjourned to tour the new Admission facility at 11:30 a.m.



Theodore O. Pickerill II
Secretary to the Board of Trustees