

Graduate Council Curriculum Committee
February 21, 2018
2:30 p.m., Millican Hall room 395E

Agenda

1. Welcome and call to order
2. Review of minutes from January 24, 2018
3. General business
 - Closing of UC2 for implementation of Curriculog system
4. Addition of CEHP Dual Language Certificate effective Fall 2018
5. Addition of CEHP Program Evaluation Certificate effective Fall 2018 (pending library assessment)
6. Revision of CEHP Initial Teacher Professional Preparation Certificate effective Summer 2018
7. Revision of CON DNP and Certificate effective Spring 2019
 - Adult-Gerontology Acute Care Nurse Practitioner (BSN to DNP) Track
 - Adult-Gerontology Acute Care Nurse Practitioner Graduate Certificate program
8. Inactivation of CAH Emerging Media MFA- Digital Media track effective Summer 2018
9. Review of graduate certificates for sunseting (report)
10. Addition of CAH split level course: ART 4XXXc/5XXXc Advanced Sculpture
11. Addition of CAH split level course: ART 4XXXc/5XXXc Advanced Printmaking
12. Addition of CAH split level course: ART 4XXXc/5XXXc Advanced Painting
13. Addition of CAH split level course: FIL 4XXXc/5XXXc Feature/TV Writing
14. Addition of CAH split level course: FIL 4XXXc/5XXXc Documentary Production
15. Addition of CAH split level course: FIL 4XXXc/5XXXc Experimental Cinema
16. Courses and Special Topics
17. Adjournment

Members of the Graduate Council Curriculum Committee

Kerry Purmensky, CAH, Chair	Devon Jensen, CGS Liaison
Jim Moharam, Steering Liaison, COP	Mostafa Bassiouni, CECS
Paul Goldwater, CBA	Joellen Edwards, CON
Elsie Olan, CEHP	Foard Jones, CBA
Jennifer Sandoval, COS	David Hagan, COP
Cheyenne Ro, RCHM	Lynn Hepner, CAH
Art Weeks, CECS	Jana Jasinski, COS
Diane Andrews, CON	Jesse Mendez, CEHP
Steven Ebert, COM	Saleh Naser, COM
Mercedeh Khajavikhan, COP	Youcheng Wang, RCHM
Terrie Sypolt, LIB	Ross Wolf, COHPA
Joshua Troche, COHPA	Andrea Pulido, GSA



Graduate Program Recommendation Form - ADDITIONS ONLY

This form is to be used to ADD degree programs, tracks, or certificate programs. If there are tracks being added to the program, one form may be used for both the program and the track(s).

Please refer to the Graduate Council Curriculum Meeting Schedule for submission deadlines.

Checklist of items to be attached with completed form:

- Complete and current Graduate Catalog copy... A list of faculty who will participate... If applicable, a written agreement... Course Action Request forms... Library assessment of resources.

College/Unit(s) Submitting Proposal: College of Education and Human Performance

Proposed Effective Term/Year: Fall 2018

Unit(s) Housing Program: Education and Human Performance-TESOL

Name of program, track and/or certificate: Dual Language Graduate Certificate

Please check all that apply. This action affects a: Program Track Certificate

DELIVERY: Program will be delivered: Face to Face UCF Online Mixed Delivery

Will the program be a market tuition rate program? Yes No

Will the program be a cost recovery program? Yes No

Brief description of program and rationale for the addition: Do not add complete catalog copy here.

Despite continuous research demonstrating academic and linguistic achievements made by students enrolled in dual language programs, Lindholm-Leary (2012) cautioned that students will not automatically become bilingual from simple enrollment alone. Several researchers and educators of dual language education have found that teachers are an essential component to student's and dual language programs' overall success (Garcia, 1991; Hunt, 2011). Furthermore, the success of teachers in such programs is dependent on their classroom behaviors and instructional practices (Garcia, 1991). Research has shown that both prospective and current teachers in dual language programs report feeling unqualified, which their administrators reported about the teachers as well (Fortune, Tedick, & Walker, 2008; Oberg de la Garza, Mackinney, & Lavigne, 2015; Whitacre, 2015). Lack of conversational and academic language proficiency in one or both of the instructional languages, knowledge in pedagogy, content area mastery as indicated by state certification, and knowledge of second language acquisition as it relates to classroom instruction have all been cited as being problematic among teachers in dual language programs (Fortune et al., 2008; Oberg de la Garza et al., 2015; Whitacre, 2015). As the existing literature presented shows, dual language educational programs provide a means to enable students to become bilingual, biliterate, and bicultural while learning content instruction through two different languages. However, the success of reaching these goals is highly dependent upon having quality teachers who are knowledgeable and skillful in dual language education. The creation of this certification program is occurring when thousands of Puerto Ricans are relocating to Central Florida due to Hurricanes Irma and Maria. This certificate program will be a way to support the continuing education of English Language Learners in their home language as well as develop proficiency in English. The purpose of this certificate is to provide, K-12 teacher and other education professionals with specialized course work in Dual Language programming. This construct is aimed for students to develop competencies in bilingualism, biliteracy and multiculturalism. The design of this program is to develop leadership among teachers working or planning to work in a dual language or two-way immersion programs in K-12 setting. The course work in this certificate program will allow teachers and administrators to develop expertise in philosophical/ideological principles, pedagogy and curriculum and program processes for effective biliteracy program development. There is a demonstrated need in Florida for this certificate, as no other Florida university currently offers this certificate. Dual Language school programs are growing exponentially in the United States. This certificate is fully grant funded for three years by the US Department of Education Office of English Language Acquisition (DOE OELA). Our current research indicates that there will be a growing number of public and private school teachers and administrators who will pursue this certificate at UCF in addition to the grant recipients.

Impact on Current Students

Will students be moved from an existing program, track, or certificate into this new program, track, or certificate? Yes No

If yes, state the name of the program or track where students are currently enrolled and attach a list of students if possible:

Will students have the option to stay in their existing program, track, or certificate? Yes No

If yes, how will current students be impacted by the addition of a program, track or certificate?

This certificate represents an additional graduate certificate that can be taken, rather than a replacement for an existing one. All of the courses are existing/new electives in the College of Education or the Department of Modern Languages. All CARs are going forward with this certificate application.

TSL6250 Applied Linguistics
 TSL6085 Teaching Language Minority Students in K-12 Classrooms
 SPN6840 Teaching Methods for the Spanish Classroom
 TSL6000 Bilingualism, Multiculturalism, and Biliteracy in the Dual Language Classroom
 TSL6000 Curriculum and Instruction in Dual Language Programs
 TSL6000 Assessment in Dual Language Programs

Future Students

Provide a statement of who is likely to enroll and why. Please state if there is licensure or certification that depends upon this education, etc. Also, complete the following table.

This new certificate will be open to students selected from the 12 partner schools of the DOE OELA Dual Language STEPS grant. Their tuition and fees are paid for by the grant. It is anticipated that students will complete the certificate in a full academic year (fall, spring and summer). After the three year enrollment period of the grant, the certificate will be open to qualified graduate students. The course work in this certificate program will allow teachers and administrators to develop expertise in philosophical/ideological principles, pedagogy and curriculum and program processes for effective biliteracy program development. Students pursuing their ESOL endorsement can take two of the courses in this certification to qualify for the ESOL endorsement.

	Year 1	Year 2	Year 3
Headcount	25	25	25
SCHs	18	18	18

Indicate likely career or student outcomes upon completion: (What will students do? What will their job titles be?)

Students completing this certificate will continue employment as Dual Language teachers at the 12 participating schools of the DOE OELA Dual Language STEPS grant. At the end of the grant period public or private school teachers can complete the certificate to prepare them to teach in Dual Language programs across the United States.

Please complete the following table on financial support:
 (Specify all forms of support – assistantships, fellowships, and tuition remission.)

	Number of assistantship students	Source of funds	Number of fellowship students (specify fellowship)	Number of tuition remissions	Source of funds
Year 1				25	DOE OELA Grant
Year 2				25	DOE OELA Grant
Year 3				25	DOE OELA Grant

Signatures

Recommend Approval (all approval levels must be signed)

Graduate Faculty Program Coordinator:

Print: Michael C. Hyman Signature: Michael C. Hyman Date: 1/25/18

Department Chair / Director

Print: Michael C. Hyman Signature: Michael C. Hyman Date: 1/25/18

College Academic Standards

Print: Valene A. Storey Signature: Valene A. Storey Date: 1/30/18

College Dean

Print: JP Mendez Signature: JP Mendez Date: 1/21/18

Graduate Council

Print: _____ Signature: _____ Date: _____

Vice President for Research and Dean of the College of Graduate Studies:

Print: _____ Signature: _____ Date: _____

Approval

Provost and Executive Vice President:

Print: _____ Signature: _____ Date: _____

Distribution: After approval is received from the Provost, distribution will be to:

Department(s); College; Registrar; Associate Registrar; Institutional Knowledge Management; Academic Services;
College of Graduate Studies

Catalog Copy

DUAL LANGUAGE CERTIFICATE IN TEACHING AND LEADERSHIP

COLLEGE OF EDUCATION AND HUMAN PERFORMANCE

School of Teaching, Learning, and Leadership

WORLD LANGUAGES EDUCATION

CONTACT INFORMATION

Joyce Nutta, PhD

Joyce.nutta@ucf.edu

Education Room 122M

Phone: 407-823-4341

[HTTPS://EDUCATION.UCF.EDU/WLE/TEAM.CFM](https://education.ucf.edu/wle/team.cfm)

Certificates will be awarded only at time of degree completion.

Certificate Admission Requirements: BA degree from an accredited institution and Consent of the Program Coordinator

Certificate Requirements (18 hrs)

Prerequisite Courses None

PROGRAM DESCRIPTION

The Graduate Dual Language Certificate in Teaching and Leadership prepares students with specialized knowledge and skills to teach in a dual language setting. The purpose of this certificate is to provide, K-12 teacher and other education professionals with specialized course work in Dual Language programming. This construct is aimed for students to develop competencies in bilingualism, biliteracy and multiculturalism. The design of this program is to develop leadership among teachers working or planning to work in a dual language or two-way immersion programs in K-12 setting. The course work in this certificate program will allow teachers and administrators to develop expertise in philosophical/ideological principles, pedagogy and curriculum and program processes for effective biliteracy program development.

CURRICULUM

The Dual Language Graduate Certificate can be completed in one or more semesters, depending on the semester of entrance. It can also be completed fully online, depending on your selection of courses.

Students must consult with their adviser or the program director prior to selecting the six courses for their program. No course substitutions are allowed.

Total Credit Hours Required:

18 Credit Hours Minimum beyond the Bachelor's Degree

Required Courses—18 Credit Hours

Select six of the following seven courses. Please consult with your adviser to help you choose the courses that best fit the needs for your future career.

- TSL6250 Applied Linguistics
- TSL5085 Teaching Language Minority Students in K-12 Classrooms
- SPN6940 Teaching Methods for the Spanish Classroom
- TSL6XXX Bilingualism, Multiculturalism, and Biliteracy in the Dual Language Classroom
- TSL6XXX Curriculum and Instruction in Dual Language Programs
- TSL6XXX Assessment in Dual Language Programs
- TSL6XXX Interdependencies of Language, Culture, and Education for Dual Language Learners

APPLICATION REQUIREMENTS

Admission is open to those with a bachelor's degree from a regionally accredited institution. An application to the graduate certificate program and official transcripts must be submitted. Applicants must apply online. All requested materials must be submitted by the established deadline.

Meeting minimum UCF admission criteria does not guarantee program admission. Final admission is based on evaluation of the applicant's abilities, past performance and the applicant's potential for completing the certificate.

APPLICATION DEADLINES

Dual Language Certificate in Teaching and Leadership Graduate Certificate	*Fall Priority	Fall	Spring	Summer
Domestic Applicants	-	Jul 1	Dec 1	Apr 1
International Applicants	-	-	-	-
International Transfer Applicants	-	-	-	-

*Applicants who plan to enroll full time in a degree program and who wish to be considered for university fellowships or assistantships should apply by the Fall Priority date.

List of Faculty:

College of Education

- Joyce Nutta, PhD
- Jerry Johnson, PhD
- Michele Regalla, PhD
- Donita Grisson, PhD

College of Arts and Humanities:

- Kerry Purmensky, PhD
- Florin Mihai, PhD
- Lisa Nalbone, PhD
- Marcella Farina, PhD
- Alla Kourova, PhD
- Aimee Schoonmaker, PhD



MODERN LANGUAGES AND LITERATURES

Geri Smith, PhD
Chair
Department of Modern Languages and Literatures
University of Central Florida
Orlando, Florida 32816

January 8, 2018

Dear Committee Members:

The Department of Modern Languages and Literatures supports the addition of the Graduate Dual Language Certificate in the College of Education. This certificate will greatly add to our course offerings and diversify our program in a positive way. We expect a positive impact due to the growing need for dual language certification for teachers in our public and private schools in Florida and beyond. We support our faculty and the understand the commitment needed to ensure this certificate is successful.

Sincerely,

A handwritten signature in cursive script, appearing to read 'Geri Smith'.

Geri Smith, PhD
Chair, Modern Languages and Literatures

MEMO

To: Dr. Mike Hynes, School of Teaching, Learning and Leadership, School Director
Dr. Joyce Nutta, Program Coordinator; Florin Mihai; Kerry Purmensky
Ms. Ying Zhang, Dept. Head, Acquisitions & Collections; Sara Duff, Acquisitions Librarian
Ms. Selma Jaskowski, Assoc. Director, Technical Services & Resource Management
Mr. Barry Baker, Director of Libraries

From: Terrie Sypolt, Subject Librarian for Education

Subject: Library Evaluation Dual Language Education, Graduate Certificate

Date: January 17, 2018

Peer Comparisons

When reviewing library support (databases journal titles and books for the Dual Language Education Graduate Certificate, the faculty and I selected the following institutions for comparison:

- Boston University, Bilingual Education/TESOL, B.S.; Graduate Certificate, K-6
- Texas Woman's University, B.S. in Independent Studies: Bilingual; Bilingual and English as a Second Language; Graduate Certificate
- California State University at Long Beach, Education: Dual Language Development, M.A.
- George Mason University, MA in Foreign Languages, Spanish/Bilingual/Multicultural Education Concentration
- University of Texas, Austin, Bilingual/Bicultural Education, B.S, MA, M.Ed.
- San Diego State University, Dual Language Certificate; Dual Languages, M.A.
- University of Miami, Bilingual/Biliteracy Development in Spanish, M.S.Ed.

Boston University, Texas Woman's University, California State University at Long Beach, and the University of Miami have representatives on our program board. George Mason has a large bilingual program near Washington, D.C. The University of Texas and San Diego State University were given to me by the National Association of Bilingual Education (NABE) as outstanding programs for comparison.

Boston University and Texas Woman's University have a graduate certificate and were used for the comparison. SUNY Oneonta and CUNY (City College of New York) each have graduate certificates, but their library holdings were nowhere near ours so they were not used for comparison.

Having only two programs with graduate certificate programs only, we then chose programs with a Master's degree: California State at Long Beach, George Mason University, the University of Texas Austin, the University of Miami, and San Diego State University.

Summary and Projected Costs for New Library Resources

Since the University of Central Florida offers a Ph.D. degree in TESOL, we have acquired many resources that will also support this certificate. The UCF Libraries' current journal and database holdings will meet the needs for the proposed graduate certificate, and therefore no immediate subscription costs are requested (see full analysis below). However, in the event any new key journal or database becomes critical for the certificate in the future, additional recurring funding will need to be provided to the Libraries to add these resources. Also note that in the unfortunate event library budget shortfalls occur, some existing resource subscriptions may be cut or scaled back.

Our video resources surpass all of those of our aspirational peers.

Book comparison with the peer institutions chosen show that UCF has the books needed to support the graduate certificate program. Language acquisition and Language and languages-- Study and teaching could use additional titles if those are strengths of our certificate, but I will leave that to the faculty to determine. With few schools available for comparison, individual program strengths come into play. UCF outnumbers Texas Women's University and compares favorably to California State University. Boston University's monograph count differs only in linguistics titles. San Diego State University count differs in language acquisition titles. George Mason has a strong collection in language and languages study and teaching that account for the monograph count difference with UCF. Both the University of Miami and the University of Texas Austin have many more monographs than the other schools and were not included in this count since the proposed program is for a graduate certificate.

Our Reference books compare favorably to the chosen peer institutions.

Should this program develop into a Master's degree or higher, additional funds for monographs would be necessary, the amount and titles to be determined at the time of that proposal comes forward.

Projected costs needed to acquire library materials to support the new certificate:

	2018-2019	2019-2020	2020-2021	2021-2022	2023-2024	2024-2025
Databases	0	0	0	0	0	0
Journals	0	0	0	0	0	0
Books	0	0	0	0	0	0
Reference Books	0	0	0	0	0	0
Videos	0	0	0	0	0	0
Total	0	0	0	0	0	0

Should tests be required they must be purchased by the program and not the library.

Recurring Subscriptions Supporting the Dual Language Education Certificate Analysis:

Databases

Database Title	UCF	San Diego State	Boston U	Texas Woman's U	Cal State Long Beach	George Mason U	UT Austin	U Miami
Linguistics and Language Behavior Abstracts	x	x	x	x	x	x	x	
Academic Search Premier/Complete	x	x	x	x	x	x	x	x
Anthropology Plus	x	x	x		x	x	x	x
Chicano Database	x	x			x		x	
Communication & Mass Media Complete	x	x	x	x	x	x	x	x
Credo Reference		x						
Education Source/Education Resource Complete	x	x	x	x		x	x	x
ERIC	x	x	x	x	x	x	x	x
Ethnic NewsWatch	x	x	x		x	x	x	x
ETS Researcher http://search.ets.org/researcher/	x	x	x	x	x		x	x
Google Scholar	x	x	x	x	x	x	x	x
HAPI: Hispanic American Periodicals Index	x	x	x		x	x	x	x
Health and Psychosocial Instruments	x			x		x		x
JSTOR	x	x	x	x	x	x	x	x
Mango Languages	x	x						x
Mental Measurements Yearbook	x	x	x	x	x	x	x	x
National Clearinghouse for English Language Acquisition & Language Instruction Educational Programs (NCELA)	x	x	x	x	x	x	x	x
Project Muse	x	x	x	x	x	x	x	x
ProQuest Dissertation and Theses Global	x	x	x	x	x	x	x	x
ProQuest Education Database	x		x			x		
PsycINFO	x	x	x	x	x	x	x	x
PsycTESTS		x				x		

Database Title	UCF	San Diego State	Boston U	Texas Woman's U	Cal State Long Beach	George Mason U	UT Austin	U Miami
Redalyc: Network of Scientific Journals from Latin America the Caribbean, Spain and Portugal http://www.redalyc.org/home.oa open access	x	x	x	x	x	X	x	
SAGE Journals/Premier	x	x		x	x	x	x	x
Science Direct	x	x	x	x	x	x	x	x
Sociological Abstracts	x	x			x	x	x	x
Teacher Reference Center	x			x		x	x	
Web of Science	x	x	x	x	x	x	x	x
What Works Clearinghouse	x	x	x	x	x	x	x	
WorldCat	x	x	x	x	x	x	x	x

Databases: UCF compares favorably with all of the other institutions compared. We dropped Credo Reference due to budget cuts. PsycTESTS has been on the wish list but is not critical for this program.

Videos

Videos	UCF	San Diego State	Boston U	Texas Woman's U	Cal State Long Beach	George Mason	UT Austin	U Miami
Education in Video	x			x		x	x	
Films on Demand	x		x	x	x	x		
Florida PBS Learning Media	x					NJVID		
Kanopy Streaming Video	x	x	x	x	x		x	x
Literature and Language Video Collection						x		
Teaching Channel	x							

Videos: UCF has the best video resources of all institutions compared.

Journals

Journal Title	UCF	San Diego State	Boston U	Texas Woman's U	Cal State Long Beach	George Mason	U Texas Austin	U Miami
Annual Review of Applied Linguistics	x	x	x	x	x	x	x	x
Asian EFL Journal	x	x	x	x	x		x	x
Bilingual Research Journal	x	x	x	x	x	x	x	x
Bilingual Review	x	x	x	x	x	x	x	x
Bilingualism: Language and Cognition	x	x	x	x	x	x	x	x
Diaspora, Indigenous, and Minority Education	x					x	x	
Education, Citizenship and Social Justice	x	x	x	x	x	x	x	x
Engaging Cultures and Voices http://ecv.missouri.edu/ free	x	x	x	x	x	x	x	x
First Language	x	x	x	x	x	x	x	x
Foreign Language Annals	x	x	x	x	x	x	x	x
Heritage Language Journal	x			x	x			x
Hispania	x	x	x	x	x	x	x	x
Intercultural Education	x		x			x		
International Journal of Bilingual Education and Bilingualism	x	x	x	x	x	x	x	
International Journal of Bilingualism: Cross-disciplinary, Cross Linguistic Studies of Language Behavior	x	x	x	x		x	x	
International Journal of Multilingualism	x				x	x		
International Multilingual Research Journal	x	x	x	x	x	x	x	x
IRAL: International Review of Applied Linguistics in Language Teaching	x	x	x	x	x	x	x	x
Journal of Language, Identity and Education	x	x	x	x	x	x	x	x
Journal of Latinos and Education	x	x	x	x	x	x	x	x
Journal of Multilingual and Multicultural Development	x	x	x	x	x	x	x	x
Journal of Second Language Writing	x	x	x	x	x	x	x	x
Language and Education	x	x	x	x	x	x	x	x
Language and Intercultural Communication	x					x		
Language Assessment Quarterly	x				x	x		
Language, Culture and Curriculum	x					x	x	
Language Learning	x	x	x	x			x	x
Language Learning and Development	x		x			x	x	
Language Learning and Technology	x	x	x	x	x	x	x	x
Linguistic Approaches to Bilingualism	x	x	x	x	x		x	x
Linguistics Journal	x	x	x	x	x	x	x	x

Journal Title	UCF	San Diego State	Boston U	Texas Woman's U	Cal State Long Beach	George Mason	U Texas Austin	U Miami
Modern Language Journal	x	x	x	x	x	x	x	x
Multilingual Education	x	x	x	x	x	x	x	x
Multiple Voices for Ethnically Diverse Exceptional Learners	x			x	x	x	x	
Reading in a Foreign Language	x	x	x	x	x	x	x	x
Reading Matrix	x	x	x	x	x	x	x	x
Scripta Manent	x	x	x	x	x	x	x	x
Second Language Research	x	x	x	x	x	x	x	x
Studies in Second Language Acquisition	x	x	x		x	x	x	x
System	x	x	x		x	x	x	x
TESOL Quarterly	x	x	x	x	x	x	x	x

Journals: UCF compares favorably with the holdings of all comparable institutions

Books 2000- present

The following subject keywords were used to conduct searches and compare holdings in the respective institutions' library catalogs:

Subject Headings	UCF	San Diego State	Boston U	Texas Woman's U	Cal State Long Beach	George Mason	UT Austin	U of Miami
Applied Linguistics	57	91	171	42	66	90	122	118
Bilingualism	150	228	229	134	189	99	401	346
Code switching (Linguistics)	32	29	30	8	27	35	42	43
Education, Bilingual	355	237	131	193	212	112	363	261
English language—Study and Teaching—Foreign Speakers	483	316	186	179	347	475	493	311
English language—Study and Teaching (Elementary)—Foreign Speakers	58	20	13	14	34	39	27	18
English language—Study and Teaching (Middle School)—Foreign Speakers	12	7	1	1	9	8	1	2

Subject Headings	UCF	San Diego State	Boston U	Texas Woman's U	Cal State Long Beach	George Mason	UT Austin	U of Miami
English language—Study and Teaching (Preschool)—Foreign Speakers	1	4	0	0	1	1	2	0
English language—Study and Teaching (Primary)—Foreign Speakers	21	21	6	5	19	15	9	2
English language—Study and Teaching (Secondary)—Foreign Speakers	39	35	6	11	22	28	25	4
English language—Study and Teaching (Higher)—Foreign Speakers	35	48	8	17	17	20	21	--
Immersion method (Language teaching)	11	14	6	8	14	12	16	9
Interference (Linguistics)	4	6	3	6	6	1	5	1
Language Acquisition	307	726	462	284	571	463	520	540
Language and Culture	185	402	370	77	281	396	349	610
Language and languages—Study and teaching	273	422	378	148	344	543	547	603
Language teachers, Training of	158	41	27	24	72	53	72	40
Language transfer (Language learning)	12	10	10	9	7	20	17	11
Linguistic minorities (Education)	75	50	31	56	59	11	29	56
Linguistics	651	528	1,841	468	444	684	635	1,038
Multicultural education	395	523	368	434	420	397	985	815
Multilingualism	202	200	240	220	188	134	498	544
Second language acquisition	353	383	398	350	343	563	486	1,062
Second language acquisition—Study and teaching	39	35	39	28	187	74	48	67
Spanish Language—Study and Teaching—Foreign speakers	9	7	4	14	5	5	177	23
Total	3,917	4,383	4,958	2,730	3,884	4,278	5,890	6,524

UCF monograph holdings compare favorably to Texas Woman's University, to Boston University if linguistics is not considered, and to California State Long Beach University. George Mason University out numbers us in language and culture. Language acquisition holdings account for the difference between San Diego State and UCF. Both University of Miami and the University of Texas Austin far outnumber all other holdings and will not be included. Since very few programs exist for comparison, from what I see, holding differences in UCF, San Diego State, Boston University, and George Mason are largely programmatic.

For the certificate program, no additional funds are needed for books. However, if the program expands to include a Master's degree, then additional funds will be needed and determined at that time with an additional library collection evaluation. Also if a new journal title or database becomes available and is needed by the program, that cost would have to be absorbed by the program and not the library.

Reference Books

Title	UCF	San Diego State	Boston U	Texas Woman's U	Cal State Long Beach	George Mason	UT Austin	U Miami
Blackwell Guide to Research Methods in Bilingualism and Multilingualism Click here for FULL TEXT from EBL	x			x		x	x	x
Cambridge Handbook of Bilingual Processing P115.2 .C36 2015; UCF: Click here for ONLINE ACCESS	x		x			x		
Concise Encyclopedia of Educational Linguistics	x			x			x	x
Crosscultural, Language and Academic Development Handbook PE1128.A2 D45 2006	x	x	x	x	x	x	x	x
Encyclopedia of Bilingual Education	x	x	x	x		x		x
Encyclopedia of Diversity in Education	x	x	x			x	x	
Encyclopedia of Language & Education	x	x		x	x			
Encyclopedia of Language & Linguistics	x		x	x	x	x	x	x
Handbook of Cognitive Linguistics & Second Language Acquisition	x			x			x	
Handbook of Bilingual and Multilingual Education UCF: Click here for ONLINE ACCESS MyiLibrary	x		x				x	x
Handbook of Educational Psychology	x	x	x			x	x	x
Handbook of Hispanic Linguistics PC4073 .H36 2014	x	x	x	x		x	x	x
Handbook of Research in Second Language Teaching & Learning, v 1	x	x		x	x		x	
Handbook of Research in Second Language Teaching & Learning v 2	x			x			x	

Title	UCF	San Diego State	Boston U	Texas Woman's U	Cal State Long Beach	George Mason	UT Austin	U Miami
Handbook of Second and Foreign Language Writing 280.00		x	x	x	x			x
Handbook of Second Language Assessment 280.00 unlimited online access	On order	x	x	x	x			x
Handbook of Spanish Second Language Acquisition PC4021 .H36 2014	x	x	x	x	x	x	x	x
International Handbook of English Language Teaching	x					x	x	
Routledge Encyclopedia of Second Language Acquisition	x							
Routledge Handbook of Hispanic Applied Linguistics 2015 \$241.00 T&F unlimited online use						x	x	
Routledge International Handbook of English Language & Literacy Teaching	x			x				

Reference books: While UCF compares favorably to other holdings, we should consider purchasing the Handbook of Second and Foreign Language Writing for \$280.00



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Please refer to the Graduate Council Curriculum Meeting Schedule for submission deadlines.

Checklist of items to be attached with completed form:

- Complete and current Graduate Catalog copy (www.graduatecatalog.ucf.edu), including description, curriculum, contact information, application requirements, and application deadlines.
- A list of faculty who will participate in the program, track or certificate and their credentials.
- If applicable, a written agreement from all involved units that they are in support of, will provide courses to, or will participate in the program, track, or certificate.
- Course Action Request forms, as needed.
- Library assessment of resources.

College/Unit(s) Submitting Proposal: College of Education and Human Performance

Proposed Effective Term/Year: Fall, 2018

Unit(s) Housing Program: Educational and Human Sciences

Name of program, track and/or certificate: Program Evaluation Certificate Program

Please check all that apply: This action affects a: Program Track Certificate

DELIVERY: Program will be delivered: Face to Face UCF Online Mixed Delivery

Will the program be a **market tuition rate** program? Yes No

Will the program be a **cost recovery** program? Yes No

Brief description of program and rationale for the addition: **Do not add complete catalog copy here.**

This certificate will focus on program evaluation related to the field of education. It will be broad-based enough to be useful for anyone interested in the field of program evaluation, including those in other UCF Colleges and local community service providers. This program will help learners enhance their position in the evaluation community, help them pursue careers in evaluation, and improve the general state of knowledge in program evaluation in central Florida.

Impact on Current Students

Will students be moved from an existing program, track, or certificate into this new program, track, or certificate? Yes No

If yes, state the name of the program or track where students are currently enrolled and attach a list of students if possible:

Will students have the option to stay in their existing program, track, or certificate? Yes No

If yes, how will current students be impacted by the addition of a program, track or certificate?

The addition of this certificate program will give students the opportunity to get a deeper understanding of program evaluation and open future employment possibilities.

Future Students

Provide a statement of who is likely to enroll and why. Please state if there is licensure or certification that depends upon this education, etc. Also, complete the following table.

The future students for this certificate include graduate students in the College of Education and Human Performance (across departments and disciplines), students from Colleges across the University and the community. Program evaluation is a growing field and is in high demand in both public and private sectors. There is no licensure or certification that depends upon this program.

	Year 1	Year 2	Year 3
Headcount	15	20	20
SCHs	6	6	3

Indicate likely career or student outcomes upon completion: (What will students do? What will their job titles be?)

School districts, universities and colleges have offices of accountability and measurement where they conduct ongoing research and evaluation of their programs and are in need of people who can conduct high quality evaluation of programs. The U.S. Government, local government, businesses, community for profit and non-profits also require that their programs are evaluated. Students who earn a certificate in program evaluation will have the essential knowledge and experiences to obtain employment with any of the fore-mentioned entities.

Please complete the following table on financial support: (Specify all forms of support – assistantships, fellowships, and tuition remission.)

	Number of assistantship students	Source of funds	Number of fellowship students (specify fellowship)	Number of tuition remissions	Source of funds
Year 1					
Year 2					
Year 3					

Signature Page

Recommend Approval (all approval levels must be signed)

Graduate Faculty (Print) Bobby Jeanpierre (Signature) Bobby Jeanpierre Date 1-22-1-18
Program Coordinator

Department Chair (Print) Jeffrey Sturt (Signature) J Sturt Date _____
/Director

College Academic (Print) VALERIE A STOREY (Signature) V A Storey Date 1/30/18
Standards

College Dean (Print) JP Mendez (Signature) JPM Date 1/31/18

Graduate Council (Print) _____ (Signature) _____ Date _____

Vice President for Research and Dean of the College of Graduate Studies

(Print) _____ (Signature) _____ Date _____

Approval

Provost and Executive Vice President _____ Date _____

Distribution: After approval is received from the Provost, distribution will be to:

Proposal to Create a Graduate Certificate in Educational Program Evaluation

I. PURPOSE AND GOALS

Purpose:

The Department of Educational and Human Sciences in the UCF College of Education and Human Performance proposes a **graduate certificate in “Educational Program Evaluation.”** This certificate will focus on program evaluation related to the field of education, but it will be broad-based enough to be useful for anyone interested in this field, including those in other UCF Colleges and local community service providers. Thus, this program will help learners enhance their positions in the evaluation community, help them pursue careers in evaluation, and improve the general state of knowledge in program evaluation in central Florida.

This certificate will consist of five courses, which will be developed to create a comprehensive inquiry into program evaluation and its important derivative areas. The program will require a minimum of three semesters to complete and must be completed within a five-year time span.

Goals:

The major goals of the UCF Certificate in Educational Program Evaluation are to:

- ◆ provide learners with the knowledge and skills needed to carry-out program evaluations, specifically tailored to education.
- ◆ monitor the evaluations of grants that the participants may oversee (hence, allowing them to be more effective in their jobs).
- ◆ acquire the ability to conduct educational or action research using appropriate evaluation techniques.
- ◆ provide learners with knowledge and skills in the administration and standards associated with conducting program evaluations.
- ◆ foster growth of quality programs of graduate study. Ultimately, we would like this certificate to lead to a masters’ degree in educational evaluation and/or a PhD in Educational Research and Evaluation with an educational evaluation specialization.

II. TARGET AUDIENCE

The graduate certificate in Educational Program Evaluation is designed to serve several constituencies. It is targeted for professionals who hold a bachelor's or master's degree and desire knowledge and skills concerning program evaluation. Thus, it will include both K-20 educators and other professionals, including a broader market of participants from across university disciplines; as well as professionals from the non-profit sector.

Evidence of Demand:

In the central Florida educational environment, there is a significant need for better training in evaluation among teachers and school administrators, as well as across university disciplines and in the community. UCF's service area includes 10 school districts with a population of over one million people.

The need and interest in program evaluation has been apparent over the last 15 years. The University of Central Florida's College of Health and Public Administration, in conjunction with the College of Business, held a 2-day conference on program evaluation (March 18-19, 2003): the *Nonprofit Evaluation & Accountability in 2003* conference. By itself, the number of sessions offered and high attendance (N>100) indicates a strong interest in program evaluation training in central Florida.

Projected Enrollment:

Estimated enrollment, based on previous and current experience, as well as potential for future development, is as follows:

<i>Year</i>	<i>Students Enrolled</i>
AY 2018-2019	15
AY 2019-2020	20
AY 2020-2021	20

III. FACULTY RESOURCES AND QUALIFICATIONS

The courses that will form the Educational Program Evaluation certificate program will be taught by existing faculty in the Department of Educational and Human Sciences in the College of Education and Human Performance. The participating faculty will either teach an existing course, or selected faculty will develop the required new courses. Members of the Methodology, Measurement, and Analysis (MMA) Group in the College of Education and Human Performance will have the primary responsibility in conducting and monitoring the seminar experience as well as in teaching classes.

MMA Faculty	Qualifications
E. Lea Witta	PhD Educational Research and Evaluation; Co-chair Theory Based Evaluation TIG, Am. Eval. Assoc, Presenter at professional organizations, Evaluator, RFP distance educ. (1995-1999) Abingdon, Va., Instructor research & statistical method courses in education
Bobby Jeanpierre	PhD. Science Education and Program Evaluation, Research interests in STEM and school STEM program evaluations Instructor research methods and measurement courses in education
Stephen A. Sivo	PhD, Educational Psychology, Research Emphasis Assessment specialist, James Madison U. Psychometrics Presenter at professional conferences Instructor research, measurement & statistics courses
Haiyan Bai	PhD, Educational Research, Instructor in research, measurement and statistics courses
Debbie Hahs-Vaughn	Ph.D. Educational Research Grant-writing coordinator (University of Alabama) Presenter at professional conferences Instructor in research, measurement, and statistics courses

<i>Program Evaluation and Educational Research Group</i>	<i>Qualifications</i>
M.L. Clark	Research Associate, Program Evaluation and Educational Research Group
Bonnie Swan	

Dave Booth Research Associate, Program Evaluation and Educational
 Research Group

IV. CURRICULUM

The Certificate in Educational Program Evaluation will consist of five courses (3 credits each), three of which are required courses. The fourth and fifth courses will be selected from an array of electives. The following courses will be offered:

<i>Required Courses</i>		<i>9 Hours</i>
EDG 6285	Evaluation of School Programs	3
EDF 6464.	Mixed Methods for Evaluation in Educational Settings	3
EDF 6XXX	Seminar in Program Evaluation (new)	3

<i>Elective Courses (select two)</i>		<i>3 Hours</i>
--------------------------------------	--	----------------

Data Analysis Methods

EDF 6401	Statistics for Educational Data	3
EDF 7479	Applications of Technology in Qualitative Research: Data, Organization & Analysis	3

Evaluation/Research Methods/Grants

EDF 6481	Fundamentals of Graduate Research	3
SCE 7935	Professional Writing (includes Grant Writing)	3

Measurement and Surveys

EDF 6432.	Measurement and Evaluation	3
EDF 7436	Analysis of Survey, Record and Other Qualitative Data	3

The courses are designed to create a coherent program of study that begins with foundational concepts and builds on them. Hence, the courses must be taken in the following order. Evaluation of Educational Programs will serve as an introductory

course, and so should be taken first. Mixed Methods Analysis should be the next course. The third and fourth courses will be two of the electives selected from the choices offered. The fifth course, Seminar in Program Evaluation, will be the final required course.

The **Evaluation of School Programs** course will provide an introduction to the field of program evaluation. While the course will cover the various approaches to program evaluation emphasizing implementation analysis and outcome-based evaluation, STEM (science, technology, engineering, & mathematics) educational programs will be emphasized. Included will be sections on developing logic models and detailed evaluation plans. It will also cover the program evaluation standards, ethics in evaluation, the roles of internal and external evaluators, reporting to meet stakeholder needs, and lessons learned.

The **Mixed Method Analysis** course will provide students with basics in research design, qualitative and quantitative data collection, and relevant analytic procedures.

The **elective courses** will allow students some flexibility in the Certificate program, allowing them to focus more on evaluation design, analytic procedures, or more applied aspects of program evaluation. Educational research and evaluation will be the primary emphasis in designing the content of all of these courses.

The primary goal of the **Seminar in Program Evaluation** course is to synthesize content learned in the other courses, so that the learner has a comprehensive understanding of the field. This understanding includes knowledge of performing and interpreting data analyses, writing evaluation reports that are appropriate for the intended stakeholders, and possessing an awareness of important technical and ethical issues in conducting evaluations. This course will be conducted in conjunction with the Program Evaluation and Educational Research group to provide practical experience for the student.

IV. **DELIVERY METHODS**

In order to accommodate those with professional responsibilities, courses during the regular academic year will be offered in the evening. Some courses will be offered online.

V. **PROGRAM ADMINISTRATION**

Coordination:

The Certificate in Educational Program Evaluation will be administered by the Educational Research Group within the Department of Educational and Human Sciences in the UCF College of Education and Human Performance. The research faculty will direct the recruiting, processing, advising, and certifying of students.

Admission Requirements:

This certificate program is open to anyone with an undergraduate degree from an accredited institution that is accepted either as a non-degree seeking student or as a degree-seeking graduate student (at the program's discretion).

References

Altschuld, J.W. & Kumar, D.D. (2002). *Evaluation of science and technology education at the dawn of a new millennium*. New York: Kluwer Academic/Plenium Publishers.

OCPS (2003), *OCPS at a Glance*, www.ocps.k12.fl.us.

Yarbrough, D.B., Caruthers, F.A., Shulha, L.M., & Hopson, R.K. (2011). *The program and evaluation standards: A guide for Evaluators*. Thousand Oaks, CA: Sage Publishers.

Educational Program Evaluation Certificate

 [Hide](#) preferences menu.

-
- Educational Program Evaluation Graduate Certificate Program
 - Qualitative Quantitative, Mixed-methods and Measurement
 - B. S. in degreed undergraduate Program
 - [Application Deadlines](#)
 - Bobby Jeanpierre
 - Education Complex 115-H
 - 407-823-4930
 - Bobby.jeanpierre@ucf.edu
-

Related Programs

- [Methodology, Measurement and Analysis](#)

Program Disciplines

This program belongs to the following disciplines:


- [Education](#)

 FEEDBACK

College : [Education and Human Performance](#) Degree : CRT

Department : [Educational and Human Sciences](#) Option : N/A

PROGRAM DESCRIPTION

The Educational Program Evaluation graduate certificate focuses on program evaluation related to the field of education, but will be broad-based enough to be useful for students from all disciplines. This program will help learners enhance their positions in the evaluation community, help them pursue careers in evaluation, and improve the general state of knowledge in program evaluation. [Show Program Description](#) 

CURRICULUM

The graduate certificate in Educational Program Evaluation requires 15 credit hours of courses selected from a list of approved courses.

Total Credit Hours Required:

15 Credit Hours Minimum beyond the Master's Degree

Required Courses—9 Credit Hours

EDG 6285 Evaluation of School Programs (3 credit hours)

EDF 6464 Mixed Methods for Evaluation in Educational Settings (3 credit hours)

EDF 6XXX Seminar in Program Evaluation (3 credit hours)

Elective Courses—6 Credit Hours

Select 2 of the following courses:

Data Analysis Methods

- EDF 6401 Statistics for Educational Data (3 credit hours)
- EDF 7479 Applications of Technology in Qualitative Research: Data, Organization, and Analysis (3 credit hours)

Evaluation/Research Methods/Grants

- EDF 6481 Fundamentals of Graduate Research (3 credit hours)
- SCE 7935 Professional Writing (3 credit hours)

Measurement and Surveys

- EDF 6432 Measurement and Evaluation (3 credit hours)
- EDF 7463 Analysis of Survey, Record, and Other Qualitative Data (3 credit hours)

Application Requirements

Admission is open to those with a master's degree from a regionally accredited institution. An application to the graduate certificate program and official transcripts must be submitted. Applicants must [apply online](#). All requested materials must be submitted by the established deadline.

Application Deadlines

**Advanced Quantitative Methodologies in
Educational and Human Sciences Graduate
Certificate**

***Fall
Priority**

Fall Spring Summer

Domestic Applicants	-	Jul 15	Dec 1	Apr 15
International Applicants	-	-	-	-
International Transfer Applicants	-	-	-	-


*Applicants who plan to enroll full time in a degree program and who wish to be considered for university fellowships or assistantships should apply by the Fall Priority date.

Contact Info



Graduate Program


Bobby Jeanpierre

Associate Professor
 Bobby.jeanpierre@ucf.edu
 Telephone: 407-823-4930
 ED 115-H 

Graduate Admissions

Cameron Leonard

gradadmissions@ucf.edu
 Telephone: 407-823-2766

Millican Hall 230 
[Online Application](#)
[Graduate Admissions](#)

Mailing Address

UCF College of Graduate Studies
 Millican Hall 230
 PO Box 160112
 Orlando, FL 32816-0112

Institution Codes

GRE: 5233
 GMAT: RZT-HT-58
 TOEFL: 5233
 ETS PPI: 5233



Graduate Program Recommendation Form - REVISIONS ONLY

This form is to be used to **REVISE** degree programs, tracks, or certificate programs. If there are changes to a program and the changes will also affect the program tracks, one form may be used for both the program and the track(s).

Please refer to the Graduate Council Curriculum Meeting Schedule for submission deadlines.

Checklist of items to be attached with completed form:

- Complete and current Graduate Catalog copy (www.graduatecatalog.ucf.edu), including description, curriculum, contact information, application requirements, and application deadlines. Use **Track Changes in Word** to show revisions.
- A list of faculty who will participate in the program, track or certificate and their credentials.
- All course action requests that will be needed to implement the curriculum changes.
- If applicable, a written agreement from all involved units that they are in support of the revisions.

College/Unit(s) Submitting Proposal: Education and Human Performance, School of Teaching, Learning and Leadership

Proposed Effective Term/Year: Summer 2018

Unit(s) Housing Program: School of Teaching, Learning and Leadership

Name of program, track and/or certificate: Initial Teacher Professional Preparation

Please check all that apply. This action affects a: Program Track Certificate

If the revision applies to multiple tracks, please list them here:

Brief description of program and rationale of the revision: Do not add complete catalog copy here.

We propose to provide additional options for students to choose from in the Co-Requisite section of the program. The governing body, Florida Department of Education, has updated the requirements for State Board rule 6A-4.006 which determines what professional education competencies are required. The special methods co-req is now waived for many candidates. Since these classes were preventing the certificate from being fully Online, adding other Online options enables the certificate to be truly Online for those students who wish to complete the certificate program.

Briefly list curriculum changes in bullet format. If there are changes to the credit hours of the program, required courses or other requirements, please state those changes. Remember to attach the catalog copy showing changes, using **Track Changes in Word**.

-Add to Co-requisite options:
EEX 5051: Exceptional Children in The Schools
or
Other electives approved by advisor

Name Change

Are you changing the name of an existing program, track, or certificate? Yes No

If yes, provide the new name of the program, track, or certificate: _____

A proposed name change will apply to the record of all students who are currently enrolled, readmitted or newly admitted into this program as of the effective date of this change.

If you are ONLY making a name change, skip the "Impact on Current Students" section.

Impact on Current Students

Will students be moved from an existing program, track, or certificate into this new program, track, or certificate? Yes No

If yes, state the name of the program or track where students are currently enrolled and attach a list of students if possible:

Initial Teacher Professional Preparation

Will students have the option to stay in their existing program, track, or certificate? Yes No

If yes, how will current students be impacted by this change?

If students are a UCF Online student, they will need to move out of UCF Online status to complete the special methods class in the program at its current form. Since we are adding other online options for students to take, it is important that all current students have the option of taking other online classes if they need to finish the certificate online.


If there are substantial revisions, please complete the following table on financial support: (Specify all forms of support assistantships, fellowships, and tuition remission.)

	Number of assistantship students	Source of funds	Number of fellowship students (specify fellowship)	Number of tuition remissions	Source of funds
Year 1					
Year 2					
Year 3					

Signatures

Recommend Approval (all approval levels must be signed)

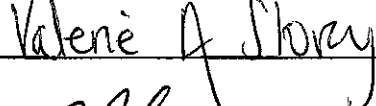
Graduate Faculty Program Coordinator:

Print: Lindsay Archambault Signature:  Date: 12/6/17


Department Chair / Director:

Print: Mike Hynes Signature:  Date: 12-6-17

College Academic Standards:

Print: VALERIE A. STORY Signature:  Date: 1-30-18

College Dean:

Print: JP Mender Signature:  Date: 1/31/18

Graduate Council:

Print: _____ Signature: _____ Date: _____

Vice President for Research and Dean of the College of Graduate Studies:

Print: _____ Signature: _____ Date: _____

Approval

Provost and Executive Vice President:

Print: _____ Signature: _____ Date: _____

Distribution: After approval is received from the Provost, distribution will be to:

Department(s); College; Registrar; Associate Registrar; Institutional Knowledge Management; Academic Services;
College of Graduate Studies

Initial Teacher Professional Preparation Graduate Certificate

UCF Online

This program/track is offered online.

Program DISCIPLINES

This program belongs to the following disciplines:

- Education

FEEDBACK

College : Education and Human Performance

Degree : CRT

Department : School of Teaching, Learning and Leadership

Option : N/A

Program Websites : <http://education.ucf.edu/itpp/>

PROGRAM DESCRIPTION

The Graduate Certificate in Initial Teacher Professional Preparation is designed for students who have secured a teaching position, plan to obtain a teaching position, or have a temporary teaching certificate.

The Initial Teacher Professional Preparation certificate prepares candidates to meet the State of Florida Department of Education requirements through a sequence of professional core courses. These courses include uploading key assignments using the Via™ by LiveText platform and are assessed by faculty to provide evidence of candidate proficiency in all Florida Educator Accomplished Practices (FEAPs). The goal of the certificate is to enable educators to have successful teaching experiences in grades 6-12 classrooms. Students may enroll in the Initial Teacher Professional Preparation certificate and apply to be accepted to the Teacher Education MAT program either concurrently or after earning the certificate.

Please note: This program may be completed online, although not all elective options or program prerequisites may be offered online. Newly admitted students choosing to complete this program exclusively via UCF online classes may enroll with a reduction in campus-based fees. See <http://ucf.edu/online> for more information.

International students (F or J visa) are required to enroll in a full-time course load of 9 credit hours during the fall and spring semesters. Only 3 of the 9 credit hours may be taken in a completely online format. For a detailed listing of enrollment requirements for international students, please visit www.international.ucf.edu. If you have questions, please consult International Affairs and Global Strategies at 407-823-2337.

UCF is not authorized to provide online courses or instruction to students in some states. Refer to State Restrictions for current information.

Hide Program Description▲

CURRICULUM

For the Initial Teacher Professional Preparation graduate certificate, students complete six courses (18 credit hours total), including five required courses (15 credit hours) and at least one special methods course (3 credit hours).

Total Credit Hours Required:

18 Credit Hours Minimum beyond the Bachelor's Degree

Required Courses—15 Credit Hours

All of the required courses are available online and must be taken at UCF.

- EDF 6727 Critical Analysis of Social, Ethical, Legal and Safety Issues Related to Education (3 credit hours)
- EDF 6237 Principles of Learning and Introduction to Classroom Assessment (3 credit hours)
- EDG 6415 Principles of Instruction and Classroom Management (3 credit hours)
- RED 5147 Developmental Reading (3 credit hours) or LAE 5496 Disciplinary Literacy in the Content Areas (3 credit hours)
- TSL 5085 Teaching Language Minority Students in K-12 Classrooms (3 credit hours)

Co-requisite—3 Credit Hours Minimum

Option 1:

- EEX 5051: Exceptional Children in the Schools (3 credit hours) (This is not a certification course)
- Other elective as approved by advisor

Option 2:

Special Methods: Course selection depends on the student's intended certification area. Equivalent courses from other accredited Florida State Institutions may be used to satisfy this requirement at the discretion of the Program Director. Students are advised to obtain permission in advance of registering for these courses.

- Art Education: ARE 5359 Teaching Art K-12 (4 credit hours)
- English Language Arts: LAE 5346 Methods of Teaching English Language Arts (3 credit hours)
- Math Education (Grades 5-9): MAE 5327 Teaching Middle School Mathematics (3 credit hours)
- Math Education (Grades 6-12): MAE 5336 Current Methods in Secondary School Mathematics (3 credit hours)
- Music Education: MUE 5348C K-12 Music Methods (4 credit hours)
- Science Education (Grades 5-9): SCE 5325 Teaching Middle School Science (3 credit hours)
- Science Education (Grades 6-12): SCE 5337 Issues and Methods in Secondary School Science Education (3 credit hours)
- Social Science Education: SSE 5790 Inquiry and Instructional Analysis in Social Science Education (3 credit hours)
- Business Education: BTE 6935 Seminar in Business Education (3 credit hours)

• APPLICATION REQUIREMENTS

Admission is open to those with a bachelor's degree from a regionally accredited institution. An application to the graduate certificate program and official transcripts must be submitted. Applicants must apply online. All requested materials must be submitted by the established deadline.

Application Deadlines

Initial Teacher Professional Preparation Graduate Certificate	*Fall Priority	Fall	Spring	Summer
Domestic Applicants	-	Jul 15	Dec 1	Apr 15
International Applicants	-	-	-	-
International Transfer Applicants	-	-	-	-

*Applicants who plan to enroll full time in a degree program and who wish to be considered for university fellowships or assistantships should apply by the Fall Priority date.

Contact INFO



Request Information

Graduate Program

Lindsay Archambault

Lindsay.Archambault@ucf.edu

Telephone: 407-823-2881

Education 206F

Graduate Admissions

Cameron Leonard

gradadmissions@ucf.edu

Telephone: 407-823-2766

Millican Hall 230

[Online Application](#)

[Graduate Admissions](#)

Mailing Address

UCF College of Graduate Studies

Millican Hall 230

PO Box 160112

Orlando, FL 32816-0112

Institution Codes

GRE: 5233

GMAT: RZT-HT-58

TOEFL: 5233

ETS PPI: 5233

Initial Teacher Professional Preparation Graduate Certificate

UCF Online

[This program/track is offered online.](#)

Program DISCIPLINES

This program belongs to the following disciplines:

- [Education](#)

FEEDBACK

College : Education and Human Performance	Degree : CRT
Department : School of Teaching, Learning and Leadership	Option : N/A
Program Websites : http://education.ucf.edu/itpp/	

PROGRAM DESCRIPTION

The Graduate Certificate in Initial Teacher Professional Preparation is designed for students who have secured a teaching position, plan to obtain a teaching position, or have a temporary teaching certificate.

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Hide Program Description ^

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Total Credit Hours Required:

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Co-requisite—3 Credit Hours Minimum

Option 1:

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- [Other elective as approved by advisor](#)

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- Business Education: BTE 6935 Seminar in Business Education (3 credit hours)

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Admission is open to those with a bachelor's degree from a regionally accredited institution. An application to the graduate certificate program and official transcripts must be submitted. Applicants must [apply online](#). All requested materials must be submitted by the established deadline.

Application Deadlines

Initial Teacher Professional Preparation Graduate Certificate	*Fall Priority	Fall	Spring	Summer
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International Applicants	-	-	-	-
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Contact INFO

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Graduate Program

Lindsay Archambault

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Education 206F [Map](#)

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- A list of faculty who will participate in the program, track or certificate and their credentials.
- All course action requests that will be needed to implement the curriculum changes.
- If applicable, a written agreement from all involved units that they are in support of the revisions.

College/Unit(s) Submitting Proposal: College of Nursing, Department of Nursing Practice

Proposed Effective Term/Year: Spring 2019

Unit(s) Housing Program: College of Nursing, Department of Nursing Practice

Name of program, track and/or certificate: Adult-Gerontology Acute Care Nurse Practitioner BSN-DNP and Professional Certificate Programs

Please check all that apply. This action affects a: Program Track Certificate

If the revision applies to multiple tracks, please list them here:

Adult-Gerontology Acute Care Nurse Practitioner BSN-DNP and Professional Certificate Programs

Brief description of program and rationale of the revision: **Do not add complete catalog copy here.**

The number of essential skills adult-gerontology acute care nurse practitioners need to learn for competent practice have increased in complexity, including the usage of imaging technology for most invasive critical care procedures. Consequently, the time students must commit to on-campus lab experiences in the NGR 6230L laboratory course has also increased and is no longer reflected in a 1-credit hour skills course. This course must be augmented to two credit hours to correctly reflect the time requirement by Faculty and students.

Briefly list curriculum changes in bullet format. If there are changes to the credit hours of the program, required courses or other requirements, please state those changes. **Remember to attach the catalog copy showing changes, using Track Changes in Word.**

- Increases the total number of credit hours in NGR 6230L from 1 credit hour to 2 credit hours.
- Increases the total number of credit hours in the BSN-DNP Adult-Gerontology Acute Care Nurse Practitioner Program from 75 hours to 76 hours.
- Increases the total number of credit hours in the Adult-Gerontology Acute Care Nurse Practitioner Professional Certificate program from 22 credit hours to 23 credit hours.

Name Change

Are you changing the name of an existing program, track, or certificate? Yes No

If yes, provide the new name of the program, track, or certificate: N/A

A proposed name change will apply to the record of all students who are currently enrolled, readmitted or newly admitted into this program as of the effective date of this change.

If you are ONLY making a name change, skip the "Impact on Current Students" section.

Impact on Current Students

Will students be moved from an existing program, track, or certificate into this new program, track, or certificate? Yes No

If yes, state the name of the program or track where students are currently enrolled and attach a list of students if possible:

N/A

Will students have the option to stay in their existing program, track, or certificate? Yes No

If yes, how will current students be impacted by this change?

N/A-- Students will be required to take the revised course.

If there are substantial revisions, please complete the following table on financial support: (Specify all forms of support assistantships, fellowships, and tuition remission.)

	Number of assistantship students	Source of funds	Number of fellowship students (specify fellowship)	Number of tuition remissions	Source of funds
Year 1	N/A				
Year 2					
Year 3					

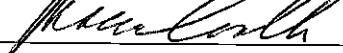
Signatures

Recommend Approval (all approval levels must be signed)

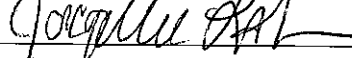
Graduate Faculty Program Coordinator:

Print: Christopher Blackwell, Ph.D., ARNP, ANP-BC, AGACNP-BC, CNE, FAANP Signature:  Date: 1/25/18

Department Chair / Director:

Print: Maureen Covelli, PhD, RN Signature:  Date: 1/25/18

College Academic Standards:

Print: Jacqueline LaManna, PhD, ANP-BC, BC-ADM, CDE Signature:  Date: 1/25/18

College Dean:

Print: Mary Lou Sole, PhD, RN, CCNS, CNL, FAAN, FCCM Signature:  Date: 1/25/18

Graduate Council:

Print: _____ Signature: _____ Date: _____

Vice President for Research and Dean of the College of Graduate Studies:

Print: _____ Signature: _____ Date: _____

Approval

Provost and Executive Vice President:

Print: _____ Signature: _____ Date: _____

Distribution: After approval is received from the Provost, distribution will be to:

Department(s); College; Registrar; Associate Registrar; Institutional Knowledge Management; Academic Services;
College of Graduate Studies



Graduate Course Action Request Form

Course Addition Course Revision Course Deletion

Forward to your college office.

Course additions and course revisions must be accompanied by a course syllabus and rationale. Departments must also submit an electronic syllabus to the college curriculum person.

Course Information

College: Nursing Department: Nursing Practice

Department Chair: Maureen Covelli, Ph.D., RN Phone: (407) 823-2744

Approved Graduate Faculty/Scholars: Francisco Guido-Sanz, Ph.D., ARNP, ANP-BC & Christopher Blackwell, Ph.D., ARNP, ANP-BC, AGACNP-BC, CNE, FAANP

	Course Prefix	Number	Title	Credit Hours Ex.: 3(3,0)
Current or New Course	NGR	6230L	Diagnostics and Skills for the Critically Ill	1
Proposed Course Revision	NGR	6230L	Diagnostics and Skills for the Critically Ill	2

30 Character Abbreviation: _____

Course Description: (25 word limit)

Introduce graduate nursing students to the skills and procedures used in the management of critically ill patients.

New or revised Materials and Supply Fees? Yes No If yes, also complete the Materials and Supply Fee Request Form.

Repeat for credit? Yes No If yes, indicate the total times this course may be used in the degree program. N/A

Repeat within same semester? Yes No

NOTE: For a repeatable course, indicate in the syllabus what will remain the same and what will change when the course is repeated. Also indicate who approves content before a course is repeated.

Prerequisite(s) and/or Corequisite(s): NGR 6210: Adult-Gerontology Acute Care Nurse Practitioner I (Co-Requisite)

Graded S/U? Yes No

Split-Level Class: Yes No

If offering a split-level class, complete this section even if it had been approved earlier for individual delivery.

List undergraduate split-level course: N/A

NOTE: Both the graduate and the undergraduate split-level syllabi must be approved through the established university process for approving courses so that there are two separate and complete syllabi for each course. The graduate syllabus should clearly demonstrate more advanced subject matter, expectations, and rigor. Attach both undergraduate and graduate syllabi to this form.

Term of Offering

When will the course be offered?

- Odd Fall Odd Spring Odd Summer Every Semester
 Even Fall Even Spring Even Summer Occasional

Intended Utilization of Course

The course will be used primarily as:

- Required Course Elective Course

Justification for Course Addition or Course Revision

What is the rationale for adding or revising this course?

The number of essential skills adult-gerontology acute care nurse practitioners need to learn for competent practice have increased in complexity, including the usage of imaging technology for most invasive critical care procedures. Consequently, the time students must commit to on-campus lab experiences has also increased and is no longer reflected in a 1-credit hour skills course. This course must be augmented to two credit hours to correctly reflect the time requirement by Faculty and students.

What majors require or recommend this course for graduation? BSN-DNP Adult-Gerontology Acute Care Nurse Practitioner and Adult-Gerontology Acute Care Nurse Practitioner Professional Certificate

If not a major requirement, what will be the source of students? N/A

What is the estimated annual enrollment? 15

Possible duplications and conflicts with other departments or colleges should be discussed with appropriate parties. Please detail discussion you have had.

None. This course is currently held by the College of Nursing at UCF and there are no competitors identified in the University.

Justification for Course Deletion

Is this course a required course for graduation in a major or prerequisite? Yes No

If yes, have the involved major departments been informed, in writing, of proposed deletion? Yes No

If not, explain:

Not applicable as this is not a course deletion.

Notes:

[Empty box for notes]

Approval Signatures

Department Chair: [Signature] Date 1-23-18

College Academic Standards: [Signature] Date 1-23-18

College Dean: [Signature] Date 1/23/18

Graduate Council: _____ Date _____

Vice President for Research and Dean of the College of Graduate Studies: _____ Date _____

Adult-Gerontology Acute Care Nurse Practitioner

TRACK DESCRIPTION

The Doctor of Nursing Practice (DNP) program in the Adult-Gerontology Acute Care Nurse Practitioner Track prepares nurses at the highest level of practice for the current health care environment based on a strong scientific foundation for practice; flexibility and emphasis on evidence-based practice, leadership, and organizational analysis; and analysis of the DNP project.

The Adult-Gerontology Acute Care Nurse Practitioner Track prepares the advanced practice nurse to care for patients with medically complex stable and unstable acute, critical and chronic illnesses across care settings ranging from hospitals to subacute, ambulatory care, clinic and home care environments at the DNP level, incorporating DNP essentials in practice with a culminating DNP project.

Program Objectives

The objectives of the DNP program are to prepare graduates to:

- Critically analyze complex clinical situations and practice systems.
- Assume leadership roles in the development of clinical practice models, health policy and standards of care.
- Develop practice models that support diagnostic reasoning skills and clinical judgement through the use of evidence based practice.
- Analyze the social, economic, political, epidemiological and other scientific data to improve individual, aggregate and population health.
- Demonstrate information fluency and advanced communication skills to lead quality improvement initiatives to improve patient care and health care systems.
- Design, implement, and evaluate comprehensive care models for populations and/or systems and disseminate findings.

CURRICULUM

The DNP Adult-Gerontology Acute Care Nurse Practitioner track requires a minimum of 75 credit hours beyond the baccalaureate degree. The curriculum includes 41 credits of core courses shared with other DNP tracks, 12 credits of APN core and 22 credits of specialty courses. A total of 1,020 practicum hours are required to earn the DNP. The program prepares nurses at the entry level for advanced practice for the current healthcare system based on a strong scientific foundation for practice; offers flexibility and emphasis on evidence-based practice, leadership and organizational analysis; and provides analytic, critical thinking and diagnostic reasoning skills to examine practice innovations involving completion of

the residency project during the clinical residency courses. Details about this program are in the Advanced Practice DNP Handbook.

Total Credit Hours Required:

756 Credit Hours Minimum beyond the Bachelor's Degree

Prerequisite Courses—9 Credit Hours

Students with a bachelor's degree in a discipline other than nursing will be required to take the following courses prior to taking required program courses. Consistent with graduate nursing program policies, courses must be completed with a grade of 'B' or better.

- NUR 3805 Dimensions of Professional Practice (3 credit hours)
- NUR 4637 Public Health Nursing (3 credit hours)
- NUR 3165 Nursing Research (3 credit hours)

Advanced Practice Core Courses—12 Credit Hours

- NGR 5003 Advanced Health Assessment and Diagnostic Reasoning (2 credit hours)
- NGR 5003L Advanced Health Assessment and Diagnostic Reasoning Lab (1 credit hour)
- NGR 5141 Pathophysiological Bases for Advanced Nursing Practice (3 credit hours)
- NGR 5638 Health Promotion (3 credit hours)
- NGR 6172 Pharmacology for Advanced Nursing Practice (3 credit hours)

DNP Core Courses—41 Credit Hours

- NGR 5800 Theory for Advanced Practice Nursing (3 credit hours)
- NGR 5884 Legal and Professional Behavior in Advanced Practice Nursing (3 credit hours)
- NGR 6801 Research Methods for Advanced Practice Nursing (3 credit hours)
- NGR 6874 Nursing Environment Management (3 credit hours)
- NGR 7673 Epidemiology Principles in Advanced Practice Nursing (3 credit hours)
- NGR 7793 Leadership and Economics in Advanced Practice Nursing (3 credit hours)
- NGR 7827 Concepts, Measure and Data Management (3 credit hours)
- NGR 7820 Innovative Technologies in Healthcare (3 credit hours)
- NGR 7892 Healthcare Systems and Policy (3 credit hours)
- NGR 7855C Evidence Based Practice Development (3 credit hours)

- NGR 7065 Advanced Clinical Management (3 credit hours)
- NGR 7748L Advanced Practice Clinical Selective (2 credit hours, 120 clinical hours)
- NGR 7911C DNP Project I (3 credit hours, 60 clinical hours)
- NGR 7912C DNP Project II (3 credit hours, 120 clinical hours)

Specialty Courses: Adult-Gerontology Acute Care Nurse Practitioner—223 Credit Hours

- NGR 6210 Adult-Gerontology Acute Care Nurse Practitioner I (3 credit hours)
- NGR 6230L Diagnostics and Skills for the Critically Ill (~~12~~ credit, ~~60-120~~ clinical hours)
- NGR 6211 Adult-Gerontology Acute Care Nurse Practitioner II (3 credit hours)
- NGR 6211L Adult-Gerontology Acute Care Nurse Practitioner II Clinical (3 credit hours, 180 clinical hours)
- NGR 6175 Critical Care Pharmacology (3 credit hours)
- NGR 6212 Adult-Gerontology Acute Care Nurse Practitioner III (3 credit hours)
- NGR 6212L Adult-Gerontology Acute Care Nurse Practitioner III Clinical (3 credit hours, 180 clinical hours)
- NGR 6215L Adult-Gerontology Acute Care Nurse Practitioner Practicum (3 credit hours, 180 clinical hours)

The DNP Project is related to advanced nursing practice and benefits a group, population or community rather than an individual patient. It addresses identified needs and builds on an evidence base. DNP projects may include but are not limited to:

- Translate research into practice and evaluate outcomes
- Quality improvement (care processes, continuity of care, patient outcomes)
- Implement and evaluate evidence-based practice guidelines
- Analyze policy: develop, implement, evaluate or revise policy
- Design and use databases to retrieve information for decision making, planning, evaluation
- Conduct financial analyses to compare care models and potential cost savings, etc.
- Design and evaluate new models of care
- Design and evaluate health promotion and disease prevention programs
- Assess integration of technology in care

The theme that links these forms of scholarly experiences is the use of evidence to improve either practice or patient outcomes. Additional examples of DNP projects can be found on the National Organization of Nurse Practitioner Faculty (NONPF) website under Practice Doctorate Resource Center.

Progress to Degree

Students are required to maintain a 3.0 grade point average. Students who receive a grade below "B" in any course will be reviewed by the DNP Admissions, Progression and Graduation Committee for continuation in the program. Grades of below "B" are not acceptable in the doctoral program in the College of Nursing. Students who do not maintain a 3.0 GPA will be put on probation or dismissed from the program.

Graduation Requirements

- All course work completed with a minimum grade of "B"
- A satisfactory DNP Project
- Clinical performance evaluated at a satisfactory level
- A satisfactory public presentation of the DNP Project

Independent Learning

A DNP Project will be completed by all students in the DNP program. A scholarly project, derived from clinical practice, will be developed in depth with faculty supervision.

Application Requirements

For information on general UCF graduate admissions requirements that apply to all prospective students, please visit the [Admissions](#) section of the Graduate Catalog. Applicants must apply online. All requested materials must be submitted by the established deadline.

In addition to the general UCF graduate application requirements, applicants to this program must provide:

- One official transcript (in a sealed envelope) from each college/university attended.
- BSN degree from an accredited institution by program start date.*
- Undergraduate Statistics course.
- Official, competitive GRE score taken within the last five years.
- Licensure as a registered nurse in the State of Florida by program start date. (Out of state applicants must be eligible for licensure in Florida and must achieve RN licensure to begin clinical courses.)
- Address the following 3 items in a written essay. Total word count for all (not each) answers should be 500 words or less, double spaced, 12 point Times New Roman font, and 1 inch margins:
 - Discuss the impact of the graduate nursing education in your desired track on the evolution of your professional role
 - Describe the path you would take to ensure success in your graduate nursing education

- Identify one significant contemporary issue or problem in US healthcare and explore how members of the nursing profession can help address that issues or solve that problem
- Curriculum Vitae: CV should reflect prior education, recent clinical accomplishments, any recent scholarly work (publications and presentations), awards, additional certifications, and activities with professional organizations. For recent graduates, this can include accomplishments as a student
- An interview with faculty may also be required.

*For Students with an RN license and a Bachelor’s degree in a discipline other than nursing, please contact the College of Nursing Graduate Office at gradnurse@ucf.edu or 407-823-2744 for additional options.

Before submitting your application, it is recommended that applicants call the College of Nursing Graduate Office at 407-823-2744 to schedule an appointment with a DNP adviser to discuss your goals for doctoral study. It is advantageous to discuss the program before writing the required essay because the essay must address your goals for doctoral-level preparation for advanced nursing practice.

Admission to the program is competitive, based on evaluations of the applicant's abilities, past performance, recommendations, FDLE/FBI finger printing and certified background checks, and the match of UCF programs with the applicant's career goals. The College of Nursing accepts most qualified students. Since enrollment is limited, not all students who apply may be accepted, even if minimum requirements are met.

Effective August 2017, the College of Nursing will be implementing a database, LEAP*RN (ProjectConcert) to manage information regarding student course work and plans of study, clinical placements, and all evaluation data. This database will assist us in maintaining standards required for CCNE accreditation, facilitate student progression, and enhance clinical tracking. All students will be responsible for an annual subscription of \$77.40 payable directly to ProjectConcert. Holds will be placed on registration and enrollment if the subscription cost is not paid. Further information will be disseminated early in the summer.

Application Deadlines

Adult-Gerontology Acute Care Nurse Practitioner	*Fall Priority	Fall	Spring	Summer
Domestic Applicants	Jan 15	Feb 15	-	-
International Applicants	Jan 15	Jan 15	-	-
International Transfer Applicants	Jan 15	Feb 15	-	-

*Applicants who plan to enroll full time in a degree program and who wish to be considered for university fellowships or assistantships should apply by the Fall Priority date.

FINANCIALS

Graduate students may receive financial assistance through fellowships, assistantships, tuition support, or loans. For more information, see the College of Graduate Studies [Funding website](#), which describes the types of financial assistance available at UCF and provides general guidance in planning your graduate finances. The [Financial Information](#) section of the Graduate Catalog is another key resource.

Fellowships

Fellowships are awarded based on academic merit to highly qualified students. They are paid to students through the Office of Student Financial Assistance, based on instructions provided by the College of Graduate Studies. Fellowships are given to support a student's graduate study and do not have a work obligation. For more information, see [UCF Graduate Fellowships](#), which includes descriptions of university fellowships and what you should do to be considered for a fellowship.

Adult-Gerontology Acute Care Nurse Practitioner Graduate Certificate

PROGRAM DESCRIPTION

The Adult-Gerontology Acute Care Nurse Practitioner post-master's certificate prepares the advanced practice nurse to care for patients with medically complex stable and unstable acute, critical and chronic illnesses across care settings ranging from hospitals to subacute, ambulatory care, clinic and home care environments. The certificate provides a spectrum of care from disease prevention to acute and critical care management.

Show Program Description▼

CURRICULUM

The Adult-Gerontology Acute Care Nurse Practitioner graduate certificate prepares nurses who have already completed their graduate education for entry-level advanced practice in acute care. The program prepares graduates to enter the current healthcare system based on a strong scientific foundation for practice. The curriculum offers flexibility and emphasis on evidence-based practice, leadership and organizational analysis, and provides analytic, critical thinking, and diagnostic reasoning skills to examine practice innovations. The certificate requires 22 credit hours beyond the master's degree.

Total Credit Hours Required:

223 Credit Hours Minimum beyond the Master's Degree

Prerequisites

- NGR 5003 Advanced Health Assessment and Diagnostic Reasoning (2 credit hours)
- NGR 5003L Advanced Health Assessment and Diagnostic Reasoning Lab (1 credit hour)
- NGR 5141 Pathophysiological Bases for Advanced Nursing Practice (3 credit hours)
- NGR 6172 Pharmacology for Advanced Nursing Practice (3 credit hours)
- NGR 5638 Health Promotion (3 credit hours)

Required Courses--223 Credit Hours

- NGR 6210 Adult-Gerontology Acute Care Nurse Practitioner I (3 credit hours)
- NGR 6230L Diagnostics and Skills for the Critically Ill (12 credit, 60-120 clinical hours)
- NGR 6211 Adult-Gerontology Acute Care Nurse Practitioner II (3 credit hours)
- NGR 6211L Adult-Gerontology Acute Care Nurse Practitioner II Clinical (3 credit hours, 180 clinical hours)
- NGR 6175 Critical Care Pharmacology (3 credit hours)
- NGR 6212 Adult-Gerontology Acute Care Nurse Practitioner III (3 credit hours)

- NGR 6212L Adult-Gerontology Acute Care Nurse Practitioner III Clinical (3 credit hours, 180 clinical hours)
- NGR 6215L Adult-Gerontology Acute Care Nurse Practitioner Practicum (3 credit hours, 180 clinical hours)

Application Requirements

Admission is open to those with a bachelor's degree from a regionally accredited institution. An application to the graduate certificate program and official transcripts must be submitted. Applicants must apply online. All requested materials must be submitted by the established deadline.

Admission is open to those with MSN Degrees and are licensed as an advanced practice registered nurse, but who are not prepared as Adult-Gerontology Acute Care Nurse Practitioners. In addition to the general UCF graduate application requirements, applicants to this program must provide:

- One official transcript (in a sealed envelope) from each college/university attended.
- BSN and MSN degree from an accredited institution.
- Undergraduate Statistics course.
- Official, competitive GRE score taken within the last five years.
- Licensure as an advanced registered nurse practitioner in the State of Florida. (Out of state applicants must be eligible for licensure in Florida and must achieve licensure to begin clinical courses.)
- Address the following 3 items in a written essay. Total word count for all (not each) answers should be 500 words or less, double spaced, 12 point Times New Roman font, and 1 inch margins:
 - Discuss the impact of the graduate nursing education in your desired track on the evolution of your professional role
 - Describe the path you would take to ensure success in your graduate nursing education
 - Identify one significant contemporary issue or problem in US healthcare and explore how members of the nursing profession can help address that issues or solve that problem.
- Curriculum Vitae which reflects prior education, recent clinical accomplishments, any recent scholarly work (publications and presentations), awards, additional certifications, and activities with professional organizations. For recent graduates this can include accomplishments as a student.
- An interview with faculty may also be required.

Before submitting your application, it is recommended that applicants call the College of Nursing Graduate Office at 407-823-2744 to schedule an appointment with a DNP adviser to discuss your goals

for graduate study. It is advantageous to discuss the program before writing the required essay because the essay must address your goals for post-master's preparation for advanced nursing practice.

Admission to the program is competitive, based on evaluation of the applicant's abilities, past performance, recommendations, FDLE/FBI finger printing and certified background checks, and the match of UCF's master's programs with career goals. The College of Nursing accepts the most qualified students. Since enrollment is limited, not all students who apply may be accepted, even if minimum requirements are met.

Effective August 2017, the College of Nursing will be implementing a database, LEAP*RN (ProjectConcert) to manage information regarding student course work and plans of study, clinical placements, and all evaluation data. This database will assist us in maintaining standards required for CCNE accreditation, facilitate student progression, and enhance clinical tracking. All students will be responsible for an annual subscription of \$77.40 payable directly to ProjectConcert. Holds will be placed on registration and enrollment if the subscription cost is not paid. Further information will be disseminated early in the summer.

Application Deadlines

Adult-Gerontology Acute Care Nurse Practitioner Graduate Certificate	*Fall Priority	Fall	Spring	Summer
Domestic Applicants	-	-	Oct 15	-
International Applicants	-	-	-	-
International Transfer Applicants	-	-	-	-

*Applicants who plan to enroll full time in a degree program and who wish to be considered for university fellowships or assistantships should apply by the Fall Priority date.

Faculty List

Kelly Allred, PhD, RN-BC, CNE
Mindi Anderson, PhD, ARNP, CPNP-PC, CNE, CHSE-A, ANEF
Diane Andrews, PhD, RN
Karen Aroian, PhD, RN, FAAN
Christopher Blackwell, PhD, ARNP, ANP-BC, AGACNP-BC, CNE
Annette Bourgault, PhD, RN, CNL
Angeline Bushy, PhD, RN, PHCNS-BC, FAAN
Susan K. Chase, EdD, FNP-BC, FNAP
Jonathan Decker, PhD, ARNP, FNP-BC
Norma E. Conner, PhD, RN
Maureen Covelli, PhD, RN
Desiree Diaz, PhD, RN-BCV, CNE, CHSE-A
Joellen Edwards, PhD, RN, FAAN
Loretta "Lori" Forlaw, PhD, RN, FACHE
Laura Gonzalez, PhD, ARNP, CNE
Frank Guido-Sanz, PhD, ARNP, ANP-BC
Elizabeth Kinchen, PhD, RN, AHN-BC
Jacqueline LaManna, PhD, ANP-BC, BC-ADM, CDE
Victoria Loerzel, PhD, RN, OCN
Vicki Montoya, PhD, ARNP, FNP-BC
Donna Felber Neff, PhD, RN, FNAP
Susan Quelly, PhD, RN, CNE
Mary Lou Sole, PhD, RN, CCNS, CNL, FAAN, FCCM
Steven Talbert, PhD, RN
Ladda Thiamwong, PhD, RN
Michele Upvall, PhD, RN, CNE
Michael Valenti, PhD, RN
Josie A. Weiss, PhD, PNP-BC, FNP-BC, FAANP



Graduate Program Recommendation Form - INACTIVATIONS

This form is to be used to INACTIVATE degree programs, tracks, or certificate programs.

Please refer to the Graduate Council Curriculum Meeting Schedule for submission deadlines.

Checklist of Items to be attached with completed form:

- Checklist items: If applicable, a written agreement from all involved units... To terminate all degree programs... If applicable, attach a teach out plan.

College / Unit(s) Submitting Proposal: Arts and Humanities

INACTIVATION - Proposed Effective Term / Year: 18-19 Academic Year Summer 2018

The program will be removed from the online application and new students will not be able to apply. Students active in the program are eligible to complete the program under the appropriate criteria and an appropriate teach out plan is required. The program will be removed from the graduate catalog as of the approved term.

Unit(s) Housing Program: School of Visual Arts and Design (SVAD)

Name of program, track and / or certificate: Emerging Media MFA - Digital Media track (track only)

Please check all that apply. This action affects a: Program Track Certificate

If the inactivation applies to multiple tracks, please list them here:

n/a

Brief description of program and rationale for the inactivation:

Based on 15-16 Academic Program Review recommendations, the college and SVAD have assessed the viability of the MFA in Emerging Media. The new focus is on the MA in Digital Media and new track for the MFA, Animation and Visual Effects, to replace the Digital Media track.

Impact on Current Students

Are students currently enrolled in the program? Yes No

If yes, number of current students: 2

Attach a "teach out" plan for all current students specifying how they can finish the program or where students will be placed if moving to another program. The "teach out" plan should specify when courses will be offered to enable students to finish. Specify whether students will remain in the existing program to finish, and if yes, when the completion date will be, whether students will be moved to another program, etc.

Enter the terms and courses that will be taught for each term throughout the last semester:

Fall	Spring	Summer	Fall	Spring
	SP18: ART 6930	n/a	FA18: DIG 5487	SP19: ART 6930
	SP18: DIG 6605	n/a	FA18: ART 5696	SP19: DIG 6971
	SP 18: DIG 6812	n/a	FA18: ART 6930	
FA19: ART 6930				
FA19: DIG 6971				

Signatures

Recommend Approval (all approval levels must be signed)

Graduate Faculty Program Coordinator:

Print: _____ Signature: SEE ATTACHED EMAIL Date: 2/8/18

Department Chair / Director:

Print: RUDY MCDANIEL Signature: SEE ATTACHED EMAIL Date: 2/8/18

College Academic Standards:

Print: LYNN HEPNER Signature: [Signature] Date: 2/8/18

College Dean:

Print: JEFF MOORE Signature: [Signature] Date: 2/8/18

Graduate Council:

Print: _____ Signature: _____ Date: _____

Vice President for Research and Dean of the College of Graduate Studies:

Print: _____ Signature: _____ Date: _____

Approval

Provost and Executive Vice President:

Print: _____ Signature: _____ Date: _____

Distribution: After approval is received from the Provost, distribution will be to:

Department(s); College; Registrar; Associate Registrar; Institutional Knowledge Management; Academic Services;
College of Graduate Studies

Trisha Farmer

From: Rudy McDaniel
Sent: Thursday, February 08, 2018 2:36 PM
To: Trisha Farmer
Cc: Lynn Hepner
Subject: RE: Emerging Media MFA documents

All looks good to me – thank you both for your work on this!

Rudy

From: Trisha Farmer
Sent: Thursday, February 8, 2018 11:24 AM
To: Rudy McDaniel <rudy@ucf.edu>
Cc: Lynn Hepner <Lynn.Hepner@ucf.edu>
Subject: Emerging Media MFA documents

Hello,

Attached are both SVAD Emerging Media Program Recommendation Forms. Also attached is the teach-out plan for the DM MFA track. Please send them back as soon as you can. I'd like to send them over to the College of Graduate Studies by the end of the day.

Thanks,
Trisha

Trisha Farmer

Assistant Director, Academic Programs
UCF College of Arts and Humanities
University of Central Florida

P.O. Box 161990
Orlando, FL 32816

Office: (407) 823-4239
trisha.farmer@ucf.edu
cah.ucf.edu

Teach-Out Plan for Emerging Media MFA – Digital Media track

1. Michael Eakins _____ Graduating in Fall 2017 term.
2. Matin Salemirad _____ Student will remain in the track until graduation which is set for Fall 2019. Teach out plan is as follows:

Spring 2018:

ART 6930: Graduate Seminar (1 credit hour)

DIG 6908: Independent Study (3 credit hours)

DIG 6812: Digital Interaction for Informal Learning (3 credit hours)

Fall 2018:

DIG 5487: Principles of Visual Language (3 credit hours)

ART 5696: Art, Design, and Human Interaction (3 credit hours)

ART 6930: Graduate Seminar (1 credit)

Spring 2019:

ART 6930: Graduate Seminar (1 credit)

DIG 6971: Thesis (6 hours)

Fall 2019:

ART 6930: Graduate Seminar (1 credit)

DIG 6971: Thesis (6 hours)

Sunsetting Grad Certs Report 2015 - 2017

* Shaded Columns are Programs already flagged to become inactive

College	Program	Term Established	2015 Total Enroll	2015 Grads	2016 Total Enroll	2016 Grads	2017 Total Enroll	2017 Grads
CAH	Enql - Prof Writing - Cert	Fall 1998	26	8	26	5	28	1
CAH	Theoret & App Ethics Cert	Fall 2002	0		2		6	
CAH	Tch Enq As a For Lang - Cert	Spring 1999	38	20	40	20	41	11
CAH	Gender Studies - Cert	Fall 1999	18	6	16	0	19	0
CBA	Entrepreneurship Cert	Fall 2006	24	5	29	7	44	1
CBA	Technology Ventures Cert	Fall 2006	24	8	18	22	10	2
COHPA	Medical Spch/Lang Path Cert	Fall 2002	1		0		0	
COHPA	CJ - Crime Analysis - Cert	Fall 1998	24	7	20	5	21	6
COHPA	CJ - Corrections Leadrshp Cert	Fall 2002	6	0	10	5	12	3
COHPA	CJ - Executive Cert	Fall 2014	3	2	2	1	0	0
COHPA	CJ - Juvenile Justice Lead Crt	Fall 2002	16	4	13	3	10	1
COHPA	CJ - Police Leadership Cert	Fall 2002	33	12	33	21	30	8
COHPA	Fundraising Cert	Fall 2013	19	10	23	8	26	4
COHPA	Global Health Public Aff Cert	Spring 2017	0		2		5	
COHPA	Health Information Admin Cert	Fall 2015	1	0	1	1	0	0
COHPA	HP - Anatomical Sciences	Fall 2017	0		0		3	
COHPA	Military Social Work - Cert	Summer 2013	51	15	34	17	19	4
COHPA	PA - Public Budgeting Fin Cert	Fall 2017	0		0		6	
COHPA	Pub Policy Analysis Grad Cert	Fall 2018						
COHPA	SW - Administration Cert	Fall 2004						
CON	Cln Nrs Spec Adlt-Geron Cert	Spring 2011						
CON	DNP-Family Nurse Pract Cert	Spring 2011	4	1	3	0	5	0
CON	DNP-A/G Prim Care Nrs Prac Crt	Spring 2011	1	1	0	0	0	0
CON	NU-A/G Acute Care Nurs Cert	Fall 2016	0		1		3	
CON	NU-Nursing Educ-Cert	Spring 2000	4	0	12	4	16	6
CON	NU-Health Care Sim-Cert	Fall 2016	0	0	14	0	12	9
COS	AS - Maya Studies - Cert	Summer 1999	7	3	7	1	4	1
COS	Bio -Conservation Biology-Cert	Fall 1999	4		2		2	
COS	Corporate Communication Cert	Spring 2012	30	12	36	17	41	2
COS	Mathematical Science Cert	Fall 2009	17	3	31	1	42	3
COS	Intelligence & Nat Sec Cert	Fall 2015	10	1	14	7	21	2
COS	ST - SAS Data Mining - Cert	Fall 2000	24	1	28	6	39	8
EDUC	Adv Quant Method in EHS Cert	Summer 2015	5	4	18	8	19	5
EDUC	Autism Spectrum Disorders Cert	Fall 2005	119	45	120	57	119	19
EDUC	Coll Teach and Lead Grad Cert	Spring 2000	30	7	25	10	20	2
EDUC	CI-Foreign Language Ed Cert	Fall 2002						
EDUC	CI - Gifted Education Cert	Fall 2003	20	4	16	4	17	1
EDUC	CI-Middle Level Education Cert	Fall 2001						
EDUC	CI-Professoriate EdD Cert	Fall 2002						
EDUC	CI-Professoriate EdD Cert	Fall 2002						
EDUC	CI-Teaching Excellence Cert	Summer 1999						
EDUC	CI-Teaching Excellence Cert	Summer 1999						
EDUC	CI -Support High Need Pop Cert	Summer 2017	1	1	0	0	7	4
EDUC	Couns Ed - Career Couns Cert	Fall 2003	1	0	1	0	18	10
EDUC	CouEd-Marr,Coupl,Fam Thrp Cert	Fall 2001	68	30	30	15	27	7
EDUC	Couns Ed - Play Therapy - Cert	Fall 2001	28	13	18	7	15	1
EDUC	ED - e-Learning Prof Dev Cert	Spring 2004	24	4	25	5	23	3
EDUC	Global, Int'l & Cmpartv Ed Crt	Summer 2006	8	2	7	2	8	1
EDUC	K-8 Math & Science Ed Cert	Summer 2006	0		0		1	
EDUC	ED - Online Educ Media Cert	Summer 2004						
EDUC	Severe/Profound Disabl Cert	Spring 2008	12	6	7	6	10	1
EDUC	Instructional Design Grad Cert	Fall 2017	0		0		8	

EDUC	Instruct Desgn Simulation Cert	Fall 2005	29	9	25	8	27	2
EDUC	Intervention Specialist Cert	Summer 2013	24	12	25	7	36	7
EDUC	IT/M - Instr/Educ Tech Cert	Summer 2001	11	2	10	1	13	0
EDUC	Math and Science Educator Cert	Summer 2015	0		0		1	
EDUC	Prekindergtrn Disabilities Crt	Summer 2013	2	0	10	0	15	6
EDUC	Social Scienc Educ Cert	Summer 2010	12		8		2	
EDUC	ESOL Endorsement K-12 - Cert	Spring 2003	2	0	5	2	4	0
EDUC	WLE-Lang Other Than Engl Cert	Fall 2013	0	0	2	0	1	1
EDUC	WLE - ESOL Cert	Fall 2013	1		2		2	
ENGR	CE - Structural Engr - Cert	Fall 1998	4	1	2	0	1	0
ENGR	CE - Transportation Engr -Cert	Fall 1998	5	2	4	0	4	0
ENGR	IE - Applied Oper Rsrch - Cert	Fall 1998	6	3	5	3	11	0
ENGR	IE -Design for Usability -Cert	Fall 1998	3	0	5	1	4	0
ENGR	IE - Indst Ergo & Safety -Cert	Fall 1998	1		0		0	
ENGR	IE - Project Engineering -Cert	Fall 1998	17	4	25	8	24	3
ENGR	IE - Quality Assurance - Cert	Fall 1998	7	4	9	4	7	3
ENGR	IE - Systems Engineering Cert	Fall 2008	7	1	9	2	9	3
ENGR	IE - Training Simulation -Cert	Fall 1998	12	7	6	4	3	2
ENGR	IC - Computer Forensics Cert	Fall 2001	10	3	15	5	10	2
GRDST	Geographic Info Sysms Cert	Fall 2016	0	0	11	1	27	3
GRDST	Mod & Sim of Beh Cyber Cert	Fall 2015	13	0	18	11	14	8
GRDST	Mod & Sim of Tech Sysms Cert	Summer 2012	8	1	5	2	3	1
HSPMG	Destination Mrktg & Mgmt Cert	Fall 2015	6	0	24	15	29	7
HSPMG	Event Management Certificate	Fall 2015	19	2	40	17	73	17
HSPMG	Hospitality Mgt Cert	Fall 2010						
HSPMG	Hospitality and Tour Tech Cert	Fall 2018						

Review green highlighted certificates established in the following years: 2002, 2005, 2008, 2011, 2014.



Split-Level Class Action Request Form *Advanced Sculpture*

The Graduate Council Curriculum Committee discourages the establishment of split-level classes. Graduate students are entitled to more challenging content, instruction, and assessment, which are difficult to provide in classes offered to undergraduates as well. Circumstances may compel a unit to propose a split-level class. In these cases, the proposal should indicate the reasons a split-level class is necessary and what long-term measures are being taken to provide undergraduates and graduates with appropriate coursework. In addition, it is important to differentiate each of the undergraduate and graduate course elements. To provide reviewers with a clear delineation of the differences between the 4000 and 5000 courses, Summary Tables 1 and 2 should be completed.

Please submit this form along with the completed Course Action Request (CAR) form. Include both the 4000 syllabus and the 5000 syllabus. The 5000 syllabus should bold any additions or differences.

Provide narrative rationale for split-level class:

The UCF seven-year Academic Program Review outside evaluator's report recommended adjusting the curriculum to improve the relevance, bring graduate students back to the Visual Arts Building (better facilities) and into contact with undergraduate students. We also heard from students for a strong desire for more course selection, exposure to more faculty and a passionate desire for access to greater facilities. With undergraduate class schedules occupying the primary facilities, split-level courses provide access. Faculty with national, peer and aspirational peer experience are eager for split-level courses as they produce synergy between undergraduate and graduate exposure. We anticipate benefits to recruitment as well.

Table 1— List any course objectives or content:

1) that is common to both the undergraduate and graduate syllabi but have been differentiated for undergraduate and graduate students. For example, an objective for undergraduates may require identification of a concept where the graduate objective may require application;

or

2) in cases where entirely new objectives or content have been added to the existing undergraduate objectives and content, in the 5000 course column list any course elements that the graduate syllabus requires in addition to the elements of the undergraduate syllabus. For example, if there are 3 course readings in the undergraduate syllabus and a 4th reading was added for the graduate syllabus, list it in the 5000 course column and leave the 4000 course column blank.

Table 1 Differences Between 4000 and 5000 Course Objectives & Content		
Course Element	4000 Course	5000 Course
Course objectives	Please see attached syllabus	Please see attached syllabus
Research and presentation	Please see attached syllabus	Please see attached syllabus
Additional assignment	Please see attached syllabus	Please see attached syllabus

Table 2—List different or additional **assessment** elements (course assignments and tests that count toward the grade). For example, if an undergraduate course assignment that requires students to read an article and write a reflection has been expanded to require graduate students to read a book and present it to the class, the two versions of this assignment would be contrasted in this table. If a third exam was added for graduate students, list it in the 5000 column.

Table 2 Differences Between 4000 and 5000 Course Assessment			
Course Element	4000 Course Assessment & % of grade	5000 Course Assessment & % of grade	
Project 1	Sculpture material and form 33.33%	Sculpture material and form	20%
Project 2	Sculpture assemblage 33.33%	Sculpture assemblage	20%
Project 3	Contemporary digital processes 33.33%	Contemporary digital processes	20%
Project 4	N/A	Research and presentation	20%
Project 5	N/A	Self-Directed (related to Thesis development)	20%

For more information, contact the College of Graduate Studies (graduate@mail.ucf.edu or 407-823-2766) in Millican Hall 230.

DRAFT Memorandum

To: University Policy & Curriculum Committee
From: Rudy McDaniel, Director, School of Visual Arts & Design
Date: December 4, 2017
Re: 4000/5000 classes

M.F.A. Emerging Media, Studio Art and the Computer track

To more efficiently manage our academic unit and to better serve our graduate students and as part of a larger curricular revitalization, we propose creating 5000 level graduate courses to be offered concurrently with corresponding advanced 4000 level studio art classes. The 5000 courses will have a syllabus with additional learning outcomes, further work/assignments and higher rigor in evaluative criteria.

Rationale:

Split-level (4000/5000) courses should be implemented in the Master of Fine Arts, Emerging Media, Studio Art and the Computer Track for many reasons including:

- Conversations with students and alumni, program assessment and the seven year Academic Program Review (APR) indicate our curriculum needs to offer students more flexibility and time to develop independent creative projects. For example we are currently recruiting at Ringling where students design the second two years of their undergraduate degrees.
- As part of the APR the outside evaluators were provided a draft of the currently proposed curriculum that included 4000/5000 split level courses. Among the many positive change in their final report to the University Board of Trustees, Art was encouraged to implement the plan as soon as possible.
- Stacked courses afford graduate students an opportunity to work with a broader range of faculty in-class before forming their committee. This is limited with the current curriculum.
- Split-level courses also produce dynamic synergies with advanced-level undergraduates, which benefit both groups.
- Instead of the current graduate classes serving broad content, offering graduate students split-level course options allow students to work with specific media and faculty most relevant to their degree and career pursuits.
- Having graduate students in the Visual Arts Building puts them in closer proximity to a greater range and higher quality of equipment for our diverse disciplines and interdisciplinary curriculum. It is important to bring them to the photo lab, wood shop, Advanced Design Lab, sculpture, painting and drawing facilities.
- While they are working on a graduate level syllabus with elevated expectations for productivity and outcomes, the split-level courses facilitate collaboration to benefit the College and individuals.
- Affording students the opportunity to take more elective courses makes the degree more marketable because more of their coursework is more focused on building a coherent body of visual work.

- SVAD has more graduate faculty than can teach in a three-year curriculum rotation. Split-level courses bring the depth of our faculty resources to our students.
- There is precedent for split-level courses in the College of Arts and Humanities within the arts.
- Split-level courses will reduce the only other option for facilitating this type of instruction, independent studies.

Precedents:

In long-standing practices, peer and aspirational peer institutions use stack co-listed courses. They accomplish this concurrently scheduling undergraduate and graduate classes. While there are various ways that schools created blended classrooms for advanced undergraduate and graduate students, below are a few schools that incorporate models of stacked 4000/5000 courses:

Florida State University

On page 8 of the FSU MFA Handbook states:

You may take a total of 9 credit hours in studio electives with permission of the graduate director and area head where you want to enroll. Studio electives are generally advanced undergraduate studio classes in the Department of Art taught by approved faculty. All Media Critiques cannot be used in place of studio electives.

You must take 3 credit hours of Art History/Humanities electives but additional humanities credits may be allowed in lieu of studio electives with special permission from the graduate director and thesis chair. Humanities classes are generally undergraduate classes in Art History, Theater, and Dance that contain a substantial critical theory component. You will need permission from the instructor and you must be assigned a graduate level (5000) course number from the graduate advisor.

University of Georgia:

School of Art Policy on Course Stacking

The Lamar Dodd School of Art advocates the use of “stacked” multi-level class with overlapping course content such as ... 6000-level graduate and 4000-level undergraduate courses, run concurrently within one discipline. In a progressive curricular model in which skills gained in one course are built upon in another, the model of stacking courses allows for students to provide and receive vertical mentorship and peer-to-peer learning in addition to the normal student instructor relationship. In addition, stacking addresses a critical mass issue, providing the opportunity for students to learn specialized skills that are valuable tools for a smaller group of students which otherwise might not reach enrollment thresholds. This structure also requires collaboration and fosters the development of creative communities that enhance the classroom experience and expand learning outcomes for students. One examples of this structure includes:

ARST4020 Figure Drawing/Anatomy and ARST6020 Figure Drawing/Anatomy

In a studio based pedagogy that relies heavily on the critique format, this stacking strategy can be highly effective, efficient and financially attractive in managing art curricula.

Other peer or aspirational peer institutions that use stacked courses include:

Ohio State University

University of Cincinnati

University of Georgia

University of Tennessee

University of Wisconsin – Madison

Course Number: ART5xxxC
School of Visual Arts and Design
College of Arts and Humanities
University of Central Florida



ADVANCED SCULPTURE - COURSE SYLLABUS

Instructor:	Ryan Buysens	Term:	Spring 2017
Office:	VAB105L	Class Meeting Days:	M/W
Phone:	N/A	Class Meeting Hours:	11:00A - 4:50P
E-Mail:	Ryan.Buysens@ucf.edu	Class Location:	VAB 0165B
Website:	http://svad.cah.ucf.edu/	Lab Location:	VAB 0165A/B
Office Hours:	M/W 9AM – 11AM		

Course Overview

This course is a focused exploration of contemporary sculpture. Its goal is to prepare the student for the professional avenues available within the 21st century sculpture discipline.

Course Objectives

Students will explore a more self-directed path in the discipline to culminate in several finished, gallery-ready projects. Their efforts will be challenged and honed by the critical analysis of their peers. Upon entry of the course, a student will already have an idea of the direction that their sculptural aspirations may take. Upon exiting the course, students will have grown and expanded well beyond their original expectations by being encouraged to work outside of their safety zones and with new technology and techniques.

Graduate students will conduct additional research into contemporary practices of appropriate artists, produce a greater quantity of work and share the results of this work in presentation to the class beyond the expectations of the undergraduate students.

Activities:

Make and pitch proposals for artwork

Create artwork

Participate in critiques Exhibit work

Research found/recommended artist/movement/media

Prepare additional work unique to the students' self-directed project

Share visual presentation of research, process and lessons learned from self-directed project

Course Prerequisites

Students are expected to have considerable experience in the creation of sculpture. Any combination of the following skills is required: Welding, Casting, Woodworking, Computer drawing/modeling and 3D printing. Course pre-requisites: ART 2201C, ART 2203C, ART 2300C, ART 2301C, ART 2701C, and a satisfactory portfolio review

Required Texts and Materials

No required text – readings may be assigned during the semester.

The tools and materials used depend on the work you choose to make. You have all paid a materials fee. The professor will purchase disposable materials you want from sculptural material suppliers (all pending approval by the SVAD Director). You will also need to bring your own tools and materials to create work—which depends on what you make.

Supplementary (Optional) Texts and Materials (Recommended Readings)

Diamond Age - Neil Stephenson

Down and Out in the Magic Kingdom – Cory Doctorow

Little Brother – Cory Doctorow

Programming Arduino: Getting Started With Sketches – Simon Monk

Many others will be suggested as your work progresses

Assignment Presentations:

Presentation: Artwork should be prepared in the most positive manner possible. All elements of the finished piece should be considered for their usefulness in the composition and their ability to fulfill the objective of the assignment. How the work is displayed and where it is viewed can be as important as the piece itself. Challenge yourself to find an appropriate site for the work to be critiqued.

Grading:

5 Projects

Each Project = 100 Points

Total = 500 Points

Each Project = 20% of total final grade

Breakdown of each Assignment Grade:

40 Points = Creativity

40 Points = Technical

20 Points = Comprehension

Grading Scale (%)	
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
0 - 59	F

Success in this course will be determined by the level of one's engagement in the assignments throughout the creation process. Other factors will include:

- The level of intensity, elegance, enthusiasm and focus exhibited in the work
- The quality and craft of the work
- The timely resolution and completion of the work
- Attendance, preparedness and participation during in-class discussions

The Professor will govern the assessment and evaluation of student performance. Performance or status will be officially recorded, as per University policy, by submitting marks (A through F) at midterm and at the end of the term. The interpretation of letter grades is as follows:

A - Extremely developed and accomplished work. The student's work is exceptional, exhibiting a rigorous, insightful understanding of the issues and concerns of the project. The inquiry and productions have been intense and focused. Graphic and three dimensional representation skills are excellent, oral and writing abilities are advanced. The work is complete, and presented on time in a sophisticated manner. Enthusiasm and initiative are high. The student is always in search of new ideas, greater development, producing more than is required.

B - Highly developed and considered work. The student's work is above average, exhibiting an in-depth understanding of the issues and concerns of the project. The inquiry and productions have been thorough. Graphic and three dimensional representation skills are well developed and precise, oral and writing abilities are above average. The work is complete, and presented on time in a thorough manner. Enthusiasm and initiative are shown. The student searches for new ideas, greater development, producing more than is required.

C - Competent work. The student's work is average, exhibiting a basic understanding of the issues and concerns of the project, but lacking depth in development. Graphic and three dimensional representation skills are adequate, oral and writing abilities are average. The work is complete, and presented on time, satisfying basic presentation requirements.

D - Underdeveloped, unresolved work. The student's work is below average, lacking depth in ideas and development, but of passing quality. Graphic and three dimensional representation skills are weak, oral and writing abilities are limited. The work is incomplete, or presented late.

F - Unsatisfactory Work. The student's work is weak, lacking depth in development at many levels, and not of passing quality. Intentions are not carried through. Graphic and three dimensional representation skills are weak, oral and writing abilities are limited. The work is incomplete, or presented late.

Grade Dissemination:

Graded tests and materials in this course will be returned individually only by request. You can access your scores at any time using "myUCF Grades" in the portal. Please note that scores returned mid-semester are unofficial grades. If you need help accessing myUCF Grades, see the online tutorial: <https://myucfgrades.ucf.edu/help/>.

Course Policies: Grades

Late Work Policy:

Critiques are scheduled individually and are each graded to reflect the Final Portfolio Assessment. Missed Critiques are missed deadlines which cannot be made and will miss the opportunity of group feedback and reflect in final grade. Late projects will drop a full letter grade each class session it is late. A maximum of 4 class periods total after which it will be recorded as a 0.

Grades of "Incomplete":

The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

Group Work Policy:

Everyone must take part in the Critique discussions.

Course Conduct:

Use of cell phones/portable devices/laptops during class time are strictly prohibited unless related specific to studio coursework and approved by the Instructor.

This course is conducted in an atmosphere of mutual respect. Because professor and student share responsibility for the collective culture of the course, all participants are expected to contribute to its intellectual life by attending to the pro-active participation in all discussions and reviews, as well as a mature response to deadlines, schedules and targeted project completion. As a student, you should be aware that the professor is not inclined to "hand-holding" or "spoon-feeding." This course is about discovery - you need to take risks be willing to try and try and try until you succeed. Ultimately you are responsible for your projects - the work is yours.

You will be responsible for completing all assignments given in class on time. Instruction for this class includes group critique of finished projects and all students are required to participate. Students that do not have work completed for our discussions and are not participating in an important class activity will be subject to a five (5) point penalty in addition to any late penalty for the project itself.

Lectures may not be covered in any outside reading, and when given, reading assignments are your responsibility to complete. You will be responsible for scheduling time to discuss the progress of your projects with the instructor. This is critical to the successful completion of the projects. You are advised to take notes during class presentations and critiques.

Course Work:

Studio Time is intended to work on course assignment with the aide of the teacher for advise and feedback. You must come to class on scheduled Studio days prepared with ALL materials. You will be asked to leave if you are not productive and will be marked absent for that class period. You will also be expected to work outside of class. The general rule is: (3) hours of work time outside of class per credit hour. Schedule time outside of class to complete projects.

Students are required to turn in a portfolio of all of their work at the end of the semester.

Attendance will be taken daily at the beginning of class. If you arrive late to class you need to notify me in order to be marked as tardy, but present, for that class session.

Disability Access:

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students who need accommodations must be registered with Student Disability Services, Ferrell Commons Room 185, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Attendance Policy:

Attendance is mandatory - students are expected to attend all classes. It is essential that you are present and prompt for class and are prepared to work with all of the required tools and materials. Failure to do so will result in the lowering of your final grade. After two absences, your final grade will be lowered by one letter. Each additional absence will equal another letter grade. Being tardy twice equals one absence. Tardy is defined as anything after the instructor enters the room. Lectures, demonstrations and visual presentations will not be repeated. It is your responsibility to ask a classmate for the missed information.

Professionalism Policy:

Per university policy and classroom etiquette; mobile phones, iPods, etc. must be silenced during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, etc., and have been warned may suffer a reduction in their final class grade.

Academic Conduct Policy:

Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (<http://www.goldenrule.sdes.ucf.edu/>) for further details. As in all University courses, The Golden Rule Rules of Conduct will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University

University Writing Center:

The University Writing Center (UWC) is a free resource for UCF undergraduates and graduates. At the UWC, a trained writing consultant will work individually with you on anything you're writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at <http://www.uwc.ucf.edu>, stop by MOD 608, or call 407.823.2197.

Religious Observances:

Students are expected to notify their instructor in advance if they intend to miss class to observe a holy day of their religious faith. For a current schedule of major religious holidays, see the Faculty Center's main web page under "Calendars," and for additional information, contact the Office of Diversity Initiatives at 407-823-6479.

SPRING 2017 // Buysens
Advanced SCULPTURE - Class Schedule:

Week 01>

1/13- Syllabus: Course Goals & Expectations // ASSIGN PROJECT 01 // UCF Art Gallery Visit

Week 02>

1/20- PROPOSALS DUE // STUDIO TIME

Week 03>

1/27- PROGRESS REPORT // STUDIO TIME

Week 04>

2/3- STUDIO TIME

Week 05>

2/10- CRITIQUE: Project 01 // ASSIGN PROJECT 02 // STUDIO TIME

Week 06>

2/17- PROGRESS REPORT // STUDIO TIME

Week 07>

2/24- PROGRESS REPORT // STUDIO TIME

**03/01- ARTIST TALK: CESAR CORNEJO – UCF GALLERY 10AM-11PM

Week 08>

3/3- PROGRESS REPORT // STUDIO TIME // GALLERY VISIT

Week 09>

3/10- STUDIO TIME

Week 10>

3/17- SPRING BREAK

Week 11>

3/24- CRITIQUE: Project 02 // ASSIGN PROJECT 03 // STUDIO TIME

Week 12>

3/31- PROGRESS REPORT // STUDIO TIME // UCF GALLERY VISIT – MFA Exhibit

Week 13>

4/07- PROGRESS REPORT // STUDIO TIME

Week 14>

4/14- PROGRESS REPORT // STUDIO TIME // UCF GALLERY VISIT – BFA Exhibit

Week 15>

4/21- RESEARCH PRESENTATIONS // GRADUATE STUDENTS PROJECTS CRITIQUE

Week 16>

4/28- PROJECT 3 DUE = FINAL CRIT 10:00 AM

All dates, times and assignments are tentative, and can be changed at the discretion of the professor.

ADV. SCULPTURE – Fall 2015

Course Number: ART4710C School
of Visual Arts and Design College
of Arts and Humanities University
of Central Florida Professor: Ryan
Buysens

AGREEMENT

By remaining enrolled in this course (ART4710C), I hereby declare that I agree to the terms listed in the syllabus.

Printed Name: _____

Signature: _____

Date: _____

Course Number: ART4710C
School of Visual Arts and Design
College of Arts and Humanities
University of Central Florida



ADVANCED SCULPTURE - COURSE SYLLABUS

Instructor:	Ryan Buysens	Term:	Spring 2017
Office:	VAB105L	Class Meeting Days:	M/W
Phone:	N/A	Class Meeting Hours:	11:00A - 4:50P
E-Mail:	Ryan.Buysens@ucf.edu	Class Location:	VAB 0165B
Website:	http://svad.cah.ucf.edu/	Lab Location:	VAB 0165A/B
Office Hours:	M/W 9AM – 11AM		

Course Overview

This course is a focused exploration of contemporary sculpture. Its goal is to prepare the student for the professional avenues available within the 21st century sculpture discipline.

Course Objectives

Students will explore a more self-directed path in the discipline to culminate in several finished, gallery-ready projects. Their efforts will be challenged and honed by the critical analysis of their peers. Upon entry of the course, a student will already have an idea of the direction that their sculptural aspirations may take. Upon exiting the course, students will have grown and expanded well beyond their original expectations by being encouraged to work outside of their safety zones and with new technology and techniques.

Activities:

Make and pitch proposals for artwork
Create artwork
Participate in critiques
Exhibit work

Course Prerequisites

Students are expected to have considerable experience in the creation of sculpture. Any combination of the following skills is required: Welding, Casting, Woodworking, Computer drawing/modeling and 3D printing. Course pre-requisites: ART 2201C, ART 2203C, ART 2300C, ART 2301C, ART 2701C, and a satisfactory portfolio review

Required Texts and Materials

No required text – readings may be assigned during the semester.

The tools and materials used depend on the work you choose to make. You have all paid a materials fee. The professor will purchase disposable materials you want from sculptural material suppliers (all pending approval by the SVAD Director). You will also need to bring your own tools and materials to create work—which depends on what you make.

Supplementary (Optional) Texts and Materials (Recommended Readings)

Diamond Age - Neil Stephenson
Down and Out in the Magic Kingdom – Cory Doctorow
Little Brother – Cory Doctorow
Programming Arduino: Getting Started With Sketches – Simon Monk
Many others will be suggested as your work progresses

Assignment Presentations:

Presentation: Artwork should be prepared in the most positive manner possible. All elements of the finished piece should be considered for their usefulness in the composition and their ability to fulfill the objective of the assignment. How the work is displayed and where it is viewed can be as important as the piece itself. Challenge yourself to find an appropriate site for the work to be critiqued.

Grading:	<u>Grading Scale (%)</u>	
3 Projects	94-100	A
	90-93	A-
Each Project = 100 Points	87-89	B+
	84-86	B
Total = 300 Points	80-83	B-
	77-79	C+
Each Project = 33.34% of total final grade	74-76	C
	70-73	C-
Breakdown of each Assignment Grade:	67-69	D+
40 Points = Creativity	64-66	D
40 Points = Technical	60-63	D-
20 Points = Comprehension	0 - 59	F

Success in this course will be determined by the level of one's engagement in the assignments throughout the creation process. Other factors will include:

- The level of intensity, elegance, enthusiasm and focus exhibited in the work
- The quality and craft of the work
- The timely resolution and completion of the work
- Attendance, preparedness and participation during in-class discussions

The Professor will govern the assessment and evaluation of student performance. Performance or status will be officially recorded, as per University policy, by submitting marks (A through F) at midterm and at the end of the term. The interpretation of letter grades is as follows:

A - Extremely developed and accomplished work. The student's work is exceptional, exhibiting a rigorous, insightful understanding of the issues and concerns of the project. The inquiry and productions have been intense and focused. Graphic and three dimensional representation skills are excellent, oral and writing abilities are advanced. The work is complete, and presented on time in a sophisticated manner. Enthusiasm and initiative are high. The student is always in search of new ideas, greater development, producing more than is required.

B - Highly developed and considered work. The student's work is above average, exhibiting an in-depth understanding of the issues and concerns of the project. The inquiry and productions have been thorough. Graphic and three dimensional representation skills are well developed and precise, oral and writing abilities are above average. The work is complete, and presented on time in a thorough manner. Enthusiasm and initiative are shown. The student searches for new ideas, greater development, producing more than is required.

C - Competent work. The student's work is average, exhibiting a basic understanding of the issues and concerns of the project, but lacking depth in development. Graphic and three dimensional representation skills are adequate, oral and writing abilities are average. The work is complete, and presented on time, satisfying basic presentation requirements.

D - Underdeveloped, unresolved work. The student's work is below average, lacking depth in ideas and development, but of passing quality. Graphic and three dimensional representation skills are weak, oral and writing abilities are limited. The work is incomplete, or presented late.

F - Unsatisfactory Work. The student's work is weak, lacking depth in development at many levels, and not of passing quality. Intentions are not carried through. Graphic and three dimensional representation skills are weak, oral and writing abilities are limited. The work is incomplete, or presented late.

Grade Dissemination:

Graded tests and materials in this course will be returned individually only by request. You can access your scores at any time using "myUCF Grades" in the portal. Please note that scores returned mid-semester are unofficial grades. If you need help accessing myUCF Grades, see the online tutorial: <https://myucfgrades.ucf.edu/help/>.

Course Policies: Grades

Late Work Policy:

Critiques are scheduled individually and are each graded to reflect the Final Portfolio Assessment. Missed Critiques are missed deadlines which cannot be made and will miss the opportunity of group feedback and reflect in final grade. Late projects will drop a full letter grade each class session it is late. A maximum of 4 class periods total after which it will be recorded as a 0.

Grades of "Incomplete":

The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

Group Work Policy:

Everyone must take part in the Critique discussions.

Course Conduct:

Use of cell phones/portable devices/laptops during class time are strictly prohibited unless related specific to studio coursework and approved by the Instructor.

This course is conducted in an atmosphere of mutual respect. Because professor and student share responsibility for the collective culture of the course, all participants are expected to contribute to its intellectual life by attending to the pro-active participation in all discussions and reviews, as well as a mature response to deadlines, schedules and targeted project completion. As a student, you should be aware that the professor is not inclined to "hand-holding" or "spoon-feeding." This course is about discovery - you need to take risks be willing to try and try and try until you succeed. Ultimately you are responsible for your projects - the work is yours.

You will be responsible for completing all assignments given in class on time. Instruction for this class includes group critique of finished projects and all students are required to participate. Students that do not have work completed for our discussions and are not participating in an important class activity will be subject to a five (5) point penalty in addition to any late penalty for the project itself.

Lectures may not be covered in any outside reading, and when given, reading assignments are your responsibility to complete. You will be responsible for scheduling time to discuss the progress of your projects with the instructor. This is critical to the successful completion of the projects. You are advised to take notes during class presentations and critiques.

Course Work:

Studio Time is intended to work on course assignment with the aide of the teacher for advise and feedback. You must come to class on scheduled Studio days prepared with ALL materials. You will be asked to leave if you are not productive and will be marked absent for that class period. You will also be expected to work outside of class. The general rule is: (3) hours of work time outside of class per credit hour. Schedule time outside of class to complete projects.

Students are required to turn in a portfolio of all of their work at the end of the semester.

Attendance will be taken daily at the beginning of class. If you arrive late to class you need to notify me in order to be marked as tardy, but present, for that class session.

Disability Access:

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students who need accommodations must be registered with Student Disability Services, Ferrell Commons Room 185, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Attendance Policy:

Attendance is mandatory - students are expected to attend all classes. It is essential that you are present and prompt for class and are prepared to work with all of the required tools and materials. Failure to do so will result in the lowering of your final grade. After two absences, your final grade will be lowered by one letter. Each additional absence will equal another letter grade. Being tardy twice equals one absence. Tardy is defined as anything after the instructor enters the room. Lectures, demonstrations and visual presentations will not be repeated. It is your responsibility to ask a classmate for the missed information.

Professionalism Policy:

Per university policy and classroom etiquette; mobile phones, iPods, etc. must be silenced during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, etc., and have been warned may suffer a reduction in their final class grade.

Academic Conduct Policy:

Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (<http://www.goldenrule.sdes.ucf.edu/>) for further details. As in all University courses, The Golden Rule Rules of Conduct will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University

University Writing Center:

The University Writing Center (UWC) is a free resource for UCF undergraduates and graduates. At the UWC, a trained writing consultant will work individually with you on anything you're writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at <http://www.uwc.ucf.edu>, stop by MOD 608, or call 407.823.2197.

Religious Observances:

Students are expected to notify their instructor in advance if they intend to miss class to observe a holy day of their religious faith. For a current schedule of major religious holidays, see the Faculty Center's main web page under "Calendars," and for additional information, contact the Office of Diversity Initiatives at 407-823-6479.

SPRING 2017 // Buysens
Advanced SCULPTURE - Class Schedule:

Week 01>

1/13- Syllabus: Course Goals & Expectations // ASSIGN PROJECT 01 // UCF Art Gallery Visit

Week 02>

1/20- PROPOSALS DUE // STUDIO TIME

Week 03>

1/27- PROGRESS REPORT // STUDIO TIME

Week 04>

2/3- STUDIO TIME

Week 05>

2/10- CRITIQUE: Project 01 // ASSIGN PROJECT 02 // STUDIO TIME

Week 06>

2/17- PROGRESS REPORT // STUDIO TIME

Week 07>

2/24- PROGRESS REPORT // STUDIO TIME

****03/01-** ARTIST TALK: CESAR CORNEJO – UCF GALLERY 10AM-11PM

Week 08>

3/3- PROGRESS REPORT // STUDIO TIME // GALLERY VISIT

Week 09>

3/10- STUDIO TIME

Week 10>

3/17- SPRING BREAK

Week 11>

3/24- CRITIQUE: Project 02 // ASSIGN PROJECT 03 // STUDIO TIME

Week 12>

3/31- PROGRESS REPORT // STUDIO TIME // UCF GALLERY VISIT – MFA Exhibit

Week 13>

4/07- PROGRESS REPORT // STUDIO TIME

Week 14>

4/14- PROGRESS REPORT // STUDIO TIME // UCF GALLERY VISIT – BFA Exhibit

Week 15>

4/21- STUDIO TIME

Week 16>

4/28- PROJECT 3 DUE = FINAL CRIT 10:00 AM

All dates, times and assignments are tentative, and can be changed at the discretion of the professor.

ADV. SCULPTURE – Fall 2015

Course Number: ART4710C

School of Visual Arts and Design

College of Arts and Humanities

University of Central Florida

Professor: Ryan Buysens

AGREEMENT

By remaining enrolled in this course (ART4710C), I hereby declare that I agree to the terms listed in the syllabus.

Printed Name: _____

Signature: _____

Date: _____



Split-Level Class Action Request Form *-Advanced Printmaking*

The Graduate Council Curriculum Committee discourages the establishment of split-level classes. Graduate students are entitled to more challenging content, instruction, and assessment, which are difficult to provide in classes offered to undergraduates as well. Circumstances may compel a unit to propose a split-level class. In these cases, the proposal should indicate the reasons a split-level class is necessary and what long-term measures are being taken to provide undergraduates and graduates with appropriate coursework. In addition, it is important to differentiate each of the undergraduate and graduate course elements. To provide reviewers with a clear delineation of the differences between the 4000 and 5000 courses, Summary Tables 1 and 2 should be completed.

Please submit this form along with the completed Course Action Request (CAR) form. Include both the 4000 syllabus and the 5000 syllabus.

Provide narrative rationale for split-level class:

The Printmaking/Book Arts studio (VAB room 112) has a limited availability towards course and lab times. Specialized equipment is located only in this 1 location. The number of faculty with qualifications and experience to use the equipment and monitor this space is also limited. A split-level course will allow graduate and undergraduate students the ability to use this room to its full capacity without limiting the number of courses available to graduate and under graduate students.

Table 1— List any course objectives or content:

1) that is common to both the undergraduate and graduate syllabi but have been differentiated for undergraduate and graduate students. For example, an objective for undergraduates may require identification of a concept where the graduate objective may require application;

or

2) in cases where entirely new objectives or content have been added to the existing undergraduate objectives and content, in the 5000 course column list any course elements that the graduate syllabus requires in addition to the elements of the undergraduate syllabus. For example, if there are 3 course readings in the undergraduate syllabus and a 4th reading was added for the graduate syllabus, list it in the 5000 course column and leave the 4000 course column blank.

Table 1 Differences Between 4000 and 5000 Course Objectives & Content

Course Element	4000 Course	5000 Course
Technique and use of Mediums	Experimentation with a specific printmaking technique and learning all the aspects of that technique to create prints. Learning new formats for producing work.	Using a variety of printmaking mediums and working with them to create a full body of prints specifically relating to a graduate students research and thesis. Focus on a personal body of work using different mediums to produce work having pieces that compliment their other ideas and mediums.

Table 2—List different or additional assessment elements (course assignments and tests that count toward the grade). For example, if an undergraduate course assignment that requires students to read an article and write a reflection has been expanded to require graduate students to read a book and present it to the class, the two versions of this assignment would be contrasted in this table. If a third exam was added for graduate students, list it in the 5000 column.

Table 2 Differences Between 4000 and 5000 Course Assessment			
Course Element	4000 Course Assessment & % of grade	5000 Course Assessment & % of grade	
Assignment 1	Experimentation and research culminating in a simple image.	Multiple colors, techniques, can be used to produce an advanced edition of prints.	20%
Assignment 2	Introduction to using 2 colors in a single work	Multiple techniques must be used towards an advanced edition of prints.	20%
Assignment 3	The use of multiple colors (more than 2) in a single work	The use and introduction of multiple materials that are incorporated into the finished print.	20%
Assignment 4	Use of multiple materials. The 5000 level students using the experiences and research from their 3rd assignment will teach project	Project for the 4000 level students. 5000 level students will lead the 4000 level students through the demos, lectures, critiques, and will also be part of the grading process with the instructor	20%
Assignment 5	A culmination of materials and techniques used throughout the semester. A main focus on this project will be the process of pulling an edition.	Edition of 10 larger format prints. Medium and materials are student's choice. Includes a 300-word count paper on how the printmaking processes and images fold into their thesis.	20%

For more information, contact the College of Graduate Studies (graduate@mail.ucf.edu or 407-823-2766) in Millican Hall 230.

Differences and objectives between the 4402C and 5XXXC Advance Printmaking split-level courses:

4000 Course: Experimentation with a specific printmaking technique and learning all the aspects of that technique to create works of art. Learning new formats for producing work.

5000 Course: Using a variety of printmaking mediums and working with them to create a larger body of prints specifically relating to a students focus towards their graduate studies and thesis. Focus on your personal body of work and using a different medium to produce the work but having the pieces compliment your other ideas and mediums.

Differences between course assessments:

4000 Starts with single color print with a fixed technique

5000 Starts with a multiple color print and the technique is chosen by the student and edition

4000 Print 2: Two-color print with a fixed technique

5000 print 2: Combination of multiple techniques to produce an edition print

4000 Print 3: The use of multiple techniques explored

5000 Print 3: Uses multiple materials to create an edition print

4000 Print 4: Explore the use of multiple materials to produce and image

5000 Print 4: Design an assignment for the 4000 level students that show how multiple materials are used when creating prints. Student will lecture, demo, and critique the assignment

4000 Print 5: Final print using one or more of the processes used during the semester and producing a numbered edition of 5 prints

5000 Print 5: Final print large scale no smaller than 15"x22" and printed as an edition 10. Included will be a 300 word count written paper explain how the works from the semester coincide with your graduate studies and thesis

DRAFT Memorandum

To: University Policy & Curriculum Committee

From: Rudy McDaniel, Director, School of Visual Arts & Design

Date: December 4, 2017

Re: 4000/5000 classes

M.F.A. Emerging Media, Studio Art and the Computer track

To more efficiently manage our academic unit and to better serve our graduate students and as part of a larger curricular revitalization, we propose creating 5000 level graduate courses to be offered concurrently with corresponding advanced 4000 level studio art classes. The 5000 courses will have a syllabus with additional learning outcomes, further work/assignments and higher rigor in evaluative criteria.

Rationale:

Split-level (4000/5000) courses should be implemented in the Master of Fine Arts, Emerging Media, Studio Art and the Computer Track for many reasons including:

- Conversations with students and alumni, program assessment and the seven year Academic Program Review (APR) indicate our curriculum needs to offer students more flexibility and time to develop independent creative projects. For example we are currently recruiting at Ringling where students design the second two years of their undergraduate degrees.
- As part of the APR the outside evaluators were provided a draft of the currently proposed curriculum that included 4000/5000 split level courses. Among the many positive change in their final report to the University Board of Trustees, Art was encouraged to implement the plan as soon as possible.
- Stacked courses afford graduate students an opportunity to work with a broader range of faculty in-class before forming their committee. This is limited with the current curriculum.
- Split-level courses also produce dynamic synergies with advanced-level undergraduates, which benefit both groups.
- Instead of the current graduate classes serving broad content, offering graduate students split-level course options allow students to work with specific media and faculty most relevant to their degree and career pursuits.
- Having graduate students in the Visual Arts Building puts them in closer proximity to a greater range and higher quality of equipment for our diverse disciplines and interdisciplinary curriculum. It is important to bring them to the photo lab, wood shop, Advanced Design Lab, sculpture, painting and drawing facilities.
- While they are working on a graduate level syllabus with elevated expectations for productivity and outcomes, the split-level courses facilitate collaboration to benefit the College and individuals.
- Affording students the opportunity to take more elective courses makes the degree more marketable because more of their coursework is more focused on building a coherent body of visual work.

- SVAD has more graduate faculty than can teach in a three-year curriculum rotation. Split-level courses bring the depth of our faculty resources to our students.
- There is precedent for split-level courses in the College of Arts and Humanities within the arts.
- Split-level courses will reduce the only other option for facilitating this type of instruction, independent studies.

Precedents:

In long-standing practices, peer and aspirational peer institutions use stack co-listed courses. They accomplish this concurrently scheduling undergraduate and graduate classes. While there are various ways that schools created blended classrooms for advanced undergraduate and graduate students, below are a few schools that incorporate models of stacked 4000/5000 courses:

Florida State University

On page 8 of the FSU MFA Handbook states:

You may take a total of 9 credit hours in studio electives with permission of the graduate director and area head where you want to enroll. Studio electives are generally advanced undergraduate studio classes in the Department of Art taught by approved faculty. All Media Critiques cannot be used in place of studio electives.

You must take 3 credit hours of Art History/Humanities electives but additional humanities credits may be allowed in lieu of studio electives with special permission from the graduate director and thesis chair. Humanities classes are generally undergraduate classes in Art History, Theater, and Dance that contain a substantial critical theory component. You will need permission from the instructor and you must be assigned a graduate level (5000) course number from the graduate advisor.

University of Georgia:

School of Art Policy on Course Stacking

The Lamar Dodd School of Art advocates the use of “stacked” multi-level class with overlapping course content such as ... 6000-level graduate and 4000-level undergraduate courses, run concurrently within one discipline. In a progressive curricular model in which skills gained in one course are built upon in another, the model of stacking courses allows for students to provide and receive vertical mentorship and peer-to-peer learning in addition to the normal student instructor relationship. In addition, stacking addresses a critical mass issue, providing the opportunity for students to learn specialized skills that are valuable tools for a smaller group of students which otherwise might not reach enrollment thresholds. This structure also requires collaboration and fosters the development of creative communities that enhance the classroom experience and expand learning outcomes for students. One examples of this structure includes:

ARST4020 Figure Drawing/Anatomy and ARST6020 Figure Drawing/Anatomy

In a studio based pedagogy that relies heavily on the critique format, this stacking strategy can be highly effective, efficient and financially attractive in managing art curricula.

Other peer or aspirational peer institutions that use stacked courses include:

Ohio State University

University of Cincinnati

University of Georgia

University of Tennessee

University of Wisconsin – Madison

Course Number: ART5xxx C
School of Visual Art & Design
CAH, University of Central Florida

COURSE SYLLABUS: Advanced Printmaking

Instructor:	Larry Cooper	Term:	Fall/Spring
Office:	VAB 112	Class Meeting Days:	M/W
Phone:	407-362-2676	Class Meeting Hours:	11:00am – 4:50pm
E-Mail:	larry.cooper@ucf.edu	Class Location:	VAB 112
Website:	NA	Lab Location:	VAB 112
Office Hours:	M/W 9:30am - 11:00am	Credit Hours:	3

Advanced Printmaking Fall/Spring

Course Overview:

Advanced Printmaking 5402 C is graduate level course that will cover a multiple of printmaking processes: intaglio, relief, lithography, and screen printing, and the experimentation of combing these methods. Elements, history, and techniques of all methods will be addressed. Assignments include the practical application of printmaking. **5000 level students will also be involved with demonstrations and designing one of the 4000 level assignments.**

Course Objectives:

The objective of this course is to establish individual perceptions, comprehension, and the elements multiple mediums of printmaking. Students will understand the technique as a medium for creating works that address composition and visual/conceptual reasons **that bring another medium to their path of study towards their thesis rather than just using the mediums as a format for creating art works as multiples.**

Required Materials:

Sketchbook
Pencils
Newsprint pad
Ruler at least 24" long
X-acto knife
Variety of fine art printmaking papers and fabrics: (Rives BFK, Arches Cover, Somerset, Stonehenge).
Metal plates (types may vary)

Supplementary (Optional) Materials:

Other materials may be required during the semester.

Sources for Materials:

Be sure to let the local art supply stores know you are an art student at UCF and bring your UCF I.D. for verification. You may get a discount!

Sam Flax Art & Design Store 1800 E. Colonial Dr. Orlando, FL 32803 407-898-9785
Art Systems of Florida 1740 State Road 436 Winter Park, FL 32792 407-679-4700

Critique:

Individual and/or group critiques should be expected following the completion of each phase. A critique is the preferred method by which art students develop art speak (the vocabulary specific to the art world) in order to discuss ideas and perceptions of design evident in your works. An artist's statement is expected at critique, so you should have plenty to say about your own experience with your piece. Everyone will have a chance to ask questions and provide insights concerning the works presented. Feedback from critiques provides the student with valuable information, which increases learning potential and aids in improving artwork.

You are expected to come to class with the materials specified for each project.

(Other materials may be added to the list during the semester)

Grading: All phases will be graded using a point system. Each project will be graded and averaged for your final points ranking. Included and impacting this average will be any point deduction for failure to attend class or failure to abide by the contents of this outline.

Grading Rubric:

Concept: Idea and approach to a final outcome

Research: Sketches, notes and references

Execution: Execution of the work, Craftsmanship/Presentation

Grading Scale:

A = 5 = 90% and above

B = 4 = 80%

C = 3 = 70%

D = 2 = 60%

F = 1 = 50% and below

(I do not issue + or – grades for this course)

Graded tests and materials in this course will be returned individually only by request. You can access your scores at any time using the Grade Book function of Webcourses. Please note that scores returned mid-semester are unofficial grades.

Late Work:

Projects turned in late will be assessed a penalty of 1 full-letter grade.

There are no make-ups for midterm, or the final projects.

Grades of "Incomplete":

The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

Course Policies: Technology and Media

Outside classroom information will be addressed through Web Course

I check this everyday including weekends.

All messages or emails to me need to be sent through Web Course or your knightsmail account.

Laptops and Smart phones: These are incredible "tools" and can be used/encouraged for taking notes, image collecting, and elements for parts of projects.

Course Policies: Student Expectations:

Attendance Policy: This is a studio course and attendance during full class time is required as well as being prepared to work with all the required tools and materials. 1 "excused" absence will be allowed with written notice i.e. doctor/clinic note. 2 un-excused absences will result in a letter grade reduction. Additional letter grade reductions will be given for each absence after.

Professionalism Policy:

Per university policy and classroom etiquette; mobile phones, iPods, etc. must be silenced during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, etc., and have been warned may suffer a reduction in their final class grade.

Academic Conduct Policy: Please refer to The Golden Rule, the University of Central Florida's Student Handbook (<http://www.goldenrule.sdes.ucf.edu/>) for further details. As in all University courses, The Golden Rule Rules of Conduct

will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

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The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students who need accommodations must be registered with Student Disability Services, Ferrell Commons Room 185, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Religious Observances:

Students are expected to notify their instructor in advance if they intend to miss class to observe a holy day of their religious faith.

Important Dates:

All the dates for assignments are tentative, and can be changed at the discretion of the professor, however Add/Drop, Mid-Term and Final Exam times and places are mandatory.

Class Begins
Drop Deadline
Add Deadline
Withdrawal Deadline
Final Examination

Differences and objectives between the 4402C and 5XXXC Advance Printmaking split-level courses:

4000 Course: Experimentation with a specific printmaking technique and learning all the aspects of that technique to create works of art. Learning new formats for producing work.

5000 Course: Using a variety of printmaking mediums and working with them to create a larger body of prints specifically relating to a student's focus towards their graduate studies and thesis. Focus on your personal body of work and using a different medium to produce the work but having the pieces compliment your other ideas and mediums.

Differences between course assessments:

4000 Starts with single color print with a fixed technique

5000 Starts with a multiple color print and the technique is chosen by the student and edition

4000 Print 2: Two-color print with a fixed technique

5000 print 2: Combination of multiple techniques to produce an edition print

4000 Print 3: The use of multiple techniques explored

5000 Print 3: Uses multiple materials to create an edition print

4000 Print 4: Explore the use of multiple materials to produce and image

5000 Print 4: Design an assignment for the 4000 level students that show how multiple materials are used when creating prints. Student will lecture, demo, and critique the assignment

4000 Print 5: Final print using one or more of the processes used during the semester and producing a numbered edition of 5 prints

5000 Print 5: Final print large scale no smaller than 15"x22" and printed as an edition 10. Included will be a 300 word count written paper explain how the works from the semester coincide with your graduate studies and thesis

Academic Activity:

As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the following academic activity by the end of the first week of

classes, or as soon as possible after adding the course. Failure to do so will result in a delay in the disbursement of your financial aid.

Please sign and return this last page to me no later than _____ (please contact me if you have any questions)

Print name: _____

Student signature _____

Signing this page states that you have read the syllabus and understand the expectations for the course:

ART5402 C Advanced Printmaking

Course Number: ART4402 C
School of Visual Art & Design
CAH, University of Central Florida

COURSE SYLLABUS: Advanced Printmaking

Instructor:	Larry Cooper	Term:	Fall/Spring
Office:	VAB 112	Class Meeting Days:	M/W
Phone:	407-362-2676	Class Meeting Hours:	11:00am – 4:50pm
E-Mail:	larry.cooper@ucf.edu	Class Location:	VAB 112
Website:	NA	Lab Location:	VAB 112
Office Hours:	M/W 9:30am - 11:00am	Credit Hours:	3

Advanced Printmaking Fall/Spring

Course Overview:

Advanced Printmaking will cover one of the following printmaking processes: intaglio, relief, lithography, and screen printing. Elements, history, and techniques of these methods will be addressed. Assignments include the practical application of printmaking.

Course Objectives:

The objective of this course is to establish individual perceptions, comprehension, and the elements of printmaking. Students will understand the technique as a medium for creating works that address composition and visual/conceptual reasons rather than just using the mediums as a format for creating art works as multiples.

Required Materials:

Sketchbook
Pencils
Newsprint pad
Ruler at least 24" long
X-acto knife
Variety of fine art printmaking papers and fabrics: (Rives BFK, Arches Cover, Somerset, Stonehenge).
Metal plates (types may vary)

Supplementary (Optional) Materials:

Other materials may be required during the semester.

Sources for Materials:

Be sure to let the local art supply stores know you are an art student at UCF and bring your UCF I.D. for verification. You may get a discount!

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Art Systems of Florida 1740 State Road 436 Winter Park, FL 32792 407-679-4700

Critique:

Individual and/or group critiques should be expected following the completion of each phase. A critique is the preferred method by which art students develop art speak (the vocabulary specific to the art world) in order to discuss ideas and perceptions of design evident in your works. An artist's statement is expected at critique, so you should have plenty to say about your own experience with your piece. Everyone will have a chance to ask questions and provide insights concerning the works presented. Feedback from critiques provides the student with valuable information, which increases learning potential and aids in improving artwork.

You are expected to come to class with the materials specified for each project.

(Other materials may be added to the list during the semester)

Grading: All phases will be graded using a point system. Each project will be graded and averaged for your final points ranking. Included and impacting this average will be any point deduction for failure to attend class or failure to abide by the contents of this outline.

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(I do not issue + or – grades for this course)

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Course Policies: Technology and Media

Outside classroom information will be addressed through Web Course

I check this everyday including weekends.

All messages or emails to me need to be sent through Web Course or your knightsmail account.

Laptops and Smart phones: These are incredible "tools" and can be used/encouraged for taking notes, image collecting, and elements for parts of projects.

Course Policies: Student Expectations:

Attendance Policy: This is a studio course and attendance during full class time is required as well as being prepared to work with all the required tools and materials. 1 "excused" absence will be allowed with written notice i.e. doctor/clinic note. 2 un-excused absences will result in a letter grade reduction. Additional letter grade reductions will be given for each absence after.

Professionalism Policy:

Per university policy and classroom etiquette; mobile phones, iPods, etc. must be silenced during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, etc., and have been warned may suffer a reduction in their final class grade.

Academic Conduct Policy: Please refer to The Golden Rule, the University of Central Florida's Student Handbook (<http://www.goldenrule.sdes.ucf.edu/>) for further details. As in all University courses, The Golden Rule Rules of Conduct

will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

Disability Access:

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students who need accommodations must be registered with Student Disability Services, Ferrell Commons Room 185, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Religious Observances:

Students are expected to notify their instructor in advance if they intend to miss class to observe a holy day of their religious faith.

Important Dates:

All the dates for assignments are tentative, and can be changed at the discretion of the professor, however Add/Drop, Mid-Term and Final Exam times and places are mandatory.

Class Begins
Drop Deadline
Add Deadline
Withdrawal Deadline
Final Examination

Academic Activity:

As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the following academic activity by the end of the first week of classes, or as soon as possible after adding the course. Failure to do so will result in a delay in the disbursement of your financial aid.

Please sign and return this last page to me no later than _____ (please contact me if you have any questions)

Print name: _____

Student signature _____

Signing this page states that you have read the syllabus and understand the expectations for the course:

ART4402 C Advanced Printmaking



Split-Level Class Action Request Form

Advanced Painting

The Graduate Council Curriculum Committee discourages the establishment of split-level classes. Graduate students are entitled to more challenging content, instruction, and assessment, which are difficult to provide in classes offered to undergraduates as well. Circumstances may compel a unit to propose a split-level class. In these cases, the proposal should indicate the reasons a split-level class is necessary and what long-term measures are being taken to provide undergraduates and graduates with appropriate coursework. In addition, it is important to differentiate each of the undergraduate and graduate course elements. To provide reviewers with a clear delineation of the differences between the 4000 and 5000 courses, Summary Tables 1 and 2 should be completed.

Please submit this form along with the completed Course Action Request (CAR) form. Include both the 4000 syllabus and the 5000 syllabus. **The 5000 syllabus should bold any additions or differences.**

Provide narrative rationale for split-level class:

The UCF seven-year Academic Program Review outside evaluator's report recommended adjusting the curriculum to improve the relevance, bring graduate students back to the Visual Arts Building (better facilities) and into contact with undergraduate students. We also heard from students for a strong desire for more course selection, exposure to more faculty and a passionate desire for access to greater facilities. With undergraduate class schedules occupying the primary facilities, split-level courses provide access. Faculty with national, peer and aspirational peer experience are eager for split-level courses as they produce synergy between undergraduate and graduate exposure. We anticipate benefits to recruitment as well.

Table 1— List any course objectives or content:

1) that is common to both the undergraduate and graduate syllabi but have been differentiated for undergraduate and graduate students. For example, an objective for undergraduates may require identification of a concept where the graduate objective may require application;

or

2) in cases where entirely new objectives or content have been added to the existing undergraduate objectives and content, in the 5000 course column list any course elements that the graduate syllabus requires in addition to the elements of the undergraduate syllabus. For example, if there are 3 course readings in the undergraduate syllabus and a 4th reading was added for the graduate syllabus, list it in the 5000 course column and leave the 4000 course column blank.

Table 1 Differences Between 4000 and 5000 Course Objectives & Content

Course Element	4000 Course	5000 Course
Course objectives	Please see attached syllabus	Please see attached syllabus
Research and presentation	Please see attached syllabus	Please see attached syllabus
Additional assignment	Please see attached syllabus	Please see attached syllabus

Table 2—List different or additional **assessment** elements (course assignments and tests that count toward the grade). For example, if an undergraduate course assignment that requires students to read an article and write a reflection has been expanded to require graduate students to read a book and present it to the class, the two versions of this assignment would be contrasted in this table. If a third exam was added for graduate students, list it in the 5000 column.

Table 2 Differences Between 4000 and 5000 Course Assessment			
Course Element	4000 Course Assessment & % of grade		5000 Course Assessment & % of grade
Assignment 1	"Bed" 20%	"Bed" or thesis development	18%
Assignment 2	TBA 20%	Class assignment or thesis development	18%
Assignment 3	TBA 20%	Class assignment or thesis development	18%
Assignment 4	TBA 20%	Class assignment or thesis development	18%
Assignment 5	TBA 20%	Class assignment or thesis development	18%
Research and presentation	N/A	Research and presentation related to graduate thesis development shared with undergraduate students	10%

For more information, contact the College of Graduate Studies (graduate@mail.ucf.edu or 407-823-2766) in Millican Hall 230.

DRAFT Memorandum

To: University Policy & Curriculum Committee
From: Rudy McDaniel, Director, School of Visual Arts & Design
Date: December 4, 2017
Re: 4000/5000 classes

M.F.A. Emerging Media, Studio Art and the Computer track

To more efficiently manage our academic unit and to better serve our graduate students and as part of a larger curricular revitalization, we propose creating 5000 level graduate courses to be offered concurrently with corresponding advanced 4000 level studio art classes. The 5000 courses will have a syllabus with additional learning outcomes, further work/assignments and higher rigor in evaluative criteria.

Rationale:

Split-level (4000/5000) courses should be implemented in the Master of Fine Arts, Emerging Media, Studio Art and the Computer Track for many reasons including:

- Conversations with students and alumni, program assessment and the seven year Academic Program Review (APR) indicate our curriculum needs to offer students more flexibility and time to develop independent creative projects. For example we are currently recruiting at Ringling where students design the second two years of their undergraduate degrees.
- As part of the APR the outside evaluators were provided a draft of the currently proposed curriculum that included 4000/5000 split level courses. Among the many positive change in their final report to the University Board of Trustees, Art was encouraged to implement the plan as soon as possible.
- Stacked courses afford graduate students an opportunity to work with a broader range of faculty in-class before forming their committee. This is limited with the current curriculum.
- Split-level courses also produce dynamic synergies with advanced-level undergraduates, which benefit both groups.
- Instead of the current graduate classes serving broad content, offering graduate students split-level course options allow students to work with specific media and faculty most relevant to their degree and career pursuits.
- Having graduate students in the Visual Arts Building puts them in closer proximity to a greater range and higher quality of equipment for our diverse disciplines and interdisciplinary curriculum. It is important to bring them to the photo lab, wood shop, Advanced Design Lab, sculpture, painting and drawing facilities.
- While they are working on a graduate level syllabus with elevated expectations for productivity and outcomes, the split-level courses facilitate collaboration to benefit the College and individuals.
- Affording students the opportunity to take more elective courses makes the degree more marketable because more of their coursework is more focused on building a coherent body of visual work.

- SVAD has more graduate faculty than can teach in a three-year curriculum rotation. Split-level courses bring the depth of our faculty resources to our students.
- There is precedent for split-level courses in the College of Arts and Humanities within the arts.
- Split-level courses will reduce the only other option for facilitating this type of instruction, independent studies.

Precedents:

In long-standing practices, peer and aspirational peer institutions use stack co-listed courses. They accomplish this concurrently scheduling undergraduate and graduate classes. While there are various ways that schools created blended classrooms for advanced undergraduate and graduate students, below are a few schools that incorporate models of stacked 4000/5000 courses:

Florida State University

On page 8 of the FSU MFA Handbook states:

You may take a total of 9 credit hours in studio electives with permission of the graduate director and area head where you want to enroll. Studio electives are generally advanced undergraduate studio classes in the Department of Art taught by approved faculty. All Media Critiques cannot be used in place of studio electives.

You must take 3 credit hours of Art History/Humanities electives but additional humanities credits may be allowed in lieu of studio electives with special permission from the graduate director and thesis chair. Humanities classes are generally undergraduate classes in Art History, Theater, and Dance that contain a substantial critical theory component. You will need permission from the instructor and you must be assigned a graduate level (5000) course number from the graduate advisor.

University of Georgia:

School of Art Policy on Course Stacking

The Lamar Dodd School of Art advocates the use of "stacked" multi-level class with overlapping course content such as ... 6000-level graduate and 4000-level undergraduate courses, run concurrently within one discipline. In a progressive curricular model in which skills gained in one course are built upon in another, the model of stacking courses allows for students to provide and receive vertical mentorship and peer-to-peer learning in addition to the normal student instructor relationship. In addition, stacking addresses a critical mass issue, providing the opportunity for students to learn specialized skills that are valuable tools for a smaller group of students which otherwise might not reach enrollment thresholds. This structure also requires collaboration and fosters the development of creative communities that enhance the classroom experience and expand learning outcomes for students. One examples of this structure includes:

ARST4020 Figure Drawing/Anatomy and ARST6020 Figure Drawing/Anatomy

In a studio based pedagogy that relies heavily on the critique format, this stacking strategy can be highly effective, efficient and financially attractive in managing art curricula.

Other peer or aspirational peer institutions that use stacked courses include:

Ohio State University

University of Cincinnati

University of Georgia

University of Tennessee

University of Wisconsin – Madison

ART **5xxx**C Advanced Painting
Department of Studio Art, School of Visual Arts and Design
College of Arts and Humanities, University of Central Florida



COURSE SYLLABUS

Instructor:	Carla Poindexter	Term:	8/21 – 12/9	Fall 2017
Office:	VAB 105K	Class Meeting Days:	Tues - Thurs	
Phone:	407-823-2676 (Administrative Art Office)	Class Meeting Hours:	11:30 am–2:15 pm	
E-Mail:	carla.poindexter@ucf.edu	Class Location:	VAB 220 and 216	
Website:	http://svad.cah.ucf.edu carlapoindexter.net	Lab Location:	VAB 220 and 216	
Office Hours:	Wednesdays 10:00 – 12:30 a.m. VAB 105K <u>and/or</u> Advanced Painting Room VAB: 220 <i>Or</i> Mondays 5:30 – 6:00 p.m. Downtown Center for Emerging Media or by appointment.			

1. Welcome Students! Here is the Official **Graduate** UCF Catalog Description for this course: Advanced problems in sculpture, including graduate level production, research, presentation, and evaluation criteria. May be repeated for credit. **As Graduate students, your expectations for this course are beyond that of your Undergraduate classmates.**

2. Course Overview

This course involves five specific formal and concept driven advanced painting assignments (and multiple sessions of in-class figure paintings from live models) that are intended to offer students the opportunity to explore a wide variety of subjects, processes and methodologies. A very brief and concisely written, artist's statement about the work *must* accompany all concept driven assignments. A hard copy of the written statement should be hung next to the work during formal group critiques and turned in to the instructor. The written statements are intended to support and supplement your oral discussions of the work during critiques. The style and handling of your artist statements should reflect the intention and context of your work. Periodically the instructor may ask you to read and respond orally or in writing to pertinent issues. **As a Graduate class the semester includes additional research, presentation and replacement of undergraduate assignment with advanced graduate level painting.**

3. Course Objectives:

This course involves an advanced exploration and understanding of how form and concept are interdependent and interrelated. To successfully develop those goals the advanced painting student should engage with their assignments in the following ways:

1. By exploring space and the relationships of elements within the perimeters of space as these issues reflect the artist's ideas and subject matter.
2. By exploring the nuances of the artist's (and thus the viewer's) points of view.
3. By utilizing your knowledge of the elements of design to balance and unify compositions and color relationships (or to intentionally unbalance and not unify those elements in order to subvert the expected.)
4. By learning how to accomplish #3 with intelligence and elegance of idea and form.
5. By exploring *objective* qualities of light with reference to recognizable objects and space to create the illusion of recognizable reality and to explore *subjective* qualities of light to create believable, imaginative spaces and illusions.
6. By understanding how color choices, including experimentations with limited palettes and paint applications enhance and support the subject and intention of the work.
7. By continuing your development of and utilization of the vocabulary necessary for the analysis of a painting.
8. By participating in discussions of a range of issues related to contemporary painting during presentations and critiques in order to develop an understanding of concepts and relevant issues crucial to today's artistic environment.
9. By experimenting and exploring a variety of ideas, methods and processes of working with paint on canvas and paper in order to begin the processes of finding your personal visual voice as an artist.
- 10. Students will grow in a deeper understanding of their relationship to contemporary practices through**

further research and practice.

11. This course will influence your development of a Thesis document and body of work.

4. Course Prerequisite Experience or Skills

This course is designed for the student who is committed to advancing previously acquired knowledge and fundamental skills gained in prerequisite drawing, design, beginning painting (not required) and intermediate painting (required) coursework. Those skills include drawing proficiency in interpreting 3D space onto a 2D surface and knowledge of the principles and elements of design.

It also includes fundamental knowledge of basic acrylic paint application methods from opaque to transparent glazing techniques and color mixing from primary and secondary colors to create a broad range of intermediate and tertiary hues. It is preferable that students possess fundamental knowledge of various color systems including *theoretical or so-called "arbitrary" color (emotive or imaginative)*, *optical color (value and saturation)*, *symbolic color (the use of shared signs and symbols through color choices and applications of paint)*, and *local color (what the eye perceives)*.

Students who are not prepared for this level of studio work in painting may be asked to complete a series of short, remedial assignments in color theory and formal methods at the beginning or during the course of the semester.

5. Required Texts and Materials

There is no required textbook for this course however students are expected to access the UCF library resources and the World Wide Web for supplemental research and readings. You are encouraged to bring and use your own computers, notebooks, I-Pads and smart phones in this class for the pursuit of *creative and intellectual research* during studio practice and class hours. During critiques, please refrain from the use of all tech devices because real-time discussion of work and interaction with others is an important component of your education and good practice for your future professional artistic practice *unless your research of images on the Internet is pertinent to your understanding of the topic*.

This class is designed to give students a variety of opportunities to achieve a desired level of understanding through intensive studio practice, verbal discussions and directives, and formal group critiques. A comprehensive list of all assignments and due dates will be provided at the end of and as a supplement to this syllabus, however the instructor encourages all students to *take notes or keep a journal to record pertinent information*.

6. Supplementary (Optional) Texts and Materials

Recommended Reading List:

- David Salle, *How To See*, W.W. Norton and Company
James Elkins. *What Painting Is*, Rutledge Press, NY, NY
Kandinsky, Wassily. *Considering the Spiritual in Art*
*Robertson, Jean and McDaniel, Craig. *Themes of Contemporary Art: Visual Art after 1980*, Oxford University Press
*Barrett, Terry. *Interpreting Art: Reflecting, Wondering and Responding*, McGraw Hill
Chipp, H. *Theories of Modern Art*, University of California Press
Itten, J. *The Art of Colour*, Van Nostrand Reinhold
Hickey, David. *The Invisible Dragon: Four Essays on Beauty*
Harrison, C. and Wood, P. *Art in Theory: 1900 -1990*, Basil Blackwell
Goodman, N. *Languages of Art*, Hackett Publishing
Whitford, F. *Understanding Abstract Art*, New York, E.P. Dutton
Hauser, A. *The Second History of Art*, New York, Vintage Books
Selz, P. *Art in Our Times: A Pictorial History 1890-1980*, New York, Harcourt, Brace and Jovanovich
Paglia, Camille, *Sex, Art and the American Culture: Essays*, New York, vintage books
Guilbert, S. (ed.) *Modernism, Criticism and Realism*, Harper and Row
Clark, T.J. *Painting and the Modern Life*, Knopfe
Jameson, F. *Postmodernism or the Cultural Logic of Late Capitalism*, Duke University Press
Bryson, N. *Vision and Painting: The Logic of the Gaze*, Houndmills
Rosemblum, R. *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko*, London
Geldzhaler, H. (ed.) *New York Painting and Sculpture*, London

Practical Handbooks for Professional Practice:

- Mayer, R. *The Artists Handbook of Materials and Techniques*, Faber and Faber
Battenfield, Jackie. *The Artist's Guide: How to Make a Living Doing What You Love*.

Suggested Periodicals and Journals:

Art News, Art Papers, Art in America, Artforum, Juxtapose Magazine, Frieze Magazine, Flash Art, Modern Painters, New York Times, Washington Post, New York Magazine on line, Village Voice and LA Times Reviews.

7. Basis for Final Grade and Grading Scale:

Assessment	Percentage of Final 100% Grade
Meeting objectives of 5 painting assignments including written artist statements, participation and critical articulation during critiques:	20% each assignment = 100%

Grading Scale (%) and rubric:

94-100	A	Excellent work, exceeds objectives, highly original, extremely well conceived and executed.
90-93	A-	
87-89	B+	
84-86	B	Good work, meets objectives, is original, well conceived and executed.
80-83	B-	
77-79	C+	
74-76	C	Average work, exhibits effort to meet objectives, fairly well conceived and executed
70-73	C-	
67-69	D+	
64-66	D	Inferior work, basically complete but fails to meet objectives, needs work in terms of ideas and execution
60-63	D-	
0-59	F	Failing work, significantly incomplete, does not meet objectives and is poorly executed and conceived.
Incomplete I		An incomplete grade must reflect extraordinary circumstances. (See Incomplete grade policy)

8. Grade Dissemination

Assessments, using the grading scale/rubric above, will be based on achieving objectives of each assignment with an emphasis on technical and conceptual excellence outlined in this syllabus. Each of the five painting assignments carries equal weight. Individual strength of effort, depth of research, participation during critiques, written assignments and attendance factor into each assignment grade. You will receive two formal assessments – one at midterm and one at the end of the semester. If the student requires an oral or written assessment of progress over and above the two formal grades, please schedule a meeting for a personal evaluation during the instructor's office hours or if you prefer, by request, I will assess each assignment with a letter grade.

Faculty and Peer Evaluations: Instructor driven evaluations and discussions of your work will occur during group and individual critiques. It is a good practice to learn to self-evaluate by weighing and gauging the instructor and class responses to your work during critiques. The instructor also encourages constructive criticism and discussion of work between all students outside of formal critiques in preparation for professional practice.

9. Course Policies – Grades:

Late Work Policy: All assignments must be completed by the due date and formal critique. Incomplete and late assignments will in most cases, be penalized by a full letter grade.

Grades of "Incomplete": The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

Revision of Assignments: Revising or reworking a painting that was completed by the due date is entirely optional but is encouraged directly after the formal group critique to give students the opportunity to learn from critical commentary. Assignments that are not completed by the due date and formal critique are not illegible to be revised. Unfinished work will be graded "as is".

Extra Credit: There are no opportunities to earn extra credit in this course.

SVAD Grading Policy: C- (minus) is generally not a passing grade for courses in the School of Visual Arts and Design, and although a C- (minus) grade will earn University credit, it might not count in your program of study. If you are pursuing a degree in the BFA Studio Track program, a C- grade will also put you in danger of falling below the 3.0 average requirements for graduation. It is your responsibility to keep up with your degree plan and University audit.

10. Course Policies – Technology and Media

Email: From time to time the instructor will communicate with individuals or the group as a whole through your designated UCF Knights or other UCF email account. Please check your email accounts regularly for faculty notices. All email communications between faculty and students should occur using UCF accounts. Social Media: Do not post images of the instructor or other students or their work without direct permission from the individual.

Web courses: This class is a face-to-face course, not a web course. However all faculty are required to register all classes on the UCF Web course site. You can access the syllabi, assignments, and semester calendar on UCF web courses and I will take roll using the UCF web courses app. However please communicate through my email at Carla.poindexter@ucf.edu. I normally check emails once a day in the morning. Refrain from frivolous e-mail communication.

Electronic devices: Smart Phones, Tablets, and Computers are encouraged for research in this class, however the use of these devices should be used for class related research purposes. Personal use of media devices should occur rarely in emergency situations only. Personal use of media is forbidden during group critiques and class discussions except to access imagery or information pertinent to the critique.

11. Course Policy: Student Expectations

Expectations of Work: This course consists of 96 contact hours. You are required to attend approximately 3 hours in class, two days per week, for sixteen weeks in accordance with the SVAD's attendance policy. You should expect to spend 10 -15 additional hours per week on assignments to successfully complete this course. Come to class prepared to work in class during class time on class assignments. More than three unofficial absences may result in the reduction of your final grade by one full letter grade.

Overall Class Structure: The class is divided into instructor presentations, individual discussions of work, six formal group critiques, and studio work. Attendance is strictly required for the full class period during all formal designated group critiques. An unofficial absence from a formal group critique will negatively affect your grade. Critical thinking and discussion of ideas during individual and formal group critiques is expected and will be an important factor in your success.

In-Class Work Structure:

On workdays students are required to work in class during class hours from 2:30–5:15. Work on class assignments in VAB 220 or 216, be prepared for individual critiques with instructor, small group discussions and attend all group critiques.

Outside Work - Unscheduled Classroom Work Structure:

The studios are open from 7:00 am – 11:00 pm. Except for class periods one of the painting studios will be open everyday and available at all times including holidays, with the exception of football game days. If you need to work in a room during a scheduled class (Mondays-Thursdays) you may request permission from the instructor to work in the studio classroom, however it is essential that you perform your work in absolute quiet.

Class Assignments: (Please see “Advanced Painting Assignments” for Fall 2017 later in this general syllabus)

While all advanced students are encouraged to interpret and explore subject matter within a personal aesthetic, all students are required to make paintings in response to the instructor's formal, concept-driven assignments.

- All assignments are due on the designated critique day.
- A brief written artist statement must be printed and must accompany the work during critique
- Individual one on one critiques, short class discussions, and excursions to the UCF gallery or other relevant on campus activities related to this class may supplement class time.

BFA Series Policy: Official BFA students who are concentrating in painting as a major or minor specialization and who are in their final year and have demonstrated a strong level of formal and conceptual knowledge, may propose to work on their final BFA series of related paintings by instructor approval. However, students working on a series of BFA paintings must still attempt to meet the formal objectives of the 6 concept driven class assignments throughout the semester. Advanced series proposals must be submitted to the instructor orally or in writing within the first 6 weeks of class. Be brief but include subject, formal and conceptual goals, size and number of proposed works. All students including students working on an independent series must attend, submit work for review, and participate in all formal group class critiques. *The instructor reserves the right to modify or cancel your series proposal during the semester if your work does not demonstrate the objectives of the class stated in this syllabus.*

Professionalism Policy: All students are expected to assist in maintaining a classroom environment, which is conducive to learning. *If you eat or drink in the classroom, PLEASE dispose of all unconsumed perishables and litter in the trash bins*. Janitorial services involve emptying wastebaskets at night, rarely nothing more. Keep sinks clean, dispose of all refuse in the trash receptacles each day.

Group Work Policy: Students will be given the opportunity to collaborate with one another on some projects. Students will be asked to provide an informed and creative reason in defense of the technical or conceptual necessity of the collaboration. All or both members of any group collaboration will receive the same score; that is, the project is assessed based on the work and not the % of effort by each student.

BFA Studio Art and Independent Study Students Advisement/Attendance Policies:

BFA students: Please refrain from taking up time with advisement issues that are not related to the objectives and goals of this class during scheduled class hours. BFA and/or Independent Study Students: who are currently not enrolled in this class but are being mentored by this instructor in painting are invited to attend the formal critiques in this class.

Grievance Procedure:

If you need to discuss a problem relating to this class please visit the instructor during office hours. If the problem has not been resolved after the meeting you may schedule an appointment with the School of Visual Art and Design Assistant Director, Professor Kevin Haran or in cases of matriculation advisement, with a SVAD student advisor. Personal grievance issues should not be discussed during class unless it impairs your ability to work. Professor Haran should be contacted only if the grievance has not been resolved in *a reasonable manner during a reasonable period of time*.

Student Behavior: Per university policy and classroom etiquette; mobile phones, iPods, etc. should be silenced during all classroom critiques and lab lectures (See exceptions on page 2, item 10). Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Talking too much, making offensive remarks, sleeping or engaging in any other form of distraction, including inappropriate and disruptive behavior in the classroom shall result in, minimally, a request to leave the class. Please arrive on time for all class meetings. Students who habitually disturb the class by arriving late, etc., and have been warned may suffer a reduction in their final class grade.

Breaks: During long, formal group critiques and discussions we will take formal 15 minute breaks, however please feel free to leave the room for short, 5 minute breaks, as necessary. During studio hours, please feel free to take short, 10-minute breaks as needed.

Safe Practices:

Be watchful for unusual behavior of unknown persons in the studio space. Report unusual behavior to the Instructor or SVAD office personal. Please do not give the combination code to VAB 220 to strangers, friends or family. Toxic and caustic liquids, glues and solvents must be kept in sealed containers when not used and must be disposed of in containers designated for their proper disposal. Clean up all spills immediately. Unused paint materials should be scraped from the glass palette and disposed of in the trash container. (Always strive to dispose of paint materials in the trash containers rather than down the drain.) CLEAN UP your workspace thoroughly after each use at the end of each class. All students are expected to maintain a safe work environment.

Students with Disabilities: The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student

Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Religious Observances:

Students are expected to notify their instructor in advance if they intend to miss class to observe a holy day of their religious faith. For a current schedule of major religious holidays, see the Faculty Center's main web page under "Calendars," and for additional information, contact the Office of Diversity Initiatives at 407-823-6479.

Academic Honesty:

Academic integrity is the pursuit of scholarly activity free from fraud and deception and is an educational objective of this institution. Academic dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating of information or citations, facilitating acts of academic dishonesty by others, have unauthorized possession of examinations, submitting works of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Academic Dishonesty will not be tolerated in this class. Plagiarism and cheating of any kind on an examination, quiz, or assignment will result at least in an "F" for that assignment (and may, depending on the severity of the case, lead to an "F" for the entire course) and may be subject to appropriate referral to the Office of Student Conduct for further action. See the UCF Golden Rule for further information.

University Writing Center:

The University Writing Center (UWC) is a free resource for UCF undergraduates and graduates. At the UWC, a trained writing consultant will work individually with you on anything you're writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at <http://www.uwc.ucf.edu>, stop by MOD 608, or call 407.823.2197.

Students' Academic Activity: As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. Failure to do so will result in a delay in the disbursement of your financial aid. In order to document that you began this course and attended the first week of school, please read the syllabus by the 2nd day of class, or as soon as possible after adding the course. You will be required to sign a contract stating that you have read and agree to the syllabus for this course by the end of the week.

VAB 220 and VAB 216 Painting Studio Classroom Space Policy:

VAB 220 is the designated classroom for advanced painting classes. It is divided into a large designated critique space which seats approximately 25-30 students, open studio space for painting activities and a limited number of sections or "cubicles" for semi-private painting activities. Approximately 50 students participate in the 2 advanced painting sections offered in this room per semester. We encourage all students to comprehend the concept of sharing and dealing with what is a challenging studio space problem for our increasing student enrollment.

The following policies will be in effect for Fall 2017:

- **Studio Space Policy:** Due to lack of individual spaces for all 50 students, only registered advanced painting students from both classes who are painting majors can use individual studio spaces in the classroom. Student spaces are claimed based on seniority and work ethic. All individual spaces are work spaces not storage spaces. If the assigned space is not used on a regular weekly in-class and outside class basis (10 -15 hours per week minimum), the painting student will be asked to forfeit the space.
- **Shared Studio Space:** All other spaces in the classroom are to be used as shared studio space. Advanced students are also encouraged to work in the Intermediate painting classroom - VAB 216 - during class time and during outside hours if a regular scheduled intermediate class is not in session.
- **Lockers:** Lockers to store your required* palette and painting supplies are provided for registered beginning, intermediate and advanced painting students only and are located in VAB 216. Please purchase a combination lock and identify your locker with your name and semester written on masking tape. Please remove all items from the locker at the end of the semester. Locks and the contents of the lockers are subject to removal at the end of each semester if not removed by the student.
- **Critique Area:** The critique walls are strictly off limits for all painting activities. The critique area can be used for easel painting when critiques are not in session but students must move all easel and other equipment and

trash/materials out of the area when their session is completed. No exceptions! The critique area is intended for class discussions, instructor demonstrations, lectures, visual presentations and formal critiques. Do not use the TV for personal use. Other uses for the critique area include photography of work, instructor grading, individual critiques, student-instructor conferences and cutting/stretching canvas frames after hours. The critique area is also used for display of work as specified for critiques or presentations. Please keep the critique area clean!

- Storage bins, drawers, and lockers/Disposal of materials and artwork left behind: All student work should be taken out of all storage areas at the end of each semester. Please label all work and storage areas with your name and current semester. All work left in storage prior to the first class day of each semester without faculty permission is subject to disposal although the instructor will attempt to make contact with the student by email prior to any disposal of artworks or materials. Art materials and canvases left behind from prior classes will be dispersed among current students for their use.

13. FALL 2017 - LIST OF ASSIGNMENTS

SUGGESTED WORK METHODS:

The content and formal makeup of each painting assignment is up to you but all formal choices should reflect and enhance the content and intent of the painting. Here are some suggestions for working in this class:

- Work from direct observation of physical things and space considering time and light including building your own still life (or a group structure in the classroom) as reference material(s).
- Work from your imagination allowing the processes of developing color, applying paint, and rendering form guide the formal and conceptual direction of your work.
- Work from your own photographic references or construct a combination of your own and other's composite collaged photography using technology.
- You can directly reference and appropriate from one or several historical paintings of significance but you must always credit the references in your discussion of the work and your artist's statement.
- Work from investigative research and your general knowledge – deconstructing and reconstructing your imagery in response to the processes of engaging in research about contemporary art making from multiple art sources including sources other than painting, i.e. music, literature, and performance art.

Assignment 1: Respond to the word "Bed"

Formal Emphasis: Symbolic Color and unusual scale relationships

Objective: Using the word "bed" as a springboard for your subject matter, create a painting based on the idea or concept of dualism or the opposition of two contrasting parts while focusing on the use of symbolic color and opposing scale/spatial relationships to support your subject. Attempt to create a contemporary allegory. Find a way to formally communicate this subject through the juxtaposition or opposition of ideas/images in a single painting.

Concept: Du·al·ism

- A state in which something has two distinct parts or aspects, which are often opposites
- A philosophical theory based on the idea of opposing concepts, especially the theory that human beings are made up of two independent constituents, the body and the mind or soul
- The religious doctrine that two opposed and antagonistic forces of good and evil determine the course of events
- The religious idea that people are inherently dual in nature, both spiritual and physical

Look at: Bed: Edvard Munch's "Death in the Sick Room" and others, Frieda Kahlo, Lucian Freud – many images of figures on, in and near beds, Van Gogh bedroom or Egon Schiele's bedroom based on Van Gogh

Assignment 2: Respond to the word "Window"

Formal Emphasis: Dramatic or emotive use of light and shadow and unusual point of view. A compelling point of view will provide a specific sensation of the location and placement of the viewer.

Context: One way of approaching this is to narrow the idea by considering various words to direct your subject matter. For example a simple word might suggest a bigger idea: *Privacy. Voyeur. Outsider. Insider. Neighbor. Concealed. Revealed.* Or consider words that are emotive like “*desire*”; Read its definition; think about the synonyms and antonyms. Consider the word in a variety of contexts. Let the idea guide the initial steps of your process – then let the formal aspects of the work take you to a conclusion.

Other ideas: Consider multiple interpretations and associations. For example, a window can provide two totally different images of space in one painting. It can provide an opportunity to present both interior and exterior space simultaneously. You might create a possible entry or transition from one place or space to another through a window or doorway or natural object (the window does not need to be an “actual” window). You might create a division of rooms from a wide angle/frontal viewpoint (like a theatrical stage set or doll house) where we can see through and around walls. Be attentive to using elements such as pathways and barriers as opportunities to provide unusual points of view for the audience to travel around or through.

Research artworks with windows including Childe Hassam’s “The Goldfish Window”. Look at works by Monet, Richard Diebenkorn, and Francis Bacon...

Assignment 3: Create a “populated” painting

Objective: Create a painting with multiple objects or figures in a real or implied space – landscape, interior or “other”. Consider possible object/figure juxtapositions such as hard/soft, opaque/transparent, clear/obscure, living/dead, real/imagined, past/ present, human/non-human, secular/sacred, etc.

Formal Emphasis: Use “Theoretical” color or “Symbolic” color to support the mood and context of the painting. Create overall unusual form by developing interesting or unexpected compositional arrangements of unusual elements in space.

Look at James Ensor’s “Christ’s Entry...”, Paul Gauguin’s Tahitian paintings, Van Gogh’s “Potato Eaters”, Eric Fischl’s contemporary figurative groupings, Malcolm Morley’s “Beach Scene”, Cezanne’s “Card Players” and “Bathers”, Toulouse Lautrec, George Inness (Sacred spaces), Alice Neel, “Investigation of the Hungry”, Takashi Murakami’s most recent mural paintings at Gagosian Gallery, Nicole Eisenman, Dana Shultz, Noel Mahafy “Catfish”, Philip Perlstein, (multiple nudes in interior spaces), Alex Katz “Beach” (See MOMA, MET -Metropolitan Museum of Art and Whitney Museum of Art archives)

Assignment 4: Figurative, Portraiture or Self-Portraiture (work on most of this assignment outside of class hours)

During Class hours: You will be provided with one or two models during class time. (See the calendar for exact dates) All students are expected to work on these figure-painting exercises or you can use the model for the figurative painting assignment outlined below.

Subject: This figure painting or portrait may not need to emphasize a traditional central figure. It can be obscured, decentralized, small, far away, almost completely concealed, or even implied.

Formal and conceptual emphasis: Research and understand spatial relationships, point of view, size and structure, focus and symbolism, color choices and style of painting in the historical work as it relates to the contemporary portrait you create.

Portraits/figurative paintings: Frieda Kahlo, David Hockney, Gregory Gillespie, Lucian Freud, Alice Neel, Eric Fischl, David Salle, Alex Katz, Elizabeth Peyton, George Inness, April Gornik, Jane Freilicher, Fairfield Porter, Giorgio DeChirico.

Assignment 5. Choose one of the following for your FINAL Painting:

1. Create a 3-D Painting. The problem is intentionally vague – it can be the illusion of 3D space, which is the traditional approach or it can be a physical 3D painting.

2. Formal Issues: Create a painting that emphasizes one or more of the formal principles in the previous four assignments or other formal issues to clearly enhance the meaning and context of this work. A painting based purely on formal issues can guide the process and direction of the work. Suggestions include making a painting with extremely limited color or focused on one “thematic” color such as some of Cezanne’s many landscapes or Picasso’s “blue period” paintings.

3. Create a painting that is directly inspired by a historical or contemporary painting of significance (any subject). This work should reflect a synthesis between the source painting and your own subject matter as it relates to your sense of place and time here and now. (Be sure to acknowledge the inspired painting by bringing an example of the source material to the critique.)

Assignment 6. Replace an earlier assignment with self-directed work.

Prepare a written statement defining the goals, methods, materials and outcome of your work. Share this statement with the professor for review prior to completion. Plan on a series of revisions and refines based upon feedback.

14. CLASS SCHEDULE AND CALENDAR - Fall 2017 Advanced Painting

Full Objectives and directives are listed on the Assignment List

Week One

TU 8/22 Introduction to course, materials, syllabus and assignments. (*Arrange classroom*)
TH 8/24 Begin Assignment 1: Subject "Bed"

Week Two

TU 8/29 Work on Assignment 1
TH 8/31 Work on Assignment 1 Game Day. Classes over at 1:00.

Week Three

TU 9/5 Work on Assignment 1
TH 9/7 Work on Assignment 1

Week Four

TU 9/12 Group Critique of Assignment 1 ATTENDANCE MANDATORY
TH 9/14 Begin Assignment 2: Subject "Window"

Week Five

TU 9/18 Work on Assignment 2
TH 9/20 Work on Assignment 2

Week Six

TU 9/25 Work on Assignment 2
TH 9/27 Work on Assignment 2

Week Seven

TU 10/3 Group Critique of Assignment 2 ATTENDANCE MANDATORY
TH 10/5 Begin Assignment 3: Subject: "Populated"

Week Eight

TU 10/10 Work on Assignment 3
TH 10/12 Work on Assignment 3

Week Nine

TU 10/16 Work on Assignment 3
TH 10/18 Work on Assignment 3

Week Ten

TU 10/24 *MIDTERM*
Group Critique of Assignment 3 ATTENDANCE MANDATORY
TH 10/26 In class: Figure painting from models
and work on Assignment 4 (Subject: Figurative/portrait) outside of class time

Week Eleven

TU 10/31 In class: Figure painting from models and work on Assignment 4 outside of class time

TH 11/2 In class: Figure painting from models and work on Assignment 4 outside of class time.

Week Twelve

TU 11/7 In class: Figure painting from models and work on Assignment 4 outside of class time
TH 11/9 Group Critique of In-class Figure Paintings and Assignment 4
ATTENDANCE MANDATORY

Week Thirteen

TU 11/14 Begin Assignment 5 -- Select Subject/concept from the Fall 2017 Assignment list
TH 11/16 Work on Assignment 5

Week Fourteen

TU 11/21 Work on Assignment 5
TH 11/23 Thanksgiving Holiday – no class (studios are open during the holiday)

Week Fifteen

TU 11/28 Work on Assignment 5, **Graduate Student research presentations**
TH 11/30 Work on Assignment 5, **Graduate Student research presentations**

Week Sixteen – Exam Week

TU 12/5 No formal class, but students can meet with me for in-progress critiques
TH 12/7 Final Critique - Thursday 12/7.
NOTE: The Official UCF Exam Period is 10-12:50 for this Advanced Painting Critique

Important Dates: Withdrawal deadline Monday Oct. 30,

UCF Official Study Day is not listed on the UCF site

Holidays: Thanksgiving Thursday Nov 23 – Saturday Nov. 25

Final Exam period Tuesday Dec. 4 – Saturday Dec. 9

15. Advanced Painting Supply List

Essential Semester Supplies:

REQUIRED Glass Palette: It is very important to have a clean, smooth, white palette when using acrylics. Acrylic paints need to be scraped and cleaned from the palette after each session. Build your own glass palette (not plexi-glass because the surface scratches and paint collects in the grooves.) If you do not have a studio space make a palette which will fit in your locker.

How to make it: Use 2 sheets of standard glass (purchase at Lowes, Home Depot, or a glass company may have matching scraps). Minimum size roughly 12" x 16". Paint one side of each with opaque, white gesso. When the gesso dries, place the painted sides together (to the inside) to form 2 glass surfaces – front and back- which will create an opaque white surface in-between. Protect the edges on all four sides with at 2 layers of heavy-duty wide duck tape. Pay attention to the corners. Write your name with a bold sharpie on the duck tape.

Paints: Acrylic Paints Only (No Oils due to ventilation problems in the studio). Please purchase colors that conform to ASTM D4236 Safety standards for low or non-toxic levels. See certification stamps AP or other Non-toxic Safety Certifications on the back of tubes. I recommend Liquitex Heavy Body acrylic paints because it offers the highest pigment load possible. Do NOT purchase the large plastic tubes of student grade paint – the lack of quality will frustrate you. Golden and System 3 are also good paint brands.

Required Recommended Paints: (You can fulfill all course requirements by mixing the following five colors) Use Heavy Body Acrylic paint. Purchase Liquitex, Golden or System 3 Brands in the following colors:

Cadmium Red Medium Heavy Body 2 oz. tube

Cobalt Blue or Cobalt Blue Hue 2 oz. tube

Cadmium Yellow Light or Process Yellow 2 oz. tube

Mars Black or Process Black Heavy Body 5 oz. tube

Titanium White 5 oz. tube

Other colors: Use the above paints for basic color mixing. If necessary you are free to use all colors of choice to fit your concepts and formal requirements. (Exception: NO metallics or spray paints unless these materials are essential to your concept) Suggestions: Chrome Green, Alizarin Crimson, Cerulean Blue, Unbleached Titanium, Naples Yellow, Burnt and Raw Umber, Raw Sienna.

NOTE: You can also experiment with dry non-oil based pastel pigments – painting with the dry sticks in layers (don't blend) or in conjunction with gloss or matte mediums.

Required Painting Mediums to create transparency and glazing methods:

These are simple liquid mediums in plastic bottles NOT gel mediums or any other type of mediums:
Liquitex or Golden Matte Medium (pint or quart)
Liquitex or Golden Gloss Medium (pint)

Canvas and Paper Surface Preparations:

Good quality Gesso ½ gallon. Liquitex Basics Brand is good.

Prestretched Canvases: Purchase the best quality possible on sale (Monet brand is good). Select canvas sizes as they relate to the content and context of each assignment.

(Note: Please apply at least one or more layers of gesso to all pre-stretched canvases (preferably Liquitex Basics brand) until the surface is relatively smooth and the weave of the canvas is not prominent. Use a very light application of fine sand paper in between applications.)

(No canvas boards)

Required Metal Palette Knife with wood handle (Cheson Brand #820 or 816 are good)

Good quality Acrylic Brushes:

Purchase brushes that are designated for Acrylic painting. Purchase an assortment. I suggest the *Simply Simmons* Brand for quality and economy. You can purchase them individually or in group packages
Purchase an assortment of small, medium and large flats (at least 3) and small pointed rounds (at least 2).

You will also need two - 1 ½" – 2" tapered, flat, good quality, house painting type brush. (These are usually less expensive at hardware stores or home improvement stores. Look for brushes that do not lose their bristles.) One for applying transparent glazes and the other for surface preparations with gesso

Optional: A liner brush (long and very thin bristle for fluid line work with thin paint and inks (good for abstractions and fine details). Also, filberts and fans are great to have but are not necessary for most assignments.

PAPER or canvas for figure painting (later in the semester, after mid-term)

Later in the semester: For figure painting: some students will choose to work with good quality drawing/printmaking paper (gesso the surface once the day before class to allow for plenty of drying time.) (Rives BFK or Arches recommended) and a Drawing Board with clips to hold paper to drawing board

Other essential supplies:

- *2 - Generals Charcoal Pencils HB
- X-acto knife or pencil sharpener
- *Any brand - bar of soap to clean brushes properly
- *Masking or artist's tape
- *Water container
- *Rags
- *Apron or smock to protect clothes
- Art Bin or similar container (tackle box?) to hold painting supplies
- Combination lock for your assigned locker

ART 4505C-0002 (91093): Advanced Painting
Department of Studio Art, School of Visual Arts and Design
College of Arts and Humanities, University of Central Florida



COURSE SYLLABUS

Instructor:	Carla Poindexter	Term:	8/21 – 12/9	Fall 2017
Office:	VAB 105K	Class Meeting Days:	Tues - Thurs	
Phone:	407-823-2676 (Administrative Art Office)	Class Meeting Hours:	11:30 am–2:15 pm	
E-Mail:	carla.poindexter@ucf.edu	Class Location:	VAB 220 and 216	
Website:	http://svad.cah.ucf.edu carlapoindexter.net	Lab Location:	VAB 220 and 216	
Office Hours:	Wednesdays 10:00 – 12:30 a.m. VAB 105K <u>and/or</u> Advanced Painting Room VAB: 220 <i>Or</i> Mondays 5:30 – 6:00 p.m. Downtown Center for Emerging Media or by appointment.			

1. Welcome Students! Here is the Official UCF Catalog Description for this course: Advanced Painting; Prerequisite requirements: ART 2201C, ART 2203C, ART 2300C, ART 2301C, ART 3504C and a satisfactory portfolio review or C.I. Advanced problems in painting. May be repeated for credit. Materials and supplies fee \$15.00.

2. Course Overview

This course involves five specific formal and concept driven advanced painting assignments (and multiple sessions of in-class figure paintings from live models) that are intended to offer students the opportunity to explore a wide variety of subjects, processes and methodologies. A very brief and concisely written, artist's statement about the work *must* accompany all concept driven assignments. A hard copy of the written statement should be hung next to the work during formal group critiques and turned in to the instructor. The written statements are intended to support and supplement your oral discussions of the work during critiques. The style and handling of your artist statements should reflect the intention and context of your work. Periodically the instructor may ask you to read and respond orally or in writing to pertinent issues.

3. Course Objectives:

This course involves an advanced exploration and understanding of how form and concept are interdependent and interrelated. To successfully develop those goals the advanced painting student should engage with their assignments in the following ways:

1. By exploring space and the relationships of elements within the perimeters of space as these issues reflect the artist's ideas and subject matter.
2. By exploring the nuances of the artist's (and thus the viewer's) points of view.
3. By utilizing your knowledge of the elements of design to balance and unify compositions and color relationships (or to intentionally unbalance and not unify those elements in order to subvert the expected.)
4. By learning how to accomplish #3 with intelligence and elegance of idea and form.
5. By exploring *objective* qualities of light with reference to recognizable objects and space to create the illusion of recognizable reality and to explore *subjective* qualities of light to create believable, imaginative spaces and illusions.
6. By understanding how color choices, including experimentations with limited palettes and paint applications enhance and support the subject and intention of the work.
7. By continuing your development of and utilization of the vocabulary necessary for the analysis of a painting.
8. By participating in discussions of a range of issues related to contemporary painting during presentations and critiques in order to develop an understanding of concepts and relevant issues crucial to today's artistic environment.
9. By experimenting and exploring a variety of ideas, methods and processes of working with paint on canvas and paper in order to begin the processes of finding your personal visual voice as an artist.

4. Course Prerequisite Experience or Skills

This course is designed for the student who is committed to advancing previously acquired knowledge and fundamental skills gained in prerequisite drawing, design, beginning painting (not required) and intermediate painting (required) coursework. Those skills include drawing proficiency in interpreting 3D space onto a 2D surface and knowledge of the principles and elements of design.

It also includes fundamental knowledge of basic acrylic paint application methods from opaque to transparent glazing techniques and color mixing from primary and secondary colors to create a broad range of intermediate and tertiary hues. It is preferable that students possess fundamental knowledge of various color systems including *theoretical or so-called "arbitrary" color (emotive or imaginative), optical color (value and saturation), symbolic color (the use of shared signs and symbols through color choices and applications of paint), and local color (what the eye perceives).*

Students who are not prepared for this level of studio work in painting may be asked to complete a series of short, remedial assignments in color theory and formal methods at the beginning or during the course of the semester.

5. Required Texts and Materials

There is no required textbook for this course however students are expected to access the UCF library resources and the World Wide Web for supplemental research and readings. You are encouraged to bring and use your own computers, notebooks, I-Pads and smart phones in this class for the pursuit of *creative and intellectual research* during studio practice and class hours. During critiques, please reframe from the use of all tech devices because real-time discussion of work and interaction with others is an important component of your education and good practice for your future professional artistic practice *unless your research of images on the Internet is pertinent to your understanding of the topic.*

This class is designed to give students a variety of opportunities to achieve a desired level of understanding through intensive studio practice, verbal discussions and directives, and formal group critiques. A comprehensive list of all assignments and due dates will be provided at the end of and as a supplement to this syllabus, however the instructor encourages all students to *take notes or keep a journal to record pertinent information.*

6. Supplementary (Optional) Texts and Materials

Recommended Reading List:

- David Salle, *How To See*, W.W. Norton and Company
James Elkins. *What Painting Is*, Rutledge Press, NY, NY
Kandinsky, Wassily. *Considering the Spiritual in Art*
*Robertson, Jean and McDaniel, Craig. *Themes of Contemporary Art: Visual Art after 1980*, Oxford University Press
*Barrett, Terry. *Interpreting Art: Reflecting, Wondering and Responding*, McGraw Hill
Chipp, H. *Theories of Modern Art*, University of California Press
Itten, J. *The Art of Colour*, Van Nostrand Reinhold
Hickey, David. *The Invisible Dragon: Four Essays on Beauty*
Harrison, C. and Wood, P. *Art in Theory: 1900 -1990*, Basil Blackwell
Goodman, N. *Languages of Art*, Hackett Publishing
Whitford, F. *Understanding Abstract Art*, New York, E.P. Dutton
Hauser, A. *The Second History of Art*, New York, Vintage Books
Sclez, P. *Art in Our Times: A Pictorial History 1890-1980*, New York, Harcourt, Brace and Jovanovich
Paglia, Camille, *Sex, Art and the American Culture: Essays*, New York, vintage books
Guilbert, S. (ed.) *Modernism, Criticism and Realism*, Harper and Row
Clark, T.J. *Painting and the Modern Life*, Knopf
Jameson, F. *Postmodernism or the Cultural Logic of Late Capitalism*, Duke University Press
Bryson, N. *Vision and Painting: The Logic of the Gaze*, Houndmills
Rosemblum, R. *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko*, London
Geldzhaler, H. (ed.) *New York Painting and Sculpture*, London

Practical Handbooks for Professional Practice:

- Mayer, R. *The Artists Handbook of Materials and Techniques*, Faber and Faber
Battenfield, Jackie. *The Artist's Guide: How to Make a Living Doing What You Love.*

Suggested Periodicals and Journals:

Art News, Art Papers, Art in America, Artforum, Juxtapose Magazine, Frieze Magazine, Flash Art, Modern Painters, New York Times, Washington Post, New York Magazine on line, Village Voice and LA Times Reviews.

7. Basis for Final Grade and Grading Scale:

Assessment	Percentage of Final 100% Grade
Meeting objectives of 5 painting assignments including written artist statements, participation and critical articulation during critiques:	20% each assignment = 100%

Grading Scale (%) and rubric:

94-100	A	Excellent work, exceeds objectives, highly original, extremely well conceived and executed.
90-93	A-	
87-89	B+	
84-86	B	Good work, meets objectives, is original, well conceived and executed.
80-83	B-	
77-79	C+	
74-76	C	Average work, exhibits effort to meet objectives, fairly well conceived and executed
70-73	C-	
67-69	D+	
64-66	D	Inferior work, basically complete but fails to meet objectives, needs work in terms of ideas and execution
60-63	D-	
0-59	F	Failing work, significantly incomplete, does not meet objectives and is poorly executed and conceived.
Incomplete I		An incomplete grade must reflect extraordinary circumstances. (See Incomplete grade policy)

8. Grade Dissemination

Assessments, using the grading scale/rubric above, will be based on achieving objectives of each assignment with an emphasis on technical and conceptual excellence outlined in this syllabus. Each of the five painting assignments carries equal weight. Individual strength of effort, depth of research, participation during critiques, written assignments and attendance factor into each assignment grade. You will receive two formal assessments – one at midterm and one at the end of the semester. If the student requires an oral or written assessment of progress over and above the two formal grades, please schedule a meeting for a personal evaluation during the instructor's office hours or if you prefer, by request, I will assess each assignment with a letter grade.

Faculty and Peer Evaluations: Instructor driven evaluations and discussions of your work will occur during group and individual critiques. It is a good practice to learn to self-evaluate by weighing and gauging the instructor and class responses to your work during critiques. The instructor also encourages constructive criticism and discussion of work between all students outside of formal critiques in preparation for professional practice.

9. Course Policies – Grades:

Late Work Policy: All assignments must be completed by the due date and formal critique. Incomplete and late assignments will in most cases, be penalized by a full letter grade.

Grades of "Incomplete": The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

Revision of Assignments: Revising or reworking a painting that was completed by the due date is entirely optional but is encouraged directly after the formal group critique to give students the opportunity to learn from critical commentary. Assignments that are not completed by the due date and formal critique are not illegible to be revised. Unfinished work will be graded "as is".

Extra Credit: There are no opportunities to earn extra credit in this course.

SVAD Grading Policy: C- (minus) is generally not a passing grade for courses in the School of Visual Arts and Design, and although a C- (minus) grade will earn University credit, it might not count in your program of study. If you are pursuing a degree in the BFA Studio Track program, a C- grade will also put you in danger of falling below the 3.0 average requirements for graduation. It is your responsibility to keep up with your degree plan and University audit.

10. Course Policies – Technology and Media

Email: From time to time the instructor will communicate with individuals or the group as a whole through your designated UCF Knights or other UCF email account. Please check your email accounts regularly for faculty notices. All email communications between faculty and students should occur using UCF accounts. **Social Media:** Do not post images of the instructor or other students or their work without direct permission from the individual.

Web courses: This class is a face-to-face course, not a web course. However all faculty are required to register all classes on the UCF Web course site. You can access the syllabi, assignments, and semester calendar on UCF web courses and I will take roll using the UCF web courses app. However please communicate through my email at Carla.poindexter@ucf.edu. I normally check emails once a day in the morning. Refrain from frivolous e-mail communication.

Electronic devices: Smart Phones, Tablets, and Computers are encouraged for research in this class, however the use of these devices should be used for class related research purposes. Personal use of media devices should occur rarely in emergency situations only. Personal use of media is forbidden during group critiques and class discussions except to access imagery or information pertinent to the critique.

11. Course Policy: Student Expectations

Expectations of Work: This course consists of 96 contact hours. You are required to attend approximately 3 hours in class, two days per week, for sixteen weeks in accordance with the SVAD's attendance policy. You should expect to spend 10 -15 additional hours per week on assignments to successfully complete this course. Come to class prepared to work in class during class time on class assignments. More than three unofficial absences may result in the reduction of your final grade by one full letter grade.

Overall Class Structure: The class is divided into instructor presentations, individual discussions of work, six formal group critiques, and studio work. Attendance is strictly required for the full class period during all formal designated group critiques. An unofficial absence from a formal group critique will negatively affect your grade. Critical thinking and discussion of ideas during individual and formal group critiques is expected and will be an important factor in your success.

In-Class Work Structure:

On workdays students are required to work in class during class hours from 2:30–5:15. Work on class assignments in VAB 220 or 216, be prepared for individual critiques with instructor, small group discussions and attend all group critiques.

Outside Work - Unscheduled Classroom Work Structure:

The studios are open from 7:00 am – 11:00 pm. Except for class periods one of the painting studios will be open everyday and available at all times including holidays, with the exception of football game days. If you need to work in a room during a scheduled class (Mondays-Thursdays) you may request permission from the instructor to work in the studio classroom, however it is essential that you perform your work in absolute quiet.

Class Assignments: (Please see “Advanced Painting Assignments” for Fall 2017 later in this general syllabus)

While all advanced students are encouraged to interpret and explore subject matter within a personal aesthetic, all students are required to make paintings in response to the instructor's formal, concept-driven assignments.

- All assignments are due on the designated critique day.
- A brief written artist statement must be printed and must accompany the work during critique
- Individual one on one critiques, short class discussions, and excursions to the UCF gallery or other relevant on campus activities related to this class may supplement class time.

BFA Series Policy: Official BFA students who are concentrating in painting as a major or minor specialization and who are in their final year and have demonstrated a strong level of formal and conceptual knowledge, may propose to work on their final BFA series of related paintings by instructor approval. However, students working on a series of BFA paintings must still attempt to meet the formal objectives of the 6 concept driven class assignments throughout the semester. Advanced series proposals must be submitted to the instructor orally or in writing within the first 6 weeks of class. Be brief but include subject, formal and conceptual goals, size and number of proposed works. All students including students working on an independent series must attend, submit work for review, and participate in all formal group class critiques. *The instructor reserves the right to modify or cancel your series proposal during the semester if your work does not demonstrate the objectives of the class stated in this syllabus.*

Professionalism Policy: All students are expected to assist in maintaining a classroom environment, which is conducive to learning. *If you eat or drink in the classroom, PLEASE dispose of all unconsumed perishables and litter in the trash bins*. Janitorial services involve emptying wastebaskets at night, rarely nothing more. Keep sinks clean, dispose of all refuse in the trash receptacles each day.

Group Work Policy: Students will be given the opportunity to collaborate with one another on some projects. Students will be asked to provide an informed and creative reason in defense of the technical or conceptual necessity of the collaboration. All or both members of any group collaboration will receive the same score; that is, the project is assessed based on the work and not the % of effort by each student.

BFA Studio Art and Independent Study Students Advisement/Attendance Policies:

BFA students: Please refrain from taking up time with advisement issues that are not related to the objectives and goals of this class during scheduled class hours. BFA and/or Independent Study Students: who are currently not enrolled in this class but are being mentored by this instructor in painting are invited to attend the formal critiques in this class.

Grievance Procedure:

If you need to discuss a problem relating to this class please visit the instructor during office hours. If the problem has not been resolved after the meeting you may schedule an appointment with the School of Visual Art and Design Assistant Director, Professor Kevin Haran or in cases of matriculation advisement, with a SVAD student advisor. Personal grievance issues should not be discussed during class unless it impairs your ability to work. Professor Haran should be contacted only if the grievance has not been resolved in *a reasonable manner during a reasonable period of time*.

Student Behavior: Per university policy and classroom etiquette; mobile phones, iPods, etc. should be silenced during all classroom critiques and lab lectures (See exceptions on page 2, item 10). Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Talking too much, making offensive remarks, sleeping or engaging in any other form of distraction, including inappropriate and disruptive behavior in the classroom shall result in, minimally, a request to leave the class. Please arrive on time for all class meetings. Students who habitually disturb the class by arriving late, etc., and have been warned may suffer a reduction in their final class grade.

Breaks: During long, formal group critiques and discussions we will take formal 15 minute breaks, however please feel free to leave the room for short, 5 minute breaks, as necessary. During studio hours, please feel free to take short, 10-minute breaks as needed.

Safe Practices:

Be watchful for unusual behavior of unknown persons in the studio space. Report unusual behavior to the Instructor or SVAD office personal. Please do not give the combination code to VAB 220 to strangers, friends or family. Toxic and caustic liquids, glues and solvents must be kept in sealed containers when not used and must be disposed of in containers designated for their proper disposal. Clean up all spills immediately. Unused paint materials should be scraped from the glass palette and disposed of in the trash container. (Always strive to dispose of paint materials in the trash containers rather than down the drain.) CLEAN UP your workspace thoroughly after each use at the end of each class. All students are expected to maintain a safe work environment.

Students with Disabilities: The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student

Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Religious Observances:

Students are expected to notify their instructor in advance if they intend to miss class to observe a holy day of their religious faith. For a current schedule of major religious holidays, see the Faculty Center's main web page under "Calendars." and for additional information, contact the Office of Diversity Initiatives at 407-823-6479.

Academic Honesty:

Academic integrity is the pursuit of scholarly activity free from fraud and deception and is an educational objective of this institution. Academic dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating of information or citations, facilitating acts of academic dishonesty by others, have unauthorized possession of examinations, submitting works of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Academic Dishonesty will not be tolerated in this class. Plagiarism and cheating of any kind on an examination, quiz, or assignment will result at least in an "F" for that assignment (and may, depending on the severity of the case, lead to an "F" for the entire course) and may be subject to appropriate referral to the Office of Student Conduct for further action. See the UCF Golden Rule for further information.

University Writing Center:

The University Writing Center (UWC) is a free resource for UCF undergraduates and graduates. At the UWC, a trained writing consultant will work individually with you on anything you're writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at <http://www.uwc.ucf.edu>, stop by MOD 608, or call 407.823.2197.

Students' Academic Activity: As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. Failure to do so will result in a delay in the disbursement of your financial aid. In order to document that you began this course and attended the first week of school, please read the syllabus by the 2nd day of class, or as soon as possible after adding the course. You will be required to sign a contract stating that you have read and agree to the syllabus for this course by the end of the week.

VAB 220 and VAB 216 Painting Studio Classroom Space Policy:

VAB 220 is the designated classroom for advanced painting classes. It is divided into a large designated critique space which seats approximately 25-30 students, open studio space for painting activities and a limited number of sections or "cubicles" for semi-private painting activities. Approximately 50 students participate in the 2 advanced painting sections offered in this room per semester. We encourage all students to comprehend the concept of sharing and dealing with what is a challenging studio space problem for our increasing student enrollment.

The following policies will be in effect for Fall 2017:

- **Studio Space Policy:** Due to lack of individual spaces for all 50 students, only registered advanced painting students from both classes who are painting majors can use individual studio spaces in the classroom. Student spaces are claimed based on seniority and work ethic. All individual spaces are work spaces not storage spaces. If the assigned space is not used on a regular weekly in-class and outside class basis (10 -15 hours per week minimum), the painting student will be asked to forfeit the space.
- **Shared Studio Space:** All other spaces in the classroom are to be used as shared studio space. Advanced students are also encouraged to work in the Intermediate painting classroom - VAB 216 - during class time and during outside hours if a regular scheduled intermediate class is not in session.
- **Lockers:** Lockers to store your required* palette and painting supplies are provided for registered beginning, intermediate and advanced painting students only and are located in VAB 216. Please purchase a combination lock and identify your locker with your name and semester written on masking tape. Please remove all items from the locker at the end of the semester. Locks and the contents of the lockers are subject to removal at the end of each semester if not removed by the student.
- **Critique Area:** The critique walls are strictly off limits for all painting activities. The critique area can be used for easel painting when critiques are not in session but students must move all easel and other equipment and

trash/materials out of the area when their session is completed. No exceptions! The critique area is intended for class discussions, instructor demonstrations, lectures, visual presentations and formal critiques. Do not use the TV for personal use. Other uses for the critique area include photography of work, instructor grading, individual critiques, student-instructor conferences and cutting/stretching canvas frames after hours. The critique area is also used for display of work as specified for critiques or presentations. Please keep the critique area clean!

- Storage bins, drawers, and lockers/Disposal of materials and artwork left behind: All student work should be taken out of all storage areas at the end of each semester. Please label all work and storage areas with your name and current semester. All work left in storage prior to the first class day of each semester without faculty permission is subject to disposal although the instructor will attempt to make contact with the student by email prior to any disposal of artworks or materials. Art materials and canvases left behind from prior classes will be dispersed among current students for their use.

13. FALL 2017 - LIST OF ASSIGNMENTS

SUGGESTED WORK METHODS:

The content and formal makeup of each painting assignment is up to you but all formal choices should *reflect and enhance* the content and intent of the painting. Here are some suggestions for working in this class:

- Work from direct observation of physical things and space considering time and light including building your own still life (or a group structure in the classroom) as reference material(s).
- Work from your imagination allowing the processes of developing color, applying paint, and rendering form guide the formal and conceptual direction of your work.
- Work from your own photographic references or construct a combination of your own and other's composite collaged photography using technology.
- You can directly reference and appropriate from one or several historical paintings of significance but you must always credit the references in your discussion of the work and your artist's statement.
- Work from investigative research and your general knowledge – deconstructing and reconstructing your imagery in response to the processes of engaging in research about contemporary art making from multiple art sources including sources other than painting, i.e. music, literature, and performance art.

Assignment 1: Respond to the word "Bed"

Formal Emphasis: Symbolic Color and unusual scale relationships

Objective: Using the word "bed" as a springboard for your subject matter, create a painting based on the idea or concept of dualism or the opposition of two contrasting parts while focusing on the use of symbolic color and opposing scale/spatial relationships to support your subject. Attempt to create a contemporary allegory. Find a way to formally communicate this subject through the juxtaposition or opposition of ideas/images in a single painting.

Concept: Du·al·ism

- A state in which something has two distinct parts or aspects, which are often opposites
- A philosophical theory based on the idea of opposing concepts, especially the theory that human beings are made up of two independent constituents, the body and the mind or soul
- The religious doctrine that two opposed and antagonistic forces of good and evil determine the course of events
- The religious idea that people are inherently dual in nature, both spiritual and physical

Look at: Bed: Edvard Munch's "Death in the Sick Room" and others, Frieda Kahlo, Lucian Freud – many images of figures on, in and near beds, Van Gogh bedroom or Egon Schiele's bedroom based on Van Gogh

Assignment 2: Respond to the word "Window"

Formal Emphasis: Dramatic or emotive use of light and shadow and unusual point of view. A compelling point of view will provide a specific sensation of the location and placement of the viewer.

Context: One way of approaching this is to narrow the idea by considering various words to direct your subject matter. For example a simple word might suggest a bigger idea: *Privacy. Voyeur. Outsider. Insider. Neighbor. Concealed. Revealed.* Or consider words that are emotive like “*desire*”; Read its definition; think about the synonyms and antonyms. Consider the word in a variety of contexts. Let the idea guide the initial steps of your process – then let the formal aspects of the work take you to a conclusion.

Other ideas: Consider multiple interpretations and associations. For example, a window can provide two totally different images of space in one painting. It can provide an opportunity to present both interior and exterior space simultaneously. You might create a possible entry or transition from one place or space to another through a window or doorway or natural object (the window does not need to be an “actual” window). You might create a division of rooms from a wide angle/frontal viewpoint (like a theatrical stage set or doll house) where we can see through and around walls. Be attentive to using elements such as pathways and barriers as opportunities to provide unusual points of view for the audience to travel around or through.

Research artworks with windows including Childe Hassam’s “The Goldfish Window”. Look at works by Monet, Richard Diebenkorn, and Francis Bacon...

Assignment 3: Create a “populated” painting

Objective: Create a painting with multiple objects or figures in a real or implied space – landscape, interior or “other”. Consider possible object/figure juxtapositions such as hard/soft, opaque/transparent, clear/obscure, living/dead, real/imagined, past/ present, human/non-human, secular/sacred, etc.

Formal Emphasis: Use “Theoretical” color or “Symbolic” color to support the mood and context of the painting. Create overall unusual form by developing interesting or unexpected compositional arrangements of unusual elements in space.

Look at James Ensor’s “Christ’s Entry...”, Paul Gauguin’s Tahitian paintings, Van Gogh’s “Potato Eaters”, Eric Fischl’s contemporary figurative groupings, Malcolm Morley’s “Beach Scene”, Cezanne’s “Card Players” and “Bathers”, Toulouse Lautrec, George Inness (Sacred spaces), Alice Neel, “Investigation of the Hungry”, Takashi Murakami’s most recent mural paintings at Gagosian Gallery, Nicole Eisenman, Dana Shultz, Noel Mahafy “Catfish”, Philip Perlstein, (multiple nudes in interior spaces), Alex Katz “Beach” (See MOMA, MET -Metropolitan Museum of Art and Whitney Museum of Art archives)

Assignment 4: Figurative, Portraiture or Self-Portraiture (work on most of this assignment outside of class hours)

During Class hours: You will be provided with one or two models during class time. (See the calendar for exact dates) All students are expected to work on these figure-painting exercises or you can use the model for the figurative painting assignment outlined below.

Subject: This figure painting or portrait may not need to emphasize a traditional central figure. It can be obscured, decentralized, small, far away, almost completely concealed, or even implied.

Formal and conceptual emphasis: Research and understand spatial relationships, point of view, size and structure, focus and symbolism, color choices and style of painting in the historical work as it relates to the contemporary portrait you create.

Portraits/figurative paintings: Frieda Kahlo, David Hockney, Gregory Gillespie, Lucian Freud, Alice Neel, Eric Fischl, David Salle, Alex Katz, Elizabeth Peyton, George Inness, April Gornik, Jane Freilicher, Fairfield Porter, Georgio DeChirico.

Assignment 5. Choose one of the following for your FINAL Painting:

1. Create a 3-D Painting. The problem is intentionally vague – it can be the illusion of 3D space, which is the traditional approach or it can be a physical 3D painting.

2. Formal Issues: Create a painting that emphasizes one or more of the formal principles in the previous four assignments or other formal issues to clearly enhance the meaning and context of this work. A painting based purely on formal issues can guide the process and direction of the work. Suggestions include making a painting with extremely limited color or focused on one “thematic” color such as some of Cezanne’s many landscapes or Picasso’s “blue period” paintings.

3. Create a painting that is directly inspired by a historical or contemporary painting of significance (any subject). This work should reflect a synthesis between the source painting and your own subject matter as it relates to your sense of place and time here and now. (Be sure to acknowledge the inspired painting by bringing an example of the source material to the critique.)

14. CLASS SCHEDULE AND CALENDAR - Fall 2017 Advanced Painting

Full Objectives and directives are listed on the Assignment List

Week One

TU 8/22 Introduction to course, materials, syllabus and assignments. (*Arrange classroom*)
TH 8/24 Begin Assignment 1: Subject "Bed"

Week Two

TU 8/29 Work on Assignment 1
TH 8/31 Work on Assignment 1 Game Day. Classes over at 1:00.

Week Three

TU 9/5 Work on Assignment 1
TH 9/7 Work on Assignment 1

Week Four

TU 9/12 **Group Critique of Assignment 1 ATTENDANCE MANDATORY**
TH 9/14 Begin Assignment 2: Subject "Window"

Week Five

TU 9/18 Work on Assignment 2
TH 9/20 Work on Assignment 2

Week Six

TU 9/25 Work on Assignment 2
TH 9/27 Work on Assignment 2

Week Seven

TU 10/3 **Group Critique of Assignment 2 ATTENDANCE MANDATORY**
TH 10/5 Begin Assignment 3: Subject: "Populated"

Week Eight

TU 10/10 Work on Assignment 3
TH 10/12 Work on Assignment 3

Week Nine

TU 10/16 Work on Assignment 3
TH 10/18 Work on Assignment 3

Week Ten

TU 10/24 **MIDTERM**
Group Critique of Assignment 3 ATTENDANCE MANDATORY
TH 10/26 In class: Figure painting from models
and work on Assignment 4 (Subject: Figurative/portrait) outside of class time

Week Eleven

TU 10/31 In class: Figure painting from models and work on Assignment 4 outside of class time
TH 11/2 In class: Figure painting from models and work on Assignment 4 outside of class time



Split-Level Class Action Request Form Feature/ TV Writing

The Graduate Council Curriculum Committee discourages the establishment of split-level classes. Graduate students are entitled to more challenging content, instruction, and assessment, which are difficult to provide in classes offered to undergraduates as well. Circumstances may compel a unit to propose a split-level class. In these cases, the proposal should indicate the reasons a split-level class is necessary and what long-term measures are being taken to provide undergraduates and graduates with appropriate coursework. In addition, it is important to differentiate each of the undergraduate and graduate course elements. To provide reviewers with a clear delineation of the differences between the 4000 and 5000 courses, Summary Tables 1 and 2 should be completed.

Please submit this form along with the completed Course Action Request (CAR) form. Include both the 4000 syllabus and the 5000 syllabus. The 5000 syllabus should bold any additions or differences.

Provide narrative rationale for split-level class:

Course is essential to the film artist developing best practices of narrative(fiction)-based modality. Due to the efficient use of personnel, (there are very few screenwriting faculty and they are spread over multiple Undergrad courses) this course will need to be offered together with the 4000-level course. Adding this split-level course will prevent the department from hiring an adjunct to teach a graduate class, and will help graduate course enrollment goals. Both undergraduate and graduate students will benefit from the script workshop (peer review) method utilized in this class.

Table 1— List any course objectives or content:

1) that is common to both the undergraduate and graduate syllabi but have been differentiated for undergraduate and graduate students. For example, an objective for undergraduates may require identification of a concept where the graduate objective may require application;

or

2) in cases where entirely new objectives or content have been added to the existing undergraduate objectives and content, in the 5000 course column list any course elements that the graduate syllabus requires in addition to the elements of the undergraduate syllabus. For example, if there are 3 course readings in the undergraduate syllabus and a 4th reading was added for the graduate syllabus, list it in the 5000 course column and leave the 4000 course column blank.

Table 1 Differences Between 4000 and 5000 Course Objectives & Content

Course Element	4000 Course	5000 Course
Course Content	See Attached	See Attached
Course Objectives	See Attached	See Attached
Course Assessments	See Attached	See Attached

Table 2—List different or additional assessment elements (course assignments and tests that count toward the grade). For example, if an undergraduate course assignment that requires students to read an article and write a reflection has been expanded to require graduate students to read a book and present it to the class, the two versions of this assignment would be contrasted in this table. If a third exam was added for graduate students, list it in the 5000 column.

Table 2 Differences Between 4000 and 5000 Course Assessment

Course Element	4000 Course Assessment & % of grade	5000 Course Assessment & % of grade
Participation & Attendance	25% Attendance and participation in class discussions, critiques, and activities involving group work.	20% Attendance and participation in class discussions, critiques, and activities involving group work.
Pitch	15% Verbal description of story and character	10% Verbal description of story and character
Step Outline	25% Story beats in sequence detailing narrative structure	25% Story beats in sequence detailing narrative structure
Screenplay	35% 10-15 pages of eventual feature script to be completed in Feature/TV Writing II	35% Complete (60-page) draft of script ready for pre-production
Research Presentation	N/A	10% Visual presentation detailing the process of the completed screenplay, what will be addressed in future drafts, and how it is intended to be shot.

For more information, contact the College of Graduate Studies (graduate@mail.ucf.edu or 407-823-2766) in Millican Hall 230.

FIL 5XXXC
FEATURE/TV WRITING
School of Visual Arts & Design
College of Arts and Humanities
University of Central Florida

The logo for the School of Visual Arts & Design (SVAD) is written in a stylized, hand-drawn font. The letters 'S', 'V', 'A', and 'D' are connected and slanted, giving it a dynamic and artistic appearance.

COURSE SYLLABUS

Instructor: Barry Sandler	Term: Fall
Office:	Class Meeting Days:
Phone:	Class Meeting Hours:
Email:	Class Location:
Office Hours:	

I. Catalogue Description

A tutorial-based studio course in which students author feature-length screenplays or teleplays within a single semester.

II. Course Outcomes

- Authorship of a single-semester feature-length screenplay or two-hour teleplay that addresses and develops on your MFA thesis.
- Students will complete several development stages of their scripts, (i.e. pitches, step outlines, first drafts, revisions, and final drafts).
- Advanced analysis of screenplays and teleplays that integrate foundational narrative concepts and theories.
- Construction of a narrative and characters through the students' own individual voices.
- Cultivation of critical skills and creative instincts to compete in the professional arena.
- Students will exercise collaborative skills and participate in multiple work-in-progress readings and peer critiques.

III. Course Prerequisites

PR: Emerging Media MFA major

IV. Required Texts or List of Screening Films

No required text, but each student will be required to provide copies of his/her pages to every other student in class for their feedback, when assigned

V. Basis for Final Grade

Assessment	Percent of Final Grade
<i>Participation & Attendance</i>	20%
<i>Pitch</i>	10%
<i>Step Outline</i>	25%
<i>Full Draft - Screenplay</i>	35%
<i>Research Presentation</i>	10%
	100%

Grading Scale (%)	
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
0 - 59	F

VI. Course Policies: Grades

GRADUATE LEVEL GRADING

Graduate students in this class will be held to a higher academic standard and expected to set an example for undergraduates. While you will not be required to take the final exam, you must instead produce a research presentation.

GRADUATE RESEARCH PRESENTATIONS

In addition to screening your final screenplay in this course, graduate students are required to make a research presentation to the class based on their screenplay. This presentation will be due prior to semester critiques.

Late Work Policy

There will be no make-up assignments, as you will be given ample time and notice to complete them. If an emergency arises, original supporting documentation (e.g. medical certificates) needs to be shown to instructor for make-up consideration. This is not necessarily a guarantee though, and will be decided on a case-by-case basis.

Extra Credit Policy

There is no extra credit for this course.

Grades of "Incomplete"

The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

VII. Course Policies: Technology and Media**Email**

Email communication MUST go through the "Mail" section of Webcourses. PLEASE CHECK THIS WEEKLY for messages from your colleagues or me. If you send me an email over the weekend, I will not respond until Monday.

Laptop Usage

Laptops are permitted for appropriate classroom use (e.g. taking notes). Please, no email, IM, Web surfing etc. **Screens and phones MUST be closed during screenings**

VIII. Course Policies: Student Expectations**Disability Access:**

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has contacted the professor to request accommodations.

Students who need accommodations must be registered with Student Disability Services, Ferrell Commons Room 185, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Attendance Policy

Attendance is mandatory. One unexcused absence will be allowed, but each subsequent absence will result in a 5% grade reduction.

Professionalism Policy:

Per university policy and classroom etiquette; mobile phones, iPods, etc. **must be silenced** during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab

immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, *etc.*, and have been warned may suffer a reduction in their final class grade.

Academic Conduct Policy:

Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (<http://www.goldenrule.sdes.ucf.edu/>) for further details. As in all University courses, The Golden Rule Rules of Conduct will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

IX. Important Dates to Remember

All course-specific dates, assignments, and screenings are tentative, and can be changed at the discretion of the professor.

Drop/Swap Deadline:	Thu, Jan 12th, 2017
Martin Luther King Jr. Day	Mon, Jan 16th, 2017
Spring Break	Mon, Mar 13th – Fri, Mar 18th
Grade Forgiveness Deadline:	Wed, Mar 22nd, 2017
Withdrawal Deadline:	Wed, Mar 22nd, 2017
Final Exam Class:	Thu, Apr 27th 1:00 – 3:50pm

Religious Observances

Students are expected to notify their instructor in advance if they intend to miss class to observe a holy day of their religious faith. For a current schedule of major religious holidays, see the Faculty Center's main web page under "Calendars," and for additional information, contact the Office of Diversity Initiatives at 407-823-6479.

SYLLABUS CONTENT SUBJECT TO CHANGE

FI 4162C/5XXX ATTACHMENT TO SPLIT-LEVEL COURSE ACTION REQUEST FORM

CONTENT & REQUIREMENTS

4000 LEVEL

ASSIGNMENT DISTRIBUTION WEIGHT

GRADED ASSIGNMENTS	DESCRIPTION	PERCENTAGE
<i>Participation & Attendance</i>	Attendance and participation in class discussions, critiques, and activities involving group work.	25%
<i>Pitch</i>	Verbal description of story and character	15%
<i>Step Outline</i>	Story beats in sequence detailing narrative structure	25%
<i>Work-in-Progress Screenplay</i>	10-15 pages of eventual feature script to be completed in Feature/TV Writing II	35%

5000 LEVEL

ASSIGNMENT DISTRIBUTION WEIGHT

GRADED ASSIGNMENTS	DESCRIPTION	PERCENTAGE
<i>Participation & Attendance</i>	Attendance and participation in class discussions, critiques, and activities involving	20%
<i>Pitch</i>	Verbal description of story and character	10%
<i>Step Outline</i>	Story beats in sequence detailing narrative structure	25%
<i>Full Draft - Screenplay</i>	Complete draft of script ready for pre-production	35%
<i>Research Presentation</i>	Visual presentation detailing the process of the completed screenplay, what will be addressed in future drafts, and how it is intended to be shot.	10%

OBJECTIVES

4000 LEVEL

- **Authorship of a feature-length screenplay or two-hour teleplay over the course of two semesters.**
- Students will complete several development stages of their scripts, (i.e. pitches, step outlines, first drafts, revisions, and final drafts).
- Advanced analysis of screenplays and teleplays that integrate foundational narrative concepts and theories.
- Construction of a narrative and characters through the students' own individual voices.

- Cultivation of critical skills and creative instincts to compete in the professional arena.
- Students will exercise collaborative skills and participate in multiple work-in-progress readings and peer critiques.

5000 LEVEL

- **Authorship of a single-semester feature-length screenplay or two-hour teleplay that addresses and develops on your MFA thesis.**
- Students will complete several development stages of their scripts, (i.e. pitches, step outlines, first drafts, revisions, and final drafts).
- Advanced analysis of screenplays and teleplays that integrate foundational narrative concepts and theories.
- Construction of a narrative and characters through the students' own individual voices.
- Cultivation of critical skills and creative instincts to compete in the professional arena.
- Students will exercise collaborative skills and participate in multiple work-in-progress readings and peer critiques.

Split-Level Course Extended Rationale

Abstract

Students pursuing a narrative (fiction) thesis project require a course to develop, structure, and write their feature-length screenplay. Graduate students in this class will be held to a higher creative, disciplinary, and academic standard and expected to set an example for undergraduates.

The primary differences between the 4000-level and 5000-level courses is are

- The creation of a single-semester feature-length screenplay instead of a two-semester project (approximately 60 pages per term graduate vs. 10-15 pages per term undergraduate)
- A research presentation that encapsulates how this screenplay informs and develops the MFA thesis feature film

Course Content, Objectives, & Requirements

Course Content & Requirements

FIL 4162C Feature/TV Writing I – Undergraduate

ASSIGNMENT DISTRIBUTION WEIGHT

GRADED ASSIGNMENTS	DESCRIPTION	PERCENTAGE
<i>Participation & Attendance</i>	Attendance and participation in class discussions, critiques, and activities involving group work.	25%
<i>Pitch</i>	Verbal description of story and character	15%
<i>Step Outline</i>	Story beats in sequence detailing narrative structure	25%
<i>Work-in-Progress Screenplay</i>	10-15 pages of eventual feature script to be completed in Feature/TV Writing II	35%

FIL 5XXXC Feature/TV Writing – Graduate

ASSIGNMENT DISTRIBUTION WEIGHT

GRADED ASSIGNMENTS	DESCRIPTION	PERCENTAGE
<i>Participation & Attendance</i>	Attendance and participation in class discussions, critiques, and activities involving	20%
<i>Pitch</i>	Verbal description of story and character	10%
<i>Step Outline</i>	Story beats in sequence detailing narrative structure	25%
<i>Full Draft - Screenplay</i>	Complete draft of script ready for pre-production	35%
<i>Research Presentation</i>	Visual presentation detailing the process of the completed screenplay, what will be addressed	10%

	in future drafts, and how it is intended to be shot.	
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Course Objectives

FIL 4162C Feature/TV Writing I – Undergraduate

- **Authorship of a feature-length screenplay or two-hour teleplay over the course of two semesters.**
- Students will complete several development stages of their scripts, (i.e. pitches, step outlines, first drafts, revisions, and final drafts).
- Advanced analysis of screenplays and teleplays that integrate foundational narrative concepts and theories.
- Construction of a narrative and characters through the students' own individual voices.
- Cultivation of critical skills and creative instincts to compete in the professional arena.
- Students will exercise collaborative skills and participate in multiple work-in-progress readings and peer critiques.

FIL 5XXXC Feature/TV Writing – Graduate

- **Authorship of a single-semester feature-length screenplay or two-hour teleplay that addresses and develops on your MFA thesis.**
- Students will complete several development stages of their scripts, (i.e. pitches, step outlines, first drafts, revisions, and final drafts).
- Advanced analysis of screenplays and teleplays that integrate foundational narrative concepts and theories.
- Construction of a narrative and characters through the students' own individual voices.
- Cultivation of critical skills and creative instincts to compete in the professional arena.
- Students will exercise collaborative skills and participate in multiple work-in-progress readings and peer critiques.

FIL 4162C
FEATURE/TV WRITING I
School of Visual Arts & Design
College of Arts and Humanities
University of Central Florida

The logo for the School of Visual Arts & Design (SVAD) is written in a stylized, hand-drawn font. The letters are bold and slanted, with a dynamic, sketchy quality.

COURSE SYLLABUS

Instructor: Barry Sandler	Term: Fall
Office:	Class Meeting Days:
Phone:	Class Meeting Hours:
Email:	Class Location:
Office Hours:	

I. Catalogue Description

A repeatable tutorial-based studio course in which students author feature-length screenplays or teleplays over the course of two semesters. Combined with Feature/TV Writing II.

This course can be repeated once for credit.

II. Course Topics

- Narrative Structure
- Character Development
- Dramatic build
- Step outlines
- Pitching
- Critique

III. Course Outcomes

- Authorship of a feature-length screenplay or two-hour teleplay over the course of two semesters.
- Students will complete several development stages of their scripts, (i.e. pitches, step outlines, first drafts, revisions, and final drafts).
- Advanced analysis of screenplays and teleplays that integrate foundational narrative concepts and theories.
- Construction of a narrative and characters through the students' own individual voices.

- Cultivation of critical skills and creative instincts to compete in the professional arena.
- Students will exercise collaborative skills and participate in multiple work-in-progress readings and peer critiques.

IV. Course Prerequisites

PR: Film BA or BFA Major

CR: FIL 3102, FIL 3115 or C.I.

V. Required Texts or List of Screening Films

No required text, but each student will be required to provide copies of his/her pages to every other student in class for their feedback, when assigned

VI. Basis for Final Grade

Assessment	Percent of Final Grade
<i>Participation & Attendance</i>	25%
<i>Pitch</i>	15%
<i>Step Outline</i>	25%
<i>Work-in-Progress Screenplay</i>	35%
	100%

Grading Scale (%)	
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-

Grading Scale (%)	
0 - 59	F

VII. Course Policies: Grades

Late Work Policy

There will be no make-up assignments, as you will be given ample time and notice to complete them. If an emergency arises, original supporting documentation (e.g. medical certificates) needs to be shown to instructor for make-up consideration. This is not necessarily a guarantee though, and will be decided on a case-by-case basis.

Extra Credit Policy

There is no extra credit for this course.

Grades of "Incomplete"

The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

VIII. Course Policies: Technology and Media

Email

Email communication MUST go through the "Mail" section of Webcourses. PLEASE CHECK THIS WEEKLY for messages from your colleagues or me. If you send me an email over the weekend, I will not respond until Monday.

Laptop Usage

Laptops are permitted for appropriate classroom use (e.g. taking notes). Please, no email, IM, Web surfing etc. **Screens and phones MUST be closed during screenings**

IX. Course Policies: Student Expectations

Disability Access:

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has contacted the professor to request accommodations.

Students who need accommodations must be registered with Student Disability Services, Ferrell Commons Room 185, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Attendance Policy

Attendance is mandatory. One unexcused absence will be allowed, but each subsequent absence will result in a 5% grade reduction.

Professionalism Policy:

Per university policy and classroom etiquette; mobile phones, iPods, *etc.* **must be silenced** during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, *etc.*, and have been warned may suffer a reduction in their final class grade.

Academic Conduct Policy:

Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (<http://www.goldenrule.sdes.ucf.edu/>) for further details. As in all University courses, The Golden Rule Rules of Conduct will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

X. Important Dates to Remember

All course-specific dates, assignments, and screenings are tentative, and can be changed at the discretion of the professor.

Drop/Swap Deadline:	Thu, Jan 12th, 2017
Martin Luther King Jr. Day	Mon, Jan 16th, 2017
Spring Break	Mon, Mar 13th – Fri, Mar 18th
Grade Forgiveness Deadline:	Wed, Mar 22nd, 2017
Withdrawal Deadline:	Wed, Mar 22nd, 2017
Final Exam Class:	Thu, Apr 27th 1:00 – 3:50pm

Religious Observances

Students are expected to notify their instructor in advance if they intend to miss class to observe a holy day of their religious faith. For a current schedule of major religious holidays, see the Faculty Center's main web page under "Calendars," and for additional information, contact the Office of Diversity Initiatives at 407-823-6479.

SYLLABUS CONTENT SUBJECT TO CHANGE



Split-Level Class Action Request Form Documentary Production

The Graduate Council Curriculum Committee discourages the establishment of split-level classes. Graduate students are entitled to more challenging content, instruction, and assessment, which are difficult to provide in classes offered to undergraduates as well. Circumstances may compel a unit to propose a split-level class. In these cases, the proposal should indicate the reasons a split-level class is necessary and what long-term measures are being taken to provide undergraduates and graduates with appropriate coursework. In addition, it is important to differentiate each of the undergraduate and graduate course elements. To provide reviewers with a clear delineation of the differences between the 4000 and 5000 courses, Summary Tables 1 and 2 should be completed.

Please submit this form along with the completed Course Action Request (CAR) form. Include both the 4000 syllabus and the 5000 syllabus. The 5000 syllabus should bold any additions or differences.

Provide narrative rationale for split-level class:

Course is essential to the film artist developing best practices of the documentary modality. Due to the efficient use of personnel, (there are very few documentary faculty and they are spread over multiple undergrad courses) this course will need to be offered together with the 4000-level course. Adding this split-level course will prevent the department from hiring an adjunct to teach a graduate class, and will help graduate course enrollment goals. Both undergraduate and graduate students will benefit from collaboration on projects and peer review of work.

Table 1— List any course objectives or content:

1) that is common to both the undergraduate and graduate syllabi but have been differentiated for undergraduate and graduate students. For example, an objective for undergraduates may require identification of a concept where the graduate objective may require application;

or

2) in cases where entirely new objectives or content have been added to the existing undergraduate objectives and content, in the 5000 course column list any course elements that the graduate syllabus requires in addition to the elements of the undergraduate syllabus. For example, if there are 3 course readings in the undergraduate syllabus and a 4th reading was added for the graduate syllabus, list it in the 5000 course column and leave the 4000 course column blank.

Table 1 Differences Between 4000 and 5000 Course Objectives & Content

Course Element	4000 Course	5000 Course
Course Content	See Attached	See Attached
Course Objectives	See Attached	See Attached
Course Requirements	See Attached	See Attached

Table 2—List different or additional **assessment** elements (course assignments and tests that count toward the grade). For example, if an undergraduate course assignment that requires students to read an article and write a reflection has been expanded to require graduate students to read a book and present it to the class, the two versions of this assignment would be contrasted in this table. If a third exam was added for graduate students, list it in the 5000 column.

Course Element	4000 Course Assessment & % of grade	5000 Course Assessment & % of grade
Weekly Written Progress Reports	<i>20% of grade</i> These are designed to help you and the instructor monitor your progress on your film's theme, production process, and your growth as a filmmaker. Each should be approximately 1-2 pages in length and should increasingly be accompanied by stills, transcripts, and rough cut upload links.	<i>20% of grade</i> These are designed to help you and the instructor monitor your progress on your film's theme, production process, and your growth as a filmmaker. Each should be approximately 1-2 pages in length and should increasingly be accompanied by stills, transcripts, and rough cut upload links.
Peer Reviews	<i>15% of grade</i> Each rough cut will receive peer review in class using a form developed by the class. <i>You must be present on peer review days in order to receive credit.</i>	<i>15% of grade</i> Each rough cut will receive peer review in class using a form developed by the class. <i>You must be present on peer review days in order to receive credit.</i>
Production Notebook	<i>20% of grade</i> Checked by the instructor periodically throughout the term, this should include all informed consent and location releases, copyright information, archive and photo documentation, etc. You should also include a section for your progress reports and treatments	<i>20% of grade</i> Checked by the instructor periodically throughout the term, this should include all informed consent and location releases, copyright information, archive and photo documentation, etc. You should also include a section for your progress reports and treatments
Final Exam	<i>15% of grade</i> The final exam will be a written paper that relies on your peer reviews and production notebook as material to reflect on the process of making your film and what it has taught you about yourself and your filmmaking.	<i>NOT REQUIRED FOR GRAD STUDENTS</i>
Final Film Project	<i>25% of grade</i> Author a festival-ready short film. The film should be between 3 and 7 minutes in length.	<i>20% of grade</i> Author a single-semester documentary project that addresses and develops your MFA research moving forward.
Research Paper	NO RESEARCH PAPER	<i>10% of grade</i> In addition to the production assignments outlined in the Web Course, graduate students are required to write an accompanying paper with their final film. Details and a rubric for this paper are

		provided inside the Web Course. The paper is due with the final film during finals week and should be 5-10 pages in length.
Research Presentation	NO RESEARCH PRESENTATION	<i>10% of grade</i> In addition to screening your final film in this course, graduate students are required to make a research presentation to the class based on their research papers. This presentation will be due on the date of the final exam in this class.
Core Competencies	<i>5% of grade</i> In addition to concrete class projects and assignments, students will be expected to exhibit five core competencies during in their work in this course: Participation: This includes attending class and meetings, being on time, being prepared, actively seeking assignments, making time outside class to shoot, edit, organize and conduct research. Reliability: Follow-through on your mission so no one has to track you down to find out what happened. Provide updates and information. Communicate often with others. Communication should be clear and complete. Responsibility: Take responsibility for your work and actions. Keep track of and take care of equipment. Don't wait to be asked to do something. Take the initiative to help. Professionalism: Treat others with care and courtesy. Take the time to listen. Represent yourself, your team, your school and your university in a positive manner. Creative and Resourceful Approach: Think of new ways to get something accomplished. Be willing to take some responsible risks. Do not whine. Instead, find a way to get the job done.	<i>5% of grade</i> In addition to concrete class projects and assignments, students will be expected to exhibit five core competencies during in their work in this course: Participation: This includes attending class and meetings, being on time, being prepared, actively seeking assignments, making time outside class to shoot, edit, organize and conduct research. Reliability: Follow-through on your mission so no one has to track you down to find out what happened. Provide updates and information. Communicate often with others. Communication should be clear and complete. Responsibility: Take responsibility for your work and actions. Keep track of and take care of equipment. Don't wait to be asked to do something. Take the initiative to help. Professionalism: Treat others with care and courtesy. Take the time to listen. Represent yourself, your team, your school and your university in a positive manner. Creative and Resourceful Approach: Think of new ways to get something accomplished. Be willing to take some responsible risks. Do not whine. Instead, find a way to get the job done.

FIL 5XXXC
DOCUMENTARY PRODUCTION
School of Visual Arts & Design
College of Arts and Humanities
University of Central Florida

The logo for the School of Visual Arts & Design (SVAD) is written in a stylized, hand-drawn font. The letters are bold and slightly slanted, with a casual, artistic feel.

COURSE SYLLABUS

Instructor: Lisa Mills	Term: Fall
Office:	Class Meeting Days:
Phone:	Class Meeting Hours:
Email:	Class Location:
Office Hours:	

I. Catalogue Description

Tutorial-based studio course in which students author and apply narrative structure and production techniques to nonfiction film within a single semester to move their MFA thesis forward and broaden the scope of their thesis project. This course can be repeated once for credit.

II. Course Overview

Documentary emerges from political and social consciousness as an interpretive art. Some practitioners (but not all) believe its primary function is to interpret or express "a truth." As a documentary director you have the opportunity to use a visual medium not only to say something, but to *change* something. Documentary is most often an independent art form, taking shape (for the most part) outside mainstream corporate media. This course will guide you through the process of turning your camera on real people in real places doing real things. You will meet many technical artistic, and ethical challenges along the way. While the end product should be a short documentary film, I encourage you to relax into the process and attend to what this journey teaches you about life in general.

III. Course Outcomes

- Complete a documentary research paper that contributes to the Electronic Thesis and Dissertation Document
- Conduct a research presentation preliminary to the required "End of spring term film MFA critique" before film graduate faculty (end of each spring term)
- Authorship of a completed short documentary film that informs the MFA thesis body of work
- Collaborate with undergraduate and graduate students on their films

- Participate/facilitate a peer review project with undergraduates
- Complete a production notebook that professionalizes your practice

IV. Course Prerequisites

PR: Accepted into the SVAD Emerging Media MFA (any track may take this class as an elective)

V. Required Texts

- *Directing the Documentary* by Michael Rabiger
Oxford University Press
- Any other texts as deemed necessary by the instructor

Basis for Final Grade*

Assessment	Percent of Final Grade
Written Weekly Progress Reports	20%
Peer Reviews	15%
Production Notebook	20%
Final Film Project	20%
Research Paper	10%
Research Presentation	10%
Core Competencies	5%

*Details of the above assessments are located inside the Web Course under the Assignments navigation tab

Grading Scale (%)	
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
0 - 59	F

VI. Course Policies: Program Policies

Honesty Policy

I am a reasonable human being and I understand mistakes happen, but don't ever lie to me. If I find out you've lied to me about anything from the origin of some videotape... to what happened during the taping of an interview... or anything inbetween I reserve the right to penalize you for your unprofessional behavior by lowering your grade on a project or in the course overall. I will never, ever penalize a student for being honest with me. One of the most important things you pay me to be is honest with you, even though I might not tell you what you want to hear, and I might ask you a question you're not prepared to answer. We will work things out together.

Instructor Availability

Although my posted office hours are limited I often expand them during parts of the term when more accessibility is needed. I will make my cell phone number available to students who are working in the field and I expect to be called immediately should any emergency or controversial situation arise. *Producers hate surprises.* It is in your best interest *not* to allow me to find out about something bad that happened from someone else.

Shooting, Editing and Research Outside Class

You will need to budget time outside of class to research, write, shoot and edit assignments. Flexibility in scheduling your own time is mandatory in satisfying the requirements of this course. As a student enrolled in this class you are already covered by insurance from the department. The film facility is a Mac facility. No special accommodations are made to assist students who use PC-based editing programs. You will be introduced to the Film Operational Portal (Links to an external site.)Links to an external site. in class, and you are expected to abide by all of the policies and procedures outlined therein (see next section of the syllabus below). You are also expected to view any tutorials that are relevant to your particular equipment workflow.

You must reserve field equipment and editing time THREE DAYS IN ADVANCE, knowing that the earlier in the day and the earlier in the week you reserve time the more likely you are to get what you want. The instructor discourages students from editing nights and weekends when the facility becomes crowded. The instructor will not interfere in scheduling conflicts involving the facility. **You will be penalized in this course when the instructor is informed you did not conform to facility rules described on the Operational Portal, or when you fail to meet professional standards in the field. These penalties include but are not limited to:**

- first violation results in the lowering of your grade by one letter on the project
- second violation results in lowering of your overall course grade by one letter

- **third violation results in lowering of your overall course grade by two letters**

You **may not** use equipment owned by any other UCF division, department or entity (this includes the Radio-TV program and the UCF Athletics program). If you are caught doing this your project or overall course grade will be lowered at the discretion of the instructor.

UCF-SVAD FILM PRODUCTION AND EXHIBITION HANDBOOK

Each year, an updated handbook is published on the Operational Portal, detailing all film program policies and procedures relating the production and exhibition of film work for class. This handbook contains information about checking out equipment, production insurance, reserving rooms, basic on-set safety, and much more.

Any student engaged in film/video production activities for course credit must adhere the policies and procedures found in the UCF-SVAD Film Production and Exhibition Handbook. ***All students are responsible for knowing the contents of this handbook and for requesting clarification of any policies they do not understand.***

Failure to follow these guidelines is the equivalent of academic dishonesty and violators are subject to the same disciplinary actions as those who break UCF's Golden Rule. Failure to abide by the Production and Exhibition Handbook could result in suspension or cancelation of a production, restriction of future equipment rentals, a failing grade on the assignment or in the course, or further disciplinary action by the University. The Instructor of each course reserves the right to determine the punishment for an offending action, in consultation with Operations Manager Jon Bowen and the Program Coordinator.

SUPPORTED PRODUCTION SOFTWARE

Students are required to use the software versions currently supported in the production labs and suites. Using unsupported updates may hinder your participation in this program and our ability to support your education. Go to www.operationalportal.com ([Links to an external site.](#))[Links to an external site.](#) for the latest supported software information.

PRODUCTION INSURANCE [supported by the equipment room]

The SVAD Film Program purchases insurance to cover curriculum activities. It provides replacement insurance for the gear from the equipment room and all our projection systems. It also provides liability coverage (required by the City of Orlando and Orange County to issue permits) and limited coverage for non-owned equipment rentals. For more details about our policy, please read the detailed information provided in the SVAD Film Production and Exhibition Handbook or contact Lisa Peterson directly at lisa.peterson@ucf.edu.

Students who wish to purchase additional insurance for production activities not covered by the school, may do so at their own expense. All students must declare that they are abiding by the insurance policy or request to purchase additional coverage through the Insurance Acknowledgement form. This form will be distributed at the beginning of the

semester and the procedure for requesting additional insurance outlined in a separate document.

PRODUCTION INSURANCE [NOT supported by the equipment room]

The SVAD Film Program purchases insurance to cover curriculum activities. For full details about our policy, please read the information provided in the SVAD Film Production and Exhibition Handbook or contact Lisa Peterson directly at lisa.peterson@ucf.edu.

The SVAD Film Program's insurance policy does not insure for many conceivable circumstances. For example, the policy excludes circumstances that the insurance company deems especially hazardous, such as working on or near water and/or boats. If the student is uncertain as to whether his/her shoot will be covered by this policy, it is the student's responsibility to contact their course instructor and Lisa Peterson (Lisa.Peterson@ucf.edu). It may be necessary to revise the student's shoot to avoid filming such activities. For a full list of production activities NOT covered by SVAD Film Program's insurance policy, see the SVAD Film Production and Exhibition Handbook.

All students must sign a Disclosure Agreement at the beginning of the semester acknowledging that they are not engaging in any uninsured activities in production for the course. Failure to sign this agreement or violation of its terms could result in academic discipline at the discretion of the course Instructor.

VII. Course Policies: Grades

Documentary Screenings and Film Festival Assignment

The student is required to make every effort to view the work of established documentarians. Students will be REQUIRED to attend a screening in Orlando at either the [Global Peace Film Festival](#) in September or the [Orlando Film Festival](#) in November. Dates and schedules may be found on the festival Web sites. **This a REQUIRED assignment, so if you work, adjust your schedule as soon as possible. No other festivals may be substituted and a DVD screening may not be substituted.**

Time Management

Many students sign up for this course without the understanding of the amount of time they will need to complete it successfully. Students have found themselves overwhelmed with the work by mid-term. I advise you to spend some time going over the course timeline with your personal planner at hand. You need to work as far in advance as possible to insure the quality of your work. For example, you could begin working on the first writing and production assignments right away. You can get a lot of reading and note-taking done over the Labor Day holiday. You should work time into your schedule for re-shoots of your video projects (more details below). Do not send word with another

student that you will not be in class that day, won't be able to meet a deadline, you were up all night editing, etc. I expect you to contact me directly.

Work On Student Productions And Other Film Courses

I encourage you to do good work in other courses and to work on capstone projects. However, this work has no bearing on my assignment deadlines or attendance policy. If you are working on another project or capstone film and you miss a deadline or a class you will be penalized according to my policies outlined in the syllabus.

Core Competencies

In addition to concrete class projects and assignments, students will be expected to exhibit five core competencies during in their work in this course:

Participation: This includes attending class and meetings, being on time, being prepared, actively seeking assignments, making time outside class to shoot, edit, organize and conduct research.

Reliability: Follow-through on your mission so no one has to track you down to find out what happened. Provide updates and information. Communicate often with others. Communication should be clear and complete.

Responsibility: Take responsibility for your work and actions. Keep track of and take care of equipment. Don't wait to be asked to do something. Take the initiative to help.

Professionalism: Treat others with care and courtesy. Take the time to listen. Represent yourself, your team, your school and your university in a positive manner.

Creative and Resourceful Approach: Think of new ways to get something accomplished. Be willing to take some responsible risks. Do not whine. Instead, find a way to get the job done.

GRADUATE LEVEL GRADING

Graduate students in this class will be held to a higher academic standard and expected to set an example for undergraduates. While you will not be required to take the final exam, you must instead produce a research paper and research presentation. Both will be figured into your overall final grade

GRADUATE RESEARCH ASSIGNMENTS

In addition to the production assignments outlined in the Web Course, graduate students are required to write an accompanying paper with their final film. Details and a rubric for this paper are provided inside the Web Course. The paper is due with the final film during finals week and should be 5-10 pages in length.

GRADUATE RESEARCH PRESENTATIONS

In addition to screening your final film in this course, graduate students are required to

make a research presentation to the class based on their research papers. This presentation will be due on the date of the final exam in this class.

Late Work Policy

There will be no make-up assignments, as you will be given ample time and notice to complete them. If an emergency arises, original supporting documentation (e.g. medical certificates) needs to be shown to instructor for make-up consideration. This is not necessarily a guarantee though, and will be decided on a case-by-case basis.

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Grades of "Incomplete"

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Laptop Usage

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IX. Course Policies: Student Expectations

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X. Important Dates to Remember

All course-specific dates, assignments, and screenings are tentative, and can be changed at the discretion of the professor.

Drop/Swap Deadline:

Martin Luther King Jr. Day

Spring Break

Grade Forgiveness Deadline:

Withdrawal Deadline:

Final Exam Class:

Religious Observances

Students are expected to notify their instructor in advance if they intend to miss class to observe a holy day of their religious faith. For a current schedule of major religious holidays, see the Faculty Center's main web page under "Calendars," and for additional information, contact the Office of Diversity Initiatives at 407-823-6479.

SYLLABUS CONTENT SUBJECT TO CHANGE

FIL 4302C/5XXX ATTACHMENT TO SPLIT-LEVEL COURSE ACTION REQUEST FORM

Course Element:	4000 Course:	5000 Course:
CONTENT	<p>A repeatable tutorial-based studio course in which students author and apply narrative structure and production techniques to nonfiction film. Combined with Documentary Production I. Repeatable once.</p>	<p>In addition to the 4000-level course content, the 5000-level course will focus on research on the student's documentary topic and research into documentary methodologies that will move the student's thesis film forward. Graduate students must complete a research paper and presentation to accompany the film they make this course. Repeatable once.</p>
OBJECTIVES	<ul style="list-style-type: none"> • Apply advanced production skills to cinematic nonfiction film • Apply critical thinking in peer reviews • Authorship of cinematic documentary films that demonstrate creativity and apply a variety of narrative principles • Authorship of detailed progress reports that lead to a complete Film Production Notebook • Students will exercise collaborative skills and participate in multiple work-in-progress readings and peer critiques. • Students will complete a short, festival-ready film. 	<ul style="list-style-type: none"> • Apply advanced production skills to cinematic nonfiction film • Apply critical thinking in peer reviews • Authorship of cinematic documentary films that demonstrate creativity and apply a variety of narrative principles • Authorship of detailed progress reports that lead to a complete Film Production Notebook • Students will exercise collaborative skills and participate in multiple work-in-progress readings and peer critiques. • Write a Research Paper to accompany final film and conduct a Research Presentation to the class in preparation for the Spring MFA Critique • Author a single-semester documentary project that addresses and develops your MFA research moving forward.

REQUIREMENTS		
Weekly Written Progress Reports	These are designed to help you and the instructor monitor your progress on your film's theme, production process, and your growth as a filmmaker. Each should be approximately 1-2 pages in length and should increasingly be accompanied by stills, transcripts, and rough cut upload links.	These are designed to help you and the instructor monitor your progress on your film's theme, production process, and your growth as a filmmaker. Each should be approximately 1-2 pages in length and should increasingly be accompanied by stills, transcripts, and rough cut upload links.
Peer Reviews	Each rough cut will receive peer review in class using a form developed by the class. <i>You must be present on peer review days in order to receive credit.</i>	Each rough cut will receive peer review in class using a form developed by the class. <i>You must be present on peer review days in order to receive credit.</i>
Production Notebook	Checked by the instructor periodically throughout the term, this should include all informed consent and location releases, copyright information, archive and photo documentation, etc. You should also include a section for your progress reports and treatments	Checked by the instructor periodically throughout the term, this should include all informed consent and location releases, copyright information, archive and photo documentation, etc. You should also include a section for your progress reports and treatments
Core Competencies	Participation, Reliability, Responsibility, Professionalism, Creative and Resourceful Approach	Participation, Reliability, Responsibility, Professionalism, Creative and Resourceful Approach
Final Film Project	Author a festival-ready short film.	Author a single-semester documentary project that addresses and develops your MFA research moving forward.
Final Exam	Written reflection paper in class.	Not required
Research Paper	Not required	In addition to the production assignments outlined in the Web Course, graduate students are required

Research Presentation	Not required	<p>to write an accompanying paper with their final film. Details and a rubric for this paper are provided inside the Web Course. The paper is due with the final film during finals week and should be 5-10 pages in length.</p> <p>In addition to screening your final film in this course, graduate students are required to make a research presentation to the class based on their research papers. This presentation will be due on the date of the final exam in this class.</p>
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Split-Level Course Extended Rationale:
Documentary Production

Abstract

Students pursuing a documentary thesis project require a course that develops their filmmaking process through the authoring of a short documentary. Graduate students in this class will be held to a higher academic standard and expected to set an example for undergraduates.

The primary differences between the 4000-level and 5000-level courses are

- A research paper that accompanies the authored short film
- A research presentation that encapsulates how this project addresses and develops the MFA thesis

Course Content, Objectives, & Requirements

Course Element:	4000 Course:	5000 Course:
CONTENT	A repeatable tutorial-based studio course in which students author and apply narrative structure and production techniques to nonfiction film. Combined with Documentary Production I. Repeatable once.	In addition to the 4000-level course content, the 5000-level course will focus on research on the student's documentary topic and research into documentary methodologies that will move the student's thesis film forward. Graduate students must complete a research paper and presentation to accompany the film they make this course. Repeatable once.
OBJECTIVES	<ul style="list-style-type: none"> • Apply advanced production skills to cinematic nonfiction film • Apply critical thinking in peer reviews • Authorship of cinematic documentary films that demonstrate creativity and apply a variety of narrative principles • Authorship of detailed progress reports that lead to a complete Film Production Notebook • Students will exercise collaborative skills and 	<ul style="list-style-type: none"> • Apply advanced production skills to cinematic nonfiction film • Apply critical thinking in peer reviews • Authorship of cinematic documentary films that demonstrate creativity and apply a variety of narrative principles • Authorship of detailed progress reports that lead to a complete Film Production Notebook • Students will exercise collaborative skills and participate in multiple

	<p>participate in multiple work-in-progress readings and peer critiques.</p> <ul style="list-style-type: none"> • Students will complete a short, festival-ready film. 	<p>work-in-progress readings and peer critiques.</p> <ul style="list-style-type: none"> • Write a Research Paper to accompany final film and conduct a Research Presentation to the class in preparation for the Spring MFA Critique • Author a single-semester documentary project that addresses and develops your MFA research moving forward.
<p>REQUIREMENTS</p>		
<p>Weekly Written Progress Reports</p>	<p>These are designed to help you and the instructor monitor your progress on your film's theme, production process, and your growth as a filmmaker. Each should be approximately 1-2 pages in length and should increasingly be accompanied by stills, transcripts, and rough cut upload links.</p>	<p>These are designed to help you and the instructor monitor your progress on your film's theme, production process, and your growth as a filmmaker. Each should be approximately 1-2 pages in length and should increasingly be accompanied by stills, transcripts, and rough cut upload links.</p>
<p>Peer Reviews</p>	<p>Each rough cut will receive peer review in class using a form developed by the class. <i>You must be present on peer review days in order to receive credit.</i></p>	<p>Each rough cut will receive peer review in class using a form developed by the class. <i>You must be present on peer review days in order to receive credit.</i></p>
<p>Production Notebook</p>	<p>Checked by the instructor periodically throughout the term, this should include all informed consent and location releases, copyright information, archive and photo documentation, etc. You should also include a section for your progress reports and treatments</p>	<p>Checked by the instructor periodically throughout the term, this should include all informed consent and location releases, copyright information, archive and photo documentation, etc. You should also include a section for your progress reports and treatments</p>

Core Competencies	Participation, Reliability, Responsibility, Professionalism, Creative and Resourceful Approach	Participation, Reliability, Responsibility, Professionalism, Creative and Resourceful Approach
Final Film Project	Author a festival-ready short film.	Author a single-semester documentary project that addresses and develops your MFA research moving forward.
Final Exam	Written reflection paper in class.	Not required
Research Paper	Not required	In addition to the production assignments outlined in the Web Course, graduate students are required to write an accompanying paper with their final film. Details and a rubric for this paper are provided inside the Web Course. The paper is due with the final film during finals week and should be 5-10 pages in length.
Research Presentation	Not required	In addition to screening your final film in this course, graduate students are required to make a research presentation to the class based on their research papers. This presentation will be due on the date of the final exam in this class.

FIL 4302C
DOCUMENTARY PRODUCTION II
School of Visual Arts & Design
College of Arts and Humanities
University of Central Florida

The logo for the School of Visual Arts & Design (SVAD) is written in a stylized, hand-drawn font. The letters 'S', 'V', and 'A' are connected, and the 'D' is separate. The 'S' and 'V' have a similar shape, and the 'A' is a simple triangle with a horizontal bar. The 'D' is a simple vertical line with a curved top and bottom.

COURSE SYLLABUS

Instructor: Lisa Mills	Term: Spring
Office:	Class Meeting Days:
Phone:	Class Meeting Hours:
Email:	Class Location:
Office Hours:	

I. Catalogue Description

A repeatable tutorial-based studio course in which students author and apply narrative structure and production techniques to nonfiction film. Combined with Documentary Production I.

This course can be repeated once for credit.

II. Course Outcomes

- Apply advanced production skills to cinematic nonfiction film
- Apply critical thinking in peer reviews
- Authorship of cinematic documentary films that demonstrate creativity and apply a variety of narrative principles
- Authorship of detailed progress reports that lead to a complete Film Production Notebook
- Students will exercise collaborative skills and participate in multiple work-in-progress readings and peer critiques.
- Students will complete a short, festival-ready film.

III. Course Prerequisites

FIL 4302C – Documentary Production I

IV. Required Texts

- *Directing the Documentary* by Michael Rabiger
-

V. Basis for Final Grade*

Assessment	Percent of Final Grade
Weekly Written Progress Reports	20%
Peer Reviews	15%
Production Notebook	20%
Final Exam	15%
Final Film	20%
Core Competencies	10%

*Details of the above assessments are available inside the Web course under the Assignments navigation tab.

Grading Scale (%)	
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
0 - 59	F

VI. Course Policies: Grades

Late Work Policy

There will be no make-up assignments, as you will be given ample time and notice to complete them. If an emergency arises, original supporting documentation (e.g. medical certificates) needs to be shown to instructor for make-up consideration. This is not necessarily a guarantee though, and will be decided on a case-by-case basis.

Extra Credit Policy

There is no extra credit for this course.

Grades of "Incomplete"

The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a

student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

VII. Course Policies: Technology and Media

Email

Email communication **MUST** go through the "Mail" section of Webcourses. **PLEASE CHECK THIS WEEKLY** for messages from your colleagues or me. If you send me an email over the weekend, I will not respond until Monday.

Laptop Usage

Laptops are permitted for appropriate classroom use (e.g. taking notes). Please, no email, IM, Web surfing etc. ***Screens and phones MUST be closed during screenings.***

VIII. Course Policies: Student Expectations

Disability Access:

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has contacted the professor to request accommodations.

Students who need accommodations must be registered with Student Disability Services, Ferrell Commons Room 185, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Attendance Policy

Attendance is mandatory. One unexcused absence will be allowed, but each subsequent absence will result in a 5% grade reduction.

Professionalism Policy:

Per university policy and classroom etiquette; mobile phones, iPods, *etc.* **must be silenced** during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, *etc.*, and have been warned may suffer a reduction in their final class grade.

Academic Conduct Policy:

Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (<http://www.goldenrule.sdes.ucf.edu/>) for further details. As in all University courses, The Golden Rule Rules of Conduct will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

IX. Important Dates to Remember

All course-specific dates, assignments, and screenings are tentative, and can be changed at the discretion of the professor. (Dates subject to school year and term.)

Drop/Swap Deadline:

Martin Luther King Jr. Day

Spring Break

Grade Forgiveness Deadline:

Withdrawal Deadline:

Final Exam Class:

Religious Observances

Students are expected to notify their instructor in advance if they intend to miss class to observe a holy day of their religious faith. For a current schedule of major religious holidays, see the Faculty Center's main web page under "Calendars," and for additional information, contact the Office of Diversity Initiatives at 407-823-6479.

SYLLABUS CONTENT SUBJECT TO CHANGE



Split-Level Class Action Request Form Experimental Cinema

The Graduate Council Curriculum Committee discourages the establishment of split-level classes. Graduate students are entitled to more challenging content, instruction, and assessment, which are difficult to provide in classes offered to undergraduates as well. Circumstances may compel a unit to propose a split-level class. In these cases, the proposal should indicate the reasons a split-level class is necessary and what long-term measures are being taken to provide undergraduates and graduates with appropriate coursework. In addition, it is important to differentiate each of the undergraduate and graduate course elements. To provide reviewers with a clear delineation of the differences between the 4000 and 5000 courses, Summary Tables 1 and 2 should be completed.

Please submit this form along with the completed Course Action Request (CAR) form. Include both the 4000 syllabus and the 5000 syllabus. The 5000 syllabus should bold any additions or differences.

Provide narrative rationale for split-level class:

Course is essential to the film artist developing best practices of the experimental-based modality. Due to the efficient use of personnel, (there are very few experimental film faculty and they are spread over multiple undergrad courses) this course will need to be offered together with the 4000-level course. Adding this split-level course will prevent the department from hiring an adjunct to teach a graduate class, and will help graduate course enrollment goals. Both undergraduate and graduate students will benefit from collaboration on projects and peer review of work.

Table 1— List any course objectives or content:

1) that is common to both the undergraduate and graduate syllabi but have been differentiated for undergraduate and graduate students. For example, an objective for undergraduates may require identification of a concept where the graduate objective may require application;

or

2) in cases where entirely new objectives or content have been added to the existing undergraduate objectives and content, in the 5000 course column list any course elements that the graduate syllabus requires in addition to the elements of the undergraduate syllabus. For example, if there are 3 course readings in the undergraduate syllabus and a 4th reading was added for the graduate syllabus, list it in the 5000 course column and leave the 4000 course column blank.

Table 1 Differences Between 4000 and 5000 Course Objectives & Content

Course Element	4000 Course	5000 Course
Course Content	See Attached	See Attached
Course Objectives	See Attached	See Attached
Course Assessments	See Attached	See Attached

Table 2—List different or additional assessment elements (course assignments and tests that count toward the grade). For example, if an undergraduate course assignment that requires students to read an article and write a reflection has been expanded to require graduate students to read a book and present it to the class, the two versions of this assignment would be contrasted in this table. If a third exam was added for graduate students, list it in the 5000 column.

Course Element	4000 Course Assessment & % of grade	5000 Course Assessment & % of grade
Participation & Attendance	15% Attendance record and participation in discussions	15% Attendance record and participation in discussions
Quizzes on Technical Instruction	15% Short assessments on camera-related technical information, film stocks, and sound equipment	5% Short assessments on camera-related technical information, film stocks, and sound equipment
Film/Video Exercises	40% Short exercises to develop technique and skill	20% Short exercises to develop technique and skill
Creative Journal	10% Regular entries to develop awareness of one's creative process	10% Regular entries to develop awareness of one's creative process
Final Project	20% Short, festival-ready film (2 to 4 minutes in duration) more substantially developed than exercises	40% Festival-ready film (4 to 10 minutes in duration) OR a portion of/study for the MFA Thesis Film
Essay Responses to Readings	N/A	10% Summary, comparison, and evaluation of three significant texts in experimental cinema

For more information, contact the College of Graduate Studies (graduate@mail.ucf.edu or 407-823-2766) in Millican Hall 230.

FIL 5XXXC
EXPERIMENTAL CINEMA
School of Visual Arts & Design
College of Arts and Humanities
University of Central Florida

The logo for the School of Visual Arts & Design (SVAD) is written in a stylized, hand-drawn font. The letters are bold and slanted, with a dynamic, sketchy quality.

COURSE SYLLABUS

Instructor: Lisa Danker	Term: Fall
Office: NSC 176	Class Meeting Days:
Phone:	Class Meeting Hours:
Email:	Class Location:
Office Hours: Mondays 1-5pm	

I. Catalogue Description

A tutorial-based studio course in which students author creative work within the modality of experimental cinema within a single semester.

Can be repeated for credit.

II. Course Outcomes

- **Develop innovative strategies for making an experimental film.**
- **Completion of innovative and rigorous** creative work that applies a variety of design principles, shows competent technical skills, and demonstrates creativity.
- **Proficiency** in conceptualization of creative work.
- Students will establish how their work relates to contemporary and historical context.
- Participation in multiple work-in-progress presentations and peer critiques **with both graduates and undergraduates**
- **Complete a single-semester project that addresses and develops your MFA research moving forward.**

III. Course Pre-requisites

PR: Emerging Media MFA major

IV. Required Texts and Materials

1. *Visionary Film*, P. Adams Sitney
2. *The Personal Camera*, by Laura Rascaroli
3. *The Essay Film*, by Timothy Corrigan

4. Three rolls (at a minimum) of 16mm film stock + processing. Register as a student with Kodak to receive discounts on stock. Order your film at store.kodak.com. You will pay for processing directly to Cinelab, the film lab that we will be working with this semester. Total costs of stock and processing will range from about \$100 (if you shoot on black and white film for all projects) and could go up to about \$250. Prepare for an average cost of somewhere around \$125-\$150 for the semester.
5. An unlined notebook as a creative journal.
6. A notebook or notepad for taking notes in class + a pen or pencil.

V. Basis for Final Grade

Assessment	Percent of Final Grade
Participation & Attendance	15%
Quizzes on technical instruction	5%
Essay Responses to Readings	10%
Film/Video Exercises	20%
Creative Journal	10%
Final Project	40%

Grading Scale (%)	
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
0 - 59	F

VI. Course Policies: Program

UCF-SVAD FILM PRODUCTION AND EXHIBITION HANDBOOK

Each year, an updated handbook is published on the Operational Portal, detailing all film program policies and procedures relating the production and exhibition of film work for class. This handbook contains information about checking out equipment, production insurance, reserving rooms, basic on-set safety, and much more.

Any student engaged in film/video production activities for course credit must adhere the policies and procedures found in the UCF-SVAD Film Production and Exhibition Handbook. ***All students are responsible for knowing the contents of this handbook and for requesting clarification of any policies they do not understand.***

Failure to follow these guidelines is the equivalent of academic dishonesty and violators are subject to the same disciplinary actions as those who break UCF's Golden Rule. Failure to abide by

the Production and Exhibition Handbook could result in suspension or cancelation of a production, restriction of future equipment rentals, a failing grade on the assignment or in the course, or further disciplinary action by the University. The Instructor of each course reserves the right to determine the punishment for an offending action, in consultation with Operations Manager Jon Bowen and the Program Coordinator.

SUPPORTED PRODUCTION SOFTWARE

Students are required to use the software versions currently supported in the production labs and suites. Using unsupported updates may hinder your participation in this program and our ability to support your education. Go to www.operationalportal.com (Links to an external site.)Links to an external site. for the latest supported software information.

PRODUCTION INSURANCE [supported by the equipment room]

The SVAD Film Program purchases insurance to cover curriculum activities. It provides replacement insurance for the gear from the equipment room and all our projection systems. It also provides liability coverage (required by the City of Orlando and Orange County to issue permits) and limited coverage for non-owned equipment rentals. For more details about our policy, please read the detailed information provided in the SVAD Film Production and Exhibition Handbook or contact Lisa Peterson directly at lisa.peterson@ucf.edu.

Students who wish to purchase additional insurance for production activities not covered by the school, may do so at their own expense. All students must declare that they are abiding by the insurance policy or request to purchase additional coverage through the Insurance Acknowledgement form. This form will be distributed at the beginning of the semester and the procedure for requesting additional insurance outlined in a separate document.

PRODUCTION INSURANCE [NOT supported by the equipment room]

The SVAD Film Program purchases insurance to cover curriculum activities. For full details about our policy, please read the information provided in the SVAD Film Production and Exhibition Handbook or contact Lisa Peterson directly at lisa.peterson@ucf.edu.

The SVAD Film Program's insurance policy does not insure for many conceivable circumstances. For example, the policy excludes circumstances that the insurance company deems especially hazardous, such as working on or near water and/or boats. If the student is uncertain as to whether his/her shoot will be covered by this policy, it is the student's responsibility to contact their course instructor and Lisa Peterson (Lisa.Peterson@ucf.edu). It may be necessary to revise the student's shoot to avoid filming such activities. For a full list of production activities NOT covered by SVAD Film Program's insurance policy, see the SVAD Film Production and Exhibition Handbook.

All students must sign a Disclosure Agreement at the beginning of the semester acknowledging that they are not engaging in any uninsured activities in production for the course. Failure to sign this agreement or violation of its terms could result in academic discipline at the discretion of the course Instructor.

VII. Course Policies: Grades

GRADUATE LEVEL GRADING

Graduate students in this class will be held to a higher academic standard and expected to set an example for undergraduates. While you will not be required to take the final exam, you must instead produce a research presentation.

GRADUATE RESEARCH PRESENTATIONS

In addition to screening your final film in this course, graduate students are required to make a research presentation to the class based on their research papers. This presentation will be due on the date of the final exam in this class.

Late Work Policy

There will be no make-up assignments, as you will be given ample time and notice to complete them. If an emergency arises, original supporting documentation (e.g. medical certificates) needs to be shown to instructor for make-up consideration. This is not necessarily a guarantee though, and will be decided on a case-by-case basis.

Extra Credit Policy

There is no extra credit for this course.

Grades of "Incomplete"

The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

VIII. Course Policies: Technology and Media

Email

Email communication **MUST** go through the "Mail" section of Webcourses. **PLEASE CHECK THIS WEEKLY** for messages from your colleagues or me. If you send me an email over the weekend, I will not respond until Monday.

Laptop Usage

Laptops are permitted for appropriate classroom use (e.g. taking notes). Please, no email, IM, Web surfing etc. ***Screens and phones MUST be closed during screenings.***

IX. Course Policies: Student Expectations

Disability Access:

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has contacted the professor to request accommodations.

Students who need accommodations must be registered with Student Disability Services, Ferrell Commons Room 185, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Attendance Policy

Attendance is mandatory. One unexcused absence will be allowed, but each subsequent absence will result in a 5% grade reduction.

Professionalism Policy:

Per university policy and classroom etiquette; mobile phones, iPods, etc. **must be silenced** during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, etc., and have been warned may suffer a reduction in their final class grade.

Academic Conduct Policy:

Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (<http://www.goldenrule.sdes.ucf.edu/>) for further details. As in all University courses, The Golden Rule Rules of Conduct will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

X. Important Dates to Remember

All course-specific dates, assignments, and screenings are tentative, and can be changed at the discretion of the professor.

Drop/Swap Deadline:	Thu, Jan 12th, 2017
Martin Luther King Jr. Day	Mon, Jan 16th, 2017
Spring Break	Mon, Mar 13th – Fri, Mar 18th
Grade Forgiveness Deadline:	Wed, Mar 22nd, 2017
Withdrawal Deadline:	Wed, Mar 22nd, 2017
Final Exam Class:	Thu, Apr 27th 1:00 – 3:50pm

Religious Observances

Students are expected to notify their instructor in advance if they intend to miss class to observe a holy day of their religious faith. For a current schedule of major religious holidays, see the Faculty Center's main web page under "Calendars," and for additional information, contact the Office of Diversity Initiatives at 407-823-6479.

Date	Topics to be discussed in class	Finish this assignment before class
Week 1	Introduction Review/basics of working with	n/a

1/10	16mm film *Complete in-class financial aid assignment	
Week 2 1/17	Shooting on a Bolex: loading the camera Focus, exposure	- Send proof of film order for practicum 1 - Read student handbook and bring all signed production forms
Week 3 1/24	The Bolex, cont'd Tech demos	Work on practicum 1
Week 4 1/31	Frame-by-frame animation & distressing found footage	Start working on practicum 2 (even though deadline for 1 isn't until 2/7)
Week 5 2/7	Frame-by-frame animation, cont'd	Practicum 1 due: Exposed roll of 16mm film due in class
Week 6 2/14	Screening of experimental films and discussions	Work on practicum 2
Week 7 2/21	Screening/Critique: Practicum 2	Practicum 2 due: 1 roll of 16mm or Super 8 film
Week 8 2/28	Critique: Practicum 1	Prepare for critique of your roll of film and to ask questions/provide comments on your peers' work
Week 9 3/7	Sound	Work on practicum 3
Week 10 3/14	Critique: Practicum 3/sound	Practicum 3 due: Double-system soundtrack

Week 11 3/21	Screening, discussion, final project workshop	Work on final project
Week 12 3/28	Screening, discussion, final project workshop	Work on final project Essay response on readings due
Week 13 4/4	Individual meetings with instructor	Work on final project
Week 14 4/11	Critique: Rough cuts	Rough cut of final project due
Week 15 4/18	Wrap-up	Keep working on final project Research Presentation
Final Class Screening 4/25	Final cut screening, 1:00 pm – 3:50 pm	Final cut due, to screen in class on Wednesday, 4/25 1:00 pm – 3:50 pm

SYLLABUS CONTENT SUBJECT TO CHANGE

FIL 4XXXC/5XXX ATTACHMENT TO SPLIT-LEVEL COURSE ACTION REQUEST FORM

CONTENT & REQUIREMENTS

4000 LEVEL

GRADED ASSIGNMENTS	DESCRIPTION	PERCENTAGE
Participation & Attendance	Attendance record and participation in discussions	15%
Quizzes on technical instruction	Short assessments on camera-related technical information, film stocks, and sound equipment	15%
Creative Journal	Regular entries to develop awareness of one's creative process	10%
Film/Video Exercises	Short exercises to develop technique and skill	40%
Final Project	Short, festival-ready film (2 to 4 minutes in duration) more substantially developed than exercises	20%

5000 LEVEL

GRADED ASSIGNMENTS	DESCRIPTION	PERCENTAGE
Participation & Attendance	Attendance record and participation in discussions	15%
Essay Responses to Readings	Summary, comparison, and evaluation of three significant texts in experimental cinema	10%
Quizzes on technical instruction	Short assessments on camera-related technical information, film stocks, and sound equipment	5%
Film/Video Exercises	Short exercises to develop technique and skill	20%
Creative Journal	Regular entries to develop awareness of one's creative process	10%
Final Project	Festival-ready film (4 to 10 minutes in duration) OR a portion of/study for the MFA Thesis Film	40%

OBJECTIVES

4000 LEVEL

- **Authorship** of creative work that applies a variety of design principles, shows competent technical skills, and demonstrates creativity.
- **Competency** in conceptualization of creative work.
- Students will establish how their work relates to contemporary and historical context.

- Students will participate in multiple work-in-progress presentations and peer critiques.
- **Students will create a short, festival-ready experimental film.**

5000 LEVEL

- **Develop innovative strategies for making an experimental film.**
- **Completion of innovative and rigorous** creative work that applies a variety of design principles, shows competent technical skills, and demonstrates creativity.
- **Proficiency** in conceptualization of creative work.
- Students will establish how their work relates to contemporary and historical context.
- Participation in multiple work-in-progress presentations and peer critiques **with both graduates and undergraduates**
- **Complete a single-semester project that addresses and develops your MFA research moving forward.**

Split-Level Course Extended Rationale:
Experimental Cinema

Abstract

Students pursuing an experimental thesis project require a course that develops their filmmaking and process through the authoring of an experimental film. Graduate students in this class will be held to higher aesthetic, creative, and academic expectations and will be expected to model rigorous inquiry and dialogue in critiques and discussions.

The primary differences between the 4000-level and 5000-level courses are

- Essay responses on two to three significant texts in experimental and avant-garde practice and criticism/theory, in the 5000 level
- 4000-level final project consists of a short festival-ready film; 5000-level students will create either a festival-ready film to expectations of technical and aesthetic achievement above the 4000-level creative work, or they will develop a 10-minute portion of their MFA thesis film

Course Content, Objectives, & Requirements

Course Content & Requirements

FIL 4XXXC – Experimental Cinema II - Undergraduate

ASSIGNMENT DISTRIBUTION WEIGHT

GRADED ASSIGNMENTS	DESCRIPTION	PERCENTAGE
Participation & Attendance	Attendance record and participation in discussions	15%
Quizzes on technical instruction	Short assessments on camera-related technical information, film stocks, and sound equipment	15%
Creative Journal	Regular entries to develop awareness of one's creative process	10%
Film/Video Exercises	Short exercises to develop technique and skill	40%
Final Project	Short, festival-ready film (2 to 4 minutes in duration) more substantially developed than exercises	20%

FIL 5XXXC - Experimental Cinema - Graduate

ASSIGNMENT DISTRIBUTION WEIGHT

GRADED ASSIGNMENTS	DESCRIPTION	PERCENTAGE
Participation & Attendance	Attendance record and participation in discussions	15%

Essay Responses to Readings	Summary, comparison, and evaluation of three significant texts in experimental cinema	10%
Quizzes on technical instruction	Short assessments on camera-related technical information, film stocks, and sound equipment	5%
Film/Video Exercises	Short exercises to develop technique and skill	20%
Creative Journal	Regular entries to develop awareness of one's creative process	10%
Final Project	Festival-ready film (4 to 10 minutes in duration) OR a portion of/study for the MFA Thesis Film	40%

Course Objectives

FIL 4XXXC – Experimental Cinema II - Undergraduate

- **Authorship** of creative work that applies a variety of design principles, shows competent technical skills, and demonstrates creativity.
- **Competency** in conceptualization of creative work.
- Students will establish how their work relates to contemporary and historical context.
- Students will participate in multiple work-in-progress presentations and peer critiques.
- **Students will create a short, festival-ready experimental film.**

FIL 5XXXC - Experimental Cinema – Graduate

- **Develop innovative strategies for making an experimental film.**
- **Completion of innovative and rigorous** creative work that applies a variety of design principles, shows competent technical skills, and demonstrates creativity.
- **Proficiency** in conceptualization of creative work.
- Students will establish how their work relates to contemporary and historical context.
- Participation in multiple work-in-progress presentations and peer critiques **with both graduates and undergraduates**
- **Complete a single-semester project that addresses and develops your MFA research moving forward.**

FIL 4XXXC
EXPERIMENTAL CINEMA II
School of Visual Arts & Design
College of Arts and Humanities
University of Central Florida

The logo for the School of Visual Arts & Design (SVAD) is written in a stylized, hand-drawn font. The letters 'S', 'V', and 'A' are connected, and the 'D' is separate. The 'S' has a long, sweeping tail that extends to the right.

COURSE SYLLABUS

Instructor: Lisa Danker	Term: Spring
Office: NSC 176	Class Meeting Days:
Phone:	Class Meeting Hours:
Email:	Class Location:
Office Hours: Mondays 1-5pm	

I. Catalogue Description

A repeatable tutorial-based studio course in which students author creative work within the modality of experimental cinema. Combined with Experimental Cinema I.

Can be repeated once for credit.

II. Course Topics

- Artist Statements
- Project Proposals
- Budgeting
- Workflow
- Exhibition: experimental friendly film festivals and microcinemas
- Grants and Residencies

III. Course Outcomes

- Authorship of creative work that applies a variety of design principles, shows competent technical skills, and demonstrates creativity.
- Competency in conceptualization of creative work.
- Students will establish how their work relates to contemporary and historical context.
- Students will participate in multiple work-in-progress presentations and peer critiques.
- Students will create a short, festival-ready experimental film.

IV. Course Prerequisites

FIL 4XXXC (Experimental Cinema I)

V. Required Texts or List of Screening Films

None. Readings will be assigned.

VI. Basis for Final Grade

Assessment	Percent of Final Grade
Participation & Attendance	15%
Quizzes on technical instruction	15%

Film/Video Exercises	40%
Creative Journal	10%
Final Project	20%

Grading Scale (%)	
94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
64-66	D
60-63	D-
0 - 59	F

VII. Course Policies: Grades

Late Work Policy

There will be no make-up assignments, as you will be given ample time and notice to complete them. If an emergency arises, original supporting documentation (e.g. medical certificates) needs to be shown to instructor for make-up consideration. This is not necessarily a guarantee though, and will be decided on a case-by-case basis.

Extra Credit Policy

There is no extra credit for this course.

Grades of "Incomplete"

The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

VIII. Course Policies: Technology and Media

Email

Email communication MUST go through the "Mail" section of Webcourses. PLEASE CHECK THIS WEEKLY for messages from your colleagues or me. If you send me an email over the weekend, I will not respond until Monday.

Laptop Usage

Laptops are permitted for appropriate classroom use (e.g. taking notes). Please, no email, IM, Web surfing etc. **Screens and phones MUST be closed during screenings**

IX. Course Policies: Student Expectations

Disability Access:

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has contacted the professor to request accommodations.

Students who need accommodations must be registered with Student Disability Services, Ferrell Commons Room 185, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Attendance Policy

Attendance is mandatory. One unexcused absence will be allowed, but each subsequent absence will result in a 5% grade reduction.

Professionalism Policy:

Per university policy and classroom etiquette; mobile phones, iPods, etc. **must be silenced** during all classroom and lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment. Please arrive on time for all class meetings. Students who habitually disturb the class by talking, arriving late, etc., and have been warned may suffer a reduction in their final class grade.

Academic Conduct Policy:

Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (<http://www.goldenrule.sdes.ucf.edu/>) for further details. As in all University courses, The Golden Rule Rules of Conduct will be applied. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

X. Important Dates to Remember

All course-specific dates, assignments, and screenings are tentative, and can be changed at the discretion of the professor.

Drop/Swap Deadline:

Martin Luther King Jr. Day

Spring Break

Grade Forgiveness Deadline:

Withdrawal Deadline:

Thu, Jan 12th, 2017

Mon, Jan 16th, 2017

Mon, Mar 13th – Fri, Mar 18th

Wed, Mar 22nd, 2017

Wed, Mar 22nd, 2017

Final Exam Class:

Thu, Apr 27th 1:00 – 3:50pm

Religious Observances

Students are expected to notify their instructor in advance if they intend to miss class to observe a holy day of their religious faith. For a current schedule of major religious holidays, see the Faculty Center's main web page under "Calendars," and for additional information, contact the Office of Diversity Initiatives at 407-823-6479.

SYLLABUS CONTENT SUBJECT TO CHANGE

February 21, 2018 - Course Agenda

1. Course Additions

College of Arts and Humanities Course Additions

ART 5XXXC **CAH-SVAD** **3(2,4)**

Split- Level Course

Advanced Sculpture: PR: Admission to Emerging Media MFA, Studio Art track. Advanced problems in sculpture, including graduate level production, research, presentation, and evaluation criteria. *Spring, Fall.*

Abbrev: (18 of 30 chars) Advanced Sculpture

Repeat For Credit: True Max Times: 2

Rationale: Academic Program Review recommendation: expand curriculum, increase student access to facilities, undergraduate exposure, recruitment, faculty, and class choices.

ART 5XXXC **CAH-SVAD** **3(2,4)**

Split- Level Course

Advanced Printmaking: PR: Admission to Emerging Media MFA, Studio Art track. Advanced problems in printmaking, including graduate level production, presentation, and evaluation criteria. *Spring, Fall.*

Abbrev: (20 of 30 chars) Advanced Printmaking

Repeat For Credit: True Max Times: 2

Rationale: Academic Program Review recommendation, expand curriculum, increase student access to facilities, undergraduate exposure, recruitment, faculty and class choices.

ART 5XXXC **CAH-SVAD** **3(2,4)**

Split- Level Course

Advanced Painting: PR: Admission to Emerging Media MFA, Studio Art track. Advanced problems in sculpture, including graduate level production, research, presentation, and evaluation criteria. *Spring, Fall.*

Abbrev: (17 of 30 chars) Advanced Painting

Repeat For Credit: True Max Times: 2

Rationale: Academic Program Review recommendation, expand curriculum, increase student access to facilities, undergraduate exposure, recruitment, faculty and class choices.

FIL 5XXXC **CAH-SVAD** **3(2,3)**

Split- Level Course

Feature/TV Writing: PR: Admitted to the Emerging Media MFA, Entrepreneurial Digital Cinema Track, and C.I. Writing workshop, examination of mythic storytelling, and ethics of scriptwriting. *Fall.*

Abbrev: (18 of 30 chars) Feature/TV Writing

Repeat For Credit: True Max Times: 2

Rationale: Those students who choose to make a narrative fiction film for their thesis project need to be able to take a writing course that will teach them the theories and professional

practices associated with writing a feature length screenplay. Other students in the Emerging Media MFA may wish to take this as an elective.

FIL 5XXXC **CAH-SVAD** **3(1,3)**

Split- Level Course

Documentary Production: PR: Admitted to the Emerging Media MFA, Entrepreneurial Digital Cinema Track or C.I. Tutorial-based studio course in which students author and apply narrative structure and production techniques to nonfiction film. *Spring.*

Abbrev: (22 of 30 chars) Documentary Production

Repeat For Credit: True Max Times: 2

Rationale: Those students who choose to make a documentary film for their thesis project need to be able to take a production course that will teach them the underpinning theories and professional practices associated with the nonfiction mode of filmmaking. Other students in the Emerging Media MFA may wish to take this as an elective.

FIL 5XXXC **CAH-SVAD** **3(2,4)**

Split- Level Course

Experimental Cinema: PR: Admitted to the Emerging Media MFA, Entrepreneurial Digital Cinema Track or C.I. Tutorial-based studio course in which students author and apply narrative structure and production techniques to experimental film. *Spring.*

Abbrev: (19 of 30 chars) Experimental Cinema

Repeat For Credit: True Max Times: 2

Rationale: Those students who choose to make an experimental film for their thesis project need to be able to take a production course that will teach them the underpinning theories and professional practices associated with the experimental mode of filmmaking. Other students in the Emerging Media MFA may wish to take this as an elective.

College of Education and Human Performance Course Additions

EDF 6XXX **ED-E&HS** **3(3,0)**

Seminar in Program Evaluation: PR: Graduate Standing or C.I. This course will synthesize content learned in the other Program Evaluation certificate courses, so that the learner has a comprehensive understanding of how to carry out, interpret, and report the results of educational program evaluations to a variety of stakeholders. *Odd Spring.*

Abbrev: (16 of 30 chars) Sem in Prog Eval

Rationale: This course is part of a new certificate in Program Evaluation that is being proposed.

Majors taking course: Students enrolled in the Program Evaluation Certificate program.

TSL 6XXX **ED-SOWK** **3(3,0)**

Assessment in Dual Language Programs: PR: Graduate Standing or C.I. This course provides a foundation for assessing language and academic proficiency in dual language programs. *Spring.*

Abbrev: (19 of 30 chars) Assess in Dual Lang

Discussion with others: This course is supported by both the College of Education and Human

Performance AND the Department of Modern Languages. No other duplication or conflict exists. This course is supported by the US Department of Education Office of English Language Acquisition for three years. There is a demonstrated need in Florida for this certificate, as no other Florida university currently offers this certificate. Dual Language school programs are growing exponentially in the United States. This certificate is fully grant funded for three years by the US Department of Education Office of English Language Acquisition (DOE OELA). Our current research indicates that there will be a growing number of public and private school teachers and administrators who will pursue this certificate at UCF in addition to the grant recipients.

With the increasing diversity in K-12 classrooms, educators need to be able to inform classroom instruction, specifically focused on classroom and authentic assessment of language and content in dual language programs. As a course targeting educators and researchers of dual-language students, content emphasizes theoretical and practical study of instruments and procedures for assessing culturally and linguistically diverse students. Educators need to be able to design and utilize formal and informal methods of evaluation to assess students social, emotional, cultural, linguistic, and academic development and achievement. This includes critical and comprehensive analyses of existing assessment tools for validity, reliability, and bias.

Additionally, educators in dual language programs need to use assessment results to recognize language dominance and degree of bilingualism in dual-language students, including capacity to distinguish between levels of language proficiency in making decision of educational placement. They also need to differentiate between student-learning difficulties due to exceptionality and those due to second language acquisition processes.

Majors taking course: We anticipate that graduate in-service educators will be recommended to this certificate.

TSL 6XXX

ED-TL&L

3(3,0)

Curriculum and Instruction in Dual Language Programs: PR: Graduate Standing or C.I. This course is an introduction to methods and research in teaching of literacy to all bilingual learners, using the home language and new language. *Spring. Abbrev: (26 of 30 chars)* Curr and Instruc Dual Lang

Discussion with others: This course is supported by both the College of Education and the Department of Modern Languages. No other duplication or conflict exists. The course is supported by the US Department of Education Office of English Language Acquisition for three years. There is a demonstrated need in Florida for this certificate, as no other Florida university currently offers this certificate. The certificate is fully grant funded for three years by the US Department of Education Office of English Language Acquisition. Our current research indicates that there will be a growing number of public and private school teachers and administrators who will pursue this certificate at UCF in addition to the grant recipients.

Majors taking course: We anticipate that all graduate service educators will be recommended to enroll in the certificate.

College of Engineering and Computer Science Course Revisions

EEE 5352C	Semiconductor Material and Device	3(2,3)
EEE 5352	Characterization	3(3,0)

PR: EEE 3350 or C.I.

Semiconductor material characterization resistivity, mobility, doping carrier lifetime, device properties, threshold voltage, interface charge of MOS devices, optical and surface characterization of films.

Rationale: The contact hours are being changed as the course currently has only lectures and no labs or discussion sessions.

There is 1 program that lists EEE 5352C: Physics (B.S.)

EEL 5462C	Antenna Analysis and Design	3(3,1)
EEL 5462		3(3,0)

PR: EEL 3470 or equivalent.

Fundamentals of antennas; dipoles, loops, arrays, apertures, and horns. Analysis and design of various antennas.

Term Offered: ~~Even-Fall~~ Spring

Rationale: The contact hours are being changed as the course currently has only lectures and no labs or discussion sessions.

There is 1 program that lists EEL 5462C: Electrical Engineering - RF and Microwaves Track (B.S.E.E.)

EEL 5722C	Field-Programmable Gate Array (FPGA)	3(3,3)
EEL 5722C	Design	3(2,3)

PR: EEE 3342C with a "C" (2.0) or better grade.

FPGA architectures, design flow, technology mapping, placement, routing, reconfigurable computing applications, and evolvable hardware.

Term Offered: ~~Odd~~ Fall

Rationale: The contact hours are being changed to correctly reflect time distributed between lectures and labs.

There is 1 program that lists EEL 5722C: Cyber Operations - Certificate

College of Nursing Course Revisions

NGR 6230L	Diagnostics and Skills for the Critically Ill	1(0,1)
		2(0,2)

CR: NGR 6210.

Introduce graduate nursing students to the skills and procedures used in the management of critically ill patients.

There are no programs that list NGR 6230L.

College of Sciences Course Revisions

ANG 6520C **Advanced Human Osteology** **3(2,2)**

Material and Supply Fee Revision only: Fee to remain the same at \$20

PR: Admission to Anthropology MA, Maya Studies GC, or C.I.

Advanced seminar on methods and theory pertaining to the study of the human skeleton.

There are no programs that list ANG 6520C.

ANG 6740C **Advanced Forensic Anthropology** **3(2,2)**

Material and Supply Fee Revision only: Fee reduction. Current fee: \$16. Proposed fee \$9.10.

PR: Admission to Anthropology MA, Maya Studies GC, or C.I.

Advanced theory and laboratory methods in forensic anthropology, including forensic skeletal analysis and interpretation.

There are no programs that list ANG 6740C.

PHY 5817L **Building Physics Apparatus** **1(0,3)**

Material and Supply Fee Revision only: Fee to remain the same at \$45

PR: Graduate standing or senior standing and C.I.

Hands-on shop course. Focus will be machine shop practice with possible extension to printed circuit boards and glass work.

Term Offered: Occasional

There are no programs that list PHY 5817L.

4. Course Deletions

College of Health and Public Affairs Course Deletions

CCJ 6719 **HPA-CJ** **3(3,0)**

Translational Criminal Justice PR: Admission to Criminal Justice master's program, CCJ 6704 or C.I. This course will serve as an advanced course for students wishing to gain an in-depth understanding of how research in the areas of policing, courts and corrections can be translated into practice.

Discussion with others: Course is not listed with any other department

Rationale: The course is being removed from the core requirements of the Criminal Justice MS. It will not be offered as an elective.

There are no programs that list CCJ 6719.

SPA 5554 **HPA-COM SC&DIS** **3(3,0)**

Counseling in Communicative Disorders PR: Senior Status or C.I. Interviewing and counseling for individuals with communication disorders and their families.

Rationale: This course is no longer needed in the curriculum.

There are no programs that list SPA 5554.

SPA 6451 **HPA-COM SC&DIS** **3(3,0)**
Theory and Clinical Aspects Cognitive-Comm Disorders in Traumatic Brain Injury PR: Admission to M.A. in Communication Sciences or C.I. Impact of traumatic brain injury on neurological, cognitive-communication and social performance of school-aged and post-secondary students, including identification of co-morbid conditions, recovery patterns and interviewing.
Rationale: This course is no longer needed in the curriculum.
There are no programs that list SPA 6451.

SPA 6553 **HPA-COM SC&DIS** **3(3,0)**
Differential Diagnosis In Speech and Language PR: SPA 6943C; CR: SPA 6553L. Procedures for diagnosing speech and language disorders in children and adults, with emphasis on interviewing, test administration and interpretation, and report writing. Discussion with others: Course was open to Com Sci majors only.
Rationale: This course is no longer needed in the curriculum.
There are no programs that list SPA 6553.

SPA 6820 **HPA-COM SC&DIS** **3(3,0)**
Leadership Project in School Speech-Language Pathology PR: Admission to M.A. in Communication Sciences and Disorders or C.I. Development and completion of a clinical or research project pertaining to school-based practice.
Rationale: This course is no longer needed in the curriculum.
There are no programs that list SPA 6820.

SPA 7491 **HPA-COM SC&DIS** **3(3,0)**
Advanced Studies in Language Development PR: Doctoral standing or C.I. Linguistic theories and their implications for language learning in children and youth.
Discussion with others: Course only open to Com Sci students.
Rationale: This course is no longer needed in the curriculum.
There are no programs that list SPA 7491.

PAD 5427 **HPA-PUB** **3(3,0)**
Labor Relations in the Public Sector Current trends and developments in employment relations in the public sector, especially employee organization, negotiations, and the collective bargaining process.
Discussion with others: N/A
Rationale: Human Resource Specialty topic, Public Administration covers basic HR concepts in PAD 6417
There are no programs that list PAD 5427.

Rationale: In anticipation of the restructuring of COHPA, this course will be offered in both a new master's health program and in the Global Health Certificate. There are no programs that list PHC 6003.

PHC 6706 **HPA-HP** **3(3,0)**

Introduction to Clinical Research PR: Admission to Health Sciences M.S. Clinical and Lifestyle Sciences track or C.I. This course offers an introductory overview to clinical research. Course content focuses on key concepts beginning with an overview of the conception of research question.

Rationale: In anticipation of the restructuring of COHPA, this course will be offered in both a new master's health program and in the Global Health Certificate. There are no programs that list PHC 6706.

PAD 5041 **HPA-PUB** **3(3,0)**

Ethics and Values in Public Administration Examination of ethics in the public sector. Public concerns, past patterns, and individual/social aspects of ethical behavior are explored.

Rationale: Ethics and Ethical values are topics of current focus and therefore important to offer as an elective choice for Public Administration students. There are no programs that list PAD 5041.

PAD 5425 **HPA-PUB** **3(3,0)**

Dispute Resolution in the Public Sector An examination of the skills needed to resolve disputes in the public sector through facilitation, mediation, and other alternative methods.

Rationale: Conflicts are common in any private or public institution and therefore necessary for the future workforce to have some knowledge of how to best mitigate differences and manage conflicts and get positive outcomes.

There are no programs that list PAD 5425.

PAD 6167 **HPA-PUB** **3(3,0)**

Graduate Nonprofit Leadership Seminar PR: Admission to Master of Nonprofit Management or Nonprofit certificate program and C.I. Discussion and activity-based course exploring nonprofit competencies to prepare students for management and leadership positions in human services.

Rationale: It serves as a capstone experience for students pursuing the Nonprofit Leadership Alliance option and as one of several requirements students must complete in order to be eligible to apply for the national Nonprofit Leadership Alliance Certificate in Nonprofit Leadership There are no programs that list PAD 6167.

