

Optional Response to the NASAD Visitors' Report

Name of Institution:

Indiana State University
FA 108
Terre Haute, IN 47809

President:

Dr. Daniel Bradley

Art & Design Executive:

Dr. William V. Ganis, Chairperson,
Department of Art and Design

Date of Visit:

April 10-11, 2014

Indiana State University, its Department of Art and Design and Program in Interior Architecture Design are generally in agreement with the findings expressed in this site Visitors' Report. Our responses below correct a few errors in-fact, discuss recent developments addressing some of the issues raised, and otherwise indicate plans of action—especially regarding areas of non-compliance with NASAD standards.

Also of note, the Art and Design Executive misconstrued the listing information, and did not apply the proper NASAD nomenclature differentiating majors and concentrations (though all of our programs have been accounted for in the Self-Study and vetted by the site visitors). Though this problem was discussed during the site visit, the report reflects our Self-Study listing. We have been working with the NASAD office to fix the listing problems and hope to remedy them in this response.

Front page

Per the visitors' suggestion on page 11, section L., we would like to include the Community School of the Arts for basic Listing.

Section B., page 2

“This is changing so that next fall it will require 71 credits in the major. This is the maximum number the state allows without a special rationale.”

Reply: 71 is the maximum number of credits in a major allowed by the ISU Board of Trustees (not the state). However, this limit is based on state appropriations partially contingent upon timely degree-completions.

“The second area in question is a single faculty member, on a year-to-year contract, is teaching all levels of printmaking from introductory undergraduate courses to graduate levels.”

Reply: This past summer this faculty member has been given a three-year contract and, as such, is now classified as an Instructor and is "Regular Faculty" (which also includes tenured and tenure track faculty). According to ISU's University Handbook, Regular faculty have full voting rights in academic departments (except for personnel items).

Section C., page 3

“There is a new climate controlled storage facility for the university's Permanent Art Collection, but no funds for its care or conservation and a lack of funding for the exhibition program and visiting artists.”

Reply: There are funds dedicated to the care of the permanent art collection, gallery exhibition program, and visiting artists. The permanent art collection and related budgets will soon be transferred to the University Library's Special Collections,

where we expect even greater overall support for cataloging and conservation. The exhibition program and budgets to support it, and visiting artists will remain with the Department of Art and Design.

Section D.1., page 3

“A chair is reviewed each year until tenured and every three years thereafter.”

Reply: A chairperson is reviewed every three years as a chairperson. A tenured chairperson is more broadly reviewed as a faculty member every two years. A chairperson who is an untenured faculty member is reviewed every year about being a faculty member, not being a chair.

Section E., page 4

“Examples of faculty artwork were not available onsite or via the departmental website.”

Reply: There are abundant images of faculty work on the department’s Pinterest <http://www.pinterest.com/dadisu/> and Facebook sites: https://www.facebook.com/pages/Department-of-Art-and-Design-Indiana-State-University/188464777882595?sk=photos_stream&tab=photos_albums. We expect to include images of faculty artwork on the next generation of the Department’s website that will reflect ISU’s new branded identity.

Section E., page 5

“Also, as noted above, a broad range of printmaking courses and all sculpture courses are taught by a single faculty member on an annual contract.”

Reply: As above, this faculty member has been recently awarded a multi-year contract.

“Currently, this Special Purpose Faculty member”

Reply: This person is a full-time, regular faculty member now on a multi-year contract. “Special Purpose” is not part of the ISU nomenclature for faculty. These non-tenured regular faculty members carry greater course loads because they have no expectations for scholarship/creativity in their contract. They have full voting rights, representation on Senate (and can serve on governance bodies and committees), and receive full benefits including retirement and health.

“In a group meeting with faculty, the visitors learned that a visiting faculty member was assigned 24 contact hours.”

Reply: The Department doesn’t have any visiting faculty members; this statement

likely refers to the full-time, non-tenure-track faculty member now on a multi-year contract.

Section E., page 5-6

“One staff person indicated an unreasonable workload and lack of appropriate resources to accomplish increased responsibilities, e.g. oversight of the University’s poorly managed, priceless Permanent Art Collection and directorship of the University Art Gallery, from which many pieces have been reported missing. Even more daunting, the staff person now teaches an introductory art appreciation course each semester in addition to handling University visual art archives, curating and mounting Department of Art and Design exhibitions.”

Reply: This single position is currently being converted into two positions, a collections manager to be administered by the University Library and a gallery director to be administered by the Department of Art and Design. All of the responsibilities will remain, but will be shared across two professional staff members with mostly mutually exclusive roles.

“Pieces reported missing” had gone missing many years, or even decades ago, before a consistent professional catalog was developed.

Section E., page 6

“...and the need to confirm that the new graphic design position has been or is close to being filled.”

Reply: Three competitive offers were made last year and turned down by candidates. Noting the importance of this position, the Dean and Provost have allowed the search to continue. The department is reposting the search with less restrictive criteria.

“Also, it is not clear that the institution can remain in compliance during the projected period of accreditation, especially if enrollments continue to grow, or if there are further reductions in faculty numbers without a corresponding reduction in the number of students, or if additional non-teaching responsibilities are added to faculty loads, or if other kinds of pressures come to bear.”

Reply: That faculty volunteer for optional work such as administering our summer scholarship program or teaching summer courses is evidence of some workload elasticity. Also, graduate enrollments have dropped and undergraduate enrollments have stabilized. A dedicated, non-interim chairperson has been able to direct longer-term tasks (such as the NASAD accreditation process, and the creation of strategic planning documents) thus allowing faculty more freedom to concentrate on teaching and scholarship. Onerous assessment processes are being retired in favor of those that bring more useful information with less time investment.

Section F., page 7

“Also, the Department of Art and Design has cannibalized prime gallery space to carve out a computer classroom and a seminar room.”

Reply: Other, optimal gallery space, i.e., the University Art Gallery, has long-ago been added.

Also, the University, not the Department of Art and Design repurposed the Turman Gallery space referenced, though the Department did carve out a seminar room. All of this happened after the new University Gallery space was opened.

Section F., page 8

“In the Ceramics studios, two large gas kilns do not work, which limits faculty and student creativity and productivity. The physical state of the two kilns as well as their outdated technology necessitates replacement.”

Reply: For a year, the department has been planning capital expenditures to bring one of the gas kilns mentioned back online. We expect we will be able to accomplish purchasing equipment and rebuilding a kiln during the 2014-15 academic year.

“Air quality and ventilation in the Ceramics instructional spaces (large studio classroom, kiln room, clay mixing room, and glaze mixing room) are inadequate. The exhaust system in the room housing several large gas-fired kilns and medium-sized electric kilns appears to be the most problematic. Gas kilns in particular generate carbon monoxide during operation, which is clearly unsafe for students and residential faculty. Silicate dust and other powdered dry chemicals used in clay bodies and glazes require appropriate ventilation. Current ventilation equipment in the clay-mixing studio is minimal and inadequate in the glaze-mixing studio. Ventilation and heat/air conditioning are also inadequate in the Sculpture facilities, which results in students opening windows and doors during class in inclement weather.”

Reply: We are glad to report that the University has allotted \$50,000 for the improvement of ventilation in the Art Annex. A memo from ISU Facilities outlining the isolation of certain studios and the rehabilitation of ventilation apparatus is attached at the end of this response as Appendix A. We expect that this work, especially isolating certain special-use ceramics rooms will significantly improve the air quality throughout the building while minimizing risks posed by silicate dust and carbon monoxide gasses.

“A valuable CNC Plasma Cutter that was donated cannot be installed or operated due to the poor air ventilation in Sculpture facilities.”

Reply: We now have a \$4000 price quote for dedicated ventilation for this equipment,

but the greater Art Annex ventilation concerns and necessary expenditures, especially those tied to NASAD compliance, take priority.

“For example, one option might be to consider repurposing a few of the many practice rooms in the basement of the Fine Arts Building.”

Reply: We don't expect to cannibalize spaces used by our music-department colleagues, however the Department Chairperson has been engaged with both the University's Center for Community Engagement as well as the Downtown Terre Haute business advocacy group, seeking off-campus solutions in downtown buildings.

Section F, page 8

“Fairbanks Hall suffers from leaks and flooding during periods of intense wet weather conditions.”

Reply: We are happy to report that major reconstruction of the roof, especially the problematic areas where the roof meets the masonry walls, is underway—as is an overhaul of the building's HVAC systems.

Section H.1., page 8

“Currently, there is no portfolio requirement for the undergraduate degrees in the Department of Art and Design. The NASAD Standard is that, “At some point prior to confirmation of degree candidacy, member institutions must require portfolio reviews or other evaluations consistent with the purpose of the degree as part of the admission decision. Member institutions are urged to require such reviews and evaluations prior to matriculation.”

Reply: The Department of Art and Design recognizes the value of a portfolio review. In our recent faculty meeting of September 5, the faculty approved the following resolution:

Per item H.1., pp. 8-9 in the NASAD Visitor's report, the Department of Art and Design expects to implement a review process that will be introduced to students in the 2015-16 academic year. We expect to use this portfolio review as a means for collecting assessment data, thus maximizing the value of the review effort. While details will be worked out during this academic year, we believe that our portfolio review process will take place during the fourth semester of a “typical” full-time student's baccalaureate education, and upon entry to the program for transfer students. We expect that the portfolio review process will offer an opportunity to communicate with students about and further differentiate our BFA and BS programs.

Section H.3., page 9

“This faculty member advises 170 students and receives a one-course reduction each semester.”

Reply: This faculty member receives a one-course reduction each year.

Section L., page 12

“The Community School of the Arts appears to be eligible for Basic Listing by NASAD.”

Reply: As above, we welcome having the Community School of the Arts considered for Basic Listing.

Section N.1.a., page 12 and N.1.b., page 12

“However, the specific policy that governs how many hours a week and for how many weeks a class must meet per credit was not found in the self-study. The institution is requested to confirm where students may find a published definition of a credit. (NASAD Handbook 2013-14, III.A.2.3.4.6) Studio classes have double the contact hours as compared to lecture courses. This is true in both the Interior Architecture Design program and the Art and Design Department. (See NASAD Handbook 2013-14, III.A.2) Again, if this information is published the Optional Response may state where it is published.”

“The Awarding of Credit appears to be in compliance with NASAD Standards, but this section of the self-study appears to be incomplete.”

Reply: The ISU definition of the credit hour is found in the Self-Study in the Management Documents Portfolio II, Section A, and in the CAPS manual (included in the Self-Study as Appendix G) - <http://www.indstate.edu/academicaffairs/caps2013/policies.htm> The language germane to the issue cited in the visitors’ report:

4. Credit Hour Definition

Federal Credit Hour Definition: A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than:

(1) one hour of classroom or direct faculty instruction and a minimum of 2 hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different period of time; or (2) at least an equivalent amount of work as required in paragraph (1) of this definition for other activities as established by an institution, including laboratory work, internships, practica, studio work, and other academic work leading toward the award of credit hours.

5. Variable Credit Hour Courses

Variable credit hour courses are those that are flexible in the number of credits for which a student can enroll in order to meet content area requirements. Typically, variable credit courses require a project completed by the student at the end of the semester in consultation with the faculty of record. The number of credits enrolled in and awarded is based on the scope of the project and typically reached in agreement between the faculty of record and student.

Variable credit courses carry a minimum and maximum number of credit hours for which a student can be registered in a given section. These limits are defined by the program faculty when the course is designed.

Sections N.2.a, page 12; and N.2.b., pages 15, 16, 18

(Page 12) “The degree programs appear to be consistent with NASAD standards for baccalaureate degrees except that the liberal arts degrees require an unusual number of credits in art and design. This minimizes the distinction between liberal arts and professional degrees and may not allow the breadth expected in liberal arts degrees. (NASAD Handbook 2013-14, IV.C.4) Course credits in the creation and study of the visual arts and design in the BA and BS degrees is 61. Whether the breadth in general studies expected in a liberal arts degree can be achieved in this structure is unclear. Normally, 30-45% (36-54 credits) is required in the study of art and design. This curricular structure may confuse the distinction between liberal arts and professional degrees.”

(Page 15, BS, Studio (2D)) “(2) Curriculum: The department’s art and design requirements for the BS degree are 61 credits, which is seven credits over the recommended NASAD range of 36-54 credits. This credit requirement is between the standard range for a baccalaureate degree and the professional degree requirement of 78 credits. The current art and design composition of the BS degree may be delaying graduation. It also may be competing with the more professional BFA track.”

(Page 16, BS, Studio (3D)) “(2) Curriculum: The curriculum appears to be consistent with NASAD criteria for similar liberal arts degrees, curricula, and programs as published in the NASAD Handbook with the following exception. The art and design content for this Bachelor of Science degree is 61 credits, which is seven credits over the high end of the NASAD recommended range of 36-54 credits for liberal arts degrees. The low end of the NASAD recommended range for professional degrees is 78 credits. Potential drawbacks for art and design content this high in liberal arts degrees are; a possible delay in graduation, a loss of breadth generally found desirable in liberal arts degrees, and possible confusion in the minds of students in the differences and purposes of liberal arts degrees and professional BFA degrees.”

(page 16, BS, Studio (Graphic Design)) “(2) Curriculum: The department’s art and design requirements for the BS degree are 61 credits, which is seven credits over the recommended NASAD range of 36-54 credits. This credit requirement is between the standard range for a baccalaureate degree and the professional degree requirement of 78 credits. The current art and design composition of the BS degree may be delaying

graduation. It also may be competing with the more professional BFA track.

(page 18, BS, Studio (Intermedia)) “(2) Curriculum: The curriculum appears to be consistent with NASAD criteria for liberal arts degrees, curricula, and programs as published in the NASAD Handbook with the following exception. The art and design content for this Bachelor of Science degree is listed at 61 credits, but seems to actually total 64 credits, which is ten credits over the high end of the NASAD recommended range of 36-54 credits for liberal arts degrees. The low end of the NASAD recommended range for professional degrees is 78 credits. Potential drawbacks for art and design content this high in liberal arts degrees are; a possible delay in graduation, a loss of breadth generally found desirable in liberal arts degrees, and possible confusion in the minds of students in the differences and purposes of liberal arts degrees and professional BFA degrees.

Reply: Per the citations that our liberal arts (BS) programs (Studio Art: 2D, 3D, Graphic Design and Intermedia) exceed the expected range of credit hours, we resolve to reduce our BS program credit hours. While it is yet to be determined exactly how we will rearrange our curriculum, we expect to do so in preparation for the 2015-16 academic year, meaning we will engage making these changes and submitting them for department, college and university approvals processes through the 2014-15 academic year.

Section N.2.b., page 17

“The content of courses, requirements, and their distribution in the curricular structure appear to address competency development consistent with NASAD Standards for programs of this degree type [and major field] with one possible exception. The program requires 9 hours of art/design history instead of the 12 hours normally devoted to the development of art teacher competencies in this area (See NASAD Handbook 2013-14, XII.A.2. and C.2.b.)”

Reply: This academic year, we expect to rework some of our upper-level art history courses to become Upper-Division Integrative Elective courses that are a part of the Foundational Studies program—in doing so and directing Art Education students to such Foundational Studies courses, they will take a fourth art history course while also fulfilling a Foundational Studies requirement.

Section N.2.b., page 17 “(2) Curriculum: Currently, the BS in Interior Architecture Design has 59 credits in art and design, but a curricular change is going into effect for Fall 2014 wherein 71 credits in the study and creation of art and design will be required. The intent is to strengthen the professional nature of the degree. It appears that this degree should be considered, and evaluated, as a professional degree. As such, another 7 credits should be added in the study of art and design to the degree in order to reach the normal NASAD minimum for a professional degree.

“Professional degrees may be titled Bachelor of Fine Arts and Bachelor of Science in Design, and normally require that at least 65% (78 credits) of the course credit be in the creation and study of art and design.” (See NASAD Handbook 2013-14, IV.C.5.a)

In the Fall, the required number of credits will be 17 credits over the high end of the NASAD recommended range of 36-54 credits for liberal arts degrees. The low end of the NASAD recommended range for professional degrees is 78 credits. The institution is asked clarify this matter in the Optional Response, and provide information documenting compliance with NASAD standards for the professional undergraduate degree in Interior Design including submission of a revised curricular chart and a discussion of compliance with competencies required (See NASAD Handbook 2013-14, VIII., X.A. and F.).”

Reply: Given that ISU’s state appropriations are partially contingent upon timely degree-completions, and the University had adopted a 4-year graduation guarantee, the University’s Board of Trustees has capped the maximum number of credits in a major at 71. Some existing programs exceeding this limit have been “grandfathered” in, but the university approvals process will not allow a new curriculum exceeding 71 credits. The IAD program was able to pass a new curriculum at this exact limit.

However, we can achieve compliance with section X.F.1.b. Of the existing 120-credit-hour curriculum plan for Interior Architecture Design, 77 credit-hours (64%) can be identified as studies in the major area—achieved by adding 6 credit hours of directed electives/foundational studies courses to the already calculated 71 hours of major area courses. These courses may include ART151 Visual Arts in Civilization in the Fine and Performing Arts Foundational Studies category, and, CNST497 Special Topics: Survey of Historic Preservation and Theory in the Social and Behavioral Sciences Foundational Studies category or the proposed Art History Upper Division Integrative Electives mentioned elsewhere in this document. As additional Foundational Studies courses are developed the electives for students may increase.

Reflecting this new curriculum, new IAD self-study sections, including a curricular table are included herewith in Appendix C.

Section N.2.b., pages 19, 20, 21

(page 19, MA) “(2) Curriculum: In most of the concentrations, it does not appear that “At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only” (See NASAD Handbook 2013-14, XVI.A.2.). Although the institution makes the case that it maintains an appropriate level of rigor for graduate students in the stacked classes, it is not clear that doing this provides the cultural, social, and intellectual experiences to be gained from working with peers at the same level of expertise and intellectual sophistication. The institution may want to consider implementing additional cross-disciplinary courses for the graduate student cohort, particularly when overall graduate enrollment is low.”

(page 20, MA) “(6) Overall Effectiveness: While the program appears to be effective and to produce competent graduates, there are at least two areas of concern. The graduate students in each of the different disciplines appeared to be somewhat isolated from graduate students in other disciplines and more involved with the undergraduates in their respective disciplines. It is not clear if the institution’s overall graduate program provides the “community of students and faculty to permit the formal and informal sharing of experience, ideas, and knowledge.” (See NASAD Handbook 2013-14, Section XIV.B.4.)”

(page 20, MFA) “(2) Curriculum: As stated above, it does not appear that “At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.” (NASAD Handbook 2013-14, XIV.C.1.a.) Although the institution makes the case that it maintains an appropriate level of rigor for graduate students in the stacked classes, it is not clear that doing this provides the cultural, social, and intellectual experiences to be gained from working with peers at the same level of expertise and intellectual sophistication. The institution may want to consider implementing additional cross-disciplinary courses for the graduate student cohort, particularly when overall graduate enrollment is low.”

(page 21, MFA) “(6) Overall Effectiveness: While the MFA program appears to be effective and to produce competent graduates; there continue to be at least two areas of concern. The graduate students in each of the different disciplines appeared to interact more with the undergraduates in their respective disciplines than with their graduate peers. It is not clear if the institution’s overall graduate program provides the “community of students and faculty to permit the formal and informal sharing of experience, ideas, and knowledge.” (NASAD Handbook 2013-14, XIV.B.4.)”

Reply: To increase cross-disciplinary contact among graduate students we expect to add a required Graduate Seminar class for all students to take in their first or second semester of enrollment. This class would be organized by one faculty member, but be “team taught” with each faculty member contributing presentations and taking advantage of relevant workshops offered by both ISU’s FCTE (Faculty Center for Teaching Excellence), and the School of Graduating and Professional Studies. This course, offered once per year in the Fall term would balance with the ARTP 609, Research for the Studio Artist, class offered in the spring). We expect to make these curricular changes for the 2015-16 academic year, submitting them for department, college and university approvals processes through the 2014-15 academic year.

Also, graduate course listings in studio art and graphic design will be listed at a time distinct and different from undergraduate courses. It has been standard practice that instructors meet with graduate students separate from undergraduates and our official schedules should reflect that. These courses would not count as a part of our traditional course load, since in many cases there will only be 1-3 students enrolled. We expect to implement this strategy starting in the Spring 2015 semester. Lastly, the Art and Design Executive reported an erroneous assumption that the graduate courses were stacked with undergraduate courses as a result of scheduling pressures—this is

not the case.

Section N.2.b., pages 20, 21

(page 20, MA) Moreover, it does not appear that all concentrations can provide suitable studio spaces for all graduate students as indicated in the Self-Study (p.74).

(page 21, MFA) Moreover, it does not appear that all concentrations can provide suitable studio spaces for all graduate students as indicated in the Self-Study (p.74).

Reply: At present, we are able to furnish studio spaces to our studio graduate students, using spaces in Fairbanks Hall and the Art Annex. Our graphic design students, a preponderance of our graduate students, do not have the large space requirements of our studio MA and MFA students.

Section N.2.b., page 20

“In addition, the MFA program does not appear to have requirements consistent with the NASAD recommendation that a minimum of 15% of the total credits required for the degree should be in academic courses relevant in the study of visual media (NASAD Handbook 2013-14, XVII.A.8.b).”

Reply: MFA students are required to take two, 3-credit, 500-level art history courses as well as 3 credits of ARTP 609, Research for the Studio Artist, a course taught by an art historian that introduces graduate students to research methods and theoretical approaches to visual arts, and emphasizes arts writing. This total of 9 visual media courses out of 60 credits required for the major is exactly 15% of the total credits required for the degree.

Section O.1., page 22

“The visitors recommend that as a matter of analysis and planning, the institution review the relationship between the number and nature of the requirements for the BS in Art Education and the low enrollments in the program, all in light of the competencies needed for content-based and/design and teaching work in the profession. The requirements for the BS in Art Education are determined at the state level. The visitors do not know the extent to which institution has flexibility in meeting these requirements. However, by number of curricular and other requirements in the major, art education appears to be the most demanding program of study in the Department of Art and Design. The program includes 54 credits required in art and design, nine credits in Art History, and the 27 required professional education course credits in addition to the formal gateway assessments (Core Academic Skills Assessment Exam I and II). It is important to note that the NASAD recommendations are associated with the time normally required to develop various sets of content-based competencies that are outlined in the NASAD standards. Collectively, the large number of requirements and assessments on top of the University’s Foundational Studies may be factors in the program’s low enrollments. Evaluation of the current degree program in Art Education can guide the

Department's planning for a more sustainable program of study without lessening competency development in the art area, the subject of future teaching.”

Reply: The program includes only 39 credits in art and design, not 54. 15 additional credits are dedicated to art education *per se*.

ISU Academic Affairs, The College of Arts and Sciences, and the Department of Art and Design are currently reexamining this curriculum, first in order to see if the major curriculum can be completed in six semesters (assuming a first year of Foundational Studies courses). Second we are looking for opportunities to reduce the overall numbers of credits in the major, perhaps by including directed Foundational Studies courses, such as the pending art history courses that will count both for the major and the Foundational Studies Upper-Division Integrative Elective category. The large number of required courses and credits may pose barriers to entry and timely completion of this program. We expect to work this academic year to make curricular changes and work through department, college and university approvals processes for implementation in 2015-16.

Degree Listings

As mentioned above, the program listings in the self-study erroneously show majors that should be concentrations. Since the visitor's assessed each of our eleven undergraduate and two graduate programs, all of the concentrations have been given due diligence. Using the nomenclature and formatting help provided by Kyle Dobbeck, Accreditation Assistant in the NASAD office, we wish to change our listings to the following:

Degrees and/or programs for which renewal of Final Approval for Listing is sought.
Bachelor of Arts – 4 years: Art (Art History)
Bachelor of Fine Arts – 4 years: Fine Arts (2-Dimensional Arts; 3-Dimensional Arts; Graphic Design)
Bachelor of Science – 4 years: Art (2-Dimensional Arts; 3-Dimensional Arts; Graphic Design, Art Education)
Master of Fine Arts – 2-3 years: Fine Art
Master of Arts – 2 years: Art Studio

Degrees and/or programs for which Plan Approval is sought.
Bachelor of Fine Arts – 4 years: Fine Arts (Intermedia)
Bachelor of Science – 4 years: Art (Intermedia)
Bachelor of Science – 4 years: Interior Architecture Design

Addenda to Self-Study

The site visitors advised that our Self-Study did not include curricular tables for our BS Art (Graphic Design) program or our BFA Fine Arts (Intermedia) program. We provided these upon request to our site visitors and are including these tables herewith as Appendix B. Because of the significant changes to the Interior Architecture Design program, appropriate sections regarding the IAD curriculum are included in Appendix C as is a curricular table.

Appendix A

for William

- Kevin

David Ellis

From: David Ellis
Sent: Tuesday, July 15, 2014 4:10 PM
To: Kevin Runion
Cc: Bryan Duncan; Mark Pupilli; Jim Jensen
Subject: Ceramics Studio

Good Day Mr. Runion:

I met with Mark Pupilli and Jean Testa at the Art Annex today to discuss controlling exposures in the glazing mixing rm. (primarily crystalline silica) and in the kiln rm. (CO and glaze emissions). In both rooms we agreed that the spaces need to be isolated so that air flow and exposures can be controlled. We did not feel that make up air to the glaze mixing area was necessary as it would not be used that often and also given the volume of the space and the air leaks. The kiln room will need make up air (also functioning as combustion air) but it does not need to be conditioned.

In the glaze mixing room we would recommend:

1. A suspended ceiling be installed, standard height, requiring new lights and lowering of the suspended gas heater
2. Two local exhaust units with articulating arms be installed to cover the bins to the South and the countertop on the West
3. A transfer grill be installed in at least one of the double doors on E side

In the kiln room we would recommend:

1. Isolate the rm. by extending E and S walls to the roof deck with 5/8 drywall
2. Install an exhaust fan at the N end where dampers are currently located
3. The exhaust fan and combustion air/makeup air dampers (existing on W wall) will be interlocked with the kiln controls with a separate control to operate exhaust and make up air when only using electric kilns
4. If air flow does not adequately capture kiln emissions and make up air drop (from roof) may be supplied at the S end.

There will be some detail that Mark can fill in but a ballpark estimate is that we may be able to address these two rooms/processes, including kiln work from Loy Instruments, for the \$50,000 that VP McKee said was available for a remedy.

Mr. Runion, how would you like to proceed?

Dave

David Ellis, Director
Office of Environmental Safety
Indiana State University
(812) 237-4022

Appendix B

BS: Concentration in Graphic Design

4 Year Program

Submitted for: Renewal of Plan Approval

Program Supervisor: Alma Anderson

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
45 credits	15 credits	43-49 credits	10-17 credits	120 credits
37.5%	12.5%	35.8-40.8%	8.3-14.2%	

Studio or Related areas

ARTP 170	Intro to the Visual Arts	3 cr
ARTS 101	Fundamentals of Drawing I	3 cr
ARTS 102	Fundamentals of 2-D Design & Color	3 cr
ARTS 104	Fundamentals of 3-D Design	3 cr
ARTS 215	Fundamentals of Drawing II	3 cr
ARTD 220	Introduction to Graphic Design	3 cr
ARTD 321	Principles of Graphic Design	3 cr
ARTD 323	Illustration for Layout	3 cr
ARTD 420	Web Page Design	3 cr
ARTD 421	Advanced Layout Design	3 cr
ARTD 423	Advanced Applications in Graphic Design	3 cr
ARTD 490	Graphic Design Portfolio	3 cr

Pick one from:		3 cr
ARTS 251	Introduction to Digital Art	
ARTS 316	Intermediate Drawing	

Art/Design History

ARTH 271	Survey of Art History I	3 cr
ARTH 272	Survey of Art History II	3 cr
ARTH 371	20 th C Art History	3 cr
ARTH 3/400 Level	2 classes from varied offerings	6 cr

General Studies

ENG 101 and 105 (ACT <20; SAT <510) or,

ENG 107 or 108 (ACT 20 or higher; SAT 510 or higher)
cr 3-6

1 course from: BEIT 336, ENG 305, ENG 305T, ENG 307 or ENG 308)
cr 3

1 course (select from COMM 101, COMM 202, COMM 215, or COMM 302) 3 cr

1 Quantitative Literacy course (select from ECON 101, FIN 108, or MATH 102) 3 cr

2 courses at ISU in a single or multiple non-native languages, (select from 101 and 101, or 101 and 102) or 4 courses in high school in a single or multiple non-native languages, including American Sign Language, with a grade of C or better or, completion of English as a Second Language
0-6 cr

1 course with an activity component: from AHS 111 or PE 101/PE 101L or completion of U.S. armed military services basic training 3 cr

1 laboratory science course from: BIO 112/BIO 112 L, CHEM 100/CHEM 100 L, ENVI 110 /ENVI 110 L, or PHYS 101/PHYS 101 L
4 cr

1 Social & Behavioral Studies course from: AET 461, ECON 100, EPSY 202, EPSY 221, PSCI 130, PSY 101 or SOC 101

3 cr

1 Literary Studies course from: ENG 239, ENG 338, ENG 339, ENG 346, LAT 215 or PHIL 321

3 cr

1 Fine & Performing Arts course from: ART 151, COMM 240, COMM 436, ENG 219, MUS 150, MUS 233, MUS 236, MUS 333, THTR 150, or THTR 174

3 cr

1 Historical Studies course from: HIST 102, HIST 113, HIST 201, HIST 202, or MUS 351

3 cr

1 Global Perspective & Cultural Diversity course from: AFRI 113, AFRI 212, AFRI 222, ECON 446, ENG 340, ENVI 130, EPSY 341, HIST 101, PSCI 105, SOC 110, SOC 465, TMGT 335, or WS 301

3 cr

1 Ethics & Social Responsibility course from: AFRI 323/HIS 334, ATTR 413, BUS 204, CIMT 475, CRIM 100, ENVI 442, HIST 334, MUS 418, PHIL 190, PHIL 201, PHIL 303, PKG 3 81, PSCI 107, or WS 200

3 cr

1 upper-division, integrative elective from: AET 330, AFRI 312, AFRI 329, BUS 401, CRIM 355/ECON 355, ECON 302, ECON 331, ECON 353, ECON 355, ENG 335, ENG 484, ENG 486, ENG 487, ELEM 457, ENVI 310, ENVI 360/PHY 360, ENVI 361, ENVI 376, ENVI 419, ENVI 423, ENVI 460, HIST 320, HIST 336, HIST 345, HIST 350, LLL 350, MATH 492, MUS 329, MUS 350, NURS 486, PHIL 313, PHYS 360, PSY 350, PSY 485, SOC 302, SWK 400, SWK 494, TMGT 421, or WS 450

3 cr

B.F.A: Concentration in Intermedia Art

4 -5 Year Program

Submitted for: Plan Approval

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
66 credits	15 credits	43-49 credits	0	124-130 credits
55%	12.5%	35.8-40.8%		

Studio or Related areas

ARTP 170	Intro to the Visual Arts	3 cr
ARTS 101	Fundamentals of Drawing I	3 cr
ARTS 102	Fundamentals of 2-D Design & Color	3 cr
ARTS 104	Fundamentals of 3-D Design	3 cr
ARTS 400 (A, F or G)	Senior Studio	3 cr
ARTP 496		3 cr

Choose an advisor-approved, five-semester studio sequence in one medium including the appropriate ARTS 400-level course (as above), and additional studio coursework in one-to-two other media. 48 cr

Art/Design History

ARTH 271	Survey of Art History I	3 cr
ARTH 272	Survey of Art History II	3 cr
ARTH 371	20 th C Art History	3 cr

ARTH 3/400 Level 2 classes from varied offerings 6 cr

General Studies

ENG 101 and 105 (ACT <20; SAT <510) or,

ENG 107 or 108 (ACT 20 or higher; SAT 510 or higher) 3-6 cr

1 course from: BEIT 336, ENG 305, ENG 305T, ENG 307 or ENG 308) 3 cr

1 course (select from COMM 101, COMM 202, COMM 215, or COMM 302) 3 cr

1 Quantitative Literacy course (select from ECON 101, FIN 108, or MATH 102) 3 cr

2 courses at ISU in a single or multiple non-native languages, (select from 101 and 101, or 101 and 102) or 4 courses in high school in a single or multiple non-native languages, including American Sign Language, with a grade of C or better or, completion of English as a Second Language 0-6 cr

1 course with an activity component: from AHS 111 or PE 101/PE 101L or completion of U.S. armed military services Basic training 3 cr

1 laboratory science course from: BIO 112/BIO 112 L, CHEM 100/CHEM 100 L, ENVI 110 /ENVI 110 L, or PHYS 101/PHYS 101 L 4 cr

1 Social & Behavioral Studies course from: AET 461, ECON 100, EPSY 202, EPSY 221, PSCI 130, PSY 101 or SOC 101 3 cr

1 Literary Studies course from: ENG 239, ENG 338, ENG 339, ENG 346, LAT 215 or PHIL 321 3 cr

1 Fine & Performing Arts course from: ART 151, COMM 240, COMM 436, ENG 219, MUS 150, MUS 233, MUS 236, MUS 333, THTR 150, or THTR 174 3 cr

1 Historical Studies course from: HIST 102, HIST 113, HIST 201, HIST 202, or MUS 351 3 cr

1 Global Perspective & Cultural Diversity course from: AFRI 113, AFRI 212, AFRI 222, ECON 446, ENG 340, ENVI 130, EPSY 341, HIST 101, PSCI 105, SOC 110, SOC 465, TMGT 335, or WS 301 3 cr

1 Ethics & Social Responsibility course from: AFRI 323/HIS 334, ATTR 413, BUS 204, CIMT 475, CRIM 100, ENVI 442, HIST 334, MUS 418, PHIL 190, PHIL 201, PHIL 303,

PKG 381, PSCI 107, or WS 200

3 cr

1 upper-division, integrative elective from: AET 330, AFRI 312, AFRI 329, BUS 401, CRIM 355/ECON 355, ECON 302, ECON 331, ECON 353, ECON 355, ENG 335, ENG 484, ENG 486, ENG 487, ELEM 457, ENVI 310, ENVI 360/PHY 360, ENVI 361, ENVI 376, ENVI 419, ENVI 423, ENVI 460, HIST 320, HIST 336, HIST 345, HIST 350, LLL 350, MATH 492, MUS 329, MUS 350, NURS 486, PHIL 313, PHYS 360, PSY 350, PSY 485, SOC 302, SWK 400, SWK 494, TMGT 421, or WS 450

3 cr

Appendix C

COMPETENCIES FOR THE UNDERGRADUATE DEGREE IN INTERIOR ARCHITECTURE DESIGN

1. STUDIO/DESIGN

When including directed general studies courses, The B.S. offered by Indiana State University in Interior Architecture Design is only one credit shy of meeting the NASAD ranges for professional interior design programs. Studio requirements, including 42 credits in interior design disciplines. 20 credits in supporting courses, allow students to acquire advanced levels of technical expertise and proficiency. Regular critiques encourage students to develop a conceptual framework of understanding and stimulate the development of verbal skills. Authentic assessment, an ongoing activity within each class and program, ensures that students are continuing to develop appropriately, furthering their development of technical competencies, and that they are producing a cohesive body of work for their final senior exhibition/design portfolio. Additional requirements in interiors history (6 credits) and art history (3 credits) and directed Foundational Studies courses in these areas (6 credits) encourage the development of an understanding of the common historical and theoretical elements of interior design. General academic studies and technology are common to all students enrolled at ISU and complement and enhance students' professionalization. Through their individual upper-level studio courses, students gain familiarity with and expertise in various technologies pertinent to interior design. The program of study challenges students with projects that afford them increasing amounts of independence. Regular formal and informal critiques give students opportunities to form and defend their own individual design judgments, providing growth in perceptivity, language development, and critical thinking skills.

Students are evaluated regularly throughout their program of study. Critiques are performed in every interior design studio course. Current class sizes at all levels provide the opportunity for individual development equivalent to independent study supervised by faculty in the discipline but with the benefit of group critiques from student peers. All IAD students execute a capstone project in their final interior design studio course.

Especially rigorous are the standards and learning outcomes required of all students in the University's Foundational Studies Program. This program replaced the earlier General Education program. The outcomes address the discipline specific knowledge, skills, behaviors and competencies students should attain. These Foundational Learning Outcomes are:

1. Locate, critically read, and evaluate information to solve problems.
2. Critically evaluate the ideas of others.

3. Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics, and history).
4. Demonstrate an appreciation of human expression through literature and fine and performing arts.
5. Demonstrate the skills for effective citizenship and stewardship.
6. Demonstrate an understanding of diverse cultures within and across societies.
7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context.
8. Demonstrate an understanding of the ethical implications of decisions and actions.
9. Apply principles of physical and emotional health to wellness.
10. Express themselves effectively, professionally, and persuasively both orally and in writing. (See: <http://www.indstate.edu/fs/Learning Outcomes and Category Learning Objectives for FS.htm>)

2. ART HISTORY

The art history and interiors history courses assure that students develop the ability to analyze and discuss stylistic choices critically. Beginning courses address the basic elements of design and principles of compositional organization and establish a chronological and critical framework. Students take a number of upper-level interiors history courses and, upon fulfilling the requirements, are able to place interiors within their proper historical context, use historically appropriate vocabulary coherently and persuasively, and understand how historical approaches and forms inform contemporary practice. Writing assignments help students to learn how to translate the visual into the verbal in order to become more effective communicators.

3. TECHNOLOGY

Indiana State takes pride in the level of technology available on campus and the faculty uses it extensively in their classes. ISU was a leader in the State requiring all students to be computer fluent and for several years has awarded free laptops to all entering freshmen with a 3.0 high school GPA. The University maintains a program of regular rotation of computing equipment for all faculty and staff as well as providing a number of computer labs around the campus. Faculty members are able to order computers of their preference. Students in IAD utilize current technology appropriate to their fields, including those found on dedicated CAD, imaging, and other workstations.

4. SYNTHESIS

Advanced coursework (200-level and above) requires that students work on independent projects that combine their capabilities for critical thinking, interior architecture design practices and knowledge of the history of interiors. Critiques in which the students

participate both as exhibitors and reviewers are a regular and critical part of advanced studio coursework in all concentration areas. Because the IAD program requires considerable coursework in both the discipline and related fields, it encourages students to develop an in-depth understanding of interior architecture design as well as understand its connection to other media, forms of expression and fields of inquiry. The structure and mentoring in the program as well as facilities and faculty engagement provide a supportive and energizing environment critical for design students.

Item D. Bachelor of Science: Interior Architecture Design
Program

4-Year

Submitted for: Renewal of Plan Approval

Program Supervisors:

Andrew Payne, Mary Sterling

The Interior Architecture Design program has, in 2013, been re-accredited by the Council for Interior Design Association (CIDA). A copy of the most recent progress report is included in Appendix V M. Of particular note, are the Curriculum Matrixes and the Analysis of the Program's Compliance with CIDA Standards—that neatly overlap NASAD standards. CIDA standards are marked parenthetically along with the NASAD standards below.

a. Ability to conceive of and design for interior spaces, incorporating and integrating the knowledge and skills listed in 3.b. through j. below.

b. Understanding of the basic principles and applications of design and color in two and three dimensions, particularly with regard to human response and behavior. Design principles include, but are not limited to, an understanding of basic visual elements, principles of organization and expression, and design problem solving.

(CIDA Standard 3. Human Behavior)

(CIDA Standard 4. Design Process)

(CIDA Standard 10. Color and Light)

c. Ability to apply design and color principles in a wide variety of residential and nonresidential projects. This requires an in-depth knowledge of the aesthetic and functional properties of structure and surface, space and scale, materials, furniture, artifacts, textiles, lighting, acoustics, heating and cooling systems, air quality systems, and the ability to research and solve problems creatively in ways that pertain to the function, quality, and effect of specific interior programs. **(CIDA Standard 9. Space and Form)**

(CIDA Standard 10. Color and Light)

(CIDA Standard 11. Furniture, Fixtures, Equipment, and Finish Materials)

d. Understanding of the technical issues of human factors and basic elements of human behavior, including areas such as programming, environmental control systems, anthropometrics, ergonomics, proxemics, wayfinding, sustainability, universal design, and design for the physically/mentally challenged. In making design decisions, the ability to integrate human-behavior and human-factor considerations with project goals and design elements is essential. **(CIDA Standard 3. Human Behavior)**

(CIDA Standard 12. Environmental Systems and Controls)

e. Knowledge of the technical aspects of construction and building systems, and energy conservation, as well as working knowledge of applicable legal codes, contract

documents, specifications protocols, schedules, and regulations related to construction, environmental systems, accessibility, and human health and safety, and the ability to apply such knowledge appropriately in specific design projects.

(CIDA Standard 12. Environmental Systems and Controls)

(CIDA Standard 13. Interior Construction and Building Systems)

(CIDA Standard 14. Regulations)

f. Ability to hear, understand, and communicate to the broad range of professionals and clients involved or potentially involved the concepts and requirements of interior design projects. Such communication involves verbal, written and representational media in both two and three dimensions and encompasses a range from initial sketch to finished design. Capabilities with technical tools, conventions of rendering and representation, global measuring systems, and systems of projection, including perspective, are essential. Competence with technologies applicable to interior design is also essential. The ability to work on teams is essential.

(CIDA Standard 6. Communications)

(CIDA Standard 7. Professionalism and Business Practice)

g. Functional knowledge of production elements such as installation procedures, project management, schedules, and specification of materials and equipment.

(CIDA Standard 7. Professionalism and Business Practice)

h. Acquisition of collaborative skills and the ability to work effectively in interdisciplinary or multidisciplinary teams.

(CIDA Standard 5. Collaboration)

i. Functional knowledge of the history of art, architecture, decorative arts, and interior design, including but not limited to the influences of work and ideas on the evolution of interior design practice.

(CIDA Standard 8. History)

j. Functional knowledge of professional design practices and processes, including but not limited to professional and ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights.

(CIDA Standard 4. Design Processes)

(CIDA Standard 7. Professionalism and Business Practice)

k. Functional knowledge of basic business practices including, but not limited to entrepreneurship, marketing, accounting, and manufacturing; and basic practices associated with the overall business of interior design such as ethics, intellectual property, labor issues, and decisions associated with ecological and social responsibility and sustainability.

(CIDA Standard 7. Professionalism and Business Practice)

l. The ability to gather information, conduct research, and apply research and analysis to design projects. Familiarity with research theories and methodologies related to or

concerned with interior design is essential.

(CIDA Standard 4. Design Processes)

m. Experience in applying design knowledge and skills beyond the classroom is essential. Opportunities for field research and experience, internships, collaborative programs with professional and industry groups, and international experiences are strongly recommended. Such opportunities to become oriented to the working profession should be supported through strong advising.

(CIDA Standard 5. Collaboration)

n. Experience with a variety of professional practices and exposure to numerous points of view in historic and contemporary interior design.

(CIDA Standard 7. Professionalism and Business Practice)

(CIDA Standard 8. History)

Regarding the Common Essential Resource-based Opportunities and Experiences for All Students, Interior Architecture Design students have easy access to studios equipped for teaching, learning, and work on the 2nd Floor of the Technology Building. Students have access to a materials library in this same location and can use all of the facilities of the Cunningham Memorial Library, ISU's main library, which has collections of books, both current and historical, in design, architecture, interiors, visual arts, social sciences and the humanities. IAD students also enjoy easy access to a materials library located within the IAD spaces.

IAD students have access to software tutorials from many different sources including instructional software tutorials for InDesign and CAD used in courses, and the many tutorial available on the Web. The Office of Information Technology (OIT) oversees the computer labs and students notify this group and receive immediate support service, whether through email, voice, or an OIT visit to the facility.

All IAD studio courses have critiques that include pinups, group critiques and instructor one-on-one conversations. All IAD faculty have experience both as educators and as design professionals. These faculty provide the diversity of expertise required for a comprehensive current education in the interior architecture design field.

Requirements

42 hours of interior architecture design studio courses; 20 hours of supporting courses; 15 hours of art and interiors history, including 6 hours of directed general studies courses, and 3-6 hours of electives. Students must complete the University Foundational Studies Program.

Students are able to complete the curriculum within 120 hours.

2. Curricular Table

tables are located at the end of Section II B.

3 a. Assessment of Compliance

General Studies 37-43units = 31-36%

Interior Design 42 units = 35%

Supporting Courses 20 units = 17%

Art/Design History (including 6 units of directed general studies 15 units = 13%

Electives 3-6 units = 3-5%

Major Area+Supporting+Art/Design History = 65%

3 b. Course syllabi and Assessment Plans for all areas document expectations of students at the beginning, intermediate and advanced levels of the program. (Please see Course Syllabi in Appendix V D and the Student Learning Expectations in the Curriculum Matrixes in Appendix V M).

4. N/A

5. Results

Acceptance into the fall semester of the third year of the Interior Architecture Design program requires submission of work produced in foundational design skills and design studios through the spring semester of the second year.

At the completion of the Portfolio Review each student will have an interview with the IAD faculty as to whether the student has been granted overall unconditional acceptance into the upper division courses. For all students this interview will include information on areas of strength and areas of weakness as analyzed by the IAD faculty during the Review.

The review process will occur during the academic year in the Spring semester.

Transfer students requesting acceptance into the first semester of the third year of the Interior Design program are required to follow the same guidelines and timelines as requested by the IAD faculty. (<http://www.indstate.edu/interior/about/curriculum.htm>)

6. Strengths, Areas for Improvement

Students in the IAD program benefit from both the education and professional experience of their instructors who have worked as teachers and as professional designers and

project managers. The compelling new facilities that include design studios, computer workstations, pin-up spaces and a materials library announce the qualities of good design and foster student involvement and pride in their programmatic campus “home”.

Enrollment numbers are the immediate concern for this program. Current numbers are not sustainable and the program expects to double the number of students it serves by 2017.

BS: Interior Architecture Design

4-Year Program

Submitted for: Renewal of Plan Approval

Program Supervisors: Andrew Payne, Mary Sterling

Interior Design Courses	Supporting Courses	Art/Design History	General Studies	Electives	Total Number of Units
42 credits	20 credits	15 credits	37-43 credits	3-6 credits	120 credits
35%	35%	13%	31-36%	3%-5%	

Studio areas

IAD 110—Intro to IAD	3 cr
IAD 160 —Materials and Finishes of IAD	3 cr
IAD 251—Studio 1: Residential + Bath	3 cr
IAD 220—Const + Detailing: Residential	3 cr
IAD 270—Studio 2: Residential + Kit	3 cr
IAD 310—Const + Detailing: Commercial	3 cr
IAD 351—Studio 3: Universal + Corp	3 cr
IAD 355—Lighting + Color	3 cr
IAD 352—Studio 4: Historic Restoration	3 cr
IAD 360—Sustainable Practices	3 cr
IAD 353—IAD Internship	3 cr
IAD 451—Studio 5: Healthcare	3 cr

IAD 458—Prof Practice + Proc in IAD	3 cr
IAD 452—Studio 6: Thesis	3 cr

Supporting Courses

ARTS 101—Drawing	3 cr
IAD 151—Design Fundamentals: 3D Design	3 cr
IAD 152—IAD Graphics 1: Drafting	3 cr
IAD 140—IAD Graphics 2: Presentation	3 cr
IAD 230—CAD Fundamentals of IAD	3 cr
IAD 240 —Digital Visualization	3 cr
IAD 470—IAD Portfolio	2 cr

Art/Design History

IAD 354—History of Traditional IAD	3 cr
ARTH 271 or 272—Art History	3 cr
IAD 454—History of Contemporary IAD	3 cr
Directed General Studies ART 151, or ARTH UDIE	3 cr
Directed General Studies CNST497	3 cr

General Studies

ENG 101 and 105 (ACT <20; SAT <510) or,	
ENG 107 or 108 (ACT 20 or higher; SAT 510 or higher)	3-6 cr
1 course from: BEIT 336, ENG 305, ENG 305T, ENG 307 or ENG 308)	3 cr
1 course (select from COMM 101, COMM 202, COMM 215, or COMM 302)	3 cr
1 Quantitative Literacy course (select from ECON 101, FIN 108, or MATH 102)	3 cr

2 courses at ISU in a single or multiple non-native languages, (select from 101 and 101, or 101 and 102) or 4 courses in high school in a single or multiple non-native languages, including American Sign Language, with a grade of C or better or, completion of English as a Second Language 0-6 cr

1 course with an activity component: from AHS 111 or PE 101/PE 101L or completion of U.S. armed military services basic training 3 cr

1 laboratory science course from: BIO 112/BIO 112 L, CHEM 100/CHEM 100 L, ENVI 110 /ENVI 110 L, or PHYS 101/PHYS 101 L 4 cr

1 Literary Studies course from: ENG 239, ENG 338, ENG 339, ENG 346, LAT 215 or PHIL 321 3 cr

1 Historical Studies course from: HIST 102, HIST 113, HIST 201, HIST 202, or MUS 351 3 cr

1 Global Perspective & Cultural Diversity course from: AFRI 113, AFRI 212, AFRI 222, ECON 446, ENG 340, ENVI 130, EPSY 341, HIST 101, PSCI 105, SOC 110, SOC 465, TMGT 335, or WS 301 3 cr

1 Ethics & Social Responsibility course from: AFRI 323/HIS 334, ATTR 413, BUS 204, CIMT 475, CRIM 100, ENVI 442, HIST 334, MUS 418, PHIL 190, PHIL 201, PHIL 303, PKG 381, PSCI 107, or WS 200 3 cr

1 upper-division, integrative elective from: AET 330, AFRI 312, AFRI 329, BUS 401, CRIM 355/ECON 355, ECON 302, ECON 331, ECON 353, ECON 355, ENG 335, ENG 484, ENG 486, ENG 487, ELEM 457, ENVI 310, ENVI 360/PHY 360, ENVI 361, ENVI 376, ENVI 419, ENVI 423, ENVI 460, HIST 320, HIST 336, HIST 345, HIST 350, LLL 350, MATH 492, MUS 329, MUS 350, NURS 486, PHIL 313, PHYS 360, PSY 350, PSY 485, SOC 302, SWK 400, SWK 494, TMGT 421, or WS 450 3 cr

Electives 3-6 cr